THE TRAGEDY OF HAMLET
THE TRAGEDY OF HAMLET
THE WORKS
OF
SHAKESPEARE

THE TRAGEDY OF HAMLET
EDITED BY
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INTRODUCTION

This edition of *Hamlet* aims in the first place at giving a trustworthy text.

Secondly, it attempts to exhibit the variations from that text which are found in the primary sources—the Quarto of 1604 and the Folio of 1623—in so far as those variations are of importance towards the ascertainment of the text. Every variation is not recorded, but I have chosen to err on the side of excess rather than on that of defect. Readings from the Quarto of 1603 are occasionally given, and also from the later Quartos and Folios, but to record such readings is not a part of the design of this edition. The letter Q means Quarto 1604; F means Folio 1623.

The dates of the later Quartos are as follows:—Q 3, 1605; Q 4, 1611; Q 5, undated; Q 6, 1637. For my few references to these later Quartos I have trusted the *Cambridge Shakespeare* and Furness's edition of *Hamlet*.

Thirdly, it gives explanatory notes. Here it is inevitable that my task should in the main be that of selection and condensation. But, gleaning after the gleaners, I have perhaps brought together a slender sheaf. Thus, I am not aware that I have been antici-
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pated in my explanation of Hamlet's question about Alexander's body, in the Churchyard scene (V. i. 218); of his swearing by St. Patrick (I. v. 136); of the name Lamord (IV. vii. 93). I hope I may have done something towards the solution of the "dram of eale" crux (I. iv. 36–38), and of "stand a comma 'tween their amities" (V. ii. 42). I have noted a curious parallel between Jonson and Shakespeare (II. ii. 210–214). With the aid of the New English Dictionary I have perhaps removed any doubt as to the meaning of "mortal coil" (III. i. 67), and given its correct sense (though this is doubtful) to "anchor's cheer" (III. ii. 231). I have perhaps explained why Polonius classes "fencing" with drinking and drabbing (II. i. 25). I have made what I suppose to be new—perhaps erroneous—suggestions as to "Take this from this" (II. ii. 156) and "tender me a fool" (I. iii. 109). If ingenuities are anywhere pardonable, it is in conjecturing the meaning of Hamlet's riddling speeches; it was not his cue ever to talk sheer nonsense; accordingly I have ventured to throw out, doubtfully, suggestions—possibly darkening counsel with words—on "fishmonger" (II. ii. 174), "mad . . . handsaw" (II. ii. 401–403), "suit of sables" (III. ii. 139), "soul of Nero" (III. ii. 413), "the body is with the king" (IV. ii. 30), "drink up eisel, eat a crocodile" (V. i. 298). I, very doubtfully, suggest a new reading of "select and generous" (I. iii. 74), and a modification of Mr. Tovey's emendation of the "Yvaughan" crux (V. i. 67). Occasionally, as in the "Nunnery" scene with Ophelia (III. i.), I have tried to explain Hamlet's thoughts rather than verbal difficulties. When what is worthless has been sifted away, a little that is a
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real addition to our knowledge of Shakespeare may remain.

For the earliest references to the legendary Hamlet the reader should consult Mr. Gollancz's interesting volume *Hamlet in Iceland* (1898). The first in date, he tells us, is found in the second section of Snorri Sturlason's *Prose Edda* (about 1230) — "The Nine Maids of the Island Mill" (daughters of Ægir, the Ocean-god) "in ages past ground Hamlet's meal." The words occur in a quotation of Snorri from Snæbjörn, who was probably an Arctic adventurer of the tenth century. The name Amhlaide is found yet earlier. In the *Annals of Ireland by the Four Masters*, under the year 917 (=919), in a fragment of song (having reference to the battle of Ath-Cliath between the Northerners and the Irish) attributed to Queen Gormflaith, appear the words: "Niall Glundubh [was slain] by Amhlaide." Mr. Gollancz identifies this Amhlaide with Sitric, a Northerner, who first came to Dublin in 888, and hazards the conjecture that "Gaile," a cognomen applied to Sitric, may mean *mad*, and that Amhlaide may be a synonym of "Gaile." He believes that in the Scandinavian kingdom of Ireland was developed, in the eleventh century, the Northern tale of Hamlet as we know it from Saxo.1

Probably about the opening of the thirteenth century the Danish writer Saxo Grammaticus told in Latin the

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1 The *Amboles Saga*, which Mr. Gollancz prints, is in its present form "a modern production belonging to the sixteenth, or perhaps early seventeenth century," preserving possibly some elements of the pre-Saxo Hamlet legend. The Icelandic folk-tale of Bjarn (first written down from oral tradition in 1705) is "nothing but a levelling down of the story of Hamlet, cleverly blended with another folk-tale of the 'Clever Hans' type" (Gollancz, *Introduction*, lxiv and lxviii).
story of Amlethus in the third and fourth books of his *History of the Danes*. The reader will find an English version in Mr. Elton's translation of Saxo. The Northern Hamlet legends, oral or written, are mingled by Saxo with borrowings from the old Roman story of Lucius Junius Brutus. Horwendil and his brother Feng rule Jutland under King Rorik of Denmark. Horwendil slays Koll, king of Norway, and marries Gerutha, the daughter of King Rorik; their son is Amleth. Feng, jealous of his brother, slays Horwendil, and takes Gerutha to wife. Amleth feigns to be dull of wits and little better than a beast, while secretly planning vengeance. He baffles the courtiers by riddling words, which for them are nonsense, but are really significant. A girl, his foster-sister, is placed in his way, in the hope that his conduct may betray his true state of mind; his foster-brother warns him of the snare, and he baffles his enemies. A friend of Feng, "more confident than wise," proposes to act as eavesdropper during an interview between Amleth and his mother. Amleth, crowing like a cock, flapping his arms like wings, and leaping hither and thither, discovers the eavesdropper hidden under straw, stabs him and brutally disposes of the body. He explains to his mother that his madness is feigned and that he plans revenge, and he gains her over to his side. His uncle sends Amleth to Britain, with two companions, who bear a letter graven on wood, requesting the king to slay Amleth. The letter is altered by Amleth, and his companions are put to death. His adventures in Britain do not affect Shakespeare's play. He returns, makes the courtiers drunk, nets them in hangings knitted by his
mother, sets fire to the palace, and slays his uncle with the sword. He harangues the people, and is hailed as Feng's successor. After other adventures of crafty device and daring deed, Amleth dies in battle. Had he lived, favoured by nature and fortune, he would have surpassed Hercules.

Saxo's History was printed in 1514. In 1570 Belleforest—freely rendering Saxo's Latin—told the story of Amleth in French in the fifth volume of his Histoires tragiques. The English translation of Belleforest's story, The Historie of Hamlet, is dated 1608, and may have been called forth by the popularity of Shakespeare's play. Here the eavesdropper hides behind the hangings of Geruthe's chamber, and Hamlet cries, "A rat! a rat!" circumstances probably borrowed from Shakespeare.

As early as 1589 an English drama on the subject of Hamlet was in existence. It is referred to in that year by Thomas Nash in a printed letter accompanying Greene's Menaphon. We know from this passage, and other allusions, that it was a drama written under the influence of Seneca, and that a ghost appeared in it crying "Revenge!" Henslowe's diary informs us that it was acted, not as a new play, at Newington Butts in June 1594. The suggestion that Thomas Kyd was the author—made long since—was supported with substantial evidence by Mr. Fleay in his Chronicle of the English Drama (1891), and, in my opinion, was decisively proved by Gregor Sarrazin in the section entitled "Der

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1 It may be found in Furness's Hamlet, vol. ii., or in Collier's Shakespeare's Library, vol. i.
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Ur-Hamlet" of his Thomas Kyd und sein Kreis (1892). It is not improbable that Nash, in the passage where he speaks of Hamlet, puns upon the name Kyd. We may fairly assume that it was a companion piece to Kyd's Spanish Tragedy—itself a play of revenge (a father's revenge for a murdered son, inverting the Hamlet theme); of violent passion bordering on distraction; including among the dramatis persona a ghost, and presenting, like Hamlet, a play within the play. Kyd translated Garnier's Cornelia from the French, and could read the story of Hamlet in Belleforest. English actors had visited Elsinore, and had lately returned to London, bringing their tidings of Denmark.

Mr. Corbin, in a very ingenious study, The Elizabethan Hamlet (1895), has conjectured that the lost play by Kyd exhibited a Hamlet resembling the Amleth of Saxo in his being rather a man of resolute action than a man of contemplation, and that his assumption of madness was the occasion of vulgar comedy; the affliction of insanity was, as we know, often regarded by Elizabethan dramatists from the comic point of view. The conjecture is well worthy of consideration. In developing his theory Mr. Corbin makes use, however, of one piece of evidence, which must be held as of doubtful value. A rude German drama, Der Bestrafte Brudermord, found in a manuscript dated 1710, is taken by Mr. Corbin and others as based on Kyd's Hamlet. This is possible; but it seems to me far more probable that the German play is a debased adaptation of Shakespeare's Hamlet in its earliest form. Perhaps, as Tanger has suggested (Shakespeare Jahrbuch, xxiii.), a few recollections of the
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later form of Shakespeare's play were woven in by actors who arrived in Germany at a later date.¹

Under the date July 26, 1602, was entered in the Stationers' Registers for the printer James Roberts, "A booke called The Revenge of Hamlet Prince [of] Denmarke, as yt was latelie Acted by the Lord Chamberleyne his servantes." There are no grounds for supposing that Shakespeare wrote the play earlier than 1602.² In the following year appeared in quarto, "The Tragical Historie of Hamlet Prince of Denmarke By William Shake-speare. As it hath beene diverse times acted by his Highnesse servants in the Cittie of London: as also in the two Universities of Cambridge and Oxford, and else-where. At London printed for N. L. and John Trundell. 1603." The Lord Chamberlain's servants of 1602—Shakespeare's company—had, since the accession of James I., become his Highness' servants. It is conjectured that the play was acted at the Universities "at some enter-tainment in honour of the king's accession," the subject being connected "with the native country of his queen."

In 1604 appeared a second Quarto: "The Tragical Historie of Hamlet, Prince of Denmarke. By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. At London, Printed by I. R. for N. L.,

¹ See Cohn's Shakespeare in Germany (1865); Latham's Two Disserta-
tions on the Hamlet of Saxo Grammaticus and of Shakespeare (1872); and Furness's Hamlet, vol. ii. A Hamlet was performed by English actors at Dresden in 1626. Tanger's article, referred to above, is of great value.
² The note by Gabriel Harvey in a copy of Speght's Chaucer (1598), mentioning Hamlet, was seen by Steevens, Bishop Percy, and Malone, but its date was a matter of conjecture. Harvey lived for many years after the publication of Shakespeare's Hamlet.
and are to be sold at his shoppe under Saint Dunstons Church in Fleetstreet. 1604." I. R. stands, we may be sure, for James Roberts.

It is unquestionable that the copy for the Quarto of 1603 was surreptitiously obtained. Errors which seem to be rather errors of hearing than of sight, or of a compositor's memory in setting up a group of words, indicate that, according to a practice of the time, a shorthand writer was employed to take notes of the speeches during a theatrical performance. There are also errors which look like errors of a copyist; some of these may have occurred in writing out the shorthand notes for the printer. T. Bright's system of shorthand, moreover, gave scope for many errors in interpreting the characters of the stenographer.1 But the conjecture of the editors of the Cambridge Shakespeare that the defects of the manuscript derived from shorthand "were supplemented by a reference to the authentic copy in the library of the theatre," seems to deserve consideration. The earlier portion of the Quarto is both fuller and less inaccurate as compared with the true text than the later; perhaps the shorthand writer scamped his work; perhaps the theatrical underling, whom we may suppose as assisting him by reference to the copy in the theatre, was discovered, or had no opportunity of completing his dishonest labours. In some instances it looks as if only a hasty and partly incorrect note of the substance of a speech was made, and this was expanded into several feeble or incoherent lines.

1 See on this subject a remarkable paper, "Shakespeare und die Stenographie," by Curt Dewischeit, in the Shakespeare Jahrbuch, xxxiv. (1898).
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The Quarto of 1603, containing 2143 lines, is shorter by some seventeen or eighteen hundred lines than the play as we construct it from the second Quarto and the Folio; yet it gives substantially the whole action of the complete play. The names of two characters differ from those familiar to us—Polonious is here Corambis, and Reynaldo is Montano. Osric is here "a Bragart Gentleman"; Francisco is known only as first Centinel. The King and Queen of the "Mousetrap" tragedy are a duke and duchess; the duke's name is Albertus, not Gonzago; the duke and duchess have been forty years married, not thirty. Yorick's skull has been twelve years in the ground, not three-and-twenty. Laertes has come from Paris to the late King's funeral, not to the coronation of King Claudius. Hamlet's indignant "'Tis not alone my inky cloak" is addressed to Claudius, not to the Queen. The soliloquy "To be or not to be" and the "nunnery" dialogue with Ophelia occur in the same scene with the reading of Hamlet's love-letter, and before the "fishmonger" dialogue with Polonius; lines spoken to Hamlet by the Ghost on the platform are here spoken by Hamlet to his mother in her closet; Hamlet's comparison of Rosencrantz to a sponge appears here in another connection. It is the King, not Laertes, who proposes to anoint the rapier-point with venom. Gertrude, in the Closet scene, expressly declares that she was ignorant of her husband's murder, and she promises to assist her son in his revenge. There is a scene in which Horatio and the Queen confer about Hamlet's return to Denmark from shipboard, the Queen appearing as a confederate on Hamlet's side.
Such differences as these can be accounted for only in one of two ways—either, as the Clarendon Press editors maintain, a considerable portion of the old play is included in the Quarto of 1603, or that Quarto imperfectly and often erroneously exhibits Shakespeare's work in a form which he subsequently revised and altered. When careful and judicious investigators fail to agree, the matter must be admitted to be doubtful. For my own part, repeated perusals have satisfied me that Shakespeare's hand can be discerned throughout the whole of the truncated and travestied play of 1603. The Shakespearian irony of many passages is unlike anything we find in plays of 1588–1589. With the exception of the following lines:

Look you now, here is your husband,
With a face like Vulcan,
A looke fit for a murder and a rape,
A dull dead hanging looke, and a bell-bred eie,
To affright children and amaze the world:

I see nothing that looks pre-Shakespearian, and I see much that is entirely unlike the work of Kyd. It is possible, indeed, that Kyd's work may have been revised before 1600, but we have no evidence to that effect. Here and there echoes of a phrase, or a line, or a rhyme in Jeronimo, or The Spanish Tragedy, or Solyman and Perseda may be heard in the Quarto of 1603, as echoes of Marlowe and of Lyly may be heard elsewhere. But it has been aptly pointed out by Sarrazin that reminiscences of Shakespeare's own Henry V. are found in a passage which appears only in this first Quarto. Compare from the Quarto:
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Well sonne Hamlet we in care of you: but specially
In tender preservation of your health,

The winde sits faire, you shall aboarde to-night,

with the following from Henry V., II. ii. 12 and 57–59:

Now sits the wind fair, and we will aboard.

Though Cambridge, Scroop and Grey, in their dear care
And tender preservation of our person.

The general style of the Hamlet of 1603 is much more like that of an ill-reported play of that date than like the style of a play of Kyd's and Marlowe's time; but the actor's speech about Hecuba and Priam, though much reduced in length, stands out from the rest of the play in this form as it does in the second Quarto and the Folio, by virtue of its reproduction of a style which was out of date at the opening of the seventeenth century.

The Quarto of 1604 is carelessly printed and ill punctuated as compared with Hamlet of the Folio, yet it represents more faithfully and fully what Shakespeare wrote. The Folio, counting only passages of more than one line, omits 218 lines; the Quarto, 85. The most considerable omissions in the Quarto are thirteen lines immediately before the entrance of Osric in V. ii.; this seems to be due to accident; secondly, the passage about the boy actors in II. ii.; the omission was probably made, as Professor Hall Griffin suggests, because it would be unbecoming in the King's servants to show hostility to the children, who were servants of the Queen; thirdly, part of the dialogue between Hamlet and Rosencrantz and Guildenstern in an earlier passage of the same scene;
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the reason for the omission seems to me obvious—Denmark is spoken of as a prison, or as one of the worst dungeons in the prison of the world, and Denmark was the native country of the English Queen.

The Folio text was evidently cut for the purpose of stage representation, and generally it may be described as more theatrical, but less literary, than the text of 1604. The greater part of iv. iv., including Hamlet's very important soliloquy, is deleted; so are his meditations before the entrance of the Ghost in i. iv.; Horatio's description of the prodigies in Rome before the fall of Cæsar, i. i.; Claudius's remarkable words to Laertes, in iv. vii., on the wearing effect of time on passion; Hamlet's reflections on the monster Custom, III. iv.; Hamlet's lines about the courtiers and his resolve to hoist the enginer with his own petar, III. iv.; and much of his mockery of Osric, v. ii.¹ Oaths and sacred words are altered to avoid the legal offence of profanity. Some actors' additions are introduced, such as the unhappy "O, o, o, o" of the dying Hamlet, following his words "The rest is silence." And there is a desire evident in the editors of the Folio text to modernise certain words which were regarded as old-fashioned.

The duration of the action in the play presents difficulties. It opens at midnight with the change of sentinels. Next day Horatio and Marcellus, with Bernardo, inform Hamlet of the appearance of the Ghost; it cannot be the forenoon, for Hamlet salutes Bernardo with "Good even, sir." On the night of this day Hamlet

¹ See Dr. Furnivall's Introduction to the second Quarto, prefixed to Griggs's facsimile.
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watches and meets his father's ghost. The season of the year is perhaps March; the nights are bitter cold. The second Act occupies part of one day; Polonius despatches Reynaldo to Paris, Ophelia enters alarmed by Hamlet's visit, her father reads Hamlet's letter, the players arrive; and, when Hamlet parts from them, his words are, "I'll leave you till to-night." But before this day arrives, two months have elapsed since Hamlet was enjoined to revenge the murder—it was two months since his father's death when the play opened, and now it is "twice two months." Next day Hamlet utters his soliloquy, "To be or not to be," encounters Ophelia as arranged by Polonius, gives his advice to the players, is present at the performance of the play; and, night having come, he pleads with his mother, and again sees his father's spirit. Here the third Act closes, but the action proceeds without interruption; the King inquires for the body of Polonius, and tells Hamlet that the bark is ready to bear him to England. We must suppose that it is morning when Hamlet meets the troops of Fortinbras. Two days previously the ambassadors from Norway had returned, with a request that Claudius would permit Fortinbras to march through Denmark against the Poles; Fortinbras himself must have arrived almost as soon as the ambassadors, and obtained the Danish King's permission. In iv. v. Ophelia appears distracted, and Laertes has returned from Paris to be revenged for Polonius's death. An interval of time must have passed since Hamlet sailed for England—an interval sufficient to permit Laertes to receive tidings of the death of Polonius and to reach Elsinore. In the next scene letters arrive
announcing that Hamlet is again in Denmark; before he was two days at sea, he became the pirates' prisoner. On the day of the arrival of letters Ophelia is drowned. Her flowers indicate that the time is early June. Ophelia's burial and Hamlet's death take place on the next day. Yet the time has been sufficient for Fortinbras to win his Polish victory and be again at Elsinore, and for ambassadors to return from England announcing the execution of Rosencrantz and Guildenstern. We might obligingly imagine that the pirate ship conveying Hamlet to Denmark was delayed by baffling winds; but his letters are written after he has landed, and they describe his companions as holding their course for England. The truth is, as stated by Professor Hall Griffin (whose record of the notes of time has aided me here), "Shakespeare is at fault"; he "did not trouble himself to reconcile... inconsistencies which practical experience as an actor would tell him do not trouble the spectator."

The division of the last three Acts of the play is made without the authority of any early edition. Act V. certainly opens aright. But the division between II. and III. is a matter of doubt, and the received division between III. and IV. is unfortunate. Mr. E. Rose proposed that III. should open with Hamlet's advice to the players (III. ii. of the received arrangement), and that IV. should open with the march of Fortinbras (our present IV. iv.). As regards IV., this is the division of Mr. Hudson in his Harvard Shakespeare; and but for the inconvenience of disturbing an accepted arrangement, to which references are made in lexicons and concordances, I should in this edition follow Mr. Hudson.
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The names of the *dramatis personæ* incongruously mingle forms derived from the Hamlet tradition of the North with classical, Italian, and German forms. "Gertrude" is a modification of Saxo's "Gerutha." "Horatio," in the old play *Jeronimo*, is the name of Andrea's faithful friend, who reappears in *The Spanish Tragedy*. Both "Ofelia," the name of a shepherd, and "Montano" (the name of Reynaldo in the Quarto of 1603), are found in the *Arcadia* of Sannazaro. The autograph signatures—dated 1577—of Jörgen Rossenkrantz and P. Guldenstern appear on the same page of an old German album in the Royal Public Library at Stuttgart, the original owner of which had resided for some time at Copenhagen;¹ it does not follow that these individuals were in any sense the originals of Shakespeare's courtiers; an ambassador named Rosencrantz was sent to England at the accession of James the First, and there were other Guldensterns. Shakespeare probably obtained the names from actors who had returned from the Continent. "Fortinbras," wrote Mr. Elliot Browne (*Athenæum*, July 26, 1876), "is evidently Fortebras, or Strongarm of the family of Ferumbras of the romances, or may have come directly from Niccolo Fortebraccio, the famous leader of the condottieri."

It is not proposed here to notice the stage-history of *Hamlet*, the interpretations by eminent actors, nor the vast critical library that has grown around the play. Critics, I think, have sometimes erred in not keeping vividly before their imagination the nature of Shake-

¹ See for facsimile *Shakespeare Jahrbuch*, xxv.; and, for letters on the subject, xxvi.
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Shakespeare’s task. They often speak as if the poet started with some central idea of which Hamlet was to be the exponent. "Shakespeare," wrote Goethe, "sought to depict a great deed laid upon a soul unequal to the performance of it." "In Hamlet," wrote Coleridge, "Shakespeare seems to have wished to exemplify the moral necessity of a due balance between our attention to the objects of our senses and our meditation on the working of our minds—an equilibrium between the real and the imaginary worlds." I prefer to think of Shakespeare as setting to work with the intention of rehandling the subject of an old play, so as to give it fresh interest on the stage; as following the subject given to him, and as following the instinctive leadings of his genius. The traditional Hamlet was distinguished by intellectual subtlety, by riddling speech, by a power of ingeniously baffling his pursuers, and, at the same time, by a love of truth. But the subtlety of Saxo’s Amleth—and we may be sure the same is true of Kyd’s Hamlet—was what Burke happily describes, in a different connection, as a "clumsy subtlety." If he would be taken to be mad, he affects unclean and brutal habits, or crows like a cock, or rides a horse with his head towards the tail. Shakespeare was attracted by the intellectual subtlety of Hamlet, and was inevitably led by his genius to refine this subtlety, and to diversify its manifestations. He was caught in the web of his own imaginings, and became so absorbed in his work that he forgot to keep it within the limits suitable for theatrical representation; the tragedy has, perhaps, never been presented in its entirety on the English stage in consequence of its in-
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ordinate length. The swift and subtle wit that had its play at the Mermaid Tavern was now incarnated in one of the creatures of Shakespeare's imagination.

Hamlet is not the exponent of a philosophy; he has, it is true, a remarkable power of reflection and a tendency to generalise, but he is not a philosophical thinker who seeks to co-ordinate his ideas in a coherent system. Perhaps Ulysses, perhaps Prospero approaches nearer to the philosopher, but neither Ulysses nor Prospero is a wit; and Hamlet is a wit inspired by melancholy. He is swift, ingenious, versatile, penetrative; and he is also sad. And when Shakespeare proceeded to follow the story in the main as he had probably received it from Kyd, it turned out that such subtlety overreached itself—which Shakespeare recognised as wholly right, and true to the facts of life. Hamlet's madness is not deliberately assumed; an antic disposition is, as it were, imposed upon him by the almost hysterical excitement which follows his interview with the Ghost, and he ingeniously justifies it to himself by discovering that it may hereafter serve a purpose. But in truth his subtlety does not produce direct and effective action. Hamlet is neither a boisterous Laertes, who with small resources almost effects a rebellion in revenge for a murdered father, nor a resolute Fortinbras, who, mindful of his dead father's honour, can march through danger to victory. Hamlet's intellectual subtlety sees every side of every question, thinks too precisely on the event, considers all things too curiously, studies anew every conviction, doubts of the past, interrogates the future; it delights in ironically adopting the mental attitudes of
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other minds; it refines contempt into an ingenious art; it puts on and puts off a disguise; it assumes and lays aside the antic disposition; it can even use frankness as a veil,—for sometimes display is a concealment, as happened with Edgar Poe's purloined letter. Hamlet the subtle is pre-eminently a critic—a critic of art, a critic of character, a critic of society, a critic of life, a critic of himself.

The intellectual dexterity and versatility of Hamlet are united with a moral nature essentially honest. He will not hire a couple of assassins to despatch his father's murderer. He will not himself take action until he has evidence of the King's guilt. Like the Amleth of Saxo, he is a lover of truth concealed in craft. His emotional nature, though deeply disturbed by his mother's lapse from loyalty, and liable to passionate fluctuations, is sound at heart. He reverences the memory of his great father, a man of action, whom Hamlet resembles as little as he resembles Hercules. He is bound to Horatio by ties of the deepest esteem and affection. He is kind to the poor actors. He expends his utmost energy in an effort to uplift and redeem his mother's faltering spirit. He is over-generous in his estimate of Laertes. He has loved Ophelia as a vision of beauty and innocence, and is proportionately embittered when he supposes that he has deceived himself and been deceived. But all his inclinations are toward those who are unlike himself. He is complex and self-tormenting; Ophelia seems all simplicity and innocence; he is oppressed by melancholy thought; she is "something afar from the sphere of his sorrow." Horatio is a man whose blood and judgment,
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unlike Hamlet's own, are well commingled; one who can see the evil of the world, yet not grow world-weary; more of the antique Roman Stoic than a Dane. For Fortinbras Hamlet has the admiration which the man of ideas feels for the man of resolute action. In Claudius he might have perceived some of his own intellectual subtlety and reflective habit, but conjoined with grosser senses and an evil moral nature; and him Hamlet loathes with an impatient aversion.

Together with such an intellectual and such a moral nature, Hamlet has in him something dangerous—a will capable of being roused to sudden and desperate activity. It is a will which is determined to action by the flash and flame of an excitable temperament, or by those sudden impulses or inspirations, leaping forth from a sub-conscious self, which come almost like the revelation and the decree of Providence. It is thus that he suddenly conceives the possibility of unmasking the King's guilt, on the accidental arrival of the players, and proceeds without delay to put the matter to the test, suddenly overwhelms Ophelia with his reproaches of womanhood, suddenly stabs the eavesdropper behind the arras, suddenly, as if under some irresistible inspiration, sends his companions on shipboard to their death, suddenly boards the pirate, suddenly grapples with Laertes in the grave, suddenly does execution on the guilty King, plucks the poison from Horatio's hand, and gives his dying voice for a successor to the throne.

Hamlet's love for Ophelia is the wonder and delight in a celestial vision; she is hardly a creature of earth, and he has poured into her ear almost all the holy vows
INTRODUCTION

of heaven. The ruin of an ideal leaves him cruelly unjust to the creature of flesh and blood. It is the strangest love-story on record. Never throughout the play is there one simple and sincere word uttered by lover to lover. The only true meeting of Hamlet and Ophelia is the speechless interview in which he reads her soul, despairs, and takes a silent and final farewell. Even in the letter, written prior to the terrible announcements of the Ghost, there is a conventional address and a baffling conclusion. After the silent parting, no true word, except when passion carries him away to undeserved reproach, is uttered by Hamlet to Ophelia. His love has for the first time its outbreak at her grave, when the pity of it for a moment restores his lost ideal. Never to Horatio, never to himself in soliloquy, does he utter the name of Ophelia.

Whether Shakespeare's choice and treatment of the Hamlet story was in any way connected with the history of Leicester, Essex, and the mother of Essex, or with the history of Mary Queen of Scots and Darnley, cannot be considered here. I do not think that a good case has been made out for either hypothesis.

The references to other plays of Shakespeare than Hamlet are to act, scene, and line as found in the Globe Shakespeare.

