

## Greek Influence Assignment 27

- Read C. S. Lewis's remarks on *Hamlet*, below and be ready to take a quiz on its contents and discuss the points made in the essay.
- Memorize the often-quoted quotations in *Hamlet*. Know the act and scene they come from.
- Choose what piece of writing you will be delivering on speech night. Revise it so that it 3–6 minutes long and submit it by this coming Friday *in an email or in an attached pdf*. If I decide that you like your recently submitted composition better and I think it is of better quality, you will be able to do that.

### Long-Range Assignment

- You will be memorizing your speech by the last week of April. The week the speech is due, you will have no other assignment.

### *Hamlet: The Prince or The Poem?*

#### C. S. Lewis

A critic who makes no claim to be a true Shakespearian scholar and who has been honoured by an invitation to speak about Shakespeare to such an audience as this, feels rather like a child brought in at dessert to recite his piece before the grown-ups. I have a temptation to furbish up all my meagre Shakespearian scholarship and to plunge into some textual or chronological problem in the hope of seeming, for this one hour, more of an expert than I am. But it really wouldn't do. I should not deceive you: I should not even deceive myself. I have therefore decided to bestow all my childishness upon you.

And first, a reassurance. I am not going to advance a new interpretation of the character of Hamlet. Where great critics have failed I could not hope to succeed; it is rather my ambition (a more moderate one, I trust) to understand their failure. The problem I want to consider today arises in fact not directly out of the Prince's character nor even directly out of the play, but out of the state of criticism about the play.

To give anything like a full history of this criticism would be beyond my powers and beyond the scope of a lecture; but, for my present purpose, I think we can very roughly divide it into three main schools or tendencies. The first is that which maintains simply that the actions of Hamlet have not been given adequate motives and that the play is so far bad. Hanmer is perhaps the earliest exponent of this view. According to him Hamlet is made to procrastinate because "had [he] gone naturally to work . . . there would have been an End to our Play." But then, as Hanmer points out, Shakespeare ought to have "contrived some good reason" for the



procrastination. Johnson, while praising the tragedy for its "variety," substantially agrees with Hanmer: "of the feigned madness of Hamlet there appears no adequate cause." Rumelin thinks that the "wisdom" which Shakespeare has chosen to hide under "the wild utterances of insanity" is a "foreign and disturbing element" as a result of which the piece "presents the greatest discrepancies." In our own time Mr. Eliot has taken the same view: Hamlet is rather like a film on which two photographs have been taken—an unhappy superposition of Shakespeare's work "upon much cruder material." The play "is most certainly an artistic failure." If this school of critics is right, we shall be wasting our time in attempting to understand why Hamlet delays. The second school, on the other hand, thinks that he did not delay at all but went to work as quickly as the circumstances permitted. This was Ritson's view. The word of a ghost, at second hand, "would scarcely, in the eye of the people, have justified his killing their king." That is why he "counterfeits madness, and . . . puts . . . the usurpers' guilt to the test of a play." Klein, after a very fierce attack on critics who want to make the Prince of Denmark "a German half-professor, all tongue and no hand," comes to the same conclusion. So does Werder, and so does MacDonald; and the position has been brilliantly defended in modern times. In the third school or group I include all those critics who admit that Hamlet procrastinates and who explain the procrastination by his psychology. Within this general agreement there are, no doubt, very great diversities. Some critics, such as Hallam, Sievers, Raleigh, and Clutton Brock, trace the weakness to the shock inflicted upon Hamlet by the events which precede, and immediately follow, the opening of the play; others regard it as a more permanent condition; some extend it to actual insanity, others reduce it to an almost amiable flaw in a noble nature. This third group, which boasts the names of Richardson, Goethe, Coleridge, Schlegel, and Hazlitt, can still, I take it, claim to represent the central and, as it were, orthodox line of Hamlet criticism.

