Bibliographic Note

ANYBODY WHO WRITES ABOUT SHAKESPEARE MUST EXPERIENCE a variety of embarrassments. I am painfully aware how often I have had to go over familiar ground in my effort to buttress the general interpretation that I claim is new. At the same time I am aware how much Shakespearean criticism I have not read that might have taught me things I still need to know. On the other hand, in many parts of my analysis I cannot be sure where my own thinking begins and that which I have absorbed from others leaves off. Because of this fact, and because my whole analysis is largely interpretative, the footnotes that follow provide references only for my direct quotations and my major debts. For example, when I refer on page 96 in the text to the frequently observed de contemptu imagery in Hamlet, and in the note cite only a single article, it is not because I am ignorant of or indifferent to the important observations on this subject by A. C. Bradley, Lily B. Campbell, Wolfgang Clemen, T. S. Eliot, Harold Goddard, H. Granville-Barker, Ernest Jones, G. Wilson Knight, Caroline Spurgeon, D. A. Traversi, and several others; it is simply because Donald Howard’s essay happened particularly to shape my understanding of this aspect of Hamlet.

I want to enumerate here some general debts to the critics and scholars whose work has informed my thinking, even if I have not taken occasion to allude to it in text or notes. The writings of Dr. Johnson and Coleridge have been part of my working equipment, along with A. C. Bradley, Shakespearean Tragedy (London, 1904); Geoffrey Bush, Shakespeare and the
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My discussions of Shakespeare's history plays, Julius Caesar, Hamlet, King Lear, and The Tempest are indebted to the following works, in addition to many already cited: Kenneth Burke, "Antony in Behalf of the Play," in The Philosophy of Literary Form (Baton Rouge, 1941); J. V. Cunningham, Woe or Wonder: The Emotional Effect of Shakespearean Tragedy (Denver, 1951); Russel Fraser, Shakespeare's Poetics (London, 1962); Frank Kermode, "Introduction" to the new Arden edition of The Tempest (Cambridge, Mass., 1958); and Leonard Unger, "Deception and Self-Deception in Shakespeare's Henry IV," in The Man in the Name (Minneapolis, 1956), pp. 3-17.

All citations of the plays are from The Complete Works of Shakespeare, ed. George Lyman Kittredge (Boston, 1936).