I have to thank two learned students of Elizabethan literature, Mr. W. J. Craig, editor of The Oxford Shakespeare, and Mr. H. C. Hart, for aid kindly given to me in the preparation of this volume.
THE TRAGEDY

OF

HAMLET, PRINCE OF DENMARK
DRAMATIS PERSONÆ

CLAUDIUS, King of Denmark.
HAMLET, Son to the late, and Nephew to the present King.
FORTINBRAS, Prince of Norway.
HORATIO, Friend to Hamlet.
POLONIUS, Lord Chamberlain.
LAERTES, his Son.
VOLTIMAND,
CORNELIUS,
ROSENCRANTZ,
GUILDENSTERN,
OSRIC,
A Gentleman,
A Priest.
MARCUS,
BERNARDO,
FRANCISCO, a Soldier.
REYNALDO, Servant to Polonius.
A Captain.
English Ambassadors.
Players.
Two Clowns, Grave-diggers.
GERTRUDE, Queen of Denmark, and Mother to Hamlet.
OPHELIA, Daughter to Polonius.

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and Attendants.
Ghost of Hamlet's Father.

SCENE: Elsinore.
THE TRAGEDY

OF

HAMLET, PRINCE OF DENMARK

ACT I

SCENE I.—Elsinore. A Platform before the Castle.

FRANCISCO at his post. Enter to him BERNARDO.

Ber. Who's there?
Fran. Nay, answer me; stand, and unfold yourself.
Ber. Long live the king!
Fran. Bernardo?
Ber. He.
Fran. You come most carefully upon your hour.
Ber. 'Tis now struck twelve; get thee to bed, Francisco.

Act I. Scene 1.] Acts and scenes are not marked in Q; in F only as far as ii. 1-5] Many editors follow Capell in printing as verse, the first line ending with unfold. 7. now struck] Steevens conj. new-struck.

2. me] Me emphatic, Francisco Horatio and Marcellus answer the challenge otherwise, but Francisco is the sentinel on guard.

3. king] Perhaps the watchword, not (line 15) at his post.
HAMLET

[Act I]

Fran. For this relief much thanks; 'tis bitter cold,
    And I am sick at heart.
Ber. Have you had quiet guard?
Fran. Not a mouse stirring. 10
Ber. Well, good night.
    If you do meet Horatio and Marcellus,
    The rivals of my watch, bid them make haste.
Fran. I think I hear them. Stand, ho! Who is there?

Enter Horatio and Marcellus.

Hor. Friends to this ground.
Mar. And liegemen to the Dane. 15
Fran. Give you good night.
Mar. O, farewell, honest soldier:
    Who hath relieved you?
Fran. Bernardo has my place.
    Give you good night.  [Exit.]
Mar. Holla! Bernado!
Ber. Say,—
    What is Horatio there?
Hor. A piece of him.
Ber. Welcome, Horatio; welcome, good Marcellus. 20
Mar. What has this thing appear'd again to-night?


13. rivals] partners, which is the reading of Q I. Compare "rivality" in Ant. and Cleop. III. v. 8, meaning "partnership," and The Tragedy of Hoffman (1631):
"'tis seat thee by my throne of state
And make thee rival in those govern-ments."
19. A piece of him] Warburton supposed that Horatio gives his hand; it is night, adds Ingleby, and Horatio is hardly visible to Bernardo. Shakespeare's intention seems to be to show that Horatio, the sceptical, can answer jestingly.
21. Mar.] The agreement of Q I
Ber. I have seen nothing.
Mar. Horatio says 'tis but our fantasy,
    And will not let belief take hold of him
Touching this dreaded sight, twice seen of us: 25
Therefore I have entreated him along
With us to watch the minutes of this night,
That if again this apparition come,
He may approve our eyes and speak to it.
Hor. Tush, tush, 'twill not appear.
Ber. Sit down awhile; 30
    And let us once again assail your ears,
    That are so fortified against our story,
    What we two nights have seen.
Hor. Well, sit we down,
    And let us hear Bernardo speak of this.
Ber. Last night of all, 35
    When yond same star that's westward from the pole
    Had made his course to illume that part of heaven
    Where now it burns, Marcellus and myself,
The bell then beating one,—

Enter Ghost.

Mar. Peace! break thee off; look, where it comes again! 40

26, 27. along With us to] comma after along Q, after us F. 33. two nights have] F, have two nights Q. 39. beating] towling Q i. Enter Ghost] Q; Enter the Ghost after off; line 40, F.

with Ff in assigning this speech to Marcellus is strong against the Quartos, which assign it to Horatio. "Thing" need not imply doubt or disrespect. Ausidius, Coriolanus, iv. v. 122, addresses Coriolanus as "Thou noble thing!" "This thing" may be uttered with awe by Marcellus, or with an air of incredulity by Horatio. 20 approve corroborate, justify, as in Ant. and Cleop. i. i. 60; "he approves the common liar."
Ber. In the same figure, like the king that's dead.
Mar. Thou art a scholar; speak to it, Horatio.
Ber. Looks it not like the king? mark it, Horatio.
Hor. Most like; it harrows me with fear and wonder.
Ber. It would be spoke to.
Mar. Question it, Horatio. 45
Hor. What art thou that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? by heaven I charge thee,
speak!
Mar. It is offended.
Ber. See, it stalks away. 50
Hor. Stay! speak, speak: I charge thee, speak!
[Exit Ghost.
Mar. 'Tis gone, and will not answer.
Ber. How now, Horatio? you tremble and look pale;
Is not this something more than fantasy?
What think you on't?
Hor. Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.
Mar. Is it not like the king?

41. figure,] F, no comma Q. 44. harrows] horrors Q 1. 45. Quest-
tion] F, Speake to Q.

42. scholar] Latin was the language of exorcisms. Reed cites Beaumont and Fletcher, Night Walker, ii. 1:
"Let's call the butler up, for he speaks Latin,
And that would daunt the devil."
44. harrows] Compare i. v. 16;
and Milton, Comus, 565, "Amazed I stood, harrow'd with grief and fear."
"Johnson once observed to me, "Tom Tyers described me the best:
"Sir (said he) you are like a ghost: you never speak till you are spoken to."
""
49. sometimes] sometime, formerly, as in Henry VIII. ii. iv. 181.
sc. 1.]  PRINCE OF DENMARK

Hor. As thou art to thyself:
Such was the very armour he had on
When he the ambitious Norway combated;
So frown'd he once, when, in an angry parle,
He smote the sledded Polacks on the ice.
'Tis strange.

Mar. Thus twice before, and jump at this dead hour,
With martial stalk hath he gone by our watch.

Hor. In what particular thought to work I know not;
But, in the gross and scope of my opinion,
This bodes some strange eruption to our state.

Mar. Good now, sit down, and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils the subject of the land,
And why such daily cast of brazen cannon,
And foreign mart for implements of war;

61. he] omitted in F. 63. sledded] F, staled Q; Polack] Mal., pollax Q 1, Q 2, 3, 4; Pollax FF 1, 2, Q 5, 6; Polax F 3; Pole-axe F 4; Polack Pope and other editors (meaning the King of Poland). 65. jump] Q 1, Q: just F. 66. hath he gone by] he passed through Q 1. 68. my] F, mine Q. 73. why] F, with Q.

60. Furness asks, "Was this the very armour that he wore thirty years before, on the day Hamlet was born (see v. i. 155-176)? How old was Horatio?" But the armour would be remembered and be pointed out, when worn later.

62. parle] parley. King John, ii. 205: "this gentle parle."
63. sledded Polack] Poles in sleds or sledges. See Polack in ii. ii. 75, and iv. iv. 23. The Earl of Rochester, 1761, explained staled as loaded with lead, and Polacks as pole-axe. Boswell suggested that a person who carried the pole-axe was meant. "Sled" for sledge is found in Colgrave's French Dictionary. Schmidt, reading "pollax," explains "sledded" as having a sled or sledge, i.e. a heavy hammer.
65. jump] just, exactly. See v. ii. 386.

70. Good now.] Please you, as in Winter's Tale, v. i. 19; Q I places a comma after "good," connecting "now" with "sit down."

73. subject] subjects, as in i. ii. 33.
Why such impress of shipwrights, whose sore task
Does not divide the Sunday from the week;
What might be toward, that this sweaty haste
Doth make the night joint-labourer with the day;
Who is 't that can inform me?

Hor. That can I;
At least the whisper goes so. Our last king,
Whose image even but now appear'd to us,
Was, as you know, by Fortinbras of Norway,
Thereto prick'd on by a most emulate pride,
Dared to the combat; in which our valiant Hamlet—
For so this side of our known world esteem'd him—
Did slay this Fortinbras; who, by a seal'd compact
Well ratified by law and heraldry,
Did forfeit, with his life, all those his lands
Which he stood seized of, to the conqueror;
Against the which, a moiety competent
Was gaged by our king; which had return'd To the inheritance of Fortinbras,
Had he been vanquisher; as, by the same covenant
And carriage of the article design'd,
His fell to Hamlet. Now, sir, young Fortinbras,
Of unimproved mettle hot and full,
Hath in the skirts of Norway here and there
Shark'd up a list of lawless resolutely,
For food and diet, to some enterprise
That hath a stomach in't; which is no other—
As it doth well appear unto our state—
But to recover of us, by strong hand
And terms compulsative, those foresaid lands
So by his father lost. And this, I take it,
Is the main motive of our preparations,
The source of this our watch and the chief head
Of this post-haste and romage in the land.

93. covenant] Cou'nant F, comart Q 2–5, co-mart Q 6 and many editors, Q of 1676 reads compact. 94. article design'd] Ff 2, 3, 4; article desseigne Q 2, 3; articles desegne Q 4; Articles designe Q 5; Article designe F 1. 95. unimproved] inapproved Q 1; Singer, ed. 2; Keightley. 98. list] sight Q 1; lawless] Q, landlesse F and many editors. 101. As] Q, And F. 103. compulsatory] F, compulsatory Q and many editors.

93. covenant] The “co-mart” of the Qq, if not a misprint, is of Shakespeare's coinage, meaning joint bargain.
94. carriage] process, or import.
95. unimproved] Clar. Press explains as “untutored, not chastened by experience.” “Improve” is found in Chapman and Whittliff, meaning reprove (see Nares' Glossary), and “unimproved” may possibly mean unrebuked or unimpeached.
98. Shark'd up] Perhaps gathered as a sharker or swindler; or snatched indiscriminately as a shark swallows food.
98. lawless] The F “landless” gives also an appropriate sense; but here Q 1 agrees with Q 2 in giving “lawless.”
98. resolute] braves.
99. food and diet,] Paid only by what they eat. Qq 1, 2 have no comma after “diet”; may the meaning be that the resolute are to be the food and diet of a devouring enterprise, which has a stomach in it (“food for powder”), with a play on “stomach” in its second sense of stubborn resolution?
107. romage] rummage, originally a nautical term for the stowage of a cargo (Skeat).
Ber. I think it be no other but e'en so:
Well may it sort that this portentous figure
Comes armed through our watch, so like the king That was and is the question of these wars.

Hor. A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless and the sheeted dead

Did squeak and gibber in the Roman streets:
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star,
Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse:
And even the like precursose of fierce events,
As harbingers preceding still the fates

Q 4 (fearse), fear Q, fear'd Collier's conjecture.

109. sort] suit, as in Midsummer Night's Dream, v. 55, "not sorting with a nuptial ceremony," Schmidt supposes it may mean "fall out," "have an issue," as in other passages of Shakespeare.

112. mote] The moth of Q is only an obsolete spelling of mote.


115–120. ] Plutarch describes the prodigies preceding and following Caesar's death—fires in the elements, spirits running up and down in the night, a pale sun, which gave little light or heat. Compare Julius Caesar, i.iii. Such prodigies are very impressively described in Marlowe's Lucan's First Booke translated, published in 1600.

116 has been lost; it may have mentioned prodigies in the heavens, or may have told of warriors fighting upon the clouds; in Julius Caesar, ii. ii. we read of such warriors who were "fiery," and from their encounters there "drizzled blood." Of many attempted emendations none is satisfactory. Malone conjectured "Astres with . . . Dastrous dimm'd the sun"; astre or aster is found in Florio's Ital. Dict. under "Stella" and in his translation of Montaigne. New Eng. Dict. explains "disasters" here as unfavourable aspects. The "moist star" is the moon—governess of floods; so in Winter's Tale, i. ii. i: "Nine changes of the watery star."

122. still] constantly, as in Tempest, i. ii. 229: "the still vex'd Bermoothes."
PRINCE OF DENMARK

And prologue to the omen coming on,
Have heaven and earth together demonstrated
Unto our climatures and countrymen.

Re-enter GHOST.

But, soft, behold! lo, where it comes again!
I'll cross it, though it blast me. Stay, illusion!
If thou hast any sound, or use of voice,
Speak to me:

If there be any good thing to be done,
That may to thee do ease and grace to me,
Speak to me:

If thou art privé to thy country's fate,
Which, happily, foreknowing may avoid,
O, speak!

Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,

[The cock crows.

Speak of it: stay, and speak! Stop it, Marcellus.

138. you] F, your Q. The cock crows] Q, omitted in F.

123. omen] the ominous event.
Farmer cites from Heywood's Life of Merlin: "Merlin... His country's omen did long since foretold."

125. climatures] regions; in which sense "climate" is commonly found.
Dyce reads climature. Clar. Press suggests the inhabitants of our regions.

127. I'll cross it, though it blast me] Blakeway cites from Lodge's Illustrations of British History, iii. 48, a story of Ferdinando, Earl of Derby (who died 1594): on Friday a tall man appeared, who twice crossed him swiftly; and when the bewitched Earl came to the place where he saw this man, he first fell sick. Opposite this line Q has the stage direction: "It spreads his armes."

134. happily] haply. See ii. ii. 408, and Measure for Measure, iv. ii. 98 (Clar. Press). Hudson explains it "fortuitously." Furness writes: "The structure of this solemn appeal is almost identical with that of a very different strain in As You Like It, ii. iv. 33-42."
Shall I strike at it with my partisan?
Do, if it will not stand.
'Tis here!
'Tis here!
We do it wrong, being so majestical,
To offer it the show of violence;
For it is, as the air, invulnerable,
And our vain blows malicious mockery.
It was about to speak when the cock crew.
And then it started like a guilty thing
Upon a fearful summons. I have heard,
The cock, that is the trumpet to the morn,
Doth with his lofty and shrill-sounding throat
Awake the god of day; and, at his warning,
Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies
To his confine: and of the truth herein
This present object made probation.
It faded on the crowing of the cock.
Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long;
And then, they say, no spirit can walk abroad;
The nights are wholesome; then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallow'd and so gracious is the time.

*Hor.* So have I heard and do in part believe it. 165
But look, the Morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill;
Break we our watch up; and by my advice,
Let us impart what we have seen to-night
Unto young Hamlet; for, upon my life,
This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it,
As needful in our loves, fitting our duty?

*Mar.* Let's do't, I pray; and I this morning know
Where we shall find him most conveniently. 175

[Exeunt.]

161. can walk] F, dare sturre Q, dare walke Q 1.
163. takes] Q, takes F. 164. the] F, that Q 1, Q.
167. eastern] F, eastward Q.
175. conveniently] Q 1, F; convenient Q.

161. walk] The Q “stir” has not the special ghostly significance of “walk,” which is frequent in Shake-


Furness quotes Florio’s *Dict.*: “Ar-
SCENE II.—A Room of State in the Castle.

Flourish. Enter the KING, Queen, Hamlet, Polonius, Laertes, Voltimand, Cornelius, Lords, and Attendants.

King. Though yet of Hamlet our dear brother’s death
The memory be green, and that it us befitted
To bear our hearts in grief and our whole kingdom
To be contracted in one brow of woe,
Yet so far hath discretion fought with nature
That we with wisest sorrow think on him,
Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
The imperial jointress of this warlike state,
Have we, as ’twere with a defeated joy,—
With one auspicious and one dropping eye,
With mirth in funeral and with dirge in marriage,
In equal scale weighing delight and dole,—
Taken to wife: nor have we herein barr’d
Your better wisdoms, which have freely gone
With this affair along: for all, our thanks.

Flourish] Q, omitted F: the stage direction here is Malone’s. Q after “Gerad the Queene” has “Counsaile: as Polonius”; F names Ophelia as present. 8. sometime] Q, sometimes F. 9. of] F, to Q. 11. one... one] F, an... a Q.

9. jointress] Schmidt explains as dowager. Clar. Press: joint possessor. Hudson : heiress—“the Poet herein follows the history, which represents the former King to have come to his throne by marriage.”
10. defeated] disfigured, marred, as in Othello, i. iii. 346; or destroyed, undone, as in Othello, iv. ii. 160: “his unkindness may defeat my life.”
11.] Steevens notes the same thought in Winter’s Tale, v. ii. 80. Grant White reads “drooping.”
PRINCE OF DENMARK

Now follows that you know: young Fortinbras,
Holding a weak supposal of our worth,
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Colleged with the dream of his advantage,
He hath not fail'd to pester us with message,
Importing the surrender of those lands
Lost by his father, with all bonds of law,
To our most valiant brother. So much for him.

Now for ourself and for this time of meeting:
Thus much the business is; we have here writ
To Norway, uncle of young Fortinbras,—
Who, impotent and bed-rid, scarcely hears
Of this his nephew's purpose,—to suppress
His further gait herein; in that the levies,
The lists and full proportions, are all made
Out of his subject: and we here dispatch
You, good Cornelius, and you, Voltimand,
For bearers of this greeting to old Norway,
Giving to you no further personal power
To business with the king more than the scope

17. know: young] Walker; no comma after know Q, F; comma after
follows F. 21. the] F, this Q. 24. bonds] F, bonds Q and many
editors. 25.] Enter Voltemand and Cornelius F. 26. meeting:] F 4,
meeting, Q, meeting F. 35. For bearers] Q 1, Q; For bearing F.

17. that you know] that which
you know. The pointing is that
suggested by S. Walker; commonly
with commas after "follows" and
"know."

21. Collegued] Theobald suggested
"collected," flattered, cajoled. The
"supposal," line 18, is collegued,
united, with the "dream."

21. his advantage] his superiority
to us.

22. pester] annoy and especially by
crowding, as in Coriolanus, IV. vi.
7: "Dissentious numbers pestering
streets."

23. Importing] having for import;
not, as Abbott explains, importuning.
See Othello, ii. ii. 3.

32. proportions] number of troops,
as in Henry V. 1. ii. 304: "let our
proportions for these wars be soon
collected."
Of these delated articles allow.
Farewell, and let your haste commend your duty.

Cor., Vol. In that and all things will we show our duty.

King. We doubt it nothing: heartily farewell.

[Exeunt Voltımand and Cornelius.

And now, Laertes, what's the news with you?
You told us of some suit; what is't, Laertes?
You cannot speak of reason to the Dane,
And lose your voice: what would'st thou beg,

Laertes,

That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
What would'st thou have, Laertes?

Laer. Dread my lord,

Your leave and favour to return to France,
From whence though willingly I came to Den-
mark,
To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward
France.

Exeunt] F, omitted Q. 49. is . . to] Q, F; to . . . is Warburton and other
editors. 50. Dread my] F, My dread Q. 55. toward] Q, towards F.

38. delated] Perhaps a different spelling of the F "dilated," meaning expressed at large. But it may
mean conveyed, carried, as in Bacon, Natural History: "the time wherein
sound is delated . . . the delation of light is an instant."

47. native] cognate, connected by nature or birth, as in All's Wall, 1.
i. 238: "To join like likes, and kiss like native things."

53. coronation] In Q I Laertes asks permission to leave "Now that the
funerall rites are all performed."
And bow them to your gracious leave and pardon.

King. Have you your father's leave? What says Polonius?

Pol. He hath, my lord, wrung from me my slow leave

By laboursome petition, and at last

Upon his will I seal'd my hard consent:

I do beseech you, give him leave to go.

King. Take thy fair hour, Laertes; time be thine,

And thy best graces spend it at thy will!

But now, my cousin Hamlet, and my son,—

Ham. [Aside.] A little more than kin, and less than kind. 65

King. How is it that the clouds still hang on you?

Ham. Not so, my lord; I am too much i' the sun.

---

56. pardon] permission to depart, as in II. ii. 332.

64. cousin] kinsman (exclusive of parent, child, brother, and sister); used elsewhere in Shakespeare for uncle, niece, grandchild.

65.] It can hardly be doubted that this—Hamlet's first word—is spoken aside. Does it refer to the King or to himself? If to himself, it may mean a little more than a kinsman (for I am, incestuously, a stepson), and less than kind, for I hate the King. So Malone. Knight says "little of the same nature" with Claudius. More probably it refers to the King, meaning: My step-father (more than cousin), but in less than a natural relation. Compare II. ii. 619: "lecherous, kindless (i.e. unnatural) villain." To "go" or "grow out of kind" is found in Baret's Alverarie and Cotgrave's French Dict., meaning to degenerate or dishonour kindred. The play upon kin or kindred and kind or kindly is found in Gorboduc, in Lyly's Mother Bombie, and in Rowley's Search for Money. "Kind" for "nature" occurs several times in Shakespeare.

67. i' the sun.] Hamlet's delight in ambiguous and double meanings makes it probable that a play is intended on "sun" and "son." He is too much in the sunshine of the court, and too much in the relation of son—son to a dead father, son to an incestuous mother, son to an uncle-father. It was suggested by Johnson that there is an allusion to the proverbial expression (see Lear, II. ii. 168): "Out of heaven's blessing into the warm sun," which means to be out of house and home; Hamlet is deprived of the throne. Schmidt takes it to mean merely, "I am more idle and careless than I ought to be."
Queen. Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy vailed lids
Seek for thy noble father in the dust:
Thou know'st 'tis common; all that lives must die,
Passing through nature to eternity.

Ham. Ay, madam, it is common.

Queen. If it be,
Why seems it so particular with thee?

Ham. Seems, madam! nay, it is; I know not "seems."
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, modes, shows of grief,
That can denote me truly; these indeed "seem,"
For they are actions that a man might play;
But I have that within which passeth show;
These but the trappings and the suits of woe.

King. 'Tis sweet and commendable in your nature,
Hamlet,

68. nighted] Q, nightly F. 70. vailed] Q; veiled F 1, 2; veiled F 3, 4. 72. common] Theobald, common, F, common Q. lives] Q, F; live F 2, 3, 4 and many editors. 77. good mother] F; could mother Qq 2, 3; could smother Qq 4-6. 82. moods] Q 1695, Capell; moods Q; Moods F and many editors. shows] F; shapes Qq 2, 3; shapes Qq 4-6. 83. denote] F, Q 6; denote Q. 85. passeth] F, passes Q. 87. Q, two lines F.

68. nighted] black. So in Lear, 82. moods] "Moods" may be 1v. v. 13: "his nighted life" (of the right.
blind Gloster). 82. shows] The "show" of line 85,

69. Denmark] the King; so "Nor- 82. shows] The "show" of line 85,
way" in line 28.

70. vailed] cast down. Merchant 82. shows] The "show" of line 85,
of Venice, 1. i. 28: "Vailing her and emphatic repetition of the
high-top lower than her ribs."
sc. ii.] PRINCE OF DENMARK

To give these mourning duties to your father:
But, you must know, your father lost a father,
That father lost, lost his; and the survivor
bound
In filial obligation for some term
To do obsequious sorrow; but to persever
In obstinate condolement is a course
Of impious stubbornness; 'tis unmanly grief;
It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient,
An understanding simple and unschool'd:
For what we know must be and is as common
As any the most vulgar thing to sense,
Why should we in our peevish opposition
Take it to heart? Fie! 'tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he that died to-day,
"This must be so." We pray you, throw to earth
This unprevailing woe, and think of us
As of a father; for let the world take note,
You are the most immediate to our throne;
And with no less nobility of love

90. lost, lost] dead, lost Q 1. 95. a mind] F, or minde Q. 100. unprevailing] unavailing, Hanmer.

92. obsequious] Suitable to obsequies, as in Titus Andronicus, v. iii. 152: "obsequious tears." See also Sonnets, xxxi. 5.

107. unprevailing] unavailing. So "prevail" in Romeo and Juliet, iii. iii. 60. Dryden, Essay on Dramatic Poetry: "He may often prevail himself of the same advantages."
109. immediate] The throne of Denmark was elective; see v. ii. 65; but Hamlet was the probable successor to Claudius.
Than that which dearest father bears his son
Do I impart toward you. For your intent
In going back to school in Wittenberg,
It is most retrograde to our desire;
And we beseech you, bend you to remain
Here in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

Queen. Let not thy mother lose her prayers, Hamlet:
I pray thee, stay with us; go not to Wittenberg.

Ham. I shall in all my best obey you, madam.

King. Why, 'tis a loving and a fair reply:
Be as ourself in Denmark. Madam, come;
This gentle and unforced accord of Hamlet
Sits smiling to my heart; in grace whereof,
No joycund health that Denmark drinks to-day,
But the great cannon to the clouds shall tell,
And the king's rouse the heavens shall bruist again,

112. toward[Q, towards F.  113. in Wittenberg] to Wittenberg, Qq 4, 5.
110. pray thee[Q, prythee] F.  120.) Q, two lines F.  127. heavens]
F, heaven Q.

112. impart] The verb has no object; perhaps it is a confused construction; possibly it is a case of the absorption of "it" by the "i" of "impart." To obtain an object Badham suggests the reading "nobility no less" in line 110. Johnson explains "impart" as impart myself.

113. Wittenberg] The university was founded in 1502; Luther had made it famous. In The Tragedy of Hoffman (1602), the foolish Ierom says, "I am not foole, I have bin to Wittenberg, where wit grows." Shakespeare may have heard of it in Marlowe's Doctor Faustus, and in Nash's Life of Jacke Wilton, 1594. It must be remembered that for Hamlet Wittenberg was a foreign university, to which he might go at any age, after his earlier education had been completed.

114. retrograde[Prof. Hales notes in Chapman's May-Day (vol. ii. p. 373, ed. 1873): "Be not retrograde to our desires." Originally an astrological term. See All's Well, i. 1. 12.]

127. rouse] bumper, as in 1. iv. 8, and Othello, 11. iii. 66; Swedish ras, drunkenness. Dekker, in The Gul's Horn-Books, Prosemium, enumerating national drinking customs, mentions "the Danish Rowsa."

127. bruit] noise abroad, as in Macbeth, v. vii. 22.
sc. ii.] PRINCE OF DENMARK

Re-speaking earthly thunder. Come away.

[Flourish. Exeunt all but Hamlet.

Ham. O! that this too too solid flesh would melt,
Thaw and resolve itself into a dew;
Or that the Everlasting had not fix’d
His canon 'gainst self-slaughter! O God! O God!
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!
Fie on’t! O fie! ’tis an unweeded garden
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead! nay, not so much, not two:
So excellent a king; that was, to this,
Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of heaven

Flourish] Q, omitted F. 129. solid] F; sallied Q, Q; sullied Anon. conject. 132. O God! O God!] F, & God, God Q. 134. Seem] Q. Seem es F. 135. O fie!] ah fie Q; Oh fie, fie F; Oh fie Ff 3, 4. 137. come to this!] F, come thus Q.

129. too too] Intensive reduplication; hyphenated by some editors. Compare Two Gentlemen of Verona, ii. iv. 205.
129. solid] Solid and melt are found in conjunction, as here, in 8 Henry IV. III. i. 48. The sallied of Q and Q i is defended by Dr. Furnivall, who cites Cotgrave’s French Dict. asaille, a sallie, eruption, violent issue; also assaille, assaulted, assayed. If we were to retain sallied, I should explain it as sullied, comparing II. i. 39, where F reads sullises and Q sallies; and, seeing that Q i has here “this too much grieve’d and sallied flesh,” we have some reason to think that sullied may be right.
130. resolve] Caldecott cites Baret’s Abrarac: “To thaw or resolve that which is frozen, regelo.” Compare Timon, iv. iii. 442.
132. canon ’gainst self-slaughter] So also Cymbeline, III. iv. 77-80. “Unless it be the sixth commandment, the ‘canon’ must be one of natural religion” (Wordsworth, Shakespeare’s Knowledge and Use of the Bible, p. 149).
137. merely] completely. Compare Tempest, i. i. 59: “We are merely cheated of our lives.”
140. Hyperion] Spenser, Gray, Keats, like Shakespeare, throw the accent on the second syllable.
141. beteem] permit; “beteene” in Ff 1, 2. So Golding, Ovid’s Metamorphoses (published 1588): “Yet could he not beteene
The shape of any other bird then
eagle for to seeme.”
Visit her face too roughly. Heaven and earth!
Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it fed on; and yet, within a month—
Let me not think on’t.—Frailty, thy name is woman!
A little month! or ere those shoes were old
With which she follow’d my poor father’s body,
Like Niobe, all tears; why she, even she—
O God! a beast, that wants discourse of reason,
Would have morn’d longer,—married with my uncle,
My father’s brother, but no more like my father
Than I to Hercules. Within a month?
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married. O, most wicked speed, to post
With such dexterity to incestuous sheets!
It is not nor it cannot come to good;
But break my heart, for I must hold my tongue!

