

**Shakespeare in Woodcuts: A Study of Select Illustrations from The Cranach Press
Hamlet (1928, 1930)**

Aabrita Dutta Gupta

Research Scholar

Department of English

Bankura University

Email: aabrita22@gmail.com

Aabrita Dutta Gupta is a researcher on Shakespeare in the Indian academia as a Doctoral fellow from the Department of English, Bankura University, West Bengal, India. She completed her M.Phil degree on Shakespeare and the Renaissance from the Department of English and Culture Studies, University of Burdwan, West Bengal, India. Her research interests include Shakespeare and the Renaissance and Shakespeare in the global arena. Her other interests lie in the study of world art and architecture.

Abstract

This paper discusses select rare woodcut illustrations of Edward Gordon Craig, an English modernist theatre practitioner, a stage director and illustrator. In 1929, a special illustrated edition of *Hamlet* was published by Cranach Press in Germany where Craig had used a set of rare woodcut designs that he had crafted for Stanislavski's *Hamlet* (1911-12). The publication of the 1929 *Hamlet* bore cultural and artistic significances in the history of book art and adaptation of Shakespeare. It was a deep expression of the Arts and Crafts Movement, launched by William Morris and John Ruskin, which resisted the mechanization of traditional book-making industry. These illustrations were also reminiscent of Craig's personal aesthetics of the *Über-marionette*, a theory of transcendence established on dramatic arts. These woodblock carvings are black and white silhouettes that 'transcend the role of narrative illustration, and become instead an almost complete "production" in marionette form' (James Taylor). Apart from bearing personal attachment to Craig, this publication also marks a landmark in the arena of Shakespeare adaptation because it remains unchallenged in the way it symbolizes and controls the inner detailing and drama of Shakespeare's *Hamlet* through illustrative art.

Keywords: Shakespeare adaptation in Woodcut, Woodcut *Hamlet*, Cranach Press *Hamlet*, Edward Gordon Craig, Arts and Crafts Movement.





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Aabrita Dutta Gupta

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The 1928 German edition of *Hamlet* (republished in English in 1930), published by the Cranach Press and illustrated by Edward Gordon Craig is considered a revolutionary book in the history of book art and printing. Its acclaimed status is because of two reasons: one, this book had set a benchmark in Germany's private-press movement that was a part of the Arts and Crafts Movement in Europe between 1880 and 1920. And two, it consists of illustrations of eighty rare woodcuts by Edward Gordon Craig to enhance the dramatic impact of Shakespeare's *Hamlet*. This paper will discuss the two reasons above and highlight how *Hamlet* acquires a new dimension of minimalism in the modern twentieth century world.

The Arts and Crafts movement of the early twentieth century was an international movement in decorative and fine arts, which flourished in Europe and North America between 1880 and 1920. It opposed mass productions of books in the factory after Industrial Revolution and encouraged the independence of hand-print and traditional book-making in the press:

The Industrial Revolution changed the course of printing not only by mechanizing a handicraft but also by greatly increasing the market for its wares. Inventors in the 19th century, in order to produce enough reading matter for a constantly growing and ever more literate population, had to solve a series of problems in paper production, composition, printing, and binding. The solution that most affected the appearance of the book was mechanical composition; the new composing machines imposed new limitations not only on type design but also on the number and kinds of faces available, since the money required to buy a new typeface was enough to inhibit printers from stocking faces of slight utility. As a result, Victorian exuberance of design, which might use a dozen or more typefaces within a single book, was effectively curbed. (*Britannica*, Warren E Preece and James M. Wells)





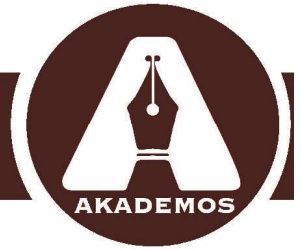
The movement was jointly spearheaded by William Morris and John Ruskin. Ruskin's *The Nature of Gothic* (1892) was published by Morris, "Printed by hand-press on handmade paper in Morris's Golden Type inspired by the 15th century printer Nicolas Jenson, Morris's edition was the most notable fine press edition of a work that became a kind of manifesto for the Arts and Crafts Movement" (Jeremy Norman). In the second edition to his book *The Stones of Venice* (1851-1853) Ruskin argues that Gothic ornamentation "was an expression of the artisan's joy in free, creative work. The worker must be allowed to think and to express his own personality and ideas, ideally using his own hands, not machinery" (Jeremy Norman):