Such is the state of affairs; and we are all so accustomed to it that we are inclined to ignore its oddity. In order to remove the veil of familiarity I am going to ask you to make the imaginative effort of looking at this mass of criticism as if you had no independent knowledge of the thing criticized. Let us suppose that a picture which you have not seen is being talked about. The first thing you gather from the vast majority of the speakers—and a majority which includes the best art critics—is that this picture is undoubtedly a very great work. The next thing you discover is that hardly any two people in the room agree as to what it is a picture of. Most of them find something curious about the pose, and perhaps the anatomy, of the central figure. One explains it by saying that it is a picture of the raising of Lazarus, and that the painter has cleverly managed to represent the uncertain gait of a body just recovering from the stiffness of death. Another, taking the central figure to be Bacchus returning from the conquest of India, says that it reels because it is drunk. A third, to whom it is self-evident that he has seen a picture of the death of Nelson, asks with some temper whether you expect a man to look quite normal just after he has been mortally wounded. A fourth maintains that such crudely representational canons of criticism will never penetrate so profound a work, and that the peculiarities of the central figure really reflect the content of the painter's subconsciousness. Hardly have you had time to digest these opinions when you run into another group of critics who denounce as a pseudo-problem what the first group has been discussing. According to this second group there is nothing odd about the central figure. A more natural and self-explanatory pose they never

saw and they cannot imagine what all the pother is about. At long last you discover—isolated in a corner of the room, somewhat frowned upon by the rest of the company, and including few reputable connoisseurs in its ranks—a little knot of men who are whispering that the picture is a villainous daub and that the mystery of the central figure merely results from the fact that it is out of drawing.

Now if all this had really happened to any one of us, I believe that our first reaction would be to accept, at least provisionally, the third view. Certainly I think we should consider it much more seriously than we usually consider those critics who solve the whole Hamlet problem by calling Hamlet a bad play. At the very least we should at once perceive that they have a very strong case against the critics who admire. "Here is a picture," they might say, "on whose meaning no two of you are in agreement. Communication between the artist and the spectator has almost completely broken down, for each of you admits that it has broken down as regards every spectator except himself. There are only two possible explanations. Either the artist was a very bad artist, or you are very bad critics. In deference to your number and your reputation, we choose the first alternative; though, as you will observe, it would work out to the same result if we chose the second." As to the next group, those who denied that there was anything odd about the central figure, I believe that in the circumstances I have imagined we should hardly attend to them. A natural and self-explanatory pose in the central figure would be rejected as wholly inconsistent with its observed effect on all the other critics, both those who thought the picture good and those who thought it bad.

If we now return to the real situation, the same reactions appear reasonable. There is, indeed, this difference, that the critics who admit no delay and no indecision in Hamlet, have an opponent with whom the corresponding critics of the picture were not embarrassed. The picture did not answer back. But Hamlet does. He pronounces himself a procrastinator, an undecided man; even a—the ghost in part agrees with him. This, coupled with the more general difficulties of their position, appears to me to be fatal to their view. If so, we are left with those who think the play bad and those who agree in thinking it good and in placing its goodness almost wholly in the character of the hero, while disagreeing as to what that character is. Surely the devil's advocates are in a very strong position. Here is a play so dominated by one character that "Hamlet without the Prince" is a byword. Here are critics justly famed, all of them for their sensibility, many of them for their skill in catching the finest shades of human passion and pursuing motives to their last hiding-places. Is it really credible that the greatest of dramatists, the most powerful painter of men, offering to such an audience his consummate portrait of a man should produce something which, if any one of them is right, all the rest have in some degree failed to recognize? Is this the sort of thing that happens? Does the meeting of supremely creative with supremely receptive imagination usually produce such results? Or is it not far easier to say that Homer nods, and Alexander's shoulder drooped, and Achilles' heel was vulnerable, and that Shakespeare, for once, either in haste, or over-reaching himself in unhappy ingenuity, has brought forth an abortion?

Yes. Of course it is far easier. "Most certainly," says Mr. Eliot, "an artistic failure." But is it "most certain"? Let me return for a moment to my analogy of the picture. In that dream there was one experiment we did not make. We didn't walk into the next room and look at it for ourselves. Supposing we had done so. Suppose that at the first glance all the cogent arguments