143. would] F, should Q. 145. month—] month, Q, month? F.
147. or ere] Q, F; shows Ingleby conj. 148. the] F, omitted in Q.
150. O God!] Q, O Heaven F. 151. my] Q, mine F. 152. month?] F,
month, Q. 155. their Q; in] Q, of F.

147. or ere] "Or," an old form of "ere"; so in line 183 of this scene, "Or ever." The reduplication is found in several other passages.
153. Hercules] Perhaps a relic of the history of Amlethus in Saxon Grammaticus, whose Hamlet is in some respects the opposite of Shakespeare's Hamlet. The closing words are: "Hic Amlethi exitus fuit, qui si parem naturae atq. fortune indulgentiam expertus fuisset, equssat fulgere superos, Hercules virtutibus opera transcendisset."

155. flushing] Hudson and Rolfe explain this as redness. Clar. Press: "The verb ‘flush’ is still used transitively, meaning, to fill with water."
159. break] "A subjunctive, not an imperative, and ‘heart’ is a subject, not a vocative" (Corson).
Enter Horatio, Marcellus, and Bernardo.

Hor. Hail to your lordship!

Ham. I am glad to see you well: Horatio,—or I do forget myself.

Hor. The same, my lord, and your poor servant ever.

Ham. Sir, my good friend; I'll change that name with you:
And what make you from Wittenberg, Horatio?

Marcellus?

Mar. My good lord,—

Ham. I am very glad to see you.—[To Bernardo.]

Good even, sir,—

But what, in faith, make you from Wittenberg?

Hor. A truant disposition, good my lord.

Ham. I would not hear your enemy say so,

Nor shall you do mine ear that violence,
To make it truster of your own report
Against yourself; I know you are no truant.
But what is your affair in Elsinore?

We'll teach you to drink deep ere you depart.

Hor. My lord, I came to see your father's funeral.

Ham. I pray thee, do not mock me, fellow-student;
I think it was to see my mother's wedding.

165. Marcellus?] Capell, Marcellus. Q. F. 166. lord,—] Rowe; lord. Q.
mine] F, my Q. 170. make] take F 2-4. 171. to drink deep] Q 1, F;
for to drinks Q. 172. pray thee] section Q. 173. thy] thee Q. 174. see] Q 1, F;
omitted Q.

160, 161.] Sir H. Irving, as Hamlet, delivers "I . . . well" as a con-
ventional greeting to unrecognised intruders; Hamlet then looks up and
perceives his friend. 162. change that name} Exchange the name "friend," Johnson ex-
plains: "I'll be your servant, you shall be my friend." 164. make you] do you, as in II.
i. 280.
HAMLET

Hor. Indeed, my lord, it follow'd hard upon.

Ham. Thrift, thrift, Horatio! the funeral baked-meats 180
Did coldly furnish forth the marriage tables.
Would I had met my dearest foe in heaven
Or ever I had seen that day, Horatio!
My father,—methinks I see my father.

Hor. O where, my lord?

Ham. In my mind's eye, Horatio. 185

Hor. I saw him once; he was a goodly king.

Ham. He was a man, take him for all in all,
I shall not look upon his like again.

Hor. My lord, I think I saw him yesternight.

Ham. Saw? who?

Hor. My lord, the king your father.

Ham. The king my father!

Hor. Season your admiration for a while
With an attent ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.

Ham. For God's love, let me hear. 195

183. Or ever I had] Q; Ere I had ever F, Ere ever I had Q 1.
184. My father,—] Rowe, My father! Cambridge, O my father, my father, Q 1.
185. O where? F; Where Q. 187. in all,] in all Q, in all: F. 190.
Saw? who?] F; Saw, who Q, Q. 193. attentive Q, F; attentive Q, Qq
4-6, F 3, 4. 195. God's] Gods Q, Heavens F.

180. baked-meats] pastry. Collins:
"It was anciently the general custom
to give a cold entertainment to
mourners at a funeral. In distant
counties this practice is continued
among the yeomanry."

is used of whatever touches us nearly
either in love or hate, joy or sorrow."
In 1 Henry IV. iii. ii. 123, we find
"near'st and dearest enemy."

187. a man,] Edwin Booth, in
delivering this speech, paused after
"man," giving it as if something
higher than "king."

192. Season your admiration] Tem-
per your astonishment. Compare, for
"season," II. i. 28, and for "ad-
miration," III. ii. 342. So in Mas-
singer's The Renegade, iii. iii.,
"Season your admiration."
Hor. Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead vast and middle of the night,
Been thus encounter'd: a figure like your father,
Armed at point exactly, cap-a-pe, 200
Appears before them, and with solemn march
Goes slow and stately by them; thrice he walk'd
By their oppress'd and fear-surprised eyes,
Within his truncheon's length; whilst they, distill'd
Almost to jelly with the act of fear, 205
Stand dumb, and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them the third night kept the watch;
Where, as they had deliver'd, both in time,
Form of the thing, each word made true and
good,
The apparition comes. I knew your father;
These hands are not more like.

Ham. But where was this?

Mar. My lord, upon the platform where we watch'd.

198. vast] Q 1, Qq 5, 6; wast Qq 2–4, F; waste F 2–4 and many editors;
wast Malone, Steevens, Variorum. 200. Armed at point] Q, Armed to
poind Q 1, Arm'd at all points F. 202. stately by them; thrice] Q,
stately: By them thrice F. 204. hit] F, this Qq 4–6. distill'd] Q, Q 1;
bestill'd F 1; bestill'd F 2; be still'd Vf 3, 4; bechill'd Collier (MS.). 205. 
the act of] the effect of Warburton. 213. watch'd] F, watch Q.

198. vast] vacancy, void, empti-
ness, as in Tempest, I. ii. 327, "vast
of night." "Waste" of F has the
same sense. Malone, supporting
"waist," quotes from Marston's Mal-
content: "the immodest waist of
night.”

200. at point exactly] Clar. Press
explains "at all points," and quotes
Richard II. I. iii. 2:

"Mar. Is Harry Hereford arm'd?
Aum. Yea, at all points." 204. distill'd] melted. Dyce quotes
from Sylvester's Du Bartas: "Melt
thee, distill thee, turn to wax or snow." 

Jelly is probably named because of
its quivering, like the quivering of
fear.

205. act] action, operation, as in 
Othello, III. iii. 328.
Ham. Did you not speak to it?

Hor. My lord, I did;
But answer made it none; yet once methought
It lifted up it head and did address
Itself to motion, like as it would speak;
But even then the morning cock crew loud,
And at the sound it shrunk in haste away
And vanish'd from our sight.

Ham. 'Tis very strange. 220

Hor. As I do live, my honour'd lord, 'tis true;
And we did think it writ down in our duty
To let you know of it.

Ham. Indeed, indeed, sirs, but this troubles me.
Hold you the watch to-night?

Mar., Ber. We do, my lord. 225

Ham. Arm'd, say you?

Mar., Ber. Arm'd, my lord.

Ham. From top to toe? 226

Mar., Ber. My lord, from head to foot.

Ham. Then saw you not his face?

Hor. O, yes, my lord; he wore his beaver up.

Ham. What, look'd he frowningly? 230

216. it] its Q 5, 6, F f 3, 4; his Q 1. 221. honour'd] honourable F 2-4.
224. Indeed, indeed] Q 1, F; Indeeede Q. 228. face?] F, face. Q.

214. Did you] Actors commonly emphasise "you"; Marcellus and Bernardo had been silent. Steevens argues for emphasis on "speak."
216. it head] "The possessive it occurs fourteen times in the Folio (not counting a doubtful case in Two Gentlemen of Verona, v. ii. 21), it's nine times, and its only once" (Rolfe). The usual form of the possessive of it in Elizabethan writers is his.
226. Arm'd] Refers, of course, to the Ghost.
228. face?] The Q face. may be right, uttered with a tone of disappointed expectation.
sc. ii.] PRINCE OF DENMARK

Hor. A countenance more in sorrow than in anger.

Ham. Pale, or red?

Hor. Nay, very pale.

Ham. And fix'd his eyes upon you?

Hor. Most constantly.

Ham. I would I had been there.

Hor. It would have much amazed you.

Ham. Very like, very like. Stay'd it long?

Hor. While one with moderate haste might tell a hundred.

Mar., Ber. Longer, longer.

Hor. Not when I saw 't.

Ham. His beard was grizzled? no?

Hor. It was, as I have seen it in his life,

A sable silver'd.

Ham. I will watch to-night;

Perchance 'twill walk again.

Hor. I warrant it will.

Ham. If it assume my noble father's person,

I'll speak to it, though hell itself should gape
And bid me hold my peace. I pray you all,

If you have hitherto conceal'd this sight,
Let it be tenable in your silence still;

And whatsoever else shall hap to-night


236. likely.

244. gape] Staunton suggests that perhaps "gape" signifies yawn, howl, roar, rather than yawm or open, citing Henry VIII. v. iv. 3.

248. tenable] The "treble" of F is defended by Caldecott, meaning a threefold obligation of silence. G. Macdonald says, "The actor, in uttering it, must point to each of the three" witnesses. Clar. Press, "treble, a mere misprint."
Give it an understanding, but no tongue:
I will requite your loves. So fare you well: 250
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

All. Our duty to your honour.

Ham. Your loves, as mine to you: farewell,

[Exeunt Horatio, Marcellus, and Bernardo.
My father's spirit in arms! all is not well;
I doubt some foul play: would the night were come!
255
Till then sit still, my soul: foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.

[Exit.

SCENE III.—A Room in Polonius's House.

Enter Laertes and Ophelia.

Laer. My necessaries are embark'd; farewell:
And, sister, as the winds give benefit
And convoy is assistant, do not sleep,
But let me hear from you.

Oph. Do you doubt that?

Laer. For Hamlet, and the trifling of his favour,

fonde Q.  257. them, to] Pope included Tho' . . . them in parenthesis; no comma after them in Q, F.

Scene iii.

3. convoy is assistant] F (semicolon after assistant), convoy, in assistant Q.
5. favour] Q, favours F and many editors.

255. doubt] suspect, fear.  Compare All's Well, iv. iv. 10 (Clar.

Scene iii.

Hold it a fashion, and a toy in blood,
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute;
No more.

Oph. No more but so?

Laer. Think it no more: For nature crescent does not grow alone
In thews and bulk; but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now;
And now no soil nor cautel doth besmirch
The virtue of his will; but you must fear,
His greatness weigh'd, his will is not his own;
For he himself is subject to his birth;
He may not, as unvalued persons do,
Carve for himself, for on his choice depends


6. fashion, and a toy in blood] a mode of youth, that he should serve a mistress, and a play of amorous temperament.
7. primy] of the spring-time.
8. No metrical emendation is necessary; the speaker dwells on "sweet," as if to draw out its meaning, and pauses slightly.
9. suppliance] Mason explains "an amusement to fill up a vacant moment."
10. so?] Corson prefers the "so." of Q, F; Ophelia does not question but submits.
13. service] Suggested, in the sense of religious service, by "temple."
15. cautel] craft, deceit. Used by Shakespeare only here and in A Lover's Complaint, 303. Cotgrave's French Dict. gives "Cautelle, a wife, cautell, deceit."
20. Carve for himself] Rushton quotes from Swinburne's Treatise on Wills, 1590: "it is not lawful for legates to carve for themselves, taking their legacies at their own pleasure."
The safety and health of this whole state;
And therefore must his choice be circumscribed
Unto the voice and yielding of that body
Whereof he is the head. Then if he says he loves you,
If fits your wisdom so far to believe it
As he in his particular act and place
May give his saying deed; which is no further
Than the main voice of Denmark goes withal.
Then weigh what loss your honour may sustain,
If with too credent ear you list his songs,
Or lose your heart, or your chaste treasure open
To his unmaster'd importunity.
Fear it, Ophelia, fear it, my dear sister,
And keep you in the rear of your affection,
Out of the shot and danger of desire.
The chariest maid is prodigal enough
If she unmask her beauty to the moon;
Virtue itself 'scapes not calumnious strokes;
The canker galls the infants of the spring
Too oft before their buttons be disclosed,
And in the morn and liquid dew of youth.

21. safety] Q, sanity F and many editors, sanity Hanmer (Theobald conj.); health] the health Warburton and many editors; this] Q, the F. 26. particular act and place] Q, peculiar Sect and force F. 34. keep you in] Q, kepe within F. 39. infants] Qq 2, 3, F; infants Qq 4–6, Ff 2–4. 40. their] Q, the F.

21. safety] "Sanity," as conjectured by Theobald, may be right. Safety is a trisyllable in Spenser's Faerie Queene, v. 4, 46: "Where he himself did rest in safety"; but in line 43 of this scene it has the usual pronunciation, and so elsewhere in Shakespeare. 26. particular act and place] Editors make new readings by various combinations from Q and F. White reads "peculiar sect and place," understanding "sect" as class, rank. 36. chariest] Hudson reads "Th' unchariest," that is the least reserved. "Chariest" means entirely modest. 39. canker] the canker-worm. 40. buttons] buds (Fr. bouton), as in Two Noble Kinsmen, iii. 1. 6.
Contagious blastments are most imminent.
Be wary then; best safety lies in fear:
Youth to itself rebels, though none else near.

Oph. I shall the effect of this good lesson keep,
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whilst, like a puff’d and reckless libertine,
Himself the primrose path of dalliance treads
And recks not his own rede.

Laer. O, fear me not.
I stay too long; but here my father comes.

Enter Polonius.

A double blessing is a double grace;
Occasion smiles upon a second leave.

Pol. Yet here, Laertes! Aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you stay’d for. There; my blessing with thee!
And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue,

46. watchman] Q; watchmen Qq 4–6, F. 49. Whiles] F, Whiles Q, which omits like. 51. rede] Singer (ed. 2), read Q, reade F. Enter Polonius] Capell, after read Q, after not F. 57. for. There ;] Theobald ; for, there Q 1, Q; for there: F. thee] Q 1, Q; you F. 59. Look] Q. See F and many editors.

47. ungracious] graceless. "Swear est thou, ungracious boy?" 1 Henry IV, ii. iv. 490.
49. puff’d] bloated. See Merry Wives, V. V. 160.
50. primrose path] Compare Macbeth, ii. iii. 21.
51. recks . . . rede] cares not for his own counsel. Clar. Press cites Burns, Epistle to a Young Friend: "And may ye better reck the rede."

59. Parallels for several of these precepts have been pointed out by Rushton (Shakespeare’s Euphuism, p. 46) in Lyly’s Euphuist, and by Hunter in Lord Burghley’s ten precepts for his son Robert.

59. character] Shakespeare accents the verb either, as here, on the second syllable, or on the first, as in Sonnets, cxxii. 2.
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar;
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel,
But do not dull thy palm with entertainment
Of each new-hatch'd, unfeathered comrade. Be-

Of entrance to a quarrel; but, being in,
Bear't that the opposed may beware of thee.
Give every man thine ear, but few thy voice;
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man;
And they in France of the best rank and station
Are most select and generous, chief in that.

62. The] F; Those Q 1, Q. 63. them to] Q 1, F; them unto Q; hoops] hooks, Pope and several editors. 65. new-hatch'd] Q, unhatch'd F; com-

rade] F; courage Q 1, Q. 67. opposed] Q, F; opposer Q 4-6. 68. thine] F, thy Q. 74. Are . . . that] Rowe, followed by many editors; Are of a most select and general chief in that: Q 1; Or of a most select and generous, chief in that: Q 2, 3; Are of a most select and generous, chief in that: Q 4; Are of a most select and generous, chief in that: Q 5, 6; Are o

a most select and generous chief in that, Ff. See note below.

61. vulgar] common; be easy in your manners but do not make your-

self cheap.
63. hoops] Clar. Press remarks in opposition to Pope's hooks: "grap-

pling with hooks is the act of an enemy and not of a friend."
65. comrade] Accented on the second syllable, as in 1 Henry IV. iv. i. 96. If the courage of Q be right, it must be understood as bravery, frequent in our old drama in the sense of a gallant. Examples of courage used of a person are cited in New Eng. Dict. from Hoby (1561) and W. Browne (1647).
69. censure] opinion, as in Macbeth, v. iv. 14: "our just censures."
74. Are . . . that] If we read "Are of a most select and generous chief in that," chief may be taken to mean eminence, as in Horman (quoted in New Eng. Dict.), "He wanne the the chief at every game." If we read as here, chief means chiefly. The Cambridge editors suggest that "chief" and "of" in the margin of the MS. were meant as alternatives for "best" and "in," line 73, and got by mistake into line 74. They, therefore, favour White's "Are most select and gener-
Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell: my blessing season this in thee!

Lae'r. Most humbly do I take my leave, my lord.
Pol. The time invites you; go, your servants tend.
Lae'r. Farewell, Ophelia, and remember well
What I have said to you.

Oph. 'Tis in my memory lock'd, and you yourself shall keep the key of it.
Lae'r. Farewell. [Exit.
Pol. What is't, Ophelia, he hath said to you?
Oph. So please you, something touching the Lord Hamlet.
Pol. Marry, well bethought:
'Tis told me, he hath very oft of late

75. lender be] F, lender boy Q. 77. dullest edge] F, dulleth edge Q, dull the edge Qq 4, 5. 83. invits] F, invests Q.
ous in that.” Staunton, reading “of a most,” suggests chief, meaning class or set, for which he quotes examples from Jonson’s plays. Malone, noting the heraldic meaning of chief, the upper third part of the shield, explains “approve themselves to be of a most select and generous escutcheon by their dress.” Steevens conjectures “Select and generous, are most choice in that.” Spence (Notes and Queries, 1875) proposes “Are, of a most, select and generous, chief in that” (of a most meaning mostly). Collier (MS.) reads: “Are of a most select and generous choice in that.” I throw out the suggestion that we may retain Or from Q, and emend and, reading “Or of a most select, are generous chief in that”—Polonius adding to “best rank and station” those who, though not of the “best,” are yet of a select rank.

77. husbandry] thrift, as in Macbeth, ii. i. 4.
81. season] Singer quotes Baret’s Alcmelian: “To season . . . to temper wisely, to make more pleasant and acceptable.” Schmidt explains it “mature, ripen.” Clar. Press compares Merchant of Venice, v. i. 107.
83. invits] Theobald follows Q invets, explaining it “besieges, presses upon you on every side.”
Given private time to you, and you yourself
Have of your audience been most free and boun-
teous:
If it be so—as so 'tis put on me,
And that in way of caution—I must tell you,
You do not understand yourself so clearly
As it behoves my daughter and your honour.
What is between you? give me up the truth.

Oph. He hath, my lord, of late made many tenders
Of his affection to me.

Pol. Affection! pooh! you speak like a green girl,
Unsifted in such perilous circumstance.
Do you believe his tenders, as you call them?

Oph. I do not know, my lord, what I should think.

Pol. Marry, I'll teach you: think yourself a baby,
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more
dearly;
Or—not to crack the wind of the poor phrase,
Running it thus—you'll tender me a fool.

Oph. My lord, he hath importuned me with love
In honourable fashion.
Pol. Ay, fashion you may call it; go to, go to.

Oph. And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.

Pol. Ay, springes to catch woodcocks. I do know, 115
When the blood burns, how prodigal the soul
Lends the tongue vows: these blazes, daughter,
Giving more light than heat, extinct in both,
Even in their promise, as it is a-making,
You must not take for fire. From this time 120
Be somewhat scantier of your maiden presence;
Set your entreatments at a higher rate
Than a command to parley. For Lord Hamlet,
Believe so much in him, that he is young,
And with a larger tether may he walk 125
Than may be given: in few, Ophelia,
Do not believe his vows; for they are brokers,
Not of that dye which their investments show,
But mere implorators of unholy suits,

114. almost . . . holy] Q, all the F.
115. lends] Q 1, Q; Gives F.
120. from this time] Q, For this time
128. that dye] Q, the eye F.

115. woodcocks] birds supposed to be witless, easily taken in springes or snares. Clar. Press quotes from Gosson’s Apologie for the Schoole of Abuse: “Cupid sets up a springe for woodcocks.”

117.] To amend the verse Pope read “Oh, my daughter”; Capell, “gentle daughter”; Nicholson conj. “bavin blazes”; S. T. Coleridge, “Go to, these,” or “daughter, mark you.”

122. entreaties] Johnson explains as company, conversation, French entretien; Clar. Press, solicitations; Schmidt, invitations received; New Eng. Dict., conversation, interview, from the commoner meaning of negotiation, discussion.

127. brokers] middlemen in making bargains; used specially of panders, procurers. furness quotes Cotgrave: “Maquinonner, To play the Broker, also to play the bawd.”

128. dye . . . show] colour shown by their vesture or garb. F “the eye” may mean tint or hue, as in Tempest, ii. i. 55.
HAMLET

Breathing like sanctified and pious bawds,
The better to beguile. This is for all:
I would not, in plain terms, from this time forth,
Have you so slander any moment's leisure,
As to give words or talk with the Lord Hamlet.
Look to 't, I charge you; come your ways.

Oph. I shall obey, my lord.

Scene IV.—The Platform.

Enter Hamlet, Horatio, and Marcellus.

Ham. The air bites shrewdly; it is very cold.
Hor. It is a nipping and an eager air.
Ham. What hour now?
Hor. I think it lacks of twelve.
Mar. No, it is struck.
Hor. Indeed? I heard it not: it then draws near the season
Wherein the spirit held his wont to walk.

[A flourish of trumpets, and ordnance shot off, within.

What does this mean, my lord?

130. bawds] Theobald, Pope (ed. 2), Hanmer, Cambridge, Furness, Hudson; bonds Q, F and many editors. 133. slander] squander, Colier (MS.); moment's] Pope; momentis Qq 4-6; moment, Qq 2, 3, F. 135. ways] way Ff 2-4.

Scene IV.

Scene IV.] Capell, omitted F. 1. it is very cold] Q, is it very cold? F. 5. Indeed? F] Capell; Indeed; I Q; Indeed I Q F; it then Q, then Q F. 6. A flourish, etc.] Malone after Capell, A flourish of trumpets and 2 pieces goes of Q, omitted F.

130. bawds] "Bonds" of Q, F is explained as vowels or (Moberly) as adjective, "moment," regards it as an law papers headed with religious formule.


v. 69.
Ham. The king doth wake to-night and takes his rouse,
   Keeps wassail, and the swaggering up-spring reels;
And as he drains his draughts of Rhenish down, 10
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

Hor. Is it a custom?

Ham. Ay, marry, is 't;
But to my mind, though I am native here
And to the manner born, it is a custom 15
More honour'd in the breach than the observance.
This heavy-headed revel east and west
Makes us traduced and tax'd of other nations;
They clepe us drunkards, and with swinish phrase
Soil our addition; and indeed it takes 20
From our achievements, though perform'd at height,
The pith and marrow of our attribute.
So, oft it chances in particular men,
HAMLET

That for some vicious mole of nature in them,
As, in their birth,—wherein they are not guilty,
Since nature cannot choose his origin,—
By the o'ergrowth of some complexion,
Oft breaking down the pales and forts of reason,
Or by some habit that too much o'er-leavens
The form of plausive manners; that these men,—
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's star,—
Their virtues else—be they as pure as grace,
As infinite as man may undergo—
Shall in the general censure take corruption
From that particular fault: the dram of evil
Doth all the noble substance of a doubt
To his own scandal.

27. the] Pope, their Q. 32. star] Q, scar, Theobald, Pope (ed. 2).
33. Their] Theobald, Pope (ed. 2); His Q. 36, 37.] See note below.

24. mole of nature] natural blemish. Theobald suggested "mould." Prof. Hales noted in Greene's Pandosto: "One mole staineth the whole face."
26. his] its.
27. complexion] temperament, resulting from the supposed combination of the four "humours" in the body in various proportions; the complexions were sanguine, melancholic, choleric, and phlegmatic.
30. plausive] pleasing, popular. All's Well, 1. ii. 53: "plausible words."
32. star] perhaps a mark like a star. Cymbeline, v. v. 364: "Upon his neck a mole, a sanguine star."
33. Their] His of Q may be Shakespeare's word, though grammatically incorrect.

34. undergo] support. Measure for Measure, i. i. 24: "To undergo such ample grace and honour."
35. censure] opinion, judgment, as in i. iii. 69.
36-38. the dram . . . scandal.] This difficult and perhaps corrupt passage is here printed as in Qq 2, 3, except that for evil these Qq read sale. The later Qq read ease. In ii. ii. 638: "May be a devil; and the devil hath power," Qq 2, 3 have deals; evil is frequently a monosyllable in Elizabethan poetry. I can hardly regard evil as an emendation open to reasonable doubt. The letters º of a MS. might easily be mistaken for an Elizabethan manuscript a; the second l in "evill," "devill" might be taken for an e, or the
Enter Ghost.

Hor. Look, my lord, it comes!

Ham. Angels and ministers of grace defend us!—

Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee: I'll call thee Hamlet,
King, father; Royal Dane, O, answer me!

Let me not burst in ignorance; but tell
Why thy canoniz'd bones, hearsed in death,

42. intents] Q, events F. 45. father; Royal Dane, O Anon. conj. St.
James's Chronicle, 15th Oct. 1761; father, royal Dane, 8 Q; Father, Royal
Dane: Oh, oh F.

MS. may have had evil, devile.
It is possible, as Keightley suggests,
that the sentence is interrupted before
its completion by the Ghost's entrance.
Most commentators regard it as com-
plete, and attempt to emend "of a
doubt." About eighty proposals are
recorded in the Cambridge Shake-
speare. Perhaps "often doubt," mean-
ing do out, efficace, is the best of these.
"Oft devote" (consign to evil) seems
not to have been proposed. I would
suggest what I suppose to be a new
line of consideration. "Scandal" is
commonly regarded as a noun; al-
though "doth" is separated from
"scandal" by one of those suspend-
sions, by qualifying clauses, charac-
teristic of this speech, may not "doth
scandal" be the verb? We have in
Cymbeline, III. iv. 62: "Sinon's
weeping did scandal many a holy
tear." Here "the dram of evil doth
scandal all the noble substance." The
idea is that required; the language is
Shakespearean. To in Shakespeare
often means as far as; if we met
"I am scandal'd to ignominy," we
should understand it, like "sick to
doomsday" (1. i. 120). The dram of
evil scandals all the noble substance
to its own (substance); "his" being
here used for the modern "its."
"Of" is frequent in the sense of out
of, by virtue of, e.g. Love's Labour's
Lost, II. 28: "bold of your worthi-
ness," and we still say "of your
charity." Out of a mere doubt or
suspicion the dram of evil degrades
in reputation all the noble sub-
stance to its own. "Scandal" may
have been meant to precede "to his
own."

40. spirit of health] Clar. Press
explains: "a healed or saved spirit."

43. questionable] inviting question.
In As You Like It, III. ii. 393, "un-
questionable," averse to conversation,
occurs.

45. father; Royal Dane, O.] The
pointing leads to "father" as the
completion of the climax. This read-
ing is adopted by Furness.

47. canoniz'd] The accent, as
always in Shakespeare, is on the
second syllable.
HAMLET

Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly inurn'd,
Hath oped his ponderous and marble jaws,
To cast thee up again. What may this mean,
That thou, dead corse, again, in complete steel,
Revisit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?

[Ghost beckons Hamlet.

Hor. It beckons you to go away with it,
As if it some impartment did desire
To you alone.

Mar. Look, with what courteous action
It waves you to a more removed ground:
But do not go with it.

Hor. No, by no means.

Ham. It will not speak; then I will follow it.

Hor. Do not, my lord.

Ham. Why, what should be the fear?
I do not set my life at a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again; I'll follow it.

49. inurn'd] F, inter'd Q 1, Q.
53. Revis'its] F 4, Revisites Q, Revisits F.
56. the reaches] Q, thee; reaches F.
61. waves] Q 1, Q; wafts F.
63. I will] Q, will IV.

52. complete] Accented here on the first syllable. So in Massinger, The Emperor of the East, iv. iv.: "To march ten leagues a day in complete armour,"

54. fools of nature] The presence of the supernatural shows how the limitations of nature cheat and befool us.
SC. IV.] PRINCE OF DENMARK 41

Hor. What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive your sovereignty of reason
And draw you into madness? think of it;
The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fathoms to the sea
And hears it roar beneath.

Ham. It waves me still.—Go on; I'll follow thee.

Mar. You shall not go, my lord.

Ham. Hold off your hands! 80

Hor. Be ruled; you shall not go.

Ham. My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.