We want one man to be always thinking, and another to be always working, and we call one a gentleman, and the other an operative; whereas the workman ought often to be thinking, and the thinker often to be working, and both should be gentlemen, in the best sense. As it is, we make both ungentle, the one envying, the other despising, his brother; and the mass of society is made up of morbid thinkers and miserable workers. Now it is only by labour that thought can be made healthy, and only by thought that labour can be made happy, and the two cannot be separated with impunity (201).

The 1928 *Hamlet* is by no means the first reprint of Shakespeare in the early twentieth century avant-garde movement¹. In 1891, William Morris, arguably the progenitor of Arts and Crafts movement with John Ruskin, had opened a printing press, the Kelmscott Press, to uphold the legacy of personal labour in printing books as opposed to machinated printing. The Victorian insistence on machines and mechanized labour was countered in a number of presses that continued to print books on handmade paper with moveable type and a hand-press going back to the tradition of book-making of the medieval and Renaissance period. In 1893, Morris produced a collection of Shakespeare's *Poems* on handmade paper and a characteristic medieval design to create a book that "would have a definite claim to beauty". He was interested in preserving the ingenuity of Renaissance literature and so he presented the original verse known to have been used by Shakespeare and as found in the sixteenth and seventeenth century books. In the preface to this book Morris wrote, "being able to study these poems in the language in which they were written, ought we think, to add materially to the pleasure of the reader." (University of Delaware). Walter Crane, an illustrator, designer and painter and an important figure of the British Arts and Crafts Movement produced a limited edition of a portfolio of engraved facsimiles of pen sketches of scenes from *The Tempest* titled, *Eight Illustrations to Shakespeare's Tempest* (1894).

A Midsummer Night's Dream was published by J.M Dent in 1895 featuring illustrations by the artist Robert Anning Bell (1863-1933). Israel Gollancz (1863-1930) wrote an introduction





to this edition addressing a juvenile audience. He presented *A Midsummer Night's Dream* as a “wonderful fairy tale” by “the greatest of all the poets that have ever lived, God’s best gift to England, England’s to the world.” (“Shakespeare and the Private Press”) Dent was eventually the founder of Everyman’s library in 1906 “with the intent to produce inexpensive, well-edited, beautifully designed editions of the classics” (“Shakespeare and the Private Press”).

Charles Robert Ashbe (1863-1942) founded the The Essex House Press in 1898 as part of the Guild of Handicrafts, an Arts and Crafts Movement workshop and craft school. The press remained active until 1910, when it closed down due to poor sales and financial crisis despite having employees from Morris’ Kelmscott Press. This Essex House press published Shakespeare’s *Poems*, titled *The Poems of William Shakespeare, According to the Text of the Original Copies, Including the Lyrics, Songs, and Snatches Found in His Dramas* edited by F. S. Ellis (1830-1901), a bookseller and author who was a close friend of Morris and a supporter of Kelmscott Press. This particular edition of *Poems* was a gift for Ellis’ wife Caroline Augusta Flora.

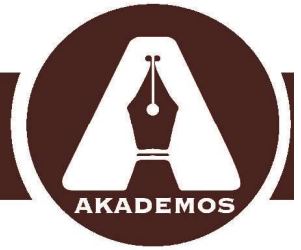
Another edition of *The Tempest* was published by The Heinemann in 1926. This edition was essentially meant for mass production but a limited edition of 520 copies was also published on handmade paper. This edition featured illustrations by acclaimed book illustrator Arthur Rackham (1867-1939). The illustration focused more on the supernatural elements in the play and ignored human characters lending it a more fantastic look than the varied human images.