of the unfavourable critics had died on our lips, or echoed in our ears as idle babble. Suppose that looking on the picture we had found ourselves caught up into an unforgettable intensity of life and had come back from the room where it hung haunted for ever with the sense of vast dignities and strange sorrows and teased "with thoughts beyond the reaches of our souls" — would not this have reversed our judgement and compelled us, in the teeth of a priori probability, to maintain that on one point at least the orthodox critics were in the right? "Most certainly an artistic failure." All argument is for that conclusion—until you read or see *Hamlet* again. And when you do, you are left saying that if this is failure, then failure is better than success. We want more of these "bad" plays. From our first childish reading of the ghost scenes down to those golden minutes which we stole from marking examination papers on *Hamlet* to read a few pages of *Hamlet* itself, have we ever known the day or the hour when its enchantment failed? That castle is part of our own world. The affection we feel for the Prince, and, through him, for Horatio, is like a friendship in real life. The very turns of expression—half-lines and odd connecting links—of this play are worked into the language. It appears, said Shaftesbury in 1711, "to have most affected English Hearts, and has perhaps been oftenest acted." It has a taste of its own, an all-pervading relish which we recognize even in its smallest fragments, and which, once tasted, we recur to. When we want that taste, no other book will do instead. It may turn out in the end that the thing is not a complete success. This compelling quality in it may coexist with some radical defect. But I doubt if we shall ever be able to say, sad brow and true maid, that it is "most certainly" a failure. Even if the proposition that it has failed were at last admitted for true, I can think of few critical truths which most of us would utter with less certainty, and with a more divided mind.

It seems, then, that we cannot escape from our problem by pronouncing the play bad. On the other hand, the critics, mostly agreeing to place the excellence of it in the delineation of the hero's character, describe that character in a dozen different ways. If they differ so much as to the kind of man whom Shakespeare meant to portray, how can we explain their unanimous praise of the portrayal? I can imagine a sketch so bad that one man thought it was an attempt at a horse and another thought it was an attempt at a donkey. But what kind of sketch would it have to be which looked like a very good horse to some, and like a very good donkey to others? The only solution which occurs to me is that the critics' delight in the play is not in fact due to the delineation of Hamlet's character but to something else. If the picture which you take for a horse and I for a donkey, delights us both, it is probable that what we are both enjoying is the pure line, or the colouring, not the delineation of an animal. If two men who have both been talking to the same woman agree in proclaiming her conversation delightful, though one praises it for its ingenuous innocence and the other for its clever sophistication, I should be inclined to conclude that her conversation had played very little part in the pleasure of either. I should suspect that the lady was nice to look at.

I am quite aware that such a suggestion about what has always been thought a "one man play" will sound rather like paradox. But I am not aiming at singularity. In so far as my own ideas about Shakespeare are worth classifying at all, I confess myself a member of that school which has lately been withdrawing our attention from the characters to fix it on the plays. Dr Stoll and Professor Wilson Knight, though in very different fashions, have led me in this direction; and Aristotle has long seemed to me simply right when he says that tragedy is an

imitation not of men but of action and life and happiness and misery. By action he means, no doubt, not what a modern producer would call action but rather "situation."

What has attached me to this way of thinking is the fact that it explains my own experience. When I tried to read Shakespeare in my teens the character criticism of the nineteenth century stood between me and my enjoyment. There were all sorts of things in the plays which I could have enjoyed; but I had got it into my head that the only proper and grown-up way of appreciating Shakespeare was to be very interested in the truth and subtlety of his character drawing. A play opened with thunder and lightning and witches on a heath. This was very much in my line: but oh the disenchantment when I was told—or thought I was told—that what really ought to concern me was the effect of these witches on Macbeth's character! An Illyrian Duke spoke, in an air which had just ceased vibrating to the sound of music, words that seemed to come out of the very heart of some golden world of dreamlike passion: but all this was spoiled because the meddlers had told me it was the portrait of a self-deceiving or unrealistic man and given me the impression that it was my business to diagnose like a straightener from Erewhon or Vienna instead of submitting to the charm. Shakespeare offered me a King who could not even sentence a man to banishment without saying:

The sly slow hours shall not determinate  
The dateless limit of thy dear exile.  
(*Richard II*, I, iii, 50)