[Ghost beckons.
Still am I call'd? Unhand me, gentlemen;

[Breaking from them.

72. assume] Q, assumes; F. 74. draw] drive Q 1. 75-78. The very . . . beneath] Q, omitted F. 78. waves] Q, wafts F. 80. hands] Q, hand F. 84. call'd?] F, called Q.

73. deprive your sovereignty of reason] Warburton, followed by Hanmer, reads deprave. For deprave see Rape of Lucrece, 1186 and 1752. Caldecott explains: "Disposess the sovereignty of your reason." In the Historia of Hamlet, iv., "deprive himself" means lose the right to the throne.

75-78.] Delius suggests that these lines were omitted from the F because their substance, enlarged and elaborated, had been introduced into King Lear.

75. toys] freaks. See Romeo and Juliet, iv. i. 119: "inconstant toy."

83. Nemean] So accented also in Love's Labour's Lost, iv. i. 90.

83. nerv] muscle or sinew; so "nervy arm," Coriolanus, ii. i. 177.
HAMLET

By heaven, I'll make a ghost of him that lets me:

I say, away!—Go on; I'll follow thee.

[Exeunt Ghost and Hamlet.

Hor. He waxes desperate with imagination.
Mar. Let's follow; 'tis not fit thus to obey him.
Hor. Have after.—To what issue will this come?
Mar. Something is rotten in the state of Denmark. 90
Hor. Heaven will direct it.

[Exeunt.

SCENE V.—Another Part of the Platform.

Enter Ghost and Hamlet.

Ham. Whither wilt thou lead me? speak; I'll go no further.

Ghost. Mark me.
Ham. I will.

Ghost. My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.
Ham. Alas, poor ghost!
Ghost. Pity me not, but lend thy serious hearing
To what I shall unfold.

Ham. Speak; I am bound to hear.

Scene v.

Scene v.] Capell. 1. Whither Q 1, Q; Where F.
85. lets] hinders.
91. it] the issue of line 89.

6, 7. Speak . . . shall hear] These words are playfully quoted in Flet-
PRINCE OF DENMARK

Ghost. So art thou to revenge, when thou shalt hear.

Ham. What?

Ghost. I am thy father's spirit;
Doom'd for a certain term to walk the night,
And for the day confined to fast in fires,
Till the soul crimes done in my days of nature
Are burnt and purged away. But that I am
forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their
spheres,
Thy knotted and combined locks to part
And each particular hair to stand an end,
Like quills upon the fretful porpentine:
But this eternal blazon must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love—

Ham. O God!

18. knotted] Q. I, Q; knotty F. 19. an end] on end Q. 1 and many
editors. 20. fretful] Q. I, F; fearfull Q. 22. List, list] Q, list
Hamlet F. 23. love—] Rowe; love. Q, F. 24. God!] Q, Heaven F.

11. to fast in] Chaucer, Persones Tale, writes: "And moreover the
miseise of helle shall been in defaut of mete and drinke" (Skreas's ed. iv.
577). In Dekker his Dreame (1620)
one of the souls burning in hell roars
for "cookes to give him meate."
Theobald conjectured "confined fast"; Warburton read "too fast in";
Heath proposed "to lasting"; Steevens "to waste in."
19. an end] So in 2 Henry VI.

III. ii. 318: "Mine hair be fix'd an
end" F ("on end" Qq).
20. porpentine] porcupine, as in
Comedy of Errors iii. i. 116. "Por-
cupine," given here by many editors,
first appeared in Q 1676.
21. eternal blazon] promulgation
of eternity. But "eternal" was used
by Shakespeare as an adjective ex-
pressing abhorrence—"eternal devil,"
Julius Caesar, i. ii. 160; "eternal
villain," Othello, iv. ii. 130; possibly
it has a like sense here.
HAMLET

[ACT I.]

Ghost. Revenge his foul and most unnatural murder. 25

Ham. Murder?

Ghost. Murder most foul, as in the best it is,

But this most foul, strange, and unnatural.

Ham. Haste me to know 't, that I, with wings as swift

As meditation or the thoughts of love,

May sweep to my revenge.

Ghost. I find thee apt;

And duller shouldst thou be than the fat weed

That roots itself in ease on Lethe wharf,

Wouldst thou not stir in this. Now, Hamlet, hear:

'Tis given out that, sleeping in mine orchard,

A serpent stung me; so the whole ear of Denmark

Is by a forged process of my death

Rankly abused; but know, thou noble youth,

The serpent that did sting thy father's life

Now wears his crown.

Ham. O my prophetic soul! 40

My uncle?

Ghost. Ay, that incestuous, that adulterate beast,

With witchcraft of his wit, with traitorous gifts,—

26. Murder?] F, Murder, Q, Murder! Q 6 and many editors. 27. best
least Q 1. 29. Hast me?] Q, Hast, hast me F. 33. roots?] Q 1, Q; roots F
and many editors. 35. 'Tis Q, 'Tis F; mine] F, my Q. 41. My
Q, Mine F. uncle?] Q, F; Uncle: Q 4; Uncle. Q 5; Uncle! Q 6 and many
editors. 43. wit] Pope; wits Q, F; with] Q, hath F, and F 4.

30. meditation . . . love] Hamlet's comparisons are appropriate to him—
those of a thinker and a lover.

33. roots] The F roots receives some support from Ant. and Cleop. 1, iv.
47: "rot itself."

35. wharf] seems used for bank of a river. See Ant. and Cleop. ii. ii.
218.

37. forged process] falsified account.

Clar. Press suggests "official narrative," comparing the French procès
verbal.

40. O . . . soul] This occurs also in Fletcher's The Double Marriage,
ii. iv. (vol. vi. 351, ed. Dyce); in Massinger's The Bondman, iv. i.,
and his Emperor of the East (near end of Act i.).
PRINCE OF DENMÁRK

O wicked wit and gifts, that have the power
So to seduce!—won to his shameful lust
The will of my most seeming-virtuous queen:
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage; and to decline
Upon a wretch, whose natural gifts were poor
To those of mine!
But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed,
And prey on garbage.
But, soft! methinks I scent the morning air;
Brief let me be. Sleeping within mine orchard,
My custom always in the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebenon in a vial,
And in the porches of mine ears did pour

45. to his] Q, Ff 3, 4; to to this F; to this F 2. 47. a] omitted in Qq except Q 6. 56. sate] F, sort Q, seat Ff 3, 4 (Q 1 sate, a misprint). 58. morning] Q, mornings F. 59. mine] F, my Q. 60. in] Q 1, F; of Q. 62. hebenon] F; Hebona Q 1, Q. 63. mine] F, my Q.

61. secure] careless, unsuspecting, accented as in Othello, iv. 1. 72: "To lip a wanton in a secure couch." Merry Wives, ii. l. 241: "a secure fool."

62. hebenon] Grey conjectured henebon, meaning henbane. Douce, having found an example of Ebeno, ebony, suggested that this was meant. Elze conjectured hemlock; Beisly, cewen, one of the names for deadly nightshade. Nicholson (N. Sh. Soc. Transactions, 1880–82) shows that the yew was considered a most deadly poison; that Ebenus was mediævally applied to different trees, including the yew; that Marlowe, Spenser, and Reynolds use Heben for the yew; and he maintains that in the words "cursed" and "at enmy with blood of man" Shakespeare was adopting the description of the yew found in Pliny's Flumy, 1600.
HAMLET

The leperous distilment; whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body;
And with a sudden vigour it doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood: so did it mine;
And a most instant tetter bark'd about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once dispatch'd;
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unaneled;
No reckoning made, but sent to my account
With all my imperfections on my head:
Oh, horrible! Oh, horrible! most horrible!
If thou hast nature in thee, bear it not;

67. alleys] Hamner; allies Q i, Q, f. 68. possel] F, possesse Q. 71. bark'd] Q i, Q; bak'd F. 75. of queen] Q, and Queene F.

68. vigour] Staunton proposed rigour.
69. eager] Ff aygre. Cotgrave has "Aigre: Eagre, sharpe, tart, biting, sower."
71. instanteous, as in ii. ii. 548.
75. dispatch'd] deprived, which is the reading of Q i.
76. blossoms] White reads blossom, which Dyce had suggested; but compare Winter's Tale, v. ii. 135: "the blossoms of their fortune."
77. Unhousel'd] without receiving the eucharist (Old English husel). Tyrwhitt compares Morte Darthur, xxii. 12 (Lancelot dying): "So when he was houndelyd and aneyld."

77. disappointed] Pope read un-anointed; Theobald, unappointed, comparing Measure for Measure, iii. i. 60. Boucher conjectures unas-soiled, unabsolved. The meaning is, without equipment for the last journey.
77. unaneled] unanointed with extreme unction. See quotation from Morte Darthur above. Pope mistook it for having no knell rung.
80. Given to Hamlet by several editors, Garrick, as Hamlet, pronounced this line; so does Sir H. Irving. Clarke observes that triple iteration is characteristic of the Ghost's diction.
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But, howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught; leave her to heaven,
And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well at once!
The glow-worm shows the matin to be near,
And 'gins to pale his uneffectual fire;
Adieu, adieu, adieu! remember me. [Exit.

*Ham.* O all you host of heaven! O earth! what else?
And shall I couple hell? Oh, fie! Hold, hold, my heart;
And you, my sinews, grow not instant old,
But bear me stiffly up. Remember thee?
Ay, thou poor ghost, while memory holds a seat
In this distracted globe. Remember thee?
Yea, from the table of my memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past,

---

91. *Adieu, adieu, adieu!* [Q: *Adieu, adieu, Hamlet:* F and many editors.]

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83. *Luxury* Dyce (*Gloss.*): lasciviousness, its only sense in Shake- speare.
43. *Oh, fie!* Capell, Steevens, Mitford, Dyce regard these words as probably an interpolation.
97. *Globe* Hamlet's hand is upon his forehead.
98. *Table* tablet, as in *Two Gentle-
HAMLET

That youth and observation copied there;
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmix'd with baser matter: yes, by heaven!
O most pernicious woman!
O villain, villain, smiling, damned villain!
My tables,—meet it is I set it down,
That one may smile, and smile, and be a villain;
At least I'm sure it may be so in Denmark.—

[Writing.]

So, uncle, there you are.—Now to my word; It is "Adieu, adieu! remember me."
I have sworn 't.

Hor. [Within.] My Lord, my lord!

Mar. [Within.] Lord Hamlet!

Hor. [Within.] Heaven secure him!

Ham. So be it!


107. tables] memorandum-book, as in 2 Henry IV. ii. iv. 289, and Sonnets, cxxii. 1. Hamlet's writing in his tables is a scholar's fantastic relief for over-wrought feelings, suggested to him by "table of my memory."

110. word] Steevens explains as "watch-word"; perhaps order, word of command, as in Julius Caesar, v. iii. 5: "Brutus gave the word too early."

113. Within] Capell first marked thus the speech of Marcellus and that of Horatio which follows it. Wright (Cambridge Sh. vii. p. 600) thinks the transference by Capell of the entrance of Horatio and Marcellus to follow line 116 unnecessary; they may enter at "My lord, my lord!" but, in the darkness, may be unseen by Hamlet.

114.] Many editors follow F in assigning "So be it!" to Marcellus. "There is something highly solemn and proper," observes Capell, "in making Hamlet say the Amen to a benediction pronounced on himself." Furness asks, "May it not refer to the conclusion of Hamlet's writing in his tables?"
Hor. [Within.] Illo, ho, ho, my lord!
Ham. Hillo, ho, ho, boy! come, bird, come.

Enter Horatio and Marcellus.

Mar. How is't, my noble lord?
Hor. What news, my lord?
Ham. O, wonderful!
Hor. Good my lord, tell it.
Ham. No; you will reveal it.
Hor. Not I, my lord, by heaven.
Mar. Nor I, my lord.
Ham. How say you, then; would heart of man once think it?
But you'll be secret?

Hor., Mar.

Ay, by heaven, my lord.
Ham. There's ne'er a villain dwelling in all Denmark
But he's an arrant knave.
Hor. There needs no ghost, my lord, come from the grave

115. Hor.] Q 1, F; Mar. Q.
116. bird] F, and Q, boy Q 1. Enter Horatio and Marcellus] Capell; placed after Hamlet's I have sworn't in Q, after My lord, my lord! in F. 117. Hor. What news, my lord?] omitted Qq 4-6. 118. Ham.] Hor. Qq 4, 5. 119. you will] Q, you'l F. 121. it?] Q 1, F; it. Q. 122. secret?] F, secret. Q; my lord.] Q 1, F; omitted Q. 123. ne'er] F, never Q.

115. Illo] Capell considered this speech "too light for Horatio," and assigned it with Q to Marcellus. The call, answered by Hamlet in falconer's fashion, is not meant as such by the speaker, whether he be Marcellus or Horatio. In The Birth of Merlin, Prince Uter's "So ho, boy, so, ho, illo ho!" is a mere hallow.

116. Hillo . . . come] The cry of a falconer to his birds. Steevens quotes from Tyro's Roaring Megge, 1598: "Ile go see the kyte: Come, come bird, come." 121. once] ever, as in Ant. and Cleop. v. ii. 50. 123. Denmark] Seymour suggests that Hamlet at this word breaks off his intended disclosure, pauses, and gives it a jesting turn. Sir H. Irving adopts this rendering, glancing at Marcellus, as if his presence rendered the confidence unwise.
To tell us this.

**Ham.** Why, right; you are i' the right;
And so, without more circumstance at all,
I hold it fit that we shake hands and part;
You, as your business and desire shall point you;
For every man hath business and desire,
Such as it is; and, for mine own poor part,
Look you, I'll go pray.

**Hor.** These are but wild and whirling words, my lord.

**Ham.** I'm sorry they offend you, heartily;
Yes, faith, heartily.

**Hor.** There's no offence, my lord.

**Ham.** Yes, by Saint Patrick, but there is, Horatio,
And much offence too. Touching this vision
here,
It is an honest ghost, that let me tell you;
For your desire to know what is between us,
O'ermaster't as you may. And now, good friends,
As you are friends, scholars and soldiers,
Give me one poor request.

Hor. What is 't, my lord? we will.

Ham. Never make known what you have seen to-night.

Hor., Mar. My lord, we will not.

Ham. Nay, but swear 't.

Hor. In faith, my lord, not I.

Mar. Nor I, my lord, in faith.

Ham. Upon my sword.

Mar. We have sworn, my lord, already.

Ham. Indeed, upon my sword, indeed.

Ghost. [Beneath.] Swear.

Ham. Ah, ha, boy! say'st thou so? art thou there, true-penny?—

Come on; you hear this fellow in the cellarage;
Consent to swear.

Hor. Propose the oath, my lord.

---

149. Beneath] Capell; Ghost cries under the Stage Q, F. 150. Ah] F Ha Q.

147. sword.] The hilt, having the form of a cross, is sworn on. See 1 Henry IV. ii. iv. 371. Dyce quotes from Mallet's Northern Antiquities (i. 216, ed. 1770) to show that "the custom of swearing on a sword prevailed even among the barbarous worshippers of Odin."

150. true-penny] Forby (Vocab. of East Anglia): Harty old fellow. Collier says he has learnt, from Sheffield authorities, that it is a mining term, signifying an indication in the soil of the direction in which ore is to be found. Marston, The Malcontent, 1604, iii. iii., has an echo of this scene: "I'llo, ho, ho ho! arte there, old true-penny." Middleton, in Blurt, Master-Constable, names a page Truepenny. Hamlet's recoil from horror to half-hysterical jesting is justified to his own consciousness as intended to divert the conjectures of his companions from the dreadful nature of the Ghost's disclosure, which he cannot reveal to Horatio in the presence of Marcellus.
Ham. Never to speak of this that you have seen.
    Swear by my sword.

Ghost. [Beneath.] Swear.  

Ham. Hic et ubique? then we'll shift our ground.—
    Come hither, gentlemen,
    And lay your hands again upon my sword:
    Never to speak of this that you have heard;
    Swear by my sword.  

Ghost. [Beneath.] Swear.

Ham. Well said, old mole! canst work i' the earth so fast?
    A worthy pioneer!—Once more remove, good friends.

Hor. O day and night, but this is wondrous strange!

Ham. And therefore as a stranger give it welcome.  

There are more things in heaven and earth,
    Than are dreamt of in your philosophy.
    But come;
    Here, as before, never, so help you mercy,
    How strange or odd soe'er I bear myself,
    As I perchance hereafter shall think meet
    To put an antic disposition on,

155

153. seen.] F, scene Q, scene, Qq 4–6.  156. our] Q, for F.  157–160.] Q has a comma after sword, line 158, and transposes lines 159, 160, with no point between sword and never; F. as here, but with comma after sword, line 158, and colon after heard, line 159; later Ff put full stop after sword, line 158.  159. heard] scene Q 1.  161. Swear] Q 1, F; Swear! by his sword. Q.  162. earth] Q 1, Q; ground F.  167. your] Q 1, Q; our F.

163. pioneer] pioneer, and accented, as in Othello, iii. iii. 346.  165. as . . . welcome] Being a stranger, take it in. Mason needlessly suggests seem not to know it. Middleton, Women Beware Women, ii. ii.: "She's a stranger, madam. The more should be her welcome."

167. your] Several editors prefer our F. In either case, the emphasis is probably on philosophy. Compare for this use of your iv. iii. 22: "Your worm is your only emperor for diet."

172. antic] bizarre, fantastic; Romeo and Juliet, ii. iv. 29, "antic . . . fantasticoes,"
That you, at such times seeing me, never shall,
With arms encumber'd thus, or this head-shake,
Or by pronouncing of some doubtful phrase,
As "Well, well, we know," or "We could, an if we
would,"
Or "If we list to speak," or "There be, an if they
might,"
Or such ambiguous giving out, to note
That you know aught of me: this not to do,
So grace and mercy at your most need help you,
Swear.

_Ghost._ [Beneath.] Swear.

_Ham._ Rest, rest, perturbed spirit!

_[They swear._

So, gentlemen,

With all my love I do commend me to you;
And what so poor a man as Hamlet is
May do, to express his love and friend ing to you,
God willing, shall not lack. Let us go in together;
And still your fingers on your lips, I pray.
The time is out of joint;—O cursed spite,
That ever I was born to set it right!—
Nay, come, let's go together.

_[Exeunt._

173. times] Q. 1, Q: time F. 174. this head-shake] Q. 1, Q (without
hyphen), thus, head shake F. 176. Well, well.] Q, well F. 175, 177. an
if . . . an if] Hamner; and if . . . and if Q, F. 177. they.] Q. 1, Q;
there F. 179-181. this . . . Swear] Knight's punctuation of F text,
this doe sweare, So . . . you. Q. 184. I do] omitted F. 2-4.

174. encumber'd] commonly ex-
plained as "folded." Perhaps inter-
twined, Hamlet taking the arm of
Horatio or Marcellus as he speaks.
In Fenton's _Monophyle_, B. ii. 12, I
find "encumbr'd laborinth." 178. giving out] intimation, as in
Measure for Measure, i. iv. 54,
Othello, iv. i. 131.
178. to note] Theobald and other
editors correct the grammatical
irregularity by reading denote.
HAMLET

ACT II

SCENE I.—A Room in Polonius's House.

Enter Polonius and Reynaldo.

Pol. Give him this money and these notes, Reynaldo.

Rey. I will, my lord.

Pol. You shall do marvellous wisely, good Reynaldo,

Before you visit him, to make inquire

Of his behaviour.

Rey. My lord, I did intend it.

Pol. Marry, well said, very well said. Look you, sir,

Inquire me first what Danskers are in Paris;

And how, and who, what means, and where they keep,

What company, at what expense; and finding

By this encompassment and drift of question

That they do know my son, come you more nearer

Than your particular demands will touch it;

Take you, as 'twere, some distant knowledge of him,

As thus, "I know his father and his friends,

And in part him." Do you mark this, Reynaldo?

Enter Polonius and Reynaldo] Enter old Polonius with his man or two.

1. this] Q, his F; these] Q, these two Qq 4–6, these F 2–4.

2. marvellous] Qq 4–6, marvells Qq 2, 3, marvels F.

3. to make inquire] Q, you make inquiry F.

4. nearer Than] Q, F (spelling Then); neere Than F 2; near Then F 3; near, Then F 4.

5. Ais] Q, And F.

4. inquire] so "strange inquire":

Pericles, III. Prologue 22.


9. 10.] The opposition is not between particular (which perhaps means personal) demands and any other inquiries, but between demands or questions and the profession of acquaintance: leave questioning, and come nearer by throwing out a bait of imperfect knowledge. Jennens and Keightley read "nearer; Then"; but in what follows there are no "particular demands."
Rey. Ay, very well, my lord.
Pol. "And in part him; but," you may say, "not well;
But if't be he I mean, he's very wild,
Addicted" so and so; and there put on him
What forgeries you please; marry, none so
rank
As may dishonour him; take heed of that;
But, sir, such wanton, wild and usual slips
As are companions noted and most known
To youth and liberty.

Rey. As gaming, my lord.
Pol. Ay, or drinking, fencing, swearing, quarrelling,
Drabbing; you may go so far.
Rey. My lord, that would dishonour him.
Pol. Faith, no; as you may season it in the charge.
You must not put another scandal on him,
That he is open to incontinency;
That's not my meaning; but breathe his faults so
quaintly

28. season] qualify; see 1. ii. 192.
29. another] Theobald conjectured
an utter, which was adopted by
Hammer and some other editors;
but Theobald himself withdrew the
suggestion. Malone explains: "a very
different and more scandalous failing:
habitual incontinency." Hudson
reads "open of incontinency," that
he indulges his passions openly. Per-
haps Malone is right; Polonius, who
loves nice distinctions, sees a differ-
ence between occasional "drabbing"
and lying wide open to the access of
vice.
31. quaintly] delicately, ingeniously, as in Merchant of Venice,
i. iv. 6.
That they may seem the taints of liberty,  
The flash and outbreak of a fiery mind,  
A savageness in unreclaimed blood,  
Of general assault.

_Rey._ But, my good lord,—

_Pol._ Wherefore should you do this?

_Rey._ Ay, my lord,

I would know that.

_Pol._ Marry, sir, here’s my drift,

And, I believe, it is a fetch of warrant;  
You laying these slight sullies on my son,  
As ’twere a thing a little soil’d i’ the working,

Mark you,  
Your party in converse, him you would sound,  
Having ever seen in the prenominate crimes  
The youth you breathe of guilty, be assured  
He closes with you in this consequence;

“Good sir,” or so, or “friend,” or “gentleman,”

According to the phrase or the addition  
Of man and country.

_Rey._ Very good, my lord.

38. warrant] F, wit Q. 39. sullies] F, Qq 4, 5, 6; sallias Qq 2, 3. 40. ’t] F, with Q. 42. converse] Q, converse; F. 47. or] Q, and F.


35. of general assault] which assails youth almost universally.

38. fetch of warrant] a warranted device.

42. converse] “Shakespeare uses the noun only three times, and with the accent as here” (Rolfe).

45. He. . . consequence] “He falls in with you into this conclusion” (Caldecott); “in thus following up your remark” (Schmidt).

47. addition] title, as in 1. iv. 20.
PRINCE OF DENMARK

Pol. And then, sir, does he this,—he does,—what was I about to say? By the mass, I was about to say something; where did I leave?

Rey. At "closes in the consequence," at "friend or so," and "gentleman."

Pol. At "closes in the consequence," ay, marry;
He closes with you thus: "I know the gentleman;
I saw him yesterday, or t' other day,
Or then, or then, with such, or such, and, as you say, There was he gaming, there o'ertook in 's rouse,
There falling out at tennis;" or perchance,
"I saw him enter such a house of sale,"

Videlicet, a brothel, or so forth.
See you now;
Your bait of falsehood takes this carp of truth;
And thus do we of wisdom and of reach,
With windlasses and with assays of bias,

Pol. And then . . . leave?"

Reynaldo steps down from verse to enable Polonius to recover his train of ideas. Two lines ending consequence." . . . "gentleman" F.

Pol. And then . . . leave?"

Videlicet, a brothel, or so forth.

49. does he this,—he does,—] does he this? He does: F, does a this, a does Q. 50. By the mass] Q, omitted in F. 51. something] nothing F 2-4. 52, 53. at "friend . . . gentleman"] omitted Q. 55. closes with you thus] F; closes thus Q, cloeth with him thus Q. 57. or such] Q, and such F. 58. he,] F, a Q. 60. such] Q, F; such or such Q 4, 5; such and such Q 6. 63. takes] F, take Q.

49-51.] And then . . . leave?"

Prose first by Malone. The attempts to justify Q and F by constructing verse miss the point that Polonius's wits have failed him, and he topplers from verse to incoherency in prose. Three lines, ending say? . . . something . . . leave? Q; ending this? . . . say? . . . leave? F.

52, 53.] Prose first in Globe Shakespeare. Reynaldo steps down from verse to enable Polonius to recover his train of ideas. Two lines ending consequence" . . . "gentleman" F.

58. o'ertook] Clar. Press: a "euphemism for drink"; perhaps it means only surprised, caught. For rouse, see t. ii. 127.

64. of reach] Clar. Press: we who are far-sighted; compare "we of taste and feeling," Love's Labour's Lost, iv. ii. 30. Q I has "being men of reach." 65. windlasse] winding turns. So in Golding's Oxid, B. vii.: "like a wily fox he runs not forth directly out, Nor makes a windlasse over all the champion fields about"
HAMLET

By indirections find directions out:
So, by my former lecture and advice,
Shall you my son. You have me, have you not?

Rey. My lord, I have.

Pol. God be wi' you; fare you well.

Rey. Good my lord!

Pol. Observe his inclination in yourself.

Rey. I shall, my lord.

Pol. And let him ply his music.

Rey. Well, my lord.

Pol. Farewell! [Exit Reynaldo.

Enter Ophelia.

How now, Ophelia! what's the matter?

Oph. Oh, my lord, my lord, I have been so affrighted!

Pol. With what, i' the name of God?

Oph. My lord, as I was sewing in my closet,

69. ye well? Q, you well F. 75. Oh, my lord] Q, Alas F. 76. i' the] Capell, i' th Q, in the F; God] Q, Heaven F. 77. closet] Q, chamber F.

and in Apollo Shadows: "See how fortune came with a windlace about again."

65. assays of bias] a metaphor from bowls, the player sending his bowl towards the jack in a curve, knowing that the bias—the oblique line of motion—will bring it right.

66. By... ow!] By indirect means find out direct indications.

71. Observe... yourself] Johnson: "Perhaps this means in your own person, not by spies." Clarke: "Let him go on to what tune he pleases," which would agree well with the explanation of line 71 suggested by Clar. Press.

77. closet] a private chamber, as in iii. ii. 346. This is the only entirely sincere meeting of Hamlet with Ophelia in the play; and it is entirely silent—the hopeless farewell of Hamlet. Can her love discover him through his disguise of distraction? He reads nothing in her face but fright; he cannot utter a word, and feels that the estranging sea has flowed between them. In no true sense do they ever meet again.

73. music] Vischer explains: "His son may gamble, drink, swear, quarrel, drab... only—let him ply his music: true cavalier-breeding!"
PRINCE OF DENMARK

Lord Hamlet, with his doublet all unbraced;
No hat upon his head; his stockings foul'd,
Ungarter'd, and down-gyved to his ancle;
Pale as his shirt; his knees knocking each other;
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors, he comes before me.

Pol. Mad for thy love?

Oph. My lord, I do not know, But truly I do fear it.

Pol. What said he?

Oph. He took me by the wrist and held me hard;
Then goes he to the length of all his arm,
And, with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stay'd he so;
At last, a little shaking of mine arm,
And thrice his head thus waving up and down,
He raised a sigh so piteous and profound
That it did seem to shatter all his bulk
And end his being; that done, he lets me go,
And with his head over his shoulder turn'd
He seem'd to find his way without his eyes;

87. and . . . hard] omitted Ff 2-4.
95. That] F, As Q. 97. shoulder] Q, shoulders F.

Julius Caesar, i. iii. 48.
80. Ungarter'd] See the conventional lover described in As You Like It, iii. ii. 398.
80. down-gyved] fallen to the ancle, like gyves or letters. Theobald read, with Qq 4, 5, down-gyved, explaining it "rolled down to the ancle."
82. purport] Clar. Press says accented on last syllable. But no other example of the word occurs in Shakespeare.
90. perusal] study. See peruse, iv. vii. 137.
91. Long] Pope read Long time.
95. bulk] frame. Florio (1611) has "Pettorata, a shock against the breast or bulk." See Rape of Lucrece, 467: "her heart . . . beating her bulk."
HAMLET

For out o' doors he went without their help,
And to the last bended their light on me.