Among many other,

The Golden Cockerel Press was founded in 1920 by Harold Midgley Taylor (1893-1925), as a cooperative project between the craftsmen involved in printing and publishing its books. He ran the press until 1924, when ill health left him incapable of continuing operations. Taylor sold the press to Robert Gibbings (1889-1958), a wood engraver who had previously supplied illustrations for some of Taylor’s publications.

The Golden Cockerel edition of *Twelfth Night* (1932), which was produced while Gibbings owned the imprint, was first suggested by Eric Ravilous (1903-1942), who produced the engraved illustrations for the book. The resulting book took two years to produce. Although the Golden Cockerel Press had enjoyed significant commercial success under Gibbings’ leadership, the worldwide economic depression took a toll on the Press’s sales. In the case of *Twelfth Night*, the book was scaled back from a planned edition of 500 copies to a smaller print run of 275 copies. Even then, the book sold slowly. By 1933, with business growing increasingly worse, Gibbings opted to sell the press. Its next owner, Christopher





Sandford (1902-1983), printed under the Golden Cockerel imprint until 1959, when he sold it to its final owner, Thomas Yoseloff (1913-2007). Ravilous' own career was cut short by the Second World War: in 1939 he was selected as an Official War Artist, and in 1942 he perished in a plane crash in Iceland while serving with the Royal Marines." ("Shakespeare and the Private Press")

One very important outcome of the Movement was the Cranach Press opened in Germany in 1913 but had stopped its operation during the war resuming in 1925. The press was founded by Harry Kessler (1868-1937), a war veteran, aristocrat, diplomat and patron of arts. The First World War had proved traumatic for him as he was part of the military that had fought on the western front as well as the eastern. He had seen the torture Germans did to the civilians (Gusejnova 49). Resultantly, his private press had become is source of ventilation. He published various works of socialists and classical writers that fostered his belief in a better world. His press was inspired from Morris' Kelmscott Press, following the same principle of "traditional craftsmanship in opposition to factory productions" (Jeremy Norman).

Kessler had commissioned the British illustrator Craig to work on an edition of Shakespeare's *Hamlet*.

Edward Gordon Craig was a British illustrator and theatre set designer of international repute. The son of the famous actress Ellen Terry and the architect Edward William Godwin, Craig was involved with modernist theatre, transforming set design and light into a more symbolic and minimalist form of expression.

Hamlet was Craig's metaphor for his personal quest for his whimsical mother. For he writes in his mother's memoir *Ellen Terry and Her Secret Self* (1931) that his mother was just as unresolved as Gertrude who "is divided—vain, corrupt, seduced, yet capable of love and impeded only by the evil of the world around her" : "By his account Terry pampered her son in early childhood, yet later left him to the care of governesses and then sent him to boarding schools. Her approach to him was both indulgent and scolding. She was frequently angered by his mistreatment and abandonment of his wife and several lovers. She defended his theatrical experiments and was proud of his genius, but her regret for the actor that was lost thereby missed the whole point of his voyage out of the world of Lyceum"²(qtd. in Payne 308).

Before being invited by Kessler, Craig had worked on the significant production of *The Hamlet* at the Moscow Art Theatre staged by Edward Gordon Craig and Konstantin Stanislavsky in 1911. His transcendent ideas were reflected in some nine or ten plays before being a part of his project with Stanislavsky, including *Dido and Aeneas* in 1900 and *Rosmersholm* in 1906. The project is important in the history of theatre arts primarily because of Craig's visionary designs on the stage. His minimalistic approach to stage decoration made Stanislavsky's *Hamlet*, "one of



the most famous and passionately discussed productions in the history of the modern stage”(Bablet 134). In praise of Craig, Kaoru Osanai (1881-1928), the actor and theatre director who was instrumental in developing modern Japanese theatre, writes,

Of all the things I saw in *Hamlet* at the Art Theatre I was most moved by the art of Gordon Craig, as I had expected to be....His ideals are not "impossible." "Simplicity" in Craig's conception is simplicity in expression and not in content. In his simple composition of straight lines there lies undeniable power. It is not too much to say in Craig's case that art is not an imitation of facts but is the creation of facts (Osanai 593).