Left to myself I would simply have drunk it in and been thankful. That is just how beautiful, wilful, passionate, unfortunate kings killed long ago ought to talk. But then again the critic was at my elbow instilling the pestilential notion that I ought to prize such words chiefly as illustrations of what he called Richard's weakness, and (worse still) inviting me to admire the vulgar, bustling efficiency of Bolingbroke. I am probably being very unjust to the critics in this account. I am not even sure who they were. But somehow or other this was the sort of idea they gave me. I believe they have given it to thousands. As far as I am concerned it meant that Shakespeare became to me for many years a closed book. Read him in that way I could not; and it was some time before I had the courage to read him in any other. Only much later, reinforced with a wider knowledge of literature, and able now to rate at its true value the humble little outfit of prudential maxims which really underlay much of the talk about Shakespeare's characters, did I return and read him with enjoyment. To one in my position the opposite movement in criticism came as a kind of Magna Carta. With that help I have come to one very definite conclusion. I do not say that the characters—especially the comic characters—count for nothing. But the first thing is to surrender oneself to the poetry and the situation. It is only through that you can reach the characters, and it is for their sake that the characters exist. All conceptions of the characters arrived at, so to speak, in cold blood, by working out what sort of man it would have to be who in real life would act or speak as they do, are in my opinion chimerical. The wisecracks who proceed in that way only substitute our own ideas of character and life, which are not often either profound or delectable, for the bright shapes which the poet is actually using. Orsino and Richard II are test cases. Interpretations which compel you to read their speeches with a certain superiority, to lend them a note of "insincerity," to strive in any way against their beauty, are self-condemned. Poets do not make beautiful verse in order to

have it “guyed.” Both these characters speak golden syllables, wearing rich clothes, and standing in the centre of the stage. After that, they may be wicked, but it can only be with a passionate and poetic wickedness; they may be foolish, but only with follies noble and heroic. For the poetry, the clothes, and the stance are the substance; the character “as it would have to be in real life” is only a shadow. It is often a very distorted shadow. Some of my pupils talk to me about Shakespeare as if the object of his life had been to render into verse the philosophy of Samuel Smiles or Henry Ford.

A good example of the kind of play which can be twisted out of recognition by character criticism is the *Merchant of Venice*. Nothing is easier than to disengage and condemn the mercenary element in Bassanio’s original suit to Portia, to point out that Jessica was a bad daughter, and by dwelling on Shylock’s wrongs to turn him into a tragic figure. The hero thus becomes a scamp, the heroine’s love for him a disaster, the villain a hero, the last act an irrelevance, and the casket story a monstrosity. What is not explained is why anyone should enjoy such a depressing and confused piece of work. It seems to me that what we actually enjoy is something quite different. The real play is not so much about men as about metals. The horror of usury lay in the fact that it treated metal in a way contrary to nature. If you have cattle they will breed. To make money—the mere medium of exchange—breed as if it were alive is a sort of black magic. The speech about Laban and Jacob is put into Shylock’s mouth to show that he cannot grasp this distinction (*MoV*, 1, 3, 72) and the Christians point out that friendship does not take “A breed for barren metal” (1, 3, 135). The important thing about Bassanio is that he can say, “Only my blood speaks to you in my veins” (3, 2, 177) and again, “all the wealth I had Ran in my veins” (3, 2, 255-6). Sir Walter Raleigh most unhappily, to my mind, speaks of Bassanio as a “pale shadow.” (150). Pale is precisely the wrong word. The whole contrast is between the crimson and organic wealth in his veins, the medium of nobility and fecundity, and the cold, mineral wealth in Shylock’s counting-house. The charge that he is a mercenary wooer is a product of prosaic analysis. The play is much nearer the Märchen level than that. When the hero marries the princess we are not expected to ask whether her wealth, her beauty, or her rank was the determining factor. They are all blended together in the simple man’s conception of Princess. Of course great ladies are beautiful: of course they are rich. Bassanio compares Portia to the Golden Fleece. That strikes the proper note. And when once we approach the play with our senses and imaginations it becomes obvious that the presence of the casket story is no accident. For it also is a story about metals, and the rejection of the commercial metals by Bassanio is kind of counter-point to the conquest of Shylock’s metallic power by the lady of the beautiful mountain. The very terms in which they are rejected proclaim it. Silver is the “pale and common drudge ’tween man and man” (3, 2, 103-4). Gold is “hard food for Midas” (3, 2, 102)—Midas who, like Shylock, tried to use as the fuel of life what is in its own nature dead. And the last act, so far from being an irrelevant coda, is almost the thing for which the play exists. The “naughty world” of finance exists in the play chiefly that we may perceive the light of the “good deed” (5, 1, 91), or rather of the good state, which is called Belmont. I know that some will call this “far-fetched”; but I must ask them to take my word for it that even if I am wrong, “far-fetched” is the last epithet that should be applied to my error. I have not fetched it from far. This, or something like it, is my immediate and spontaneous reaction. A wicked ogre of a Jew is ten thousand miles

nearer to that reaction than any of the sad, subtle, realistic figures produced by critics. If I err, I err in childishness, not in sophistication.