Pol. Come, go with me; I will go seek the king.
This is the very ecstasy of love;
Whose violent property fordoes itself
And leads the will to desperate undertakings,
As oft as any passion under heaven
That does afflict our natures. I am sorry,—
What, have you given him any hard words of late?

Oph. No, my good lord, but, as you did command,
I did repel his letters and denied
His access to me.

Pol. That hath made him mad.

I am sorry that with better heed and judgement
I had not quoted him: I fear'd he did but trifle
And meant to wreck thee; but beshrew my jealousy!
By heaven, it is as proper to our age
To cast beyond ourselves in our opinions
As it is common for the younger sort
To lack discretion. Come, go to the king:


99. 'o' doors Theobald, adoores (with various spellings) Q, F; help Q. 101. Come,] Q; omitted F. 102. fordoer] destroys; the for is here negative, as in v. i. 27: it is intensive in "fordone," Midsummer Night's Dream, v. 381. 106. I am sorry,—] Capell's point- ing indicates a broken sentence. 111. heed] Theobald preferred the F speed, meaning success. 112. quoted] noted, observed, as in R o m e s and J u l i e t, i. iv. 37: "What curious eye doth quote deformities?" 113. jealousy] suspicion, as frequently in Shakespeare. 114. is as proper] belongs as much, as in J u l i u s C a s a r, i. ii. 41: "Con- ceptions only proper to myself." 115. cast beyond] overshoot. Clar. Press explains cast: to contrive, de- sign, plan, quoting Spenser, Faerie Queen, i. v. 12, "he cast avenged to be."
This must be known; which, being kept close,
might move
More grief to hide than hate to utter love.
Come.  

[Exeunt. 120

SCENE II.—A Room in the Castle.

Flourish.  Enter King, Queen, Rosencrantz, Guildenstern, and Attendants.

King. Welcome, dear Rosencrantz and Guildenstern!
Moreover that we much did long to see you,
The need we have to use you did provoke
Our hasty sending.  Something have you heard
Of Hamlet’s transformation; so call it,  5
Since not the exterior nor the inward man
Resembles that it was.  What it should be,
More than his father’s death, that thus hath put him
So much from the understanding of himself,
I cannot dream of: I entreat you both, 10
That, being of so young days brought up with him,
And since so neighbour’d to his youth and humour,
That you vouchsafe your rest here in our court
Some little time; so by your companies
To draw him on to pleasures, and to gather 15

120. Come.] Q, omitted F.

Scene II.

deeme F.  12. since] F, sith Q; humour] F, havior Q.

118, 119. which . . . love] “The king may be angry at my telling of
Hamlet’s love; but more grief would come from hiding it” (Moberly).  2. Moreover that] Over and above
Hammer read “to hide hate, than,” that,
So much as from occasion you may glean,
Whether aught to us unknown afflicts him thus,
That, open'd, lies within our remedy.

**Queen.** Good gentlemen, he hath much talk'd of you,
And sure I am two men there are not living
To whom he more adheres. If it will please you
To show us so much gentry and good will
As to expend your time with us awhile
For the supply and profit of our hope,
Your visitation shall receive such thanks
As fits a king's remembrance.

**Ros.** Both your majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.

**Guil.** But we both obey,
And here give up ourselves, in the full bent
To lay our service freely at your feet,
To be commanded.

**King.** Thanks, Rosencrantz and gentle Guildenstern.
**Queen.** Thanks, Guildenstern and gentle Rosencrantz;
And I beseech you instantly to visit
My too much changed son.—Go, some of you,
And bring these gentlemen where Hamlet is.


17. *Whether* To be pronounced as a monosyllable, as often elsewhere.
30. *bent* limit of capacity; metaphor from the extent to which a bow may be drawn.
PRINCE OF DENMARK

Guil. Heavens make our presence and our practices
Pleasant and helpful to him!

Queen. Ay, amen!

[Exeunt Rosencrantz, Guildenstern, and some Attendants.

Enter Polonius.

Pol. The ambassadors from Norway, my good lord, are joyfully return'd.

King. Thou still hast been the father of good news.

Pol. Have I, my lord? Assure you, my good liege,
    I hold my duty as I hold my soul,
    Both to my God and to my gracious king;
    And I do think, or else this brain of mine
    Hunts not the trail of policy so sure
    As it hath used to do, that I have found
    The very cause of Hamlet's lunacy.

King. Oh, speak of that; that do I long to hear.

Pol. Give first admittance to the ambassadors;
    My news shall be the fruit to that great feast.

King. Thyself do grace to them, and bring them in.

[Exit Polonius.

He tells me, my dear Gertrude, he hath found
The head and source of all your son's distemper.

Queen. I doubt it is no other but the main,—


42. still] constantly; see 1. i. 122. 2 Henry VI. 1. i. 208: "look unto 52. fruit] dessert. 56. the main] the main cause, as in
His father's death, and our o'erhasty marriage.

King. Well, we shall sift him.—

Re-enter Polonius, with Voltimand and Cornelius.

Welcome, my good friends!

Say, Voltimand, what from our brother Norway?

Volt. Most fair return of greetings and desires.

Upon our first, he sent out to suppress
His nephew's levies, which to him appear'd
To be a preparation 'gainst the Polack,
But, better look'd into, he truly found
It was against your highness; whereat grieved
That so his sickness, age, and impotence
Was falsely borne in hand, sends out arrests
On Fortinbras; which he, in brief, obeys,
Receives rebuke from Norway, and, in fine,
Makes vow before his uncle never more
To give the assay of arms against your majesty.
Whereon old Norway, overcome with joy,
Gives him three thousand crowns in annual fee,
And his commission to employ those soldiers,
So levied as before, against the Polack;

With an entreaty, herein further shown,

[Giving a paper.

That it might please you to give quiet pass
Through your dominions for this enterprise,

57. o'erhasty] F, hastie Q. Re-enter] Theobald, after line 57 F; Enter
Embassadors Q, after line 57. 58. my] Q, omitted F. 73. three] Q t, F;
threescore Q. 78. this] Q, that QT, his F.

61. first] Caldecott: "Audience or Macbeth, i. 81; like French
opening of our business"; Clar. Press, maintenir.
"i.e. greeting and desire." 71. assay] trial. But perhaps
67. borne in hand] deluded, as in assault; see iii. iii. 69.
On such regards of safety and allowance
As therein are set down.

King: It likes us well,
And at our more consider'd time we'll read,
Answer, and think upon this business.
Meantime we thank you for your well-took labour;
Go to your rest; at night we'll feast together:
Most welcome home!

[Exeunt Voltimand and Cornelius.

Pol. This business is well ended.—

My liege, and madam, to expostulate
What majesty should be, what duty is,
Why day is day, night night, and time is time,
Were nothing but to waste night, day, and time.
Therefore, since brevity is the soul of wit,
And tediousness the limbs and outward flourishes,
I will be brief. Your noble son is mad:
Mad call I it; for, to define true madness,
What is't but to be nothing else but mad?
But let that go.

Queen. More matter, with less art.

83. well-took] well-took't F 2-4. 85. well] Q, very well F. 90. since] F, omitted Q. 94. mad?] Q 4-6, mad, Q, mad. F.

79. regards . . . allowance] safe and allowable conditions. Clar. Press: "terms securing the safety of the country, and regulating the passage of the troops through it."
81. consider'd time] time for consideration.
86. expostulate] discuss, as in Two Gentlemen of Verona, III. i. 251. Hunter quotes from A Brief Relation of the Shipwreck of Henry May, 1593: "How these isles came by the name of the Bermudas . . . I will not expostulate."
90. wit] understanding. Staunton explains it as wisdom; Clar. Press, knowledge, as in Merchant of Venice, II. i. 18.
93, 94. for . . . mad] to attempt a definition of madness were to be mad oneself. Or does Polonius give "to be mad" as his definition of madness?
HAMLET

ACT II.

Pol. Madam, I swear I use no art at all.
That he is mad, 'tis true; 'tis true 'tis pity;
And pity 'tis 'tis true: a foolish figure;
But farewell it, for I will use no art.
Mad let us grant him then; and now remains
That we find out the cause of this effect,
Or rather say, the cause of this defect,
For this effect defective comes by cause:
Thus it remains, and the remainder thus.
Perpend:
I have a daughter,—have, while she is mine,—
Who, in her duty and obedience, mark,
Hath given me this; now gather and surmise. [Reads.

To the celestial, and my soul's idol, the most
beautified Ophelia,—

That's an ill phrase, a vile phrase; "beautified" is
a vile phrase; but you shall hear. Thus:

[Reads.] In her excellent white bosom, these, &c.

97. he is] F, he's Q. 98. 'tis 'tis] Q, it is F. 99. farewell if] farewell, wit.
Anon.conj. 104. thus.] F, thus Q. 106. while.] Q, whilst F. 108. Reads]
Q 1676, The Letter F, omitted Q. 112, 113. hear. Thus: In] Malone(following
Jennens); hear: thus in Q; hear these in F; hear—These to Rowe; hear
—These in Capell; hear. These. In Knight. 113. &c.] omitted F.

96. art] Delius suggests that Polonius in replying to the Queen understands "art" as opposed to truth and nature.
98. figure] a figure in rhetoric.
Schmidt observes: "a word only used by Pistol, Polonius, and the clowns."
110. beautified] used by Shakespeare in Two Gentlemen of Verona, iv. i. 55. Theobald read beautified, which Capell approved as agreeing with "celestial" and "idol." Dyce takes "beautified" as meaning beautiful and not accomplished. Nash dedicated Christ's Tears over Jerusalem, 1594, "To the most beautified lady, the lady Elizabeth Carey;" and H. Olney dedicated R. L.'s Diella, 1596, "To the most worthy Honour'd and vertuous beautified Ladi." Greene described Shakespeare in a vile phrase as an upstart crow "beautified with our feathers." In Henry Wotton's tale (1578), on which Babylom and Perseda is founded, I find: "Persida, seeing a stranger beautified in his feathers."
113. In ... bosom] Clar. Press compares Two Gentlemen of Verona,
Queen. Came this from Hamlet to her?

Pol. Good madam, stay awhile; I will be faithful. 115

[Reads.] Doubt thou the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love.

O dear Ophelia, I am ill at these numbers; 120
I have not art to reckon my groans; but that I
love thee best, O most best, believe it. Adieu.

Thine evermore, most dear lady, whilst this
machine is to him,

HAMLET.

This in obedience hath my daughter shown me; 125
And more above, hath his solicitings,
As they fell out by time, by means, and place,
All given to mine ear.

King. But how hath she

Received his love?

Pol. What do you think of me?


111. i. 290: letters delivered “Even in the milk-white bosom of thy love.”
There was a pocket in the breast of a lady’s dress, but there may be no reference to it here.

116–119. Doubts] In the first two lines and the fourth, “doubt” means “doubtful that; in the third it means suspect. Hamlet’s letter begins in the conventional lover’s style, which perhaps was what Ophelia would expect from a courtly admirer; then there is a real outbreak of passion and self-pity; finally, in the word “machine,” Hamlet indulges, after his manner, his own intellectuality, though it may baffle the reader; the letter is no more simple or homogeneous than the writer. T. Bright, in A Treatise of Melancholy (1586), explains the nature of the body as that of a machine, connected with the “soul” by the intermediate “spirit.” He compares (p. 66) its action to that of a clock.

121. reckon] Delius suggests that this may mean “to number metrical.”

124. machine is to him] whilst this body is attached to him. See Cymbeline, v. v. 383, for use of “to.”

126. solicitings] Solicit was sometimes—but perhaps not here—used of immoral proposals. Heywood, The Wise Woman of Hogden, i. i.: “I’ll visit my little rascal and solici-
HAMLET

King; As of a man faithful and honourable. 130
Pol. I would fain prove so. But what might you think,
When I had seen this hot love on the wing,—
As I perceived it, I must tell you that,
Before my daughter told me,—what might you,
Or my dear majesty, your queen here, think, 135
If I had play'd the desk or table-book,
Or given my heart a winking, mute and dumb,
Or look'd upon this love with idle sight;
What might you think? No, I went round to work,
And my young mistress thus I did bespeak; 140
"Lord Hamlet is a prince, out of thy star;
This must not be;" and then I prescripts gave her,
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice; 145
And he, repulsed, a short tale to make,
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and by this declension

132. this] his Fr 3, 4. 137. a winking] F, a working Q. 140. thus]
thir Qq 4, 5. 141. out of thy star] Q, F; out of your starre Q 1; out of thy
sphere Fr 2-4, Q 6. 142. prescripts] Q, precepts F. 143. his] F, her Q.
146. repulsed] F, repell'd Q. 149. a] omitted Q.

137. winking] closed the eyes of my heart. "Wink" did not necessarily mean, as now, "a brief closure of the eyes." In Sonnets, xliii. 1, it is used for sleep.
139. round] roundly, that is plainly. See round in III. i. 191.
141. out of thy star] above thee in fortune. See Twelfth Night, 11. v.

156: "In my stars I am above thee." Nash, in Pierce Penniless, speaks of the strict division of ranks in Denmark with reference to marriage: "It is death there for anie but a husbandman to marry a husbandman's daughter, or a gentleman's child to joyne with any but the sonne of a gentleman."

148. watch] a sleepless state, as in Cymbeline, III. iv. 43.
149. lightness] lightheartedness.
sc. ii.] PRINCE OF DENMARK

Into the madness wherein now he raves
And all we mourn for.

King. Do you think 'tis this?

Queen. It may be, very likely.

Pol. Hath there been such a time, I'd fain know that,
That I have positively said "'tis so;"
When it proved otherwise?

King. Not that I know.

Pol. Take this from this, if this be otherwise.
If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the centre.

King. How may we try it further?

Pol. You know, sometimes he walks four hours togetherness
Here in the lobby.

Queen. So he does, indeed.

Pol. At such a time I'll loose my daughter to him;
Be you and I behind an arras then;

150. wherein] Q, whereon F. 151. mourn] Q, wail F and many editors.
152. 'tis this] F, this Q; likely] F, like Q. 153. I'd] F, I would Q.
160. four] Hammond, followed by other editions, reads for. 161. does] Q, has F.
163. arras then] Q, arras then; F, arras; then Staunton.

156. Take this from this] Theobald here added a stage direction, "'Pointing to his head and shoulders"; he has been followed by many editors. Stage tradition may have guided Theobald. But see lines 166, 167. May not "this from this" mean the chamberlain's staff or wand and the hand which bears it?

159. centre] that is, of the earth, and so, according to Ptolemaic astronomy, of the universe. Compare Midsummer Night's Dream, iii. ii. 54.

160. four] Hammond's emendation for is specious. But Elze (Shakespeare Jahrbuch, B. xii.) has shown the use by Elizabethan writers of four, forty, forty thousand to express an indefinite number. Malone cites Webster, Duchess of Malfi: "She will muse four hours together"; and Clar. Press, Fattenham, Arte of English Poesie: "laughing and gibing . . . four hours by the clocke."

162. loose] The word reminds the King and Queen that he has restrained Ophelia from communication with Hamlet.
HAMLET

Mark the encounter; if he love her not,
And be not from his reason fall’n thereon,
Let me be no assistant for a state,
But keep a farm and carters.

King. We will try it.

Queen. But look where sadly the poor wretch comes reading.

Pol. Away, I do beseech you, both away;
I’ll board him presently.—

[Exeunt King, Queen, and Attendants.

Enter HAMLET [reading].

Oh, give me leave;

How does my good Lord Hamlet?

Ham. Well, God-a-mercy.

Pol. Do you know me, my lord?

Ham. Excellent well; you are a fishmonger.

167. But] Q, And F. Enter Hamlet] placed after We will try it, line 167. Q, F. 174. Excellent] Q, Excellent, excellent F.

170. board] accost, as in Twelfth Night, I. iii. 60.
170. presently] immediately, as in Romeo and Juliet, iv. i. 95.
170. Oh, give me leave] addressed to Hamlet. The Exeunt of King and Queen is indicated in Q after line 169; in F as here. Capell, supposing the words to be addressed to the King and Queen, placed Exeunt after “leave.”

174. fishmonger] Malone: “Fishmonger was a cant term for wench”; he cites B. Rich’s Irish Hubub: “him they call Senex fornicator and old fishmonger.” Farmer and Henley’s Slang Dictionary gives obscene meanings under “fish” and “fish-market,” which suggest that fishmonger may have meant bawd, but I have found no example. There are Elizabethan references to the smell of fishmongers, which here could be easily indicated by an actor, as if Polonius had brought an ill air with him. Presently, however, Hamlet discourses on recreation, connecting Ophelia with his talk. Perhaps the following from Platt’s Jewell House, 1594 (p. 97, ed. 1653), may be cited: “And some hold opinion that the females . . . do conceive only by licking of salt. And this maketh the Fishmongers’ wives so wanton and beautiful.” Whiter notices that in Jonson’s Masque of Christmas, Venus, as a tire woman, says, “I am a fishmonger’s daughter.” Does Jonson only mean sea-born, or mean wanton and beautiful? Joubert (Secunde
sc. ii.] PRINCE OF DENMARK

Pol. Not I, my lord.

Ham. Then I would you were so honest a man.

Pol. Honest, my lord?

Ham. Ay, sir; to be honest, as this world goes, is to be one man picked out of ten thousand.

Pol. That's very true, my lord.

Ham. For if the sun breed maggots in a dead dog, being a good kissing carrion,—Have you a daughter?

Pol. I have, my lord.

Ham. Let her not walk i' the sun: conception is a blessing; but not as your daughter may conceive:—friend, look to 't.

Pol. [Aside.] How say you by that? Still harping


partie des erreurs populaires, 1600, p. 169) considers the popular opinion "que l'usage du poisson engendre beaucoup de semence." See Apuleius' curious defence against the charge that he had made a magical use of fish in his courtship of a widow.

176. honest] Ben Jonson's "Town gull." Master Mathew (Every Man in his Humour, 1. iii.) is a citizen's son: His father's an honest man, a worshipful fishmonger, and so forth. 181, 183. For ... daughter] Retaining the good of Q, F, good kissing (which might be hyphenated) must be explained, with Caldecott, Corson, Furness, good for kissing. But much might be said on behalf of Warburton's emendation, which Johnson accepted with an outbreak of admiration—god kissing; compare "common-kissing Titan," Cymbeline, iii. iv. 166, and see 1 Henry IV. ii. iv. 113. In King Edward III. (1596) we have: "The freshest summer's day doth soonest taint The loathed carrion that it seems to kiss." In support of god-kissing Malone cites Lear, ii. i. 9: "ear-kissing arguments." Hamlet ironically justifies the severance by Polonius of Ophelia from himself: all the world is evil, even the sun has the basest propensities; if a dead dog is corrupted by the sun, how much more your daughter by me. Stauton supposes that Hamlet reads, or pretends to read, these words. See a parallel from St. Augustine quoted by Ingleby, Shakespeare Hermeneutics, p. 159.

185. conception] Steevens supposed that there is a quibble, as in Lear, i. i. 12, between "conception," "understanding," and "conceive," to be pregnant. 188. by] concerning, as in Merchant of Venice, i. ii. 58.
on my daughter: yet he knew me not at first; he said I was a fishmonger: he is far gone, far gone: and truly in my youth I suffered much extremity for love; very near this. I'll speak to him again.—What do you read, my lord?

_Ham._ Words, words, words.

_Pol._ What is the matter, my lord?

_Ham._ Between who?

_Pol._ I mean the matter that you read, my lord.

_Ham._ Slanders, sir: for the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams; all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for you yourself, sir, should be old as I am, if like a crab you could go backward.

_Pol._ [Aside.] Though this be madness, yet there is method in't.—Will you walk out of the air, my lord?

_Ham._ Into my grave?

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Johnson. 212. grave] F, grave Q.

197. Between who?] Clar. Press: 199. the satirical rogue] War- burton refers to Juvenal, _Sat._ x. 188. the word to mean 'cause of dispute,' 210-214.) Several editors prefer as in _Twelfth Night, 111._ iv. 172." the Q grave. Compare Jonson's
Indeed, that is out o' the air. [Aside.] How pregnant sometimes his replies are! a happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter.—My honourable lord, I will most humbly take my leave of you.

You cannot, sir, take from me any thing that I will more willingly part withal; except my life, except my life, except my life.

Fare you well, my lord.

These tedious old fools!

Enter ROSENCRANTZ and GUILDENSTERN.

You go to seek the Lord Hamlet; there he is.

[To Polonius.] God save you, sir!

[Exit Polonius.

My honoured lord!

My most dear lord!

My excellent good friends! How dost thou, Guildenstern?—Ah, Rosencrantz? Good lads, how do ye both?

Every Man in His Humour, ii. i.: "Dame Kitely: For love's sake, sweetheart, come in out of the air. Kitely: How simple, and how subtle are her answers!" This curious parallel is found in Jonson's Folio 1616, and in the Quarto 1601.
Ros. As the indifferent children of the earth.
Guil. Happy in that we are not over-happy;
    On Fortune's cap we are not the very button. 235
Ham. Nor the soles of her shoe?
Ros. Neither, my lord.
Ham. Then you live about her waist, or in the
    middle of her favours?
Guil. Faith, her privates we. 240
Ham. In the secret parts of Fortune? Oh, most
    true; she is a strumpet. What's the news?
Ros. None, my lord, but that the world's grown
    honest.
Ham. Then is doomsday near; but your news is 245
    not true. Let me question more in particular:
    what have you, my good friends, deserved at
    the hands of Fortune, that she sends you to
    prison hither?
Guil. Prison, my lord?
Ham. Denmark's a prison.
Ros. Then is the world one.
Ham. A goodly one; in which there are many
    confines, wards, and dungeons; Denmark being
    one o' the worst. 255
Ros. We think not so, my lord.
Ham. Why, then 'tis none to you; for there is

234. 235. over-happy; On Fortune's cap] F, ever happy on Fortune's lap,
    243. that] F, omitted in Q. 246-278. Let me . . . attended] F, omitted
    in Q.

233. indifferent] average, as in Two
    Gentlemen of Verona, III. ii. 44.
    already suspect them, and hint that
    they are seeking fortune by dishonour-
    able means?
254. confines] places of confine-
    ment.
nothing either good or bad, but thinking makes it so; to me it is a prison.

Ros. Why, then your ambition makes it one; 'tis too narrow for your mind.

Ham. O God, I could be bounded in a nut-shell, and count myself a king of infinite space, were it not that I have bad dreams.

Guil. Which dreams indeed are ambition; for the very substance of the ambitious is merely the shadow of a dream.

Ham. A dream itself is but a shadow.

Ros. Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow.

Ham. Then are our beggars bodies, and our monarchs and outstretched heroes the beggars' shadows. Shall we to the court? for, by my fay, I cannot reason.

Ros., Guil. We'll wait upon you.

Ham. No such matter; I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am most dreadfully attended.

264. bad dreams] Malone—perhaps by a printer's error—read 'had dreams,' a noble emendation," as Johnson might have called it, attained probably by accident.

271. beggars bodies] The monarch or hero is an outstretched shadow; a shadow is thrown by a body; body is the opposite of shadow; therefore the opposite of monarch, and heroes, namely, beggars, are bodies. Whether at one or two removes—shadow, or shadow's shadow—it is a beggar who produces an ambitious monarch. Hamlet's private meaning may possibly be that his uncle is a shadow—a mockery king—with a beggar for its substance. He purposely loses himself in his riddles, and, being incapable of reasoning, will to the court, where just thinking is out of place.

274. fay] faith.

278. dreadfully attended] Hamlet speaks like an honest man, but knows his meaning will not be understood; he is dreadfully attended, by Memory and Horror, and wronged Love, and the duty of Revenge. Let the courtiers suppose he has a madman's suspicions of dangerous followers.
But, in the beaten way of friendship, what
make you at Elsinore?

Ros. To visit you, my lord; no other occasion.

Ham. Beggar that I am, I am even poor in thanks;
but I thank you; and sure, dear friends, my
thanks are too dear a halfpenny. Were you
not sent for? Is it your own inclining? Is it a free visitation?
Come, deal justly with me; come, come; nay, speak.

Guil. What should we say, my lord?

Ham. Why, any thing, but to the purpose. You
were sent for; and there is a kind of confession
in your looks, which your modesties have not
craft enough to colour: I know the good king
and queen have sent for you.

Ros. To what end, my lord?

Ham. That you must teach me. But let me con-
jure you, by the rights of our fellowship, by
the consonancy of our youth, by the obligation
of our ever-preserved love, and by what more
dear a better proposer could charge you withal,
be even and direct with me, whether you were
sent for, or no.

Ros. [Aside to Guildenstern.] What say you?

omitted in Q; any thing, but] Q 6, any thing but Q, any thing. But F.
290. of] Q, omitted in F. 299. could] F, can Q. 302. Aside to
Guildenstern] Globe ed.; To Guilden. Theobald; To Hamlet Delius con-
ject.

280. make do, as in 1. ii. 164. 299. proposer] speaker. So "pro-
284. a halffpenny] at a halffpenny. pose," speak, in Much Ado, 111.
289. but] only. Clarke thinks it also includes the effect of "except" 300. even] plain, honest.
—a covert sarcasm.
Ham. [Aside.] Nay, then I have an eye of you.—
If you love me, hold not off.

Guil. My lord, we were sent for.

Ham. I will tell you why; so shall my anticipation
prevent your discovery, and your secrecy to
the king and queen moult no feather. I have
of late,—but wherefore I know not,—lost all
my mirth, forgone all custom of exercises; and
indeed it goes so heavily with my disposition
that this goodly frame, the earth, seems to me
a sterile promontory; this most excellent
canopy, the air, look you, this brave o'er-
hanging firmament, this majestical roof fretted
with golden fire, why, it appears no other thing
to me than a soul and pestilent congregation
of vapours. What a piece of work is a man!
how noble in reason! how infinite in faculty!

colon after queen, line 308. 310. exercises] Q, exercise F. 311. heavily]
firmament] Q, omitted in F. 316. appears] F, appeareth Q, appeared
F1 2–4. 316, 317, no . . . than] F, nothing to me but Q. 318. a piece]
F, piece Q; a man] man Q 6, Dyce (ed. 2), Furness. 319. faculty] F,
faculties Q. 319–322. Q points with commas after moving, action, apprehen-
sion, and colon after God.

303. of you] on you. So “of” for
“on” in II. ii. 27.
307. prevent your discovery] antici-
pate your disclosure.
310. custom of exercises] In T.
Bright's A Treatise of Melancholy
(1586), p. 126, occur the words
“custom of exercise.” It is a passage
in which Bright describes melancholy
men as sometimes very witty; as
“exact and curious in pondering the
very moments of things”; as de-
liberating long “because of doubt and
distrust”; and as troubled with fear-
ful dreams. I can hardly doubt that
Shakespeare was acquainted with
Bright's Treatise.
315. fretted] Clar. Press compares
Cymbeline, II. iv. 88:
“‘The roof o' the chamber
With golden cherubins is fretted.’
Fret is an architectural term, used
here loosely for emboss, or adorn.
318. a man] Dyce (ed. 2) thinks
“a” in Qq 2–5 was shuffled out of
its place before piece, and that Ff,
instead of transposing “a,” added
another before piece.
in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? man delights not me; no, nor woman neither, though by your smiling you seem to say so.

Ros. My lord, there was no such stuff in my thoughts.

Ham. Why did you laugh then, when I said "man delights not me"?

Ros. To think, my lord, if you delight not in man, what lenten entertainment the players shall receive from you; we coted them on the way; and hither are they coming, to offer you service.

Ham. He that plays the king shall be welcome; his majesty shall have tribute of me; the adventurous knight shall use his foil and target; the lover shall not sigh gratis; the humorous man shall end his part in peace; the clown shall

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320. express and admirable: to express, or delineate, the form with ease and grace; so Schmidt, "expressive." 325, 326. to follow such a confession with laughter, from any cause, is a measure of the courtiers' intelligent sympathy. 332. lenten: meagre, as in Twelfth Night, i. v. 9. 333. coted: overtook and passed beyond. Golding's Ovid Met. B. x.; "With that Hippomenes coted her" (Lat. praterit); used specially as a term in courting, and so explained by Turbervile. 339. humorous man: "Not the funny man or jester... but the actor who personated the fantastic characters... for the most part represented as capricious and quarrelsome" (Staunton). "Such characters as Faulconbridge, Jaques, and Mercutio" (Delius). The characters of the stock company suit the present play
make those laugh whose lungs are tickle o’ the sere; and the lady shall say her mind freely, or the blank verse shall halt for ’t. What players are they?

Ros. Even those you were wont to take such delight in, the tragedians of the city.