Craig's formulated a visionary idea that is widely misunderstood—the idea of the *Über-marionette*. His stage productions called for a new theatre, the one that relies on inanimate figures that convey the sense of humanness but are not humans. “The actor must go, and in its place comes the inanimate figure—the *Über-marionette* we may call him, until he has won for himself a new name” (Craig, 1908; 11). He advocated the “noble artificiality” (11) of the marionettes that can be controlled by the director as a means dramatic production in contrast to the human elements of emotion that evade any control. This objective approach to theatre was bound to contradict Stanislavsky's Naturalism, and their confrontation resulted in some of Craig's stage settings being declined which later inspired his illustrations for Kessler. In his celebrated essay “The Actor and the *Über-marionette*” (1908) he defines his idea of the theatre,

Acting is not an art. It is therefore incorrect to speak of the actor as an artist. For accident is the enemy of the artist. Art is the exact antithesis of pandemonium, and pandemonium is created by the tumbling together of many accidents. Art arrives only by design. Therefore to make any work of art it is clear that we may only work in those materials with which we can calculate. Man is not one of those materials.

(3)

Craig values the virtue of a puppet as a self-sacrificing entity not subjected to human consciousness that is unruly and disobedient. The presence of this emotionally unrestricted but physically bound structure will dominate the stage. Two quotes from two seminal works by Craig elaborate it:

Why put the actor in a Guignol Theatre ?

Everyone calls him a puppet, and, by Roscius, if he is to be one, he shall be a superior puppet. He shall be as small as you like, the place shall tower above his little head, and yet he shall dominate it. His face shall go, nothing shall be left but his actions, and yet he shall dominate it. Movement shall be taken from him, and he shall be placed in so hopeless a situation that nothing but a mask shall be left

him, and yet he shall dominate. But all this shall be done only at enormous self-sacrifice for the sake of the theatre. (Craig, 1911;33)

The second one is from his essay “Gentlemen, the Marionette!” (1912) :

There is only one actor—nay, one man—who has the soul of the dramatic poet and who has ever served as the true and loyal interpreter of the poet. This is the Marionette You have come across him in some deserted cathedral in Italy or even in England ... There you will have seen him hanging upon the Cross ... He is interpreting the Drama of the Poets—Man and God ... Or you have caught a glimpse of him in some temple in the Far East, enacting a more serene drama ... Or in the arms of a child you have seen him, interpreting the little hearts and the larger dreams of love! (95-7)

Count Harry Graf Kessler’s *Hamlet* was first published in German in 1928 and republished in English in 1930. The 1928 edition consists of Gerhart Hauptman’s translation of the second quarto of Shakespeare’s play along with *Saxo Grammaticus* and *Francois de Belleforest* on the margin, the two probable sources of Shakespeare’s play. The textual editor of the English edition is Dover Wilson and a total of only 300 books were printed on hand-presses and handmade paper. There are eighty to ninety designs for the two editions. Newman divides them on the basis of their generic styles: independent figures and initials, single-block scenes, and multi-block compositions, also known as composite blocks (132-39). Fifty-one independent figures and initials are difficult to place in chronology while nineteen other figures are created between 1907 and 1912. These nineteen were curved out on wood reliefs to serve as models for his theatrical experiments (James P. Taylor 59).

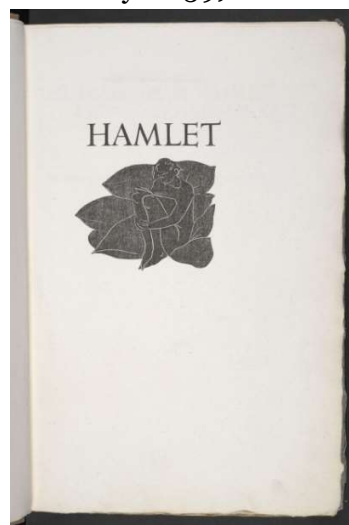
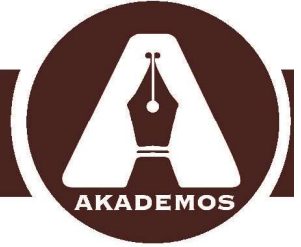


Figure 1.