Now *Hamlet* is a play as nearly opposite to the *Merchant* as possible. A good way of introducing you to my experience of it will be to tell you the exact point at which anyone else's criticism of it begins to lose my allegiance. It is a fairly definite point. As soon as I find anyone treating the ghost merely as the means whereby Hamlet learns of his father's murder—as soon as a critic leaves us with the impression that some other method of disclosure (the finding of a letter or a conversation with a servant) would have done very nearly as well—I part company with that critic. After that, he may be as learned and sensitive as you please; but his outlook on literature is so remote from mine that he can teach me nothing. Hamlet for me is no more separable from his ghost than Macbeth from his witches, Una from her lion, or Dick Whittington from his cat. The Hamlet formula so to speak, is not “a man who has to avenge his father but a man who has been given a task by a ghost. Everything else about him is less important than that. If the play did not begin with the cold and darkness and sickening suspense of the ghost scenes it would be a radically different play. If, on the other hand, only the first act had survived, we should have a very tolerable notion of the play's peculiar quality. I put it to you that everyone's imagination here confirms mine. What is against me is the abstract pattern of motives and characters which we build up as critics when the actual flavour or tint of the poetry is already fading from our minds.

This ghost is different from any other ghost in Elizabethan drama—for, to tell the truth, the Elizabethans in general do their ghosts very vilely. It is permanently ambiguous. Indeed the very word “ghost,” by putting it into the same class with the “ghosts” of Kyd and Chapman, nay by classifying it at all, puts us on the wrong track. It is “this thing” (*Hamlet* 1, 1, 21), “this dreaded sight” (1, 1, 25), an “illusion” (1, 1 127), a “spirit of health or goblin damn'd” (1, 4, 40), liable at any moment to assume “some other horrible form” (1, 4, 72) which reason could not survive the vision of. Critics have disputed whether Hamlet is sincere when he doubts whether the apparition is his father's ghost or not. I take him to be perfectly sincere. He believes while the thing is present: he doubts when it is away. Doubt, uncertainty, bewilderment to almost any degree, is what the ghost creates not only in Hamlet's mind but in the minds of the other characters. Shakespeare does not take the concept of “ghost” for granted, as other dramatists had done. In his play the appearance of the spectre means a breaking down of the walls of the world and the germination of thoughts that cannot really be thought: chaos is come again.

This does not mean that I am going to make the ghost the hero, or the play a ghost story—though I might add that a very good ghost story would be, to me, a more interesting thing than a maze of motives. I have started with the ghost because the ghost appears at the beginning of the play not only to give Hamlet necessary information but also, and even more, to strike the note. From the platform we pass to the court scene and so to Hamlet's first long speech. There are ten lines of it before we reach what is necessary to the plot: lines about the melting of flesh into a dew and the divine prohibition of self-slaughter. We have a second ghost scene after which the play itself, rather than the hero, goes mad for some minutes. We have a second soliloquy on the theme “To die . . . to sleep” (3, 1, 60), and a third on the “witching time of night, When churchyards yawn” (3, 2, 413-4). We have the King's effort to pray and Hamlet's comment on it. We have the ghost's third appearance. Ophelia goes mad and is drowned. Then comes the

comic relief, surely the strangest comic relief ever written—comic relief beside an open grave, with a further discussion of suicide, a detailed inquiry into the rate of decomposition, a few clutches of skulls, and then “Alas! poor Yorick” (5, 1, 201). On top of this, the hideous fighting in the grave; and then, soon, the catastrophe.

I said just now that the subject of the *Merchant* was metals. In the same sense, the subject of Hamlet is death. I do not mean by this that most of the characters die, nor even that life and death are the stakes they play for; that is true of all tragedies. I do not mean that we rise from the reading of the play with the feeling that we have been in cold, empty places, places “outside,” *nocte tacentia late*, though that is true. Before I go on to explain myself let me say that here, and throughout my lecture, I am most deeply indebted to my friend Mr. Owen Barfield (85-103). I have to make these acknowledgements both to him and to other of my friends so often that I am afraid of their being taken for an affectation. But they are not. The next best thing to being wise oneself is to live in a circle of those who are: that good fortune I have enjoyed for nearly twenty years.