Ham. How chances it they travel? their residence, both in reputation and profit, was better both ways.

Ros. I think their inhibition comes by the means of the late innovation.

Ham. Do they hold the same estimation they did when I was in the city? are they so followed?

Ros. No, indeed, they are not.

Ham. How comes it? do they grow rusty?

Ros. Nay, their endeavours keeps in the wonted pace; but there is, sir, an eyrie of children,

—King Claudius, who receives such tribute as he deserves from Hamlet; Laertes, the fencer; Hamlet, the lover, who sighs gratis; Polonius, who ends his part as “most secret and most grave”; the grave-digger; and Ophelia, who speaks her mind in madness somewhat too freely.

341. tickle & the sere | Exemplified first by Nicholson, and independently by Clar. Press: sere, the bar or balance-lever of a gun-lock (from “serre,” a talon), a stop-catch; if “tickle,” ticklish, loose, unsteady, the gun goes off at a touch; lungs tickle o’ the sere, lungs that move to laughter at a touch.

342. lady | Hamlet is ironical; the lady, of course, will have indecent words to utter; if she omits them, the halting blank verse will betray her delicacy.

347. residence | i.e. in the city.

350, 351.] See Appendix, p. 229.

357, 358. eyrie of children, little eyases | eyrie or aerie, brood of nestlings; eyases, unfeathered hawks. “Cry out” carries on the metaphor. In The Gentleman’s Recreation, Part II. p. 21 (ed. 1686), we find “the name Eyess lasts as long as she is in the Eyrie. These are very troublesome in their feeding, do cry very much.” —Middleton, in Father Hubbard’s Tales, 1604, speaks of “a nest of boys” at the Blackfriars “able to ravish a man” (noted by Prof. Hales).
little eyases, that cry out on the top of question and are most tyrannically clapped for't; these are now the fashion, and so berattle the 360 common stages—so they call them—that many wearing rapiers are afraid of goose-quills, and dare scarce come thither.

_Ham._ What, are they children? who maintains 'em? how are they escoted? Will they pursue the 365 quality no longer than they can sing? will they not say afterwards, if they should grow themselves to common players,—as it is most like if their means are no better,—their writers do them wrong, to make them exclaim against 370 their own succession?

_Ros._ 'Faith, there has been much to-do on both sides, and the nation holds it no sin to tarre

360. _berattle_] F 2, _be-routed_ F. 368, 369. _most like_] Pope, _like most_ F. 369. _no_] not F 2.

358. _cry . . . question_] clamour forth the height of controversy, utter shrilly the extreme matter of debate. "Cry out" may be regarded as a verb; to "cry on" is frequent in Shakespeare; "cry out on" may be a combination of the two; "question" is a matter in dispute; the "top of question" is the matter in dispute pushed to extremity. Other explanations have been proposed. Clar. Press: "Probably, to speak in a high key, dominating conversation." For "question" in this sense, see _Merchant of Venice_, iv. i. 70. In Armin's _Nest of Ninnies_, p. 55 (Sh. Soc. reprint) occurs: "Cry it up in the top of question." Prof. Hales notes from _Adam Bede:_ "Mrs. Poyser keeps at the top o' the talk like a fife."

359. _tyrannically_] outrageously; probably alluding to what Bottom calls "a tyrant's vein," or "a part to make all split" (Rolfe).

361. _common stages_] the public, as distinguished from the private, theatres.

362. _rapiers_] fashionable gallants are afraid to visit the "common" theatres, so unfashionable have the writers for the children made them.

365. _escoted_] paid. Dyce quotes Colgrave, "Escatter, Every one to pay his shot."

366. _quality_] profession, and specially of players; so Massinger, _The Picture_, II. i.:

"How do you like the quality? You had a foolish itch to be an actor."

373. _tarre_] set on to fight, used specially of dogs, as in _Troilus and Cressida_, i. iii. 398.
them to controversy; there was, for a while, no money bid for argument, unless the poet and the player went to cuffs in the question.

*Ham.* Is 't possible?

*Guil.* Oh, there has been much throwing about of brains.

*Ham.* Do the boys carry it away?

*Ros.* Ay, that they do, my lord; Hercules and his load too.

*Ham.* It is not very strange; for my uncle is King of Denmark, and those, that would make mows at him while my father lived, give twenty, forty, fifty, an hundred ducats a-piece, for his picture in little. 'Sblood, there is something in this more than natural, if philosophy could find it out.

*Guil.* There are the players.

*Ham.* Gentlemen, you are welcome to Elsinore.

Your hands, come; the appurtenance of welcome is fashion and ceremony: let me comply

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**Footnotes:**

374. *my* Q, *mine* F. 386. *mows* F, *mouths* Q. 387. *fifty* Q, omitted F; *an* F, a Q. 388. *'Sblood* Q, omitted F. 393. *hands, come* F; *hands, come then* Q, 2, 3; *hands, come then* Q, 4, 5; *hands: come then* Q, 6.

375. *argument* plot of a play, as in III. ii. 244.

376, 377. *question* Perhaps means dialogue; perhaps controversy, debate; the poet for the children attacks the common players.

381. *carry it away* win the day.

382. *Hercules* An allusion to the Globe Theatre, the sign of which was Hercules carrying the globe.

386. *mows* grimaces, Fr. *mœue*.

388. *picture in little* miniature.

The children—minature actors—now carry away Hercules; so too have fashions changed with respect to kings.

393. *appurtenance* adjuncts.

394. *comply* observe the formalities of courtesy, as in v. ii. 192; *garé*, fashion.
with you in this garb, lest my extent to the players, which, I tell you, must show fairly outwards, should more appear like entertainment than yours. You are welcome; but my uncle-father and aunt-mother are deceived.

**Guil.** In what, my dear lord? 400

**Ham.** I am but mad north-north-west; when the wind is southerly, I know a hawk from a handsaw.

**Re-enter Polonius.**

**Pol.** Well be with you, gentlemen!

**Ham.** Hark you, Guildenstern;—and you too;—at each ear a hearer: that great baby you see there is not yet out of his swaddling-clouts.

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395. *this* [Q, the F; *lest my*] F, Q 6; *let me* Qq 2, 3; *let my* Qq 4, 5. 397. *outwards* Q, outward F. 406, 407. *you see there is* as you see is Qq 4-6. 407. *swaddling* Q, swathing F.

395. *extent* behaviour, deportment, as in *Twelfth Night*, iv. i. 57. Collier proposed ostent. 401-403. I am . . . handsaw] I am mad only in one point of the compass. T. Bright, in *A Treatise of Melancholy* (1586), mentions the south and south-east winds as the most suitable for sufferers from melancholy (chap. xxxix.). Burton gives other opinions. A southerly wind would, according to Bright, favour Hamlet’s sanity. North and north-west, we may infer, would be the most unfavourable. The word *kamb* was and is used for a plasterer’s tool, but no example has been found earlier than 1700. *Hack*, however, is an Elizabethan name for a tool for breaking or chopping up, and for agricultural tools of the mattock, hoe, and pick-axe type (New Eng. Dict.). *Hand-saw* might suggest *hack*, for we find in *1 Henry IV*, ii. iv. 187, “My sword hackt like a hand-saw.” It is, however, generally assumed that “handsaw” here is a corruption of *heronskaw* or *hersaw*; “no other instances of the phrase (except as quotations from Shakespeare) have been found” (New Eng. Dict.). J. C. Heath (quoted in Clar. Press) explains: the heron flying down the north wind is ill seen, the spectator looking south towards the sun; flying north, on a south wind, it can be easily distinguished from the hawk. Does Hamlet imagine the two courtiers as hawks loosed to pursue him? Elsewhere he compares them to hunters driving him unto the toils. *The Gentleman’s Recreation* gives directions for the pursuit of a hern by a pair of hawks. The south wind is generally represented by *Shakespeare* as a wind of evil contagion. Does Hamlet mean that he can recognise the King’s birds of chase flying on an ill wind?
Ros. Happily he's the second time come to them; for, they say, an old man is twice a child.

Ham. I will prophesy he comes to tell me of the players; mark it.—You say right, sir; o' Monday morning; 'twas so, indeed.

Pol. My lord, I have news to tell you.

Ham. My lord, I have news to tell you. When Roscius was an actor in Rome,—

Pol. The actors are come hither, my lord.

Ham. Buz, buz!

Pol. Upon my honour—

Ham. Then came each actor on his ass,—

Pol. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene indivisible, or poem unlimited; Seneca cannot be too

408. he's] F, he is Q. 411. prophesy he] prophecy, he Qg 2, 3, prophecy that he Qg 4-6, Prophesie. He F, Prophesie, He Fp 3-4. 412. o'] Capell, a Q, for a F. 413. morning:] morning, Qg 2, 3, morning Qg 4-6 F; so| Qg 1, F; then Q. 416. was] omitted in F. 419. ny]] Q, mine F; honour—] Rowe; honour, Q, F. 420. come] Q, can F. 422, 423. pastoral-comical, historical-pastoral,] Pastoral-Comical-Historical-Pastoral F, Q omits the classes of drama which follow historical-pastoral.

408. Happily] Haply, as in i. i. 134. 412. You say] Hamlet would mislead Polonius as to the subject of their conversation.

418. Buz] Blackstone says, "It was an interjection used at Oxford when anyone began a story that was generally known before." Schmidt: "An interjection to command silence."

420. Then . . . ass] Johnson: "This seems to be the line of a ballad." Else supposes that Hamlet makes "on his ass" equivalent to Polonius's "upon my honour."

424. scene indivisible] a play which observes unity of place; "poem unlimited," a play which disregards the unities.

HAMLET

heavy, nor Plautus too light. For the law of
writ and the liberty, these are the only men.

Ham. O Jephthah, judge of Israel, what a treasure
hadst thou!

Pol. What a treasure had he, my lord?

Ham. Why,

One fair daughter, and no more,
The which he loved passing well.

Pol. [Aside.] Still on my daughter.

Ham. Am I not i' the right, old Jephthah?

Pol. If you call me Jephthah, my lord, I have a
daughter that I love passing well.

Ham. Nay, that follows not.

Pol. What follows then, my lord?

Ham. Why,

As by lot, God wot,

and then, you know,

It came to pass, as most like it was,—

426, 427. light. For ... liberty, these] Theobald, light for ... liberty:
these Q, light, for ... Liberty. These V. 430. What a treasure] What
If . . . not] omitted in Q4 4-6.

426, 427. law of writ and the liberty] Capell: "This means pieces written
in rule and pieces out of rule." Corson suggests that Seneca exemplified
the law and Plautus the liberty of writing. Probably, however, the
reference is to written plays and extemporised parts. In Middleton's
The Spanish Gipsy, the gipsy-actors
can perform in "a way which the
Italians and the Frenchmen use":
"That is, on a word given, or some
slight plot,
The actors will extempore fashion
Scenes neat and witty."

Rowe and other editors read "law
of wit."

428. Jephthah] Steevens communi-
cated the "pious chanson" to Percy;
a reprint from a blackletter copy will
be found in Child's English and Scot-
tish Ballads. Hamlet quotes from
the first stanza. Jephthah sacrificed
his daughter; before her death she
went into the wilderness to bewail her
virginity. So with Ophelia. In
lines 444, 445 Hamlet says "the first
row of the pious chanson will
show you more,"—perhaps he refers
to the line "Great wars there should
be."
the first row of the pious chanson will show
you more; for look where my abridgement 445
comes.

Enter four or five Players.

You are welcome, masters; welcome, all. I
am glad to see thee well: welcome, good friends.
—O, my old friend! Why, thy face is
valanced since I saw thee last; comest thou 450
to beard me in Denmark?—What, my young
lady and mistress! By ’r lady, your ladyship
is nearer to heaven than when I saw you last,
by the altitude of a chopine. Pray God, your
voice, like a piece of uncurrent gold, be not 455
cracked within the ring.—Masters, you are all

444. pious chanson] Q 2–51: Pious Chanson F; Pans Chanson Fl 2–4, Q 6;
godly Ballet Q 1. 445, 446. abridgement comes] Q 1, Q; abridgements
come F. 447. You are] Q, Y ’are F. 448. the] Q, F; ye Dyce (ed. 2).
F. 452. By ’r lady] F, Q 1; by lady Qq 2–4; my Lady Qq 5, 6; ladyship]
Lordship Fl 3, 4. 453. to heaven] Q, heaven F.

444, pious chanson] The “godly
Ballet” of Q 1 confirms the reading
of Q. Attempts have been made by
reference to the French “Chanson du
Pont Neuf” to justify the Folio mis-
print. The ballad is “pious” as
having a scriptural subject. “Row
perhaps means stanza, or perhaps
column of a broadside ballad.

445. abridgement] See Midsummer
Night’s Dream, v. i. 39, where abridge-
ment means an entertainment, which
shortens the time. Here it has both
this meaning and that of cutting short
the talk.

450. valanced] fringed (with a
beard).

454. chopine] Italian ciopino.
Minsheu defines Spanish chapin “a
high cork shoe.” Coryat in Crudities,
1611, describes the Venetian “chap-
neys” as worn by ladies under the
shoes, sometimes half a yard high.
The boy who plays the lady has grown
since Hamlet saw him last.

456. cracked within the ring] coins
cracked within the circle which sur-
rounded the sovereign’s head were
unfit for currency. Usurers, Lodge
tells us in Wits Miserie, 1596, bought
up “crackt angels” at nine shillings
a piece. Is there a play on “ring”
—a voice that rings clear and true?
In Beaumont’s Remedy of Love (xi.
477, Dyce) we find the same expres-
sion: “If her voice be bad, crack’d in
the ring.”
welcome. We'll e'en to't like French falconers, fly at any thing we see: we'll have a speech straight; come, give us a taste of your quality; come, a passionate speech. 460

First Play. What speech, my good lord?  
Ham. I heard thee speak me a speech once, but it was never acted; or, if it was, not above once; for the play, I remember, pleased not the million; 'twas caviare to the general; but it was,—as I received it, and others, whose judgments in such matters cried in the top of mine,—an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said there were no sallets in the lines to make the matter savoury, nor no matter in the phrase that might indict the author of affection; but called it an honest method, as wholesome as sweet, and by very much more handsome than fine. 475

457. French falconers] "It was the fashion of our ancestors to sneer at the French as falconers. They did not regard the rigour of the game, but condescended to any quarry that came in their way." (D. H. Madden, The Diary of Master William Silence, p. 146).

459. quality] see line 366.

465. caviare] The spelling of Q i "caviary" and of F i "caviarie" indicates the pronunciation here.

465. the general] the multitude. Malone notes that Lord Clarendon uses the word in this sense.

467. 468. cried in the top of mine] sounded with authority above mine. Perhaps a metaphor from a dog's "over-topping" (baying more loudly than the rest of the cry).

471. sallets] salads, containing savoury herbs; here, spicy improprieties. Pope read salts (ed. 1) and salt (ed. 2).

473. affection] means the same as F affection. Love's Labour's Lost, v. i. 4: "witty without affection."

475. more handsome than fine] more becoming and graceful than showy.
One speech in it I chiefly loved; 'twas Æneas' tale to Dido; and thereabout of it especially, where he speaks of Priam's slaughter. If it live in your memory, begin at this line: let me see, let me see;—

The rugged Pyrrhus, like th' Hyrcanian beast,—
'tis not so; it begins with Pyrrhus:—
The rugged Pyrrhus,—he whose sable arms,
Black as his purpose, did the night resemble
When he lay couched in the ominous horse,—

Hath now this dread and black complexion smear'd
With heraldry more dismal; head to foot
Now is he total gules; horridly trick'd
With blood of fathers, mothers, daughters, sons,
Baked and impasted with the parching streets,
That lend a tyrannous and a damned light
To their lords' murder; roasted in wrath and fire,
And thus o'er-sized with coagulate gore,

476. speech] Q, cheese speech F. 477. tale] Q 1, F; take Q. 478. where] Q 1, F; when Q. 482. 'tis not so;] Q q 2, 3 (later Qq omit so); It is not so: F. 486. this] his Q 1, Q 6. 487. dismal; head to foot] F, dismal head to foot, Q. 491. and aj] Q, and F. 492. their lords' murder] Capell, their Lords muther Q, their vilde mutthers F, their lord's murder Steevens.

481. The rugged Pyrrhus] This tale of Æneas to Dido is made to stand out from the general movement of the play by being written in the tragic style of Shakespeare's early contemporaries. Dido, Queen of Carthage, says Fleay, was written by Marlowe and Nash. The narrative of Priam's death he ascribed to Nash (and afterwards to Marlowe). He supposed that this scene was written by Shakespeare in 1594, in competition with the scene in Dido, and was introduced about 1601 into the first draught of Hamlet. This is conjecture; what is certain is that Shakespeare reproduces, without any intention of burlesque, a style which he had left far behind him.

481. Hyrcanian beast] the tiger; see Macbeth, iii. iv. 101.
488. gules] heraldic for red, as in Timon of Athens, iv. iii. 59. "Trick'd" may also be the heraldic term, meaning to describe in drawing.
HAMLET

With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.

So, proceed you.

Pol. 'Fore God, my lord, well spoken, with good
accent and good discretion.

First Play.  Anon he finds him

Striking too short at Greeks; his antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command; unequal match'd,
Pyrrhus at Priam drives; in rage strikes wide;
But with the whiff and wind of his fell sword
The unnerved father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus' ear; for, lo! his sword,
Which was declining on the milky head
Of reverend Priam, seem'd i' the air to stick;
So, as a painted tyrant, Pyrrhus stood,
And like a neutral to his will and matter,
Did nothing.

But, as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless and the orb below.

502. match'd] Q, match F.
503. Then senseless Ilium] F, omitted Q.
504. But... falls] Compare
Dido, Queen of Carthage:
"Which he disdaining whisk't his
sword about,
And with the wind thereof the
king fell down."
505. like] F, Like Q.
506. this] Q, his F.
512. And
513. a neutral] one indifferent to
his purpose and its object.
515. rack] Dyce (Gloss): "a mass
of vapoury clouds." "The winds in
the upper region, which move the
clouds above (which we call the
rack)" (Bacon, Sylva Sylvarum, ii. §
115).
As hush as death, anon the dreadful thunder
Doth rend the region; so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work;
And never did the Cyclops' hammers fall
On Mars's armour, forged for proof eternally,
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.
Out, out, thou strumpet, Fortune! All you gods,
In general synod take away her power;
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven
As low as to the fiends!

Pol. This is too long.

Ham. It shall to the barber's, with your beard.—
Prithie, say on; he's for a jig or a tale of
bawdry, or he sleeps: say on; come to
Hecuba.

First Play. But who, O, who had seen the mobled
queen—

Ham. "The mobled queen?"

Pol. That's good; "mobled queen" is good.
First Play. Run barefoot up and down, threatening the flames
With bisson rheum; a clout upon that head
Where late the diadem stood; and for a robe, 540
About her lank and all o'er-teemed loins,
A blanket, in the alarm of fear caught up;
Who this had seen, with tongue in venom steep'd;
'Gainst Fortune's state would treason have pronounced:
But if the gods themselves did see her then, 545
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamour that she made,—
Unless things mortal move them not at all,—
Would have made milch the burning eyes of heaven
550
And passion in the gods.

Pol. Look, whether he has not turned his colour
and has tears in 's eyes. Prithee, no more.

Ham. 'Tis well; I'll have thee speak out the rest
of this soon.—Good my lord, will you see the 555
players well bestowed? Do you hear, let
them be well used, for they are the abstracts
and brief chronicles of the time; after your
538. flames] Q, flame F. 539. upon] Q, about F. 551. passion in]
540. bisson] passioned Hamner, passionate Collier MS. 553. Prithee] Q, Pray you F.
541. passion in] abstracts] F, abstract Q. 542. of this] Q, omitted F. 556. bestowed?] Theobald, bestowed; Q,
557. abstracts] F, abstract Q.
bistow'd. F; ye hear] Q, ye heare F.

544. state] perhaps, as often, power, majesty; but possibly seat or chair of dignity, as in Macbeth, iii. iv. 5.
550. milch] moist, as in Drayton,

Polyolbion, xiii. 171, "exhaling the milch dew." 551. Marston, in The Insatiate
Connies, i., i., refers to "a player's passion" weeping for "old Priam"—
evidently pointing to this scene.
death you were better have a bad epitaph than their ill report while you live. 560

Pol. My lord, I will use them according to their desert.

Ham. God's bodykins, man, much better! Use every man after his desert, and who should 'scape whipping? Use them after your own 565 honour and dignity; the less they deserve, the more merit is in your bounty. Take them in.

Pol. Come, sirs.

Ham. Follow him, friends: we'll hear a play to-morrow.

[Exit Polonius, with all the Players, but the First.

Dost thou hear me, old friend; can you play
The Murder of Gonzago?

First Play. Ay, my lord.

Ham. We'll ha't to-morrow night. You could, 575 for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in't, could you not?

First Play. Ay, my lord.

Ham. Very well. Follow that lord; and look you 580 mock him not.

[Exit First Player.


—My good friends, I'll leave you till night; you are welcome to Elsinore.

Ros. Good my lord!

Ham. Ay, so, God be wi' ye!

[Exeunt Rosencrantz and Guildenstern.

—Now I am alone. 585

Oh, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd;

590

Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? And all for nothing!
For Hecuba?

What's Hecuba to him, or he to Hecuba,

595

That he should weep for her? What would he do

Had he the motive and the cue for passion
That I have? He would drown the stage with tears,
And cleave the general ear with horrid speech,

Make mad the guilty and appall the free,

585. *God be wi' ye* God buy to you Q, God buy 'ye F. Exeunt ...]

586. *peasant slave* Furness: "It is shown by Furnivall in *Notes and Queries*, 12th April and 3rd May 1873, that it was possible for Shakespeare to have seen in the flesh some of the bondmen or 'peasant slaves' of England.

592. *function* operation of the faculty, as in *Macbeth*, i. iii. 140; conceit, conception.
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause, 605
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damm'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face? 610
Tweaks me by the nose? gives me the lie i' the
throat,
As deep as to the lungs? Who does me this?
Ha!
'Swounds, I should take it; for it cannot be
But I am pigeon-liver'd, and lack gall 615
To make oppression bitter; or ere this
I should have fatted all the region kites
With this slave's offal; bloody, bawdy villain!

602. faculties] Q, faculty F. 613. Ha!] separate line Steevens; begins line 614 Q, F; Ha?] F. 614. 'Swounds] Q, Why F. 618. offal; bloody], offall, bloody, Q, Offall, bloody: a F.

601. amaze] confound, as in King John, iv. ii. 137.
604. peak] to dwindle, pine; hence to play a mean part, as in Merry Wives, iii. v. 71.
605. John-a-dreams] found also in Armin, Nest of Ninnies, 1608. "John-a-droynes" is found in Nash, Have with you to Saffron Walden, 1596.
605. unpregnant] unpregnated, unquickened by my cause. See Measure for Measure, iv. iv. 23.
607. property] proprietorship (of crown and wife).
608. defeat] undoing, act of destruction, as in v. ii. 58. Chapman, Revenge for Honour:
"That he might meantime make a
sure defeat
On our good aged father's life."
615. pigeon-liver'd] The pigeon was supposed to secrete no gall. So Dekker, The Honest Whore (Pearson's Dekker, ii. p. 20), "Sure he's a pigeon, for he has no gall." Gall, the physical cause of rancour, bitterness.
617. region kites] kites of the air; see line 518.
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!

Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't! foh! About, my brain! I have heard

That guilty creatures, sitting at a play,
Have, by the very cunning of the scene,
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players

Play something like the murder of my father
Before mine uncle; I'll observe his looks;


619. kindless] unnatural. 622. dear father murder'd] Halliwell supports the reading, "a dear murdered" by comparing the phrase "the dear departed."

627. About, my brain!] Wits, to you work! Steevens quotes from Heywood, The Iron Age, Part II.: "My brain about again! for thou hast found

New projects now to work on." The Ham of Q is a meditative interjection, retained by Cambridge S4, and by Furness.

628. play] Massinger had this passage probably in his mind in writing The Roman Actor, ii. i. In A Warning for Fair Women, 1599, the tale is told of a woman led by a play to confess her husband's murder. Heywood, in his Apology for Actors, tells of this case, and of another at Amsterdam.

630. presently] immediately, as in line 170.
PRINCE OF DENMARK

I'll tent him to the quick; if he but blench
I know my course. The spirit that I have seen
May be the devil; and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the king.

[Exit.

ACT III

SCENE I.—A Room in the Castle.

Enter King, Queen, Polonius, Ophelia, Rosen-krantz, and Guildenstern.

King. And can you, by no drift of circumstance,
Get from him why he puts on this confusion,

636. he but] F, a doe Q. 638. May be the devil] F, be a deale Q (deale repeated again in this line in Q).

Act III. Scene 1.

1. circumstance] F, conference Q.

636. tent] probe, as in Cymbeline, III. iv. 118.
636. blench] finch, quail; used specially of the eyes.
638. devil] Coleridge quotes from Browne's Religio Medici, Part I. § 37, to show that he held the belief that ghosts are often devils abusing men to damn them. See on this subject Spalding's Elizabethan Demonology.
642. Abuses] deceives, deludes, as in Tempest, v. i. 112.
643. relative] closely related, to the purpose, conclusive; used only here by Shakespeare.

Act III. Scene 1.

1. drift of circumstance] Clar, Press explain: "roundabout method," referring to "circumstance" in i. v. 127, "drift" in ii. i. 10, and both words (but not in connection) in Troilus and Cressida, III. iii. 113, 114. May it mean tendency or significance of incidental facts?
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

Ros. He does confess he feels himself distracted,
      But from what cause he will by no means speak.

Guil. Nor do we find him forward to be sounded,
      But, with a crafty madness, keeps aloof,
      When we would bring him on to some confession
      Of his true state.

Queen. Did he receive you well?

Ros. Most like a gentleman.

Guil. But with much forcing of his disposition.

Ros. Niggard of question, but of our demands
      Most free in his reply.

Queen. Did you assay him
      To any pastime?

Ros. Madam, it so fell out that certain players
     We o'er-raught on the way; of these we told
     him,
     And there did seem in him a kind of joy
     To hear of it; they are about the court
     And, as I think, they have already order
     This night to play before him.

19. about] F, here about Q.

13, 14. Niggard . . . reply] Warburton transposed “Niggard” and
“Most free.” Malone explains “Niggard of question,” slow to begin
conversation. Clarke — over-ingeniously: “Sparing of speech when
questioned, but of demands respecting ourselves he was very free in
return.” Clar. Press: “Perhaps they did not intend to give a correct account
of the interview.” The courtiers between them try to piece out an account,
which will not discredit them, of an unsuccessful interview; Rosencrantz
would suggest that they have not wholly failed; Guildenstern that this
was in spite of much difficulty. They wish to turn off any inquiry as to
Hamlet’s sharp examination of them and his discovery that they were sent
for.

17. o'er-raught] over-reached, over-took.
Pol. 'Tis most true;  
And he beseech'd me to entreat your majesties  
To hear and see the matter.

King. With all my heart; and it doth much con-  
tent me  
To hear him so inclined.—  
Good gentlemen, give him a further edge,  
And drive his purpose on to these delights.

Ros. We shall, my lord.

[Exeunt Rosencrans and Guildenstern.

King. Sweet Gertrude, leave us too;  
For we have closely sent for Hamlet hither,  
That he, as 'twere by accident, may here  
Affront Ophelia.  
Her father and myself, lawful espials,  
Will so bestow ourselves that, seeing unseen,  
We may of their encounter frankly judge,  
And gather by him, as he is behaved,  
If 't be the affliction of his love or no  
That thus he suffers for.

Queen. I shall obey you.—  
And for your part, Ophelia, I do wish  
That your good beauties be the happy cause  
Of Hamlet's wildness; so shall I hope your  
virtues

27. on to F, into Q.  28. too] F, two Q.  30. here] Q, there F.  
Q, F; my Qq 4-6, Pope and others.  Exit Queen] Theobald, omitted Q, F.

29. closely] secretly, as in King  32. espials] spies, as in 1 Henry  
John, iv. i. 133.  33. Will] F, Wee 'le Q.  38. your]  
31. Affront] confront, encounter,  
as in Winter's Tale, v. i. 75.  Walker proposed beauty and virtue,  
which Furness adopts.
HAMLET

Will bring him to his wonted way again,
To both your honours.

Oph. Madam, I wish it may.

[Exit Queen.

Pol. Ophelia, walk you here.—Gracious, so please you,
We will bestow ourselves. [To Ophelia.] Read on
this book,
That show of such an exercise may colour
Your loneliness. We are oft to blame in this,—
'Tis too much proved,—that with devotion's visage
And pious action we do sugar o'er
The devil himself.

