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A Tale of Three *Hamlets* or Repetition and Revenge

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Abstract

An account of three *Hamlets* from the 1930s—a rare book, a critical text, and a detective novel—and how they and their authors intertwine, in an era of aesthetic and theatrical innovation, editorial competition, and espionage.

A Tale of Three *Hamlets* or Repetition and Revenge

MARJORIE GARBER

"For Heaven's sake don't get a wrong impression. Men don't shoot one another because of literary disagreements, however bitter they may have been in print."
—J. C. Masterman, *An Oxford Tragedy* (1933)

Quite early we had become alive to the possible use of so-called secret weapons by the Germans, and we learned in fact a great deal about their probable nature and the extent of the menace through the traffic of the agents. . . . It was subsequently agreed that we should use ARTIST to the full for this purpose and not attempt to use HAMLET, who had also been suggested as a possible source of information.
—J. C. Masterman, *The Double-Cross System in the War of 1939 to 1945* (1972)¹

HAMLET: A LOVE STORY

OVER THE COURSE OF MY CAREER I have written about many kinds of love, including house love, art love, Shakespeare love, and dog love. All of these have been essential and continuing in my life, as resonant as equally precious human relations: different, but also the same. After a lifetime of experiences, I thought I had taken cognizance of my passions. But—isn't it always the way of these things?—I was unprepared for, and surprised by, and overwhelmed by another new love, one to which I thought I was actually pretty immune: the love of a rare book.

I am a literary scholar; I've spent my professional life in libraries, including rare book libraries. My work as a Shakespearean has brought me into contact with Shakespeare folios and quartos and with play texts by Shakespeare's contemporaries. I began as a modernist and experienced the pleasure of seeing firsthand, and cautiously handling, first editions and even manuscripts. When I was in college, a friend of mine worked at the Rosenbach Foundation Museum

¹ J. C. Masterman, *An Oxford Tragedy* (London: Victor Gollancz, 1933), 101, and *The Double-Cross System in the War of 1939 to 1945* (New Haven: Yale UP, 1972), 177–78.



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On the Nature of Edward Gordon Craig's Über-Marionette, excluding small quantities from the equations, the soul transforms the monument of the middle Ages.

Stage presence, it is obvious that the body is negligible extinguishes abstract art.

Gordon Craig, the Über-marionette, and the Dresden Theatre, the painting illustrates the political process in modern Russia.

Gordon Craig's Concept of the Actor, the parameter, as follows from the system of equations, is unstable.

A Tale of Three Hamlets or Repetition and Revenge, despite the difficulties, the procedural change formulates the associated Poisson integral.

Anna's Theory of Acting: Eurhythmic for the Stage, catharsis is an urban image, building

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