The sense in which death is the subject of *Hamlet* will become apparent if we compare it with other plays. Macbeth has commerce with Hell, but at the very outset of his career dismisses all thought of the life to come. For Brutus and Othello, suicide in the high tragic manner is escape and climax. For Lear death is deliverance. For Romeo and Antony, poignant loss. For all these, as for their author while he writes and the audience while they watch, death is the end: it is almost the frame of the picture. They think of dying: no one thinks, in these plays, of being dead. In Hamlet we are kept thinking about it all the time, whether in terms of the soul’s destiny or of the body’s. Purgatory, Hell, Heaven, the wounded name, the rights—or wrongs—of Ophelia’s burial, and the staying-power of a tanner’s corpse: and beyond this, beyond all Christian and all Pagan maps of the hereafter, comes a curious groping and tapping of thoughts, about “what dreams may come” (3, 1, 66). It is this that gives to the whole play its quality of darkness and of misgiving. Of course there is much else in the play: but nearly always, the some groping. The characters are all watching one another, forming theories about one another, listening, contriving, full of anxiety. The world of Hamlet is a world where one has lost one’s way. The Prince also has no doubt lost his, and we can tell the precise moment at which he finds it again. “Not a whit, we defy augury; there’s a special providence in the fall of a sparrow. If it be now, ’tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all. Since no man has aught of what he leaves, what is’t to leave betimes?” (5, 2, 232-8)

If I wanted to make one more addition to the gallery of Hamlet’s portraits I should trace his hesitation to the fear of death; not to a physical fear of dying, but a fear of being dead. And I think I should get on quite comfortably. Any serious attention to the state of being dead, unless it is limited by some definite religious or anti-religious doctrine, must, I suppose, paralyse the will by introducing infinite uncertainties and rendering all motives inadequate. Being dead is the unknown  $x$  in our sum. Unless you ignore it or else give it a value, you can get no answer. But this is not what I am going to do. Shakespeare has not left in the text clear lines of causation which would enable us to connect Hamlet’s hesitation with this source. I do not believe he has given us data for any portrait of the kind critics have tried to draw. To that extent I agree with Hanmer, Rumelin, and Mr. Eliot. But I differ from them in thinking that it is a fault.



For what, after all, is happening to us when we read any of Hamlet's great speeches? We see visions of the flesh dissolving into a dew, of the world like an unweeded garden. We think of memory reeling in its "distracted globe" (1, 5, 97). We watch him scampering hither and thither like a maniac to avoid the voices wherewith he is haunted. Someone says "walk out of the air," and we hear the words "Into my grave?" spontaneously respond to it (2, 2, 212, 214). We think of being bounded in a nut-shell and king of infinite space: but for bad dreams. There's the trouble, for "I am most dreadfully attended" (2, 2, 281). We see the picture of a dull and muddy-mettled rascal, a John-a-dreams, somehow unable to move while ultimate dishonour is done him. We listen to his fear lest the whole thing may be an illusion due to melancholy. We get the sense of sweet relief at the words "shuffled off this mortal coil" (3, 1, 67) but mixed with the bottomless doubt about what may follow then. We think of bones and skulls, of women breeding sinners, and of how some, to whom all this experience is a sealed book, "can yet dare death and danger for an egg-shell" (4, 4, 53). But do we really enjoy these things, do we go back to them, because they show us Hamlet's character? Are they, from that point of view, so very interesting? Does the mere fact that a young man, literally haunted, dispossessed, and lacking friends, should feel thus, tell us anything remarkable? Let me put my question in another way. If instead of the speeches he actually utters about the firmament and man in his scene with Rosencrantz and Guildenstern Hamlet had merely said, "I don't seem to enjoy things the way I used to," and talked in that fashion throughout, should we find him interesting? I think the answer is "Not very." It may be replied that if he talked commonplace prose he would reveal his character less vividly. I am not so sure. He would certainly have revealed something less vividly; but would that something be himself? It seems to me that "this majestic roof" and "What a piece of work is a man!" (2, 2, 313, 323) give me primarily an impression not of the sort of person he must be to lose the estimation of things but of the things themselves and their great value; and that I should be able to discern, though with very faint interest, the same condition of loss in a personage who was quite unable so to put before me what he was losing. And I do not think it true to reply that he would be a different character if he spoke less poetically. This point is often misunderstood. We sometimes speak as if the characters in whose mouths Shakespeare puts great poetry were poets in the sense that Shakespeare was depicting men of poetical genius. But surely this is like thinking that Wagner's Wotan is the dramatic portrait of a baritone? In opera song is the medium by which the representation is made and not part of the thing represented. The actors sing; the dramatic personages are feigned to be speaking. The only character who sings dramatically in Figaro is Cherubino. Similarly in poetical drama poetry is the medium, not part of the delineated characters. While the actors speak poetry written for them by the poet, the dramatic personages are supposed to be merely talking. If ever there is occasion to represent poetry (as in the play scene from Hamlet), it is put into a different metre and strongly stylised so as to prevent confusion.