King. [Aside.] Oh, 'tis too true!
How smart a lash that speech doth give my con-
science!

The harlot's cheek, beautied with plastering art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word.
O heavy burden!

Pol. I hear him coming; let's withdraw, my lord.

[Exeunt King and Polonius.

Enter Hamlet.

Ham. To be, or not to be: that is the question:

43. please you] Q, please ye F. 46. loneliness] F, loneliness Q.
Q, surge F. 49. Aside] Capell, at line 50 Pope; 'tis too] Q, 'tis F.
55. let 7] F, omitted Q. Enter Hamlet] F, after burden, line 54, Q.

43. Gracious] addressed to the
King.

45. exercise] act of devotion (the book being one of prayers), as in
King Richard III. III. vii. 64: "his holy exercise."

52. to] compared to, as in 1. ii. 140.

56. To be, or not to be:) Explained
by Johnson as a future life, or non-
existence after death; by Malone, to
live, or to commit suicide. G. Mac-
donald regards the words as the close
of a preceding train of thought, not
to be connected with what follows.
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die,—to sleep,—
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die;—to sleep;—
To sleep! perchance to dream! ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,

Hunter, who would place the soliloquy, with Q 1, in Act II. sc. ii. supposes it is suggested by the book which Hamlet is there represented as reading. Perhaps, the explanation lying in what immediately follows, it means, is my present project of active resistance against wrong to be, or not to be? Hamlet anticipates his own death as a probable consequence.

57. in the mind] This is to be connected with "suffer," not with "nobler."

58. slings and arrows] Walker, with an anonymous writer of 1752, would read "stings." "Slings and arrows" is found in Fletcher's Valentine, i. iii.

59. sea] Various emendations have been suggested: Theobald, "sieve"; also, "th' assay" or "a 'say"; Harnar, "assailing"; Warburton, "assail of"; Bailey, "the seat." It has been shown from Aristotle, Strabo, Aelian, and Nicolas of Damascus that the Celts, Gauls, and Cimbri exhibited their intrepidity by armed combats with the sea, which Shakespeare might have found in Abraham Fleming's translation of Aelian, 1576. But elsewhere Shakespeare has "sea of joys," "sea of glory," "sea of care." Here the central metaphor is that of a battle ("slings and arrows"); the "sea of troubles," billows of the war, merely develops the metaphor of battle, as in Scott, Marmion, vi. xxvi.: "Then mark'd they, dashing broad and far, The broken billows of the war, And plumed crests of chieftains brave, Floating like foam upon the wave."

63. consummation] Compare Cymbeline, iv. ii. 280: "Quiet consummation have: And renowned be thy grave!"

65. rub] impediment, as in King Henry V. ii. ii. 188.

67. mortal coil] trouble or turmoil of mortal life. In this sense coil occurs several times in Shakespeare,
HAMLET

Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of disparized love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action. Soft you now!
The fair Ophelia? Nymph, in thy orisons
Be all my sins remember'd.

Oph. Good my lord.

How does your honour for this many a day?

83. of us all[Q 1, F; omitted Q, away F. 86. pitch] Q, pitch f. 87. awry] Q, Ophelia] F, Ophelia, Q, Ophelia / Hammer.

85. thought] often used of anxious or melancholy thought, as in Julius Caesar, ii. i. 187: "take thought and die for Caesar." See iv. v. 187.
86. pitch] height, as in King Richard III. iii. vii. 188; used of a falcon's soaring, 1 King Henry VI. ii. iv. 11. The Folio pitch is preferred by many editors, and appears in late Quartos from 1676 onwards.
88. action] With the thought of action this soliloquy opens and closes. The train of ideas is as follows:—Active resistance to evil or passive fortitude—which is more worthy of me? To end troubles—perhaps by one's own death? Well, the sleep of death will be most welcome; but what if there be terrible dreams? The fear of the hereafter is universal, else men would not endure the ills of life; and thus it is that, perplexed by calculating consequences, we drop away from heroic action. Parallels, as possible sources for parts of this soliloquy, have been pointed out in Catullus (no traveller returns), Cardan (death a sleep), Seneca (no traveller returns, and fear of futurity), Montaigne (sea of troubles, death a desirable "consummation," conscience makes cowards), Cornelius Agrippa (country of the dead irretrievable), Marlowe's Edward II. (Mortimer goes as a traveller to discover countries yet unknown). It seems probable, as Professor Skeat notices, that there are reminiscences here of the translation ascribed to Chaucer of The Romaunt of the Rose, lines 5637–5696; the word faints is perhaps one of the echoes from this passage. It is worth noting that Mr. G. Macdonald eliminates the thought of suicide from the soliloquy, supposing that the bare bodkin is imagined as directed against an enemy. Suicide, indeed, is not the theme of the soliloquy, but it incidentally enters into it. "Celia" in his God in Shakespeare construes the opening sentence thus: "Whether 'tis nobler to bear evil or to resist it the question is To be, or not to be, i.e. Is there a life after death?" The note of interrogation after "end them," line 60, was first introduced by Pope.
Ham. I humbly thank you; well, well, well.

Oph. My lord, I have remembrances of yours,
    That I have longed long to re-deliver;
    I pray you now, receive them.

Ham. No, not I;

I never gave you aught.

Oph. My honour'd lord, you know right well you did;
    And, with them, words of so sweet breath composed
    As made the things more rich; their perfume
    lost,
    Take these again; for to the noble mind
    Rich gifts wax poor when givers prove unkind.
    There, my lord.

Ham. Ha, ha! are you honest?

Oph. My lord?

Ham. Are you fair?

Oph. What means your lordship?

92. you; well, well, well.] F, you well. Q. 95. you now,] F, you now Q, you, now Theobald and other editors; No, not I] Q, No, no F. 97. you know] Q, I know F and many editors. 99. the things] F, these things Q; rich; their perfume lost] Q, rich, then perfume left: F, rich, than perfume left F 4.

96. aught] For a moment Hamlet has been touched by the sight of Ophelia with her book of prayers. Yet there is estrangement in the word "Nymph." She inquires for his health (having seen him yesterday); he answers as to a stranger; formally, as he does to Osric, v. ii. 82; and with some impatience; he will tell her nothing. She produces his gifts; he has been sent for by the King; Ophelia, like Rosencrantz and Guildenstern, has doubtless also been sent for; he falls back on his accustomed method of baffling half-truths. These toys were the gift of another Hamlet to another Ophelia—not his. 99. their perfume] the perfume of the gifts, derived from the sweet words.

101. unkind] The sententious generalisation, couched in rhyme, has an air of having been prepared. And whence this false accusation of unkindness? Has she not rehearsed her part to Polonius?

103. honest] a word which covers both truthfulness and chastity. For the meaning "chaste" Staunton quotes an apt example from Shirley, *The Royal Master*, iv. i. Withals' *Dictionarius* (1608), p. 73: "She is faire, that is honest: est alma sancta."
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damned defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the
throat,
As deep as to the lungs? Who does me this?
Ha!
'Swounds, I should take it; for it cannot be
But I am pigeon-liver'd, and lack gall
To make oppression bitter; or ere this
I should have fattened all the region kites
With this slave's offal; bloody, bawdy villain!

bloody.] offall, bloody, Q. Offall, bloody: a F.

601. amaze] confound, as in King John, iv. ii. 137.
604. peak] to dwindle, pine; hence to play a mean part, as in Merry Wives, iii. v. 71.
605. John-a-dreams] found also in Armin, Nest of Ninnies, 1608. “John-a-droynes” is found in Nash, Have with you to Saffron Walden, 1596.
605. unpregnant] unpregnated, unquickened by my cause. See Measure for Measure, iv. iv. 23.
607. property] proprietorship (of crown and wife).
608. defeat] undoing, act of destruction, as in v. ii. 58. Chapman, Revenge for Honour:

“'That he might meantime make a
sure defeat
Of our good aged father's life.”

615. pigeon-liver'd] The pigeon was supposed to secrete no gall. So Dekker, The Honest Whore (Pearson's Dekker, ii. p. 20), “Sure he’s a pigeon, for he has no gall.” Gall, the physical cause of rancour, bitterness.
617. region kites] kites of the air; see line 518.
HAMLET

Remorseless, treacherous, lecherous, kindless villain! O, vengeance! 620
Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't! foh! About, my brain! I have heard
That guilty creatures, sitting at a play,
Have, by the very cunning of the scene,
Been struck so to the soul that presently 630
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle; I'll observe his looks; 635
sc. II.] PRINCE OF DENMARK

I'll tent him to the quick; if he but blench
I know my course. The spirit that I have seen
May be the devil; and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the king.

[Exit.

ACT III

SCENE I.—A Room in the Castle.

Enter KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, and GUILDENSTERN.

King. And can you, by no drift of circumstance,
Get from him why he puts on this confusion,

636. he but] F, a do\q. 638. May be the devil\f, be a deale Q (deale repeated again in this line in Q).

Act III. Scene 1.

1. circumstance\f, conference Q.

636. tent] probe, as in Cymbeline, iii. iv. 118.
636. blench] flinch, quail; used specially of the eyes.
638. devil] Coleridge quotes from Browne's Religio Medici, Part I. § 37, to show that he held the belief that ghosts are often devils abusing men to damn them. See on this subject Spalding's Elizabethan Demonology.
642. Abuses] deceives, deludes, as in Tempest, v. i. 112.
643. relative] closely related, to the purpose, conclusive; used only here by Shakespeare.

Act III. Scene 1.

1. drift of circumstance] Clar. Press explain: "roundabout method," referring to "circumstance" in i. v. 127, "drift" in ii. i. 10, and both words (but not in connection) in Troilus and Cressida, iii. iii. 113, 114. May it mean tendency or significance of incidental facts?
The glass of fashion, and the mould of form,
The observed of all observers, quite, quite
down!
And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason, 165
Like sweet bells jangled out of tune, and
harsh;
That unmatch'd form and feature of blown
youth
Blasted with ecstasy; Oh, woe is me,
To have seen what I have seen, see what I see!

Re-enter King and Polonius.

King. Love? his affections do not that way tend; 170
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood;
And I do doubt the hatch and the disclose


162. observed of all observers] Perhaps meaning honoured by all who pay the marks of honour, a common meaning of observer.
166. tune] The Q misprint time occurs in F, Macbeth, iv. iii. 235.
167. feature] the whole shape or cast of the body, as frequently in Shakespeare.
168. ecstasy] see ii. i. 102.
169. see?] Elze supposes that

Ophelia withdraws to seek her father, returns at line 186, and is immediately sent away.

170. affections] emotions or passions.
174. disclose] Steevens quotes The Books of Huntynge, Hawkyng, Fish- ing: "First they ben eges, and after they ben disclosed haukes." See v. i. 309.
Will be some danger; which for to prevent, 175
I have in quick determination.
Thus set it down: he shall with speed to
England,
For the demand of our neglected tribute:
Haply the seas and countries different
With variable objects shall expel 180
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on't?

Pol. It shall do well; but yet do I believe
The origin and commencement of his grief 185
Sprung from neglected love.—How now, Ophelia?
You need not tell us what Lord Hamlet said;
We heard it all.—My lord, do as you please;
But, if you hold it fit, after the play,
Let his queen mother all alone entreat him 190
To show his grief; let her be round with him;
And I'll be placed, so please you, in the ear
Of all their conference. If she find him not,
To England send him, or confine him where
Your wisdom best shall think.

King. It shall be so: 195
Madness in great ones must not unwatch'd go.

[Exeunt.

185. his grief] Q, this greefe F. 186. Elze marks Enter Ophelia.
placed, so please you,] Q (to ... you) in parentheses, plac'd so, please you F.
196. unwatch'd] F, unmatcht Q.

191. round] see II. ii. 139. 193. find] detect, as in All's Well,
v. ii. 46.
SCENE II.—A Hall in the Castle.

Enter HAMLET and two or three of the Players.

Ham. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. Oh, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise; I would have such a fellow whipped for o’er-doing Termagant; it out-herods Herod; pray you, avoid it.

3. your players] Q 1, F; our players Q. 4. spoke] Q, had spoke F. 5, 6. much with your] Q, much your F, much, your Caldecott. 8. the whirlwind of passion] F, whirlwind of your passion Q. 11. hear] Q, see F. 15. would] Q 1, Q; could F.

8, 9. acquire and beget] acquire, through training and practice; beget, through a native artistic impulse. 11. robustious] sturdy, as in King Henry V. III. vii. 159. 11. periwig-pated] Steevens quotes from Every Woman in her Humour, 1609: “as none wear . . . periwigs but players and pictures.”

13. groundlings] spectators of the play who stood in the pit, paying, as we learn from Jonson, a penny for admission; capable, receptive, apprehensive.

16. Termagant] the god of the Saracens, as represented in old romances and mystery plays. Florio, 1611: “Termagiste, a great boaster, quarreler, killer, tamer or ruler of the universe; the child of the earthquake and of the thunder, the brother of death.”

17. Herod] the violent Herod of old sacred plays. In the Coventry play of the Nativity a braggart speech is followed by the stage direction, “Here Erode rageis in thys pagond and in the strete also.”
First Play. I warrant your honour.

Ham. Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature; for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. Oh, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians nor the gait of


23. from] away from, contrary to, as in Julius Caesar, i. iii. 35. 28. very age] actual generation. Bailey proposes "visage," comparing 2 Henry IV. ii. iii. 3: "visage of the times." 29. pressure] impress. Compare 1. v. 100. 30. come tardy off] as we say "hanging fire"; coming to an issue slowly and ineffectively. Compare Two Gentlemen of Verona, ii. i. 116; "it came hardly off"; Timon of Athens, i. i. 29: "this comes off well and excellent." 32. censure] judgment, as in 1. iii. 69. 36. profanely] refers to what follows about the creation of men, not by God, but by nature's journeys.
Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

First Play. I hope we have reformed that indifferently with us, sir.

Ham. Oh, reform it altogether. And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the mean time some necessary question of the play be then to be considered; that's villainous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready.—

[Exeunt Players.

Enter Polonius, Rosencrantz, and Guildenstern.

How now, my lord! will the king hear this piece of work?

Pol. And the queen too, and that presently.

Ham. Bid the players make haste.—

[Exit Polonius.


38. nor man! Farmer needlessly conjectured “nor Muselman” ; see Q I reading.

44. present] see IV. i. 125.

46. farrer] The “extraordinary act” of Wilson and of Tonson is praised by Rowe. In Q I examples of the clown's jests are wanting. 58. presently] immediately, as in 11. 8. 170.
Will you two help to hasten them?
Ros., Guil. We will, my lord.

[Exeunt Rosencrantz and Guildenstern.

Ham. What ho! Horatio!

Enter Horatio.

Hor. Here, sweet lord, at your service.

Ham. Horatio, thou art e'en as just a man
As e'er my conversation coped withal.

Hor. O, my dear lord,—

Ham. Nay, do not think I flatter;
For what advancement may I hope from thee,
That no revenue hast but thy good spirits,
To feed and clothe thee? Why should the poor
be flatter'd?

No, let the candied tongue lick absurd pomp,
And crook the pregnant hinges of the knee
Where thrift may follow fawning. Dost thou hear?

Since my dear soul was mistress of her choice,
And could of men distinguish, her election
Hath seal'd thee for herself; for thou hast been


As one, in suffering all, that suffers nothing;
A man that fortune's buffets and rewards
Hath ta'en with equal thanks; and bless'd are those
Whose blood and judgment are so well commingled
That they are not a pipe for fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee. Something too much of this.
There is a play to-night before the king;
One scene of it comes near the circumstance
Which I have told thee of my father's death:
I prithee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe mine uncle; if his occulted guilt
Do not itself unkennel in one speech,
It is a damned ghost that we have seen,
And my imaginations are as foul
As Vulcan's stithy. Give him heedful note;
For I mine eyes will rivet to his face,
And after we will both our judgments join
In censure of his seeming.

Hor. Well, my lord:

78. thee of] Q, thee, of F. 87. thy] Q, my F. 88. mine] F, my Q.
92. heedful] Q, heedfull F. 95. in] Q, To F.

77. blood and judgment] passion and reason; see I. iii. 6.
80, 81.] Douce: "From this speech Anthony Scoloker, in his Dafisphantus, 1604, has stolen the following line: 'Oh, I would weare her in my heart's-gore.'"
87. comment of thy soul] the emphasis is on soul; with the most inward and sagacious criticism. The F my would make Hamlet's judgment the text, and Horatio's the comment.
89. one speech] Hamlet's dozen or sixteen lines: II. ii. 576.
92. stithy] possibly here a forge; often an anvil.
95. censure] as in line 32.
If he steal aught the whilst this play is playing,  
And 'scape detecting, I will pay the theft.

Ham. They are coming to the play; I must be idle:
Get you a place.

Danish March. A Flourish. Enter King, Queen,  
Polonius, Ophelia, Rosencrantz, Guildenstern, and other Lords attendant, with the Guard,  
carrying torches.

King. How fares our cousin Hamlet?

Ham. Excellent, i' faith; of the chameleons dish:
I eat the air, promise-crammed; you cannot  
feed capons so.

King. I have nothing with this answer, Hamlet;  
these words are not mine.

Ham. No, nor mine now.—[To Polonius.] My  
lord, you played once i' the university, you  
say?

Pol. That did I, my lord, and was accounted a good  
actor.

Ham. And what did you enact?

97. detecting] F, detected Q. Danish March . . . torches] substantially  
from F. Enter Trumpets and Kettle Drummes, King, Queen, Polonius,  
Ophelia Q after line 97. 106. mine now. My lord.] Johnson, mine now my  
lord. Q, mine. Now my lord, F. 109. did I?] Q, I did F. 111. And  
what?] F, What Q.

98. idle] crazy. In Q i Hamlet's  
mother, in the interview after the  
play, bids him forget these "idle  
fits"; he replies:
"Idle! no mother, my pulse doth  
beate like yours;
It is not madness that possesseth  
Hamlet."
Perhaps, however, it means here no  
more than unoccupied with any  
affair.

101. chameleons dish] So Rowlands,  
Lett. Humours Blood, 1600: "Can  
men feede like camelines on the  
ayer?" In Browne's Vulgar Errors  
the matter is discussed.  
107. university] University plays,  
in Latin or in English, form an im-  
portant group of our elder drama.  
The title-page of Hamlet, Q 1, states  
that it was acted "in the two Uni-  
versities of Cambridge and Oxford."
Pol. I did enact Julius Cæsar; I was killed i' the Capitol; Brutus killed me.

Ham. It was a brute part of him to kill so capital a calf there.—Be the players ready?

Ros. Ay, my lord; they stay upon your patience.

Queen. Come hither, my dear Hamlet, sit by me.

Ham. No, good mother, here’s metal more attractive.

Pol. [To the King.] Oh, ho! do you mark that?

Ham. Lady, shall I lie in your lap?

[LYING DOWN AT OPHELIA’S FEET.]

Oph. No, my lord.

Ham. I mean, my head upon your lap?

Oph. Ay, my lord.

Ham. Do you think I meant country matters?

Oph. I think nothing, my lord.

Ham. That’s a fair thought to lie between maids’ legs.

Oph. What is, my lord?

Ham. Nothing.

Oph. You are merry, my lord.

Ham. Who, I?

Oph. Ay, my lord.

117. dear] Q, good F. 120. To the King] Capell adding Aside.

113. Capitolf The error as to the place of Cæsar’s death appears in Chaucer, Monkes Tale, and in Shakespeare’s Julius Cæsar. So Fletcher, The Noble Gentleman, v. i.
115. calf] dolt, as in v. i. 126. country manners] rustic proceedings. Johnson conjectured country manners, as in King John, 1. i. 156. I suspect that there is some indelicate suggestion in country. In Westward Hoe, v. i., I find: “Though we lie all night out of the city, they shall not find country wenches of us,” meaning we will not wrong our husbands; and in Northward Hoe, iii. i. (spoken of a harlot), “a good commonwealthes woman she was borne. For her country, and has borne her country.”
PRINCE OF DENMARK

Ham. O God, your only jig-maker. What should a man do but be merry? for, look you, how cheerfully my mother looks, and my father died within's two hours.

Oph. Nay, 'tis twice two months, my lord.

Ham. So long? Nay then, let the devil wear black, for I'll have a suit of sables. O heavens! I die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year; but, by 'r lady, he must build churches then; or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is "For, O! for, O! the hobby-horse is forgot."

Hautboys play. The dumb-show enters.

136. within's Q, F; within these Q. I.

133. jig-maker] see II. ii. 531.
136. within's] within this.
139. sables] Warburton read, "'fore I'll have a suit of sable." Johnson observed that the fur of sables is not black; a suit trimmed with sables was magnificent, and not a mourning garment. Hudson adopts a suggestion of Wightwick, and reads sabell, flame-colour. But Hamlet's jest lies in the ambiguity of the word; sables, the fur and sable, the black of heraldry. See IV. vii. 81, whence it appears that sables were the livery of "settled age." What an age since my father died! I am quite an old gentleman! (with an ambiguity of apparent self-contradiction in Hamlet's manner, on the meaning black); I mean to be rich and comfortable, and the devil must be the only personage who always wears black, his accustomed garb.

144. suffer not thinking on] undergo oblivion.
144. hobby-horse] a figure of May-games and morris-dances, the figure of a horse strapped round the actor's waist, his feet being concealed by a foot-cloth. "The hobby-horse is forgot" occurs in Love's Labour's Lost, III. i. 30, and in several Elizabethan dramas. Probably the Puritans had for a time succeeded in banishing him from May sports. See Beaumont and Fletcher, Women Pleas'd, iv. i., for an amusing scene of Puritan versus hobby-horse.

146. dumb-show] The description of the dumb-show here varies only in unessential points from that of F. In Q the differences are not important. But Q i deserves to be quoted: "Enter in a Dumbe Shew, the King and the Queene, he sits down in an Arbor, she leaves him: Then enters
Enter a King and a Queen, very lovingly; the Queen embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck: lays him down upon a bank of flowers: she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the King’s ears, and exit. The Queen returns; finds the King dead, and makes passionate action. The Poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead body is carried away. The Poisoner woos the Queen with gifts; she seems loath and unwilling awhile, but in the end accepts his love. [Exeunt.

Lucianus with Poyson in a Viall, and powres it in his eares, and goes away: Then the Queene commeth and finds him dead; and goes away with the other.” In our elder drama dumb-show was employed occasionally to indicate action not developed by subsequent dialogue, or in a kind of allegory to shadow forth what was to follow. Shakespeare’s use of it here is singular. Hunter cited an example of Danish soldiers in England, 1688, presenting the action of a sacred drama, given in Danish, in dumb-show before the play, and assumed that this was a common practice of the Danish theatre. Elze conjectured that English actors of Shakespeare’s time on the Continent expounded the action of plays in this way. Ophelia suggests that the show may import the argument; but, according to English practice, such a supposition was not warranted, except in so far that it might symbolically indicate the general tendency of the action.

The King, on the other hand, does not recognise in the dumb-show the argument; see line 244; his suspicions would doubtless be aroused, and he would watch the play with keener interest, but he might suppose that the dumb-show presented, in English fashion, action which was not to be developed through dialogue. Hamlet would have thus a double opportunity of catching the conscience of the King. The following passage has perhaps not been quoted in connection with the use of dumb-show: Janua Linguarum Quadrainguis; or, A Messe of Tongues, 1617 [by J. Barbier]; the writer explains why he puts his “Advertisement” at the end of the volume: “As in a Comedie the Prologue, or in a Tragedie the Chorus, is not for the most acute spectator, able (and more delighted) of himselfe to discern the pretension of every Act presented, though intimated onely in a dumbe shew.”
sc. ii.] PRINCE OF DENMARK

Oph. What means this, my lord?
Ham. Marry, this is miching mallecho; it means mischief.
Oph. Belike this show imports the argument of the 150 play?

Enter Prologue.

Ham. We shall know by this fellow; the players cannot keep counsel; they’ll tell all.
Oph. Will he tell us what this show meant?
Ham. Ay, or any show that you’ll show him; be 155 not you ashamed to show, he’ll not shame to tell you what it means.
Oph. You are naught, you are naught: I’ll mark the play.

Pro. For us, and for our tragedy, 160
Here stooping to your clemency,
We beg your hearing patiently. [Exit.

Ham. Is this a prologue, or the posy of a ring?


148. miching mallecho] skulking mischief. Minsheu gives “To miche, or secretly to hide himself out of the way, as Truants doe from schoole”; Florio has “to miche, to shrug, or sneake in some corner.” See “micher,” truant, in 1 Henry IV. ii. iv. 452. “Mallecho,” Spanish mallecho, mischief. So Shirley, Gentleman of Venice: “Be humble, Thou man of mallecho, or thou diest.”

158. naught] improper, licentious. Bunyan in Grace Abounding declares that he never “so much as attempted to be naught with women.” So Dekker, The Honest Whore (Pearson’s Dekker, ii. p. 54).

163. posy] See Merchant of Venice, v. i. 147-150. Posies incised on rings were necessarily brief.
Enter two Players, King and Queen.

P. King. Full thirty times hath Phæbus’ cart gone round
Neptune’s salt wash and Tellus’ orbed ground,
And thirty dozen moons with borrow’d sheen
About the world have times twelve thirties been,
Since love our hearts and Hymen did our hands
Unite commutual in most sacred bands.

P. Queen. So many journeys may the sun and moon
Make us again count o’er ere love be done!
But, woe is me! you are so sick of late,
So far from cheer and from your former state,
That I distrust you. Yet, though I distrust,
Discomfort you, my lord, it nothing must;
For women’s fear and love holds quantity,
In neither aught, or in extremity.
Now, what my love is, proof hath made you know,
And as my love is sized, my fear is so;

Enter . . . Queen] Globe, Enter King and Queen e. Enter King and
and his Queen e. Enter the Duke and Dutchesse e. Enter King
and his Queen e. Enter the Duke and Dutchesse e. 168. orbed] F,
orb’d the Q. 176. your] F, our Q. 179. For] F, And Q. preceded by
the following unrhymed line: “For women fear too much, even as they
love”; holds] F, hold Q. 180. In neither aught] F (with spelling ought),
Eyther none, in neither ought Q. 181. love] F, Lord Q.

of his embattled cart.” These lines resemble lines beginning “Thrice ten
times Phæbus,” near the opening of Act iv. of Greene’s Alphensus.
178. must] Perhaps a line, rhyming
with that given in Q, has been lost; perhaps the Q line had been cancelled
and was printed by mistake.
179. holds quantity] keep proportion
to each other. See Midsummer Night’s Dream, i. i. 232.
180. In neither aught] Ingleby proposed “In either naught.” Hunter
would punctuate “hold quantity In
neither:—naught.” Capell explains:
“They either feel none of these
passions, or feel them both in ex-
remity.”
sc. ii.]  PRINCE OF DENMARK

Where love is great, the littlest doubts are fear;
Where little fears grow great, great love grows there.

P. King. 'Faith, I must leave thee, love, and shortly too; 185
My operant powers their functions leave to do;
And thou shalt live in this fair world behind,
Honour'd, beloved; and haply one as kind
For husband shalt thou—

P. Queen. Oh, confound the rest!
Such love must needs be treason in my breast;
In second husband let me be accurst!
None wed the second but who kill'd the first.

Ham. [Aside.] Wormwood, wormwood!

P. Queen. The instances that second marriage move
Are base respects of thrift, but none of love;
A second time I kill my husband dead,
When second husband kisses me in bed.

P. King. I do believe you think what now you speak,
But what we do determine oft we break.

Purpose is but the slave to memory,

183, 184.] Q, omitted F. 186. their functions] Q, my Functions F. 193. Aside] Capell; omitted Q, F; Wormwood, wormwood] F, That's worm-
wood Q, O wormwood, wormwood Q 1. 198. you think] Q, you. Think F.

185. leave] cease.
194. instances] motives, inducements, as in King Henry V. ii. ii. 119.
195. respects] considerations, as in

196. kill . . . dead] kill my hus-
band, he being dead (though ex-
amples of the tautology "kill dead," meaning "kill," occur in Shake-
speare). The reading of Q I "lord that's dead" gives the sense.