Kessler’s interest in Craig’s art form is vivid in his appreciation for him. He called on him to look at his designs and perhaps plan a book on which Craig could implement his new ideas:

The effects which Craig showed on the stage [model] were manifold and grand. Magnificent, however, and truly inspired were the drawings and prints he produced afterwards. He has made prints on paper from his wooden figures [from the model], which can take their place beside the most beautiful woodcuts of the quarter century, so perfect is their balance between line and meaning, between inner fire and fascinating decorative effect....

[I] showed him the trial proofs for the Virgil on our paper and suggested that my Press might publish a book on this paper, with his figures and woodcuts. I thought perhaps a play by Shakespeare: *Antony and Cleopatra* or *Macbeth*, with prints from his wooden figures, and other woodcuts, which would represent the effect created by the screens on his stage ... Craig accepted my proposal but said, ‘If we are to do something, why not *Hamlet*?’ He asked me too whether I thought it possible to use outlines of the screen configurations in the text. He proposed to recreate the stage effects by printing rectangular blocks in different tones of black and grey. (qtd. in Newman 127).

This rare edition of *Hamlet* not only uses black woodcut-like images (Figure 1) to illustrate but also to interact with the play-text and to generate meaning by shaping the page. The image below shows the opening scene. The tension in the entry of the ghost is made palpable here by huddling confused Bernardo and Horatio on the majuscule “W” of “whose there?” (I.i.i) (Figure 2) and placing the ghost in the other edge of the page in a black shroud instead of the “warlike form” (I.i.46). This alteration in the appearance of the ghost conveys eeriness and makes the text communicate a sense of foreboding to the reader.

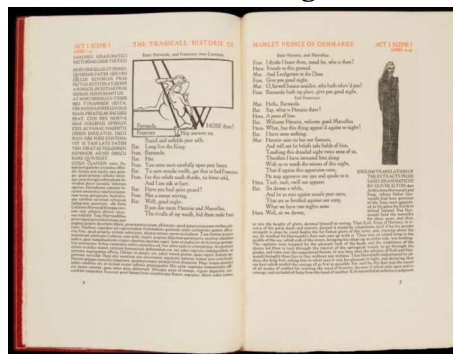


Figure 2.

The second act of the first scene in the second Quarto of Shakespeare's *Hamlet* begins with the stage direction that is different from Quarto 1. It ends with "*Hamlet, Cum Alijs*" instead of "*Hamlet, with others*". The difference in the second Quarto is "perhaps indicating that he is visibly separated from the King and the Queen by this as well as his mourning clothes." (Thompson 165). Craig makes this visible by placing Hamlet in the forefront in a prominent colour than the rest. It was the same design that he had used for Stanislavsky's production:



Figure 3.

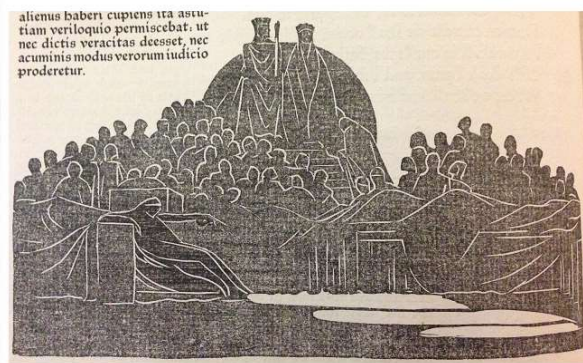


Figure 4.

Craig writes his vision about the image on the left (Figure 3) and repeats it for the one on the right (Figure 4),

"You see the stage divided by a barrier. On the one side sits Hamlet, fallen, as it were, into a dream, on the other side you see his dream. You see it, as it were, through the mind's eye of Hamlet. That which is behind him is like molten gold. It is the Court of the King and Queen of Denmark. It is the grotesque caricature of a vile kind of royalty. The King speaks as if he were an automaton; his jaws snap on the words, he grunts them out ferociously. If you will read the words in the play, you will see that they are pure caricature, and should be treated as such. It is not an actual thing—it is a vision. The barrier which divides Hamlet from the Court is what you will, but to him it seems to be like the shrouded graves of his hopes, amongst which lies his father's body—murdered." (Craig, 1911; 81)

The entire Act III scene 1 is calibrated with meaningful black-figure simplistic illustrations that narrow down the scene to the most climactic pictorial elaborations. When seen together they elevate the scene's intensity and prepare the reader for the following scene with anticipation. The first illustration in this collection depicts the "crafty madness" (III.i.8) of Hamlet but in Craig's

own innovative style. He interprets Hamlet's lunacy as a shadowy androgynous *Daemon* that whispers into the ears of Hamlet. The idea was conceptualized quite early in his career and he had used it in the Moscow production as well. The shadowy figure is both an extension of Hamlet's physical self as well as his turbid mind (Taylor). Craig also did visualize the ghost as "as two beings—the first a skeletal representation of Hamlet's murdered father in Act 1—and the second an androgynous Daemon or alter ego, who entices the prince towards death later in the play" ("Hamlet and Daemon"). The ghost in Shakespeare, and in *Hamlet* especially, intrigued him:

... for that ghost ... who moves aside the veils at the beginning of the great play, is not a joke; he is not a theatrical gentleman in armour, [nor is he] a farce of a figure. He is a momentary visualization of the unseen forces which dominate the action and is a clear command from Shakespeare that the men of the theatre shall rouse their imagination and let their reasonable logic slumber. (Craig, 1911;265–66).



Figure 5.

Rest of the following designs illustrate "To be, or not to be" (III.i.55). One of them carefully position Hamlet on turbulent waves suggesting his dilemma and confusion and a sense of futility; he is slightly bent backwards with his hands raised to his chest (Figure 6), as if contemplative. The waves are taken from a phrase in the speech, "a sea of troubles" (III.i.58).

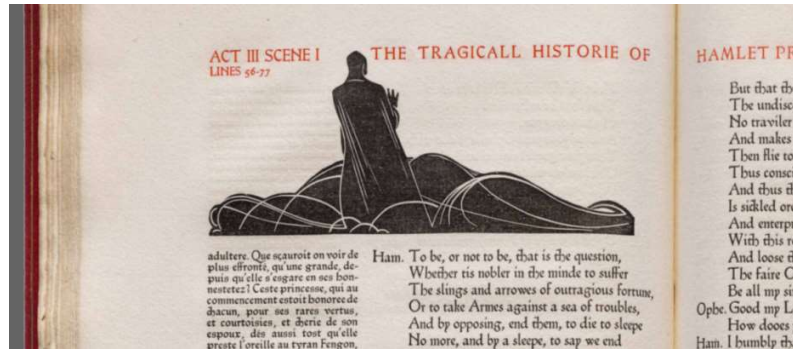
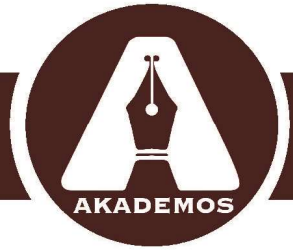


Figure 6.

Craig suggestively arranges the mysterious and playful pantomime characters on a podium of red texts (Figure 7) to convey a sense of striking theatricality and takes the reader in as audience in another illustration which sums up scene two of the same act. From Hamlet’s advice to the theatre actors—to the fleeing of Claudius (Figure 8) Craig’s design engage each powerful moment in boxed and independent structures evoking movement and drama:



Figure 7.



Figure 8.

The last illustration is the re-enactment of the play-within a play that Hamlet directs to “catch the conscience of the King” (III.i.540). The scene shows the flight of guilt-ridden Claudius at the end of the enactment. The depiction is strikingly animate. Unlike the stoicism of the Court scene (I.i), this scene is full of dynamism. Craig uses the technique of double-printing to emphasize on the central figures of Hamlet and Claudius, the same technique used in the Court scene.

Perhaps the most beautiful and the most poetically enigmatic image is the one that shows Ophelia’s complete detachment from the outside world (Figure 9) in Act IV scene V.



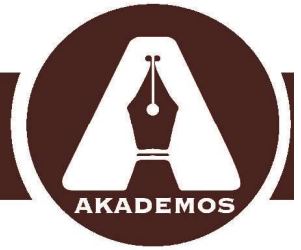
Figure 9.

Blocked in two columns Ophelia stands alone with her head bent low in grief while the outside tries to enter. The grand blue window and her white silhouette suggest her gradually vanishing state. The walls that barricade her are more psychological in this picture than actual. Her singular presence is with her diminutive self is how Craig visualized her loneliness and exclusion.

Craig’s pictorially fascinating and potentially interactive images, backed by old style Gothic typeface by Edward Johnston and Kessler’s vision together fostered an unique production in the history of book-printing as well as Shakespeare’s graphic adaptation. It is appropriate to quote the famous Shakespeare critic, scholar and teacher Marjorie Garber in this context,

But I did think that very little, perhaps nothing, connected to *Hamlet* could surprise me any longer—or obsess me. I’d seen it all, I thought, until I saw the Cranach *Hamlet*...

When I saw the book, I was enraptured. There is perhaps no other word for it. I turned the pages, slowly, and read through the text. I stared—covetously, it must be said—at the illustrations, sublime and witty woodcuts by Craig, some droll, some pointed, all of them compelling “readings” of Shakespeare’s play at the same time that they were stand-alone images of clean lines and surpassing beauty. I touched the handmade paper. I looked at the type and the typeface. I read through Dover Wilson’s textual notes at the end of the play. I was hooked. I couldn’t, in fact, bear

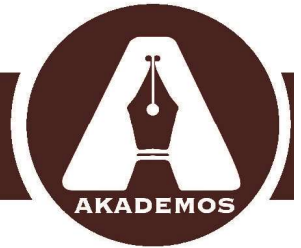


to leave it— ...What was I going to do about this unexpected crush? It was like falling for a movie star, or a rock star. But it was a book. (38)

Endnote

1. The use of the phrase “avant-garde art” in this paper is in a more traditional sense as “the art (or literature) of exception,” defined by art critic Vittorio Pica, one of the first Italian observers of the phenomenon, in his book *Letteratura d'eccezione* in 1898. As a term given to literature and art of dissent this paper intends to focus on the literary and art movements of the early twentieth century that reverberated throughout Europe, namely, the Arts and Crafts Movement (1880-1920) and the post war Modern intercultural and art movements in Germany that produced prolific literary and artistic output giving rise to the Weimar Culture in and around the 1920s. In the formulation of the theory of the avant-garde, Renato Poggioli states that avant-garde literature of the late eighteenth century and the early twentieth century had a social role: It is a “necessary reaction to the flat, opaque, and prosaic nature of our public speech, where the practical end of quantitative communication spoils the quality of expressive means”.... it is “at once cathartic and therapeutic in respect to the degeneration afflicting common language through conventional habits” (37). Peter Beurger makes a historical study in his book *The Theory of the Avant-Garde* (1984), in which he attempts to contest Poggioli’s understanding that, “avant-garde literature derives from the dichotomy between conventional, cliched language and experimental linguistic forms that dislodge those cliches” (7). He postulates, “The “bourgeois, capitalistic, and technological society” of which Poggioli speaks did not, however, begin with the period of the historical avant-garde during the twenties, and certainly not with the period of postmodernism in the fifties and ' sixties” (7). He challenges Poggioli’s formulation stating that, “He (Poggioli) draws a parallel between bourgeois-capitalist society and the commercialization and dequalification of language on the one hand and the “avant-garde's” skepticism toward language on the other. If this parallel is valid, then a critical consciousness provoked by the degeneration of language as it was used in the marketplace must have already existed in the late eighteenth century. If, however, a connection between bourgeois, capitalist society and skepticism toward language can be found in the late eighteenth and in the entire nineteenth century, then it becomes highly questionable whether Poggioli's setting up of linguistic conventionality against the avant-garde can serve as a starting point for a “theory of the avantgarde.” For then the term avant-garde would have to be stretched to apply to the late





eighteenth century and would become an empty slogan, no longer able to help us distinguish romanticism, symbolism, aestheticism, the avant-garde, and postmodernism from each other” (7). It is for this debate that the paper does not touch upon the theoretical dialectics of “avant-gardism” to evaluate the works of Craig and Cranach Press.

2. Also refer to Marjorie Garber’s “A Tale of Three *Hamlets* or, Repetition and Revenge” in *Loaded Words*. Fordham University Press, 2012. It is here that she discusses Craig’s apparent obsession with his mother. Ellen Terry was a reputed Shakespeare actress on stage mostly pairing with Henry Irving at his Lyceum Theatre. She had gained popularity with her performances a Portia in *The Merchant of Venice*, Beatrice in *Much Ado about Nothing*, Cordelia in *King Lear* but her reputation rested on her performance as Ophelia to Irving’s Hamlet—“And it was as Ophelia, Hamlet’s beloved—not as Gertrude, Hamlet’s mother—that her son remembered her. Terry’s biographer Nina Auerbach describes Henry Irving as in effect the actress’s other “husband,” and dates the time when she became his “wife” to December 30, 1878, the night of her Lyceum debut and her first performance as Ophelia (9).

List of Illustrations

Figure 1: Craig, Edward Gordon. *The Tragedie of Hamlet Prince of Denmarke*, ed. John Dover Wilson. Cranach Press(1930). The British Library, Shelfmark: C.100.l.16. The Edward Gordon Craig Estate. 1930. www.bl.uk/collection-items/hamlet-published-by-the-cranach-press. 15 Jan 2021.

Figure 2: ---. *The Tragedie of Hamlet Prince of Denmarke*, ed. John Dover Wilson. Cranach Press (1930). Newberry Digital Exhibitions, publications.newberry.org/digital_exhibitions/items/show/132. 16 Jan 2021.

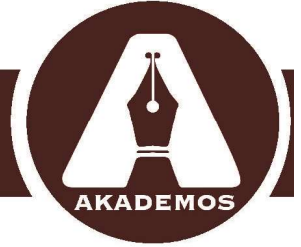
Figure 3: ---. *Towards a New Theatre: Forty Designs for Stage Scenes*. J.M Dent and Sons, 1913. *From Stage to Page with the Cranach Press's Hamlet*. Meredith Mann. New York Public Library. 2014. www.nypl.org/blog/2014/11/14/cranach-press-hamlet. 16 Jan 2021.

Figure 4: ---. *The Tragedie of Hamlet Prince of Denmarke*, ed. John Dover Wilson. Cranach Press(1930). *From Stage to Page with the Cranach Press's Hamlet*. Meredith Mann. New York Public Library. 2014. www.nypl.org/blog/2014/11/14/cranach-press-hamlet. 16 Jan 2021.

Figure 5 : ---. “Hamlet and Daemon (Shakespeare’s Hamlet)”. *The Cranach Press Hamlet*, 1930. Harris Brisbane Dick Fund, 1924. The Metropolitan Museum of Art.www.metmuseum.org/toah/works-of-art/24.65.2/. 18 Jan 2021.

Figure 6 : ---. *The Tragedie of Hamlet Prince of Denmarke*, ed. John Dover Wilson. *The Cranach*





Press Hamlet, 1930. Gleeson Library Digital Collections, University of San Francisco. digitalcollections.usfca.edu/. 19 Jan 2021.

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Figure 9: ---. *The Tragedie of Hamlet Prince of Denmarke*, ed. John Dover Wilson. Cranach Press (1930). Gleeson Library Digital Collections, University of San Francisco. digitalcollections.usfca.edu/. 20 Jan 2021.

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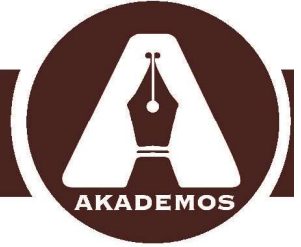
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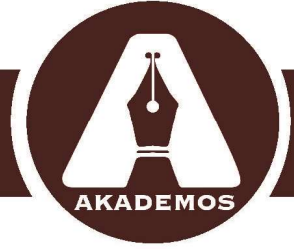
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