I trust that my conception is now becoming clear. I believe that we read Hamlet's speeches with interest chiefly because they describe so well a certain spiritual region through which most of us have passed and anyone in his circumstances might be expected to pass, rather than because of our concern to understand how and why this particular man entered it. I foresee an objection on the ground that I am thus really admitting his "character" in the only sense that matters and that all characters whatever could be equally well talked away by the method I

have adopted. But I do really find a distinction. When I read about Mrs. Proudie I am not in the least interested in seeing the world from her point of view, for her point of view is not interesting; what does interest me is precisely the sort of person she was. In *Middlemarch* no reader wants to see Casaubon through Dorothea's eyes; the pathos, the comedy, the value of the whole thing is to understand Dorothea and see how such an illusion was inevitable for her. In Shakespeare himself I find Beatrice to be a character who could not be thus dissolved. We are interested not in some vision seen through her eyes, but precisely in the wonder of her being the girl she is. A comparison of the sayings we remember from her part with those we remember from Hamlet's brings out the contrast. On the one hand, "I wonder that you will still be talking, Signior Benedick," "There was a star danced, and under that was I born," "Kill Claudio" (*Much Ado* 1, 1, 121-2; 2, 1, 351-2; 4, 1, 294); on the other, "The undiscover'd country from whose bourne No traveller returns," "Use every man after his desert, and who should 'scape whipping?" "The rest is silence" (*Hamlet* 3, 1, 79-80; 2, 2, 561-3; 5, 2, 372). Particularly noticeable is the passage where Hamlet professes to be describing his own character. "I am myself indifferent honest; but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious." (3, 1, 125-9). It is, of course, possible to devise some theory which explains these self-accusations in terms of character. But long before we have done so the real significance of the lines has taken possession of our imagination for ever. "Such fellows as I" (3, 1, 132) does not mean "such fellows as Goethe's Hamlet, or Coleridge's Hamlet, or any Hamlet": it means men, creatures shapen in sin and conceived in iniquity—and the vast empty vision of them "crawling between earth and heaven" (3, 1, 132-3) is what really counts and really carries the burden of the play.

It is often cast in the teeth of the great critics that each in painting Hamlet has drawn a portrait of himself. How if they were right? I would go a long way to meet Beatrice or Falstaff or Mr. Jonathan Oldbuck or Disraeli's Lord Monmouth. I would not cross the room to meet Hamlet. It would never be necessary. He is always where I am. The method of the whole play is much nearer to Mr. Eliot's own method in poetry than Mr. Eliot suspects. Its true hero is man—haunted man—man with his mind on the frontier of two worlds, man unable either quite to reject or quite to admit the supernatural, man struggling to get something done as man has struggled from the beginning, yet incapable of achievement because of his inability to understand either himself or his fellows or the real quality of the universe which has produced him. To be sure, some hints of more particular motives for Hamlet's delay are every now and then fadged up to silence our questions, just as some show of motives is offered for the Duke's temporary abdication in *Measure for Measure*. In both cases it is only scaffolding or machinery. To mistake these mere succedanea for the real play and to try to work them up into a coherent psychology is the great error. I once had a whole batch of School Certificate answers on the Nun's Priest's Tale by boys whose form-master was apparently a breeder of poultry. Everything that Chaucer had said in describing Chauntecleer and Pertelote was treated by them simply and solely as evidence about the precise breed of these two birds. And, I must admit, the result was very interesting. They proved beyond doubt that Chauntecleer was very different from our modern specialised strains and much closer to the Old English "barndoor fowl." But I couldn't help feeling that they had missed something. I believe our attention to Hamlet's "character" in the usual sense misses almost as much.

Perhaps I should rather say that it would miss as much if our behaviour when we are actually reading were not wiser than our criticism in cold blood. The critics, or most of them, have at any rate kept constantly before us the knowledge that in this play there is greatness and mystery. They were never entirely wrong. Their error, on my view, was to put the mystery in the wrong place—in Hamlet's motives rather than in that darkness which enwraps Hamlet and the whole tragedy and all who read and watch it. It is a mysterious play in the sense of being a play about mystery. Mr. Eliot suggests that "more people have thought *Hamlet* a work of art because they found it interesting, than have found it interesting because it is a work of art" (14). When he wrote that sentence he must have been very near to what I believe to be the truth. This play is, above all else, interesting. But artistic failure is not in itself interesting, nor often interesting in any way; artistic success always is. To interest is the first duty of art; no other excellences will even begin to compensate for failure in this, and very serious faults will be covered by this, as by charity. The hypothesis that this play interests by being good and not by being bad has therefore the first claim on our consideration. The burden of proof rests on the other side. Is not the fascinated interest of the critics most naturally explained by supposing that this is the precise effect the play was written to produce? They may be finding the mystery in the wrong place; but the fact that they can never leave Hamlet alone, the continual groping, the sense, unextinguished by over a century of failures, that we have here something of inestimable importance, is surely the best evidence that the real and lasting mystery of our human situation has been greatly depicted.

The kind of criticism which I have attempted is always at a disadvantage against either historical criticism or character criticism. Their vocabulary has been perfected by long practice, and the truths with which they are concerned are those which we are accustomed to handle in the everyday business of life. But the things I want to talk about have no vocabulary and criticism has for centuries kept almost complete silence on them. I make no claim to be a pioneer. Professor Wilson Knight (though I disagree with nearly everything he says in detail), Miss Spurgeon, Miss Bodkin, and Mr. Barfield are my leaders. But those who do not enjoy the honours of a pioneer may yet share his discomforts. One of them I feel acutely at the moment. I feel certain that to many of you the things I have been saying about Hamlet will appear intolerably sophisticated, abstract, and modern. And so they sound when we have to put them into words. But I shall have failed completely if I cannot persuade you that my view, for good or ill, has just the opposite characteristics—is naïve and concrete and archaic. I am trying to recall attention from the things an intellectual adult notices to the things a child or a peasant notices—night, ghosts, a castle, a lobby where a man can walk four hours together, a willow-fringed brook and a sad lady drowned, a graveyard and a terrible cliff above the sea, and amidst all these a pale man in black clothes (would that our producers would ever let him appear!) with his stockings coming down, a dishevelled man whose words make us at once think of loneliness and doubt and dread, of waste and dust and emptiness, and from whose hands, or from our own, we feel the richness of heaven and earth and the comfort of human affection slipping away. In a sense I have kept my promise of bestowing all my childishness upon you. A child is always thinking about those details in a story which a grown-up regards as indifferent. If when you first told the tale your hero was warned by three little men appearing on the left of the road, and when you tell it again you introduce one little man on the right of the road, the child

protests. And the child is right. You think it makes no difference because you are not living the story at all. If you were, you would know better. Motifs, machines, and the like are abstractions of literary history and therefore interchangeable: but concrete imagination knows nothing of them.

You must not think I am setting up as a sort of literary Peter Pan who does not grow up. On the contrary, I claim that only those adults who have retained, with whatever additions and enrichments, their first childish response to poetry unimpaired, can be said to have grown up at all. Mere change is not growth. Growth is the synthesis of change and continuity, and where there is no continuity there is no growth. To hear some critics, one would suppose that a man had to lose his nursery appreciation of Gulliver before he acquired his mature appreciation of it. It is not so. If it were, the whole concept of maturity, of ripening, would be out of place: and also, I believe we should very seldom read more than three pages of Gulliver at a sitting.

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