200-225.] Furness gives a long summary of a longer discussion as to
which lines are the dozen or sixteen
written by Hamlet, or whether it is
meant by Shakespeare that any lines
which actually appear should be
identified as his. Lines in the present
speech, it is argued, are singularly
in Hamlet's vein; they look like an
insertion; they do not advance the
action; they are meant to catch the
conscience of Hamlet's mother; the
plot sufficiently convicts the King.
On the other hand, it is argued, that
the Poisoner's speech (perhaps inter-
rupted before its close) is meant; that
Hamlet clearly indicates this to
Horatio, and that he warns the player
against mouthing a passionate speech.
Perhaps all this is to inquire too
curiously into a dramatic device of
Of violent birth but poor validity;
Which now, like fruit unripe, sticks on the tree,
But fall unshaken when they mellow be.
Most necessary 'tis that we forget
To pay ourselves what to ourselves is debt;
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures with themselves destroy;
Where joy most revels grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye, nor 'tis not strange
That even our loves should with our fortunes change,
For 'tis a question left us yet to prove,
Whether love lead fortune or else fortune love.
The great man down, you mark his favourite flies;
The poor advanced makes friends of enemies;
And hitherto doth love on fortune tend;
For who not needs shall never lack a friend;
And who in want a hollow friend doth try

Shakespeare's, designed to lessen the improbability of the "murder of Gonzago" so exactly fitting the occasion; designed also to show Hamlet as a critic of theatrical art, and indirectly to instruct an Elizabethan audience in theatrical matters. Undoubtedly this speech reflects back on both the Queen and Hamlet himself, but this was Shakespeare's doing, and clearly intentional; if we were forced to identify Hamlet's lines, we must needs point to the speech of Lucianus. Sir H. Irving, as Hamlet, mutters the Poisoner's words with suppressed passion while they are being delivered by the actor.

Our resolves are debts to ourselves; why embarrass ourselves by inconvenient payments?

fulfilments, carrying into act.
PRINCE OF DENMARK

Directly seasons him his enemy.
But, orderly to end where I begun,
Our wills and fates do so contrary run
That our devices still are overthrown,
Our thoughts are ours, their ends none of our own: 225
So think thou wilt no second husband wed,
But die thy thoughts when thy first lord is dead.

P. Queen. Nor earth to me give food nor heaven light!
Sport and repose lock from me day and night!
To desperation turn my trust and hope!
An anchor’s cheer in prison be my scope!
Each opposite, that blanks the face of joy,
Meet what I would have well and it destroy!
Both here and hence pursue me lasting strife,
If, once a widow, ever I be wife! 235

Ham. If she should break it now!

P. King. ’Tis deeply sworn. Sweet, leave me here awhile;
My spirits grow dull, and fain I would beguile
The tedious day with sleep. 230

[Sleeps.

P. Queen. Sleep rock thy brain;
And never come mischance between us twain! 240

[Exit.

228. to me give] Q, to give me F. 230, 231. To desperation . . .
scope] Q, omitted F. 231. An anchor’s] Theobald, And anchors Q.
235. once . . . wife] Q i, F; once I be a widdow, ever I be a wife Q.
236. new/] Dyce; now. Q, F; now— Pope. 239. Sleeps] F (after
brain), omitted Q.

iii. 81; but perhaps it means qualifies, tempers.
231. anchor’s cheer] anchoret’s chair. So Bishop Hall, Sateres, iv.
ii. 103: “Sit seaven yeares pining in an anchores cheyre.” Cheer is ex-
plained—perhaps rightly—by Clar. Press and others “fare,” but “scope”
supports the meaning illustrated by Hall.
232. opposite, that blanks] contrary thing that makes pale. So Sylvester’s
Du Bartas, 1605: “His brow was never blanketd with pallid fear.”
Ham. Madam, how like you this play?
Queen. The lady doth protest too much, methinks.
Ham. O, but she'll keep her word.
King. Have you heard the argument? Is there no
offence in 't?
Ham. No, no; they do but jest, poison in jest; no
offence i' the world.
King. What do you call the play?
   This play is the image of a murder done in 250
   Vienna: Gonzago is the duke's name; his
   wife, Baptista: you shall see anon; 'tis a
   knavish piece of work; but what o' that?
   your majesty, and we that have free souls, it
   touches us not; let the galled jade wince, our 255
   withers are unwrung.—

253. o'] F, of Q, a Q 1. 255. wince] Q 1; winch Q, F.

249. Tropically] called The Mouse-trap (catching the conscience of
   the king) by way of a trope or figure. The "tropically" of Q 1 suggests
   that a pun is intended.
251. Gonzago] In 1538 the Duke of
   Urbino, married to a Gonzaga, was
   murdered by Luigi Gonzaga, who
   dropped poison into his ear. Shake-
   speare, it is suggested, might have
   found this writ in choice Italian,
   might have transferred the name
   Gonzaga to the murdered man, and
   formed "Lucianus" from Luigi.
   "The duke" seems to be an over-
   sight. In Q 1 the murdered man and
   his wife are Duke and Dutchess
   throughout, except in the dumb-show,
   where they are King and Queen; in
   the altered form perhaps "duke" was
   here erroneously retained. It is, how-
   ever, true, as Walker and Elze point
   out, that "Duke" and "King" are
   not always differentiated by Eliza-
   bethan writers. As to the name
   "Baptista," Hunter says he has seen
   a few instances of the name as borne
   by women in England. "It had a
   feminine termination; that was enough.
   Shakespeare has given it to a man in
   The Taming of the Shrew." It has
   been shown by A. von Reumont
   (Allgemeine Zeitung, October 21,
   1870) that Baptista was used in
   Italy as the Christian name of a
   woman. See St. Jahrbuch, xxxi.
   169, for another Gonzaga-murder.
254. free] see ii. ii. 600.
255. let the galled jade wince] a
   proverbial saying; found in Edwards,
   Damon and Pythias, and Lyly, Eu-
   thues.
Enter Player, as Lucianus.

This is one Lucianus, nephew to the king.

Oph. You are as good as a chorus, my lord.

Ham. I could interpret between you and your love,

if I could see the puppets dallying.

Oph. You are keen, my lord, you are keen.

Ham. It would cost you a groaning to take off my

edge.

Oph. Still better, and worse.

Ham. So you mistake your husbands.—Begin, 265

murderer; pox, leave thy damnable faces, and
begin. Come: the croaking raven doth bellow
for revenge.

Luc. Thoughts black, hands apt, drugs fit, and time
agreeing:

Confederate season, else no creature seeing; 270

258. as good as a] Q 1, Q; a good F. 262. my] F, mine Q. 265. mis-
take your husbands] Q, mistake husbands F, must take your husband Q 1.
266. pax] F, omitted Q, a pax Q 1. 270. Confederate] Q 1, F; Con-
siderat Q.

258. chorus] which explains the
action of a play, as in Winter’s Tale,
Romeo and Juliet, Henry V.

259, 260. interpret . . . puppets]
an interpreter on the stage expounded
the puppet-shows; see Two Gentlemen
of Verona, ii. i. 101. Steevens quotes
Greene, Crotsworth of Wit: “It was
I that . . . for seven years’ space was
absolute interpreter of the puppets.”
“Your love,” your lover.

264. better, and worse] Caldecott:
“more keen and less decorous.”

265. mistake] Pope read “must
take” with Q 1, and has been followed
by many editors; but this effaces
Hamlet’s insult to womanhood.
Brides, according to the marriage-
service, take their husbands “for
better, for worse.” Hamlet means
that women do not take them but
mis-take them (as Capell prints it) in
these words, for the words are not
fulfilled; you all are faithless wives—
with a thought of his mother.

267. croaking raven] Simpson
(Academy, December 19, 1874) shows
that Hamlet rolls into one two lines
of The True Tragedie of Richard the
Third—ghosts of those whom Richard
has slain in reaching for a crown come
gaping for revenge:
“The screeching raven sits croaking for
revenge,
Whole herds of beasts come bellow-
ing for revenge.”
Thou mixture rank, of midnight weeds collected,
With Hecat's ban thrice blasted, thrice infected,
Thy natural magic and dire property,
On wholesome life usurp immediately.

[Pours the poison into the Sleeper's ears.

Ham. He poisons him i' the garden for's estate. 275
His name's Gonzago; the story is extant, and
writ in choice Italian; you shall see anon how
the murderer gets the love of Gonzago's wife.

Oph. The king rises!

Ham. What, frightened with false fire! 280

Queen. How fares my lord?

Pol. Give o'er the play.

King. Give me some light.—Away!

All. Lights, lights, lights!

[Exeunt all but Hamlet and Horatio.

Ham. Why, let the strucken deer go weep,

The hart ungalled play;

For some must watch, while some must sleep;

So runs the world away.

Would not this, sir, and a forest of feathers,—

272. ban] Q, F; bane Q 1. 274. usurp] F; usurps Q 1, Q. 275. for't] 
F; for his Q 1, Q. 277. writ in] F, written in very Q. 280. What, . . .
F, strucken Q, stricken Q 1. 288. So] F; Thus Q 1, Q.

274. usurp] let them usurp. Compare Pericles, iii. ii. 82: "Death may
usurp on nature many hours."

280. false fire] used of fire-works, 
blank-discharge of firearms, a fire or
night-signal made to deceive an
enemy. See A New Eng. Dictionary
under False 14 b. and under Fire
8 a.

285-288. Why . . . away] Dyce: "In all probability a quotation from
some ballad."

289. forest of feathers] So Chapman, Monsieur D'Olivier, iii. i.: "I
carry a whole forest of feathers with me." Feathers were much worn on
the stage; in Randolph's The Muses' 
Looking-Glass. i. i., Bird, the feather-
man, has the custom of the players for
all their feathers.
PRINCE OF DENMARK

if the rest of my fortunes turn Turk with me—
with two Provincial roses on my razed shoes,
get me a fellowship in a cry of players, sir?

Hor. Half a share.

Ham. A whole one, I.

For thou dost know, O Damon dear,
This realm dismantled was
Of Jove himself; and now reigns here
A very, very—pajock.

Hor. You might have rhymed.

291. turn Turk] prove renegade, or turn cruel. See Much Ado, iii. iv. 57.
291. Provincial roses] rosettes of ribbon, like the roses of Provence, or else of Provs (forty miles from Paris), which was celebrated for its roses. “Cotgrave gives both: ‘Rose de Provence. The Province rose, the double Damaske Rose,’ and ‘Rose de Provs, the ordinarie double red Rose.’ Gerarde, in his Herbal, says that the damask rose is called by some ‘Rosa provincialis’” (Clar. Press).
291. razed] slashed, or streaked in patterns. Stubbes, Anatomie of Abuses, writes of shoes “razed, carved, cut, and stitched over with silk.” Clar. Press quotes Randle Holme, Academy of Armory, iii. i. p. 14, “Finked or raised Shoos have the over leathers grain part cut into Roses, or other devices.”
293. share] Malone: “The whole receipts of each theatre were divided into shares, of which the posteriors of the theatre, or house-keepers . . . had some; and each actor had one or more shares or part of a share, according to his merit.” See Furness for citation of documents from Halliwell.
294. J] A whole one, say I. Malone conjectured “A whole one, ay,” and several editors adopt the suggestion, “I” and “ay” being both represented in print by “I.”
298. pajock] Hamlet again probably quotes from some ballad, substituting “pajock” for the rhyming “ass.” Q 1674 gave pajock; Q 1695, peacock; Pope and many editors, peacock. Dyce says he has heard the lower classes of the north of Scotland call the peacock the pea-jock (cf. bubbly-jock, turkey). The peacock had an unenviable reputation in popular belief and current natural history. He was vain, loved not his young, was inordinately lustful, swallowed his own ordure, had “the voice of a feend, the head of a serpent, and the pace of a theefe.” Theobald proposed paddock, a toad, and putlock, a ravenous kite. Spenser, A View of the Present State of Ireland (p. 636, Gloce ed.), uses patchocks for a clown, and perhaps this is Hamlet’s word.
Ham. O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive?

Hor. Very well, my lord.

Ham. Upon the talk of the poisoning?

Hor. I did very well note him.

Ham. Ah, ha! Come, some music! come, the 305 recorders!—

For if the king like not the comedy,
Why then, belike,—he likes it not, perdy.

Come, some music!

Re-enter Rosencrantz and Guildenstern.

Guil. Good my lord, vouchsafe me a word with you.

Ham. Sir, a whole history.

Guil. The king, sir,—

Ham. Ay, sir, what of him?

Guil. Is in his retirement marvellous distempered.

Ham. With drink, sir?

Guil. No, my lord, rather with choler.

Ham. Your wisdom should show itself more richer to signify this to his doctor; for, for me to put him to his purgation would perhaps plunge him into far more choler.

Guil. Good my lord, put your discourse into


306. recorders] a kind of flageolet. 315. distempered] discomposed in mind. Hamlet takes it up as if meaning disordered in body; both senses occur in Shakespeare. 320. purgation] medicinally purging the body, legally clearing from imputation of guilt, as in As You Like It, v. iv. 45. Hamlet plays on the two senses.
sc. ii.] PRINCE OF DENMARK 127

some frame, and start not so wildly from my affair.

Ham. I am tame, sir; pronounce. 325

Guil. The queen, your mother, in most great affliction of spirit, hath sent me to you.

Ham. You are welcome.

Guil. Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment; if not, your pardon and my return shall be the end of my business.

Ham. Sir, I cannot.

Guil. What, my lord?

Ham. Make you a wholesome answer; my wit's diseased; but, sir, such answer as I can make, you shall command; or, rather, as you say, my mother; therefore no more, but to the matter; my mother, you say,—

Ros. Then thus she says: your behaviour hath struck her into amazement and admiration.

Ham. O wonderful son, that can so astonish a mother! But is there no sequel at the heels of this mother's admiration? Impart. 345

Ros. She desires to speak with you in her closet ere you go to bed.


323. frame] order, and used specially of an arrangement of words; T. Spencer, Logick, 1628: "This frame contains a proposition negative universal, &c."

334. pardon] see i. ii. 56.

335. Guil.] Evidently this speech is rightly assigned to Guildenstern by F. He then retires and Rosencrantz tries his hand.

342. admiration] wonder, as in i, ii. 192.
Ham. We shall obey, were she ten times our mother. Have you any further trade with us?

Ros. My lord, you once did love me.

Ham. So I do still, by these pickers and stealers.

Ros. Good my lord, what is your cause of distemper? you do surely bar the door upon your own liberty, if you deny your griefs to your friend.

Ham. Sir, I lack advancement.

Ros. How can that be when you have the voice of the king himself for your succession in Denmark?

Ham. Ay, sir, but “While the grass grows,”—the proverb is something musty.—

Re-enter Players with recorders.

Oh, the recorders! let me see one.—To withdraw with you:—why do you go about

351. So I do] F, And do Q. 353. surely . . . upon] Q, freely . . . of F. 360. sir] Q, omitted F. 361. Re-enter} Dyce, Enter one with a Recorder F, Enter the Players with Recorders Q, after line 359. 362. recorders] Q, recorder F; see one] Q, see F; a comma after one Q, after see F.

349. trade] business, as in Twelfth Night, III. i. 83.

351. pickers and stealers] hands, which the Church Catechism admonishes us to keep from picking and stealing. A mild oath, found in Merchant of Venice, v. i. 161. Hamlet wishes to have done with professions of love, and swears “by these rogueish hands.”

356. advancement] Humouring their conceit that he is ambitious; see II. ii. 260.

360, 361. the proverb] Malone quotes the proverb from Whetstone, Promos and Cassandra, 1578: “Whylest grass doth growe, oft sterves the seely steede.”

362, 363. To withdraw with you] to have a word in private with you. Steevens suggests that Guilderstern has indicated by a gesture his wish for privacy, and that Hamlet’s words are interrogative. Mason proposed “So, withdraw you,” or “So, withdraw will you?” Staunton takes the words as addressed to the players, and suggests “So (taking a recorder) withdraw with you.” For the use of the infinitive compare “to draw” in III. iv. 216.
to recover the wind of me, as if you would
drive me into a toil?

Guil. O, my lord, if my duty be too bold, my love
is too unmannerly.

Ham. I do not well understand that. Will you
play upon this pipe?

Guil. My lord, I cannot.

Ham. I pray you.

Guil. Believe me, I cannot.

Ham. I do beseech you.

Guil. I know no touch of it, my lord.

Ham. 'Tis as easy as lying; govern these ventages
with your finger and thumb, give it breath with
your mouth, and it will discourse most eloquent
music. Look you, these are the stops.

Guil. But these cannot I command to any utterance
of harmony; I have not the skill.

Ham. Why, look you now, how unworthy a thing
you make of me! You would play upon me;
you would seem to know my stops; you would
pluck out the heart of my mystery; you would
sound me from my lowest note to the top of
my compass; and there is much music, excel-
 lent voice, in this little organ, yet cannot you

375. 'Tis] F, It is Q. 376. finger] F, fingers Q; and thumb] F, & the
umber Q. 377. eloquent] Q, excellent F. 385. the top of] F, omitted Q.

364. to recover the wind of me]
Madden, The Diary of Master Wil-
liam Silence, p. 33, note: "In order
to drive a deer into the toils, it was
needful to get to the windward of him,
so that, having you in the wind, he
might break in the opposite direction."

366, 367. O ... unmannerly] a
duty perhaps too bold may have
forced my love to express itself ill.
Or perhaps—as Clar. Fress suggests—
"an unmeaning compliment."
375. ventages] vents, holes.
make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret 390 me, you cannot play upon me.—

Re-enter Polonius.

God bless you, sir!

Pol. My lord, the queen would speak with you, and presently.

Ham. Do you see yonder cloud that's almost in 395 shape of a camel?

Pol. By the mass, and 'tis like a camel, indeed.

Ham. Methinks it is like a weasel.

Pol. It is backed like a weasel.

Ham. Or like a whale?

Pol. Very like a whale.

Ham. Then will I come to my mother by and by.—

[Aside.] They fool me to the top of my bent.

—I will come by and by.

Pol. I will say so. [Exit. 405

Ham. "By and by" is easily said.—Leave me, friends.

[Exeunt all but Hamlet.


390. fret] Playing on "fret," to irritate and "fret," the piece of gut, metal, or wood which regulates the fingering on certain stringed instruments.

398, 399. weasel] Capell transposed the camel and the weasel, to provide a hump for the second animal. Pope, reading with the later Qq black for backed, substituted "oule" for weasel, which Theobald approved, noting that "there is humour in comparing the same cloud to a beast, a bird, and a fish." 402. by and by] immediately, as often in Shakespeare.

403. bent] see ii. ii. 30.
403. Leave me, friends] follows by and by (line 404) in Q.
'Tis now the very witching time of night,
When churchyards yawn, and hell itself breathes out
Contagion to this world; now could I drink hot blood,
And do such bitter business as the day
Would quake to look on. Soft! now to my mother.
O heart, lose not thy nature; let not ever
The soul of Nero enter this firm bosom;
Let me be cruel, not unnatural:
I will speak daggers to her, but use none;
My tongue and soul in this be hypocrites;
How in my words soever she be shent,
To give them seals never, my soul, consent!

[Exit.

SCENE III.—A Room in the Castle.

Enter King, Rosencrantz, and Guildenstern.

King. I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you;
I your commission will forthwith dispatch,
And he to England shall along with you;
The terms of our estate may not endure

413. Nero] The murderer of his mother, Agrippina. See King John, v. ii. 152. Perhaps the coincidences
are accidental, that Agrippina was the wife of Claudius, was accused of poisoning a husband, and of living in incest with a brother.

417. shent] rebuked, as in Merry Wives, 1. iv. 38.
Hazard so near us as doth hourly grow
Out of his lunacies.

**Guil.**  We will ourselves provide.
Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your majesty.  10

**Ros.**  The single and peculiar life is bound
With all the strength and armour of the mind
To keep itself from noyance; but much more
That spirit upon whose weal depends and rests
The lives of many.  The cease of majesty
Dies not alone, but like a gulf doth draw
What’s near it with it; it is a massy wheel,
Fix’d on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortised and adjoin’d; which, when it falls,
Each small annexment, petty consequence,
Attends the boisterous ruin.  Never alone
Did the king sigh, but with a general groan.

**King.**  Arm you, I pray you, to this speedy voyage;

6. near ne'ét; Q 1676. Pope; near’s Q; dangerous F and many editors.  7. lunacies F, brownes Q, lunas Theobald, brownes Anon.  14. whose mood Q, whose spirit F.  15. cease] F, caese Q.  17. it is] F, or it is Q.  22. ruin F, ruins Q.  23. with] F, omitted Q.

7. lunacies] The Q brownes may be right. The word brow is used in the sense of fronting aspect, countenance, and also in that of confidence, efficiency; see A New English Dictionary, brown, 5 c and d. The choice of the word may have been determined by the fixed gaze of Hamlet upon the King during the play-scene. It seems strange that brow (in the sense of injuries, not uncommon in Shakespeare) has not been suggested as an emendation of brow.

9. many men] F 16-4 read many.

Rolfe compares King John, i. i. 183: “many a man’s foot of land,” and Clar. Press, Henry V. iv. ii. 33: “A very little little let us do.”

11. single and peculiar] individual and private.

13. myocard] hurt, injury.  15. caese) cessation; cease of majesty, death of a king. Pope substituted “decease” for “the cease.”

16. (whirlpool), as in King Richard III. ii. 138.

24. Arm you] prepare yourselves, as in Mid. Night’s Dream, i. i. 117.
For we will fetters put upon this fear,
Which now goes too free-footed.

Ros., Guil.  
We will haste us.

[Exeunt Rosencrants and Guildenstern.

Enter Polonius.

Pol. My lord, he's going to his mother's closet;  
Behind the arras I'll convey myself  
To hear the process; I'll warrant she'll tax him home;  
And, as you said, and wisely was it said,  
'Tis meet that some more audience than a mother,  
Since nature makes them partial, should o'erhear  
The speech, of vantage. Fare you well, my liege;  
I'll call upon you ere you go to bed,  
And tell you what I know.

King.  
Thanks, dear my lord

[Exit Polonius.

Oh, my offence is rank, it smells to heaven;  
It hath the primal eldest curse upon 't,  
A brother's murder! Pray can I not,  
Though inclination be as sharp as will:

25. upon] F, about Q.  
26. Ros., Guil.] Both F, Ros. Q.  
32. speech, of vantage] comma inserted by Theobald.  
39. will:] F, will, Q.

33. of vantage] from a point or position of vantage. Many editors do not insert the comma before vantage. Hudson explains "speech of vantage," a speech having the advantage of such partiality as a mother bears to a son or a son to a mother.

38. ] Hamner needlessly emends the metre by inserting "'alas!" after "Pray." Walker suggests "murderer."  
39. will] An ingenious gentleman suggested "'twill" to Theobald, which some editors have adopted. Warburton read "'th'll." The King means that his effort to pray was no reluctant resolve; his desire accompanied his act of will.
My stronger guilt defeats my strong intent,
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand,
Were thicker than itself with brother's blood,
Is not there rain enough in the sweet heavens
To wash it white as snow? Whereunto serves mercy
But to confront the visage of offence?
And what's in prayer but this two-fold force,
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But, oh, what form of prayer
Can serve my turn? "Forgive me my foul murder?"
That cannot be, since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition, and my queen.
May one be pardon'd and retain the offence?
In the corrupted currents of this world
Offence's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law; but 'tis not so above;
There, is no shuffling; there, the action lies
In his true nature, and we ourselves compell'd
Even to the teeth and forehead of our faults


57. currents] courses. Dyce and ii. 368. Occurrents had been sug-
Furness accept Walker's suggestion gested in 1752.
"'currents" for occurrents; see v. 61. lies] Clar. Press: "used in its legal sense."
To give in evidence. What then? what rests?
Try what repentance can: what can it not? Yet what can it when one can not repent?
O wretched state! O bosom black as death!
O limed soul, that struggling to be free
Art more engaged! Help, angels! make assay!
Bow, stubborn knees; and, heart with strings of steel,
Be soft as sinews of the new-born babe!
All may be well. [Retires and kneels.

Enter HAMLET.

Ham. Now might I do it pat, now he is praying;
And now I'll do't; and so he goes to heaven;
And so am I revenged. That would be scann'd:
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven.
Oh, this is hire and salary, not revenge.
He took my father grossly, full of bread,
With all his crimes broad blown, as flush as May;
And how his audit stands who knows save heaven?


68. limed] caught, as with bird-lime.
69. engaged] entangled. So Florio, Montaigne: "The Barbale fishe, if one of them chance to be engaged." 69. assay] trial; but assay is used by Shakespeare, King Henry V. 1. ii. 151, for an onset, attack, and perhaps that is the meaning here. It is suggested that "make assay" may be addressed not to the angels but to the King's own soul.
75. would be scann'd] ought to be examined.
80. bread] Malone refers to Ezekiel xvi. 49: "pride, fulness of bread." 81. broad blown] see the Ghost's words, 1. v. 76; flush, lusty; full of life; "flush youth," Ant. and Ctesh. 1. iv. 52.
But in our circumstance and course of thought
'Tis heavy with him; and am I then revenged,
To take him in the purging of his soul,
When he is fit and season'd for his passage?
No.
Up, sword, and know thou a more horrid hent;
When he is drunk asleep, or in his rage,
Or in the incestuous pleasure of his bed,
At gaming, swearing, or about some act
That has no relish of salvation in 't;
Then trip him, that his heels may kick at heaven
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays.—
This physic but prolongs thy sickly days. [Exit.

King. [Rising:] My words fly up, my thoughts remain below;
Words without thoughts never to heaven go. [Exit.

SCENE IV.—The Queen's Closet.

Enter Queen and Polonius.

Pol. He will come straight. Look you lay home to him;


83. our . . . thought] our mortal condition and the course of our thought. Or "circumstance" may be connected with "thought," our thought in its indirect indications and its general tendency.

88. hent] seizure, grip. The verb is found in Measure for Measure, iv. vi. 14, and Winter's Tale, iv. iii. 133, meaning seize, take. F 4 has hent, followed by several editors. Warburton conjectured hest, command. Why has no "ingenious gentleman" suggested hent, pursuit, and adduced instances of the use of the hunting-sword in breaking-up the quarry?

89–95.] Parallels for Hamlet's "infernal sentiment" can be adduced from other dramas. Thus in Beaumont and Fletcher, Four Plays in One; The Triumph of Death, sc. v. (with an evident reminiscence from Hamlet):

"'Tis nothing:
No; take him dead-drunk now,
without repentance,
His lechery inseam'd upon him."
Tell him his pranks have been too broad to bear with,
And that your grace hath screen'd and stood between
Much heat and him. I'll silence me e'en here.
Pray you, be round with him.

Ham. [Within.] Mother, mother, mother! 5

Queen. I'll warrant you;
Fear me not. Withdraw, I hear him coming.

[Polonius hides behind the arras.

Enter Hamlet.

Ham. Now, mother, what's the matter?

Queen. Hamlet, thou hast thy father much offended.

Ham. Mother, you have my father much offended. 10

Queen. Come, come, you answer with an idle tongue.

Ham. Go, go, you question with a wicked tongue.

Queen. Why, how now, Hamlet?

Ham. What's the matter now?

Queen. Have you forgot me?

Ham. No, by the rood, not so:
You are the queen, your husband's brother's wife; 15

4. silence me e'en] F, silence me even Q, 'sconce me e'en Warburton, sconce me even Hamner. 5. with ... mother] F, omitted Q. 6. warrant] F, wait Q. Polonius hides ...] omitted Q, F; so with stage directions, line 23, line 24. 12. a wicked] Q, an idle F.

4. silence] Several editors adopt Hanmer's sconce. Cf. Merry Wives, iii. iii. 96: "I will ensconce me behind the arras." Clar. Press reads sconce because it is supported by Q 1: "Ile shrowde my selfe behinde the arras." The "foolish prating knave" Polonius can be "most still" only in death; his resolve "to silence himself" may have an ironical relation to the occasion of his death, his loud "What, ho!" 5. round] see ii. ii. 139.
And—would it were not so!—you are my mother.

Queen. Nay then, I'll set those to you that can speak.

Ham. Come, come, and sit you down; you shall not budge;
You go not till I set you up a glass
Where you may see the inmost part of you. 20

Queen. What wilt thou do? thou wilt not murder me?
Help, help, ho!

Pol. [Behind.] What, ho! help, help, help!

Ham. [Drawing.] How now! a rat? Dead, for a ducat, dead!
[Makes a pass through the arras.

Pol. [Behind.] Oh, I am slain!  [Falls and dies.

Queen. Oh me, what hast thou done? 25

Ham. Nay, I know not; is it the king?

Queen. Oh, what a rash and bloody deed is this!

Ham. A bloody deed! almost as bad, good mother,
As kill a king, and marry with his brother.

Queen. As kill a king?

Ham. Ay, lady, 'twas my word.— 30

[Lifts up the arras and discovers Polonius.

Thou wretched, rash, intruding fool, farewell!
I took thee for thy better; take thy fortune;
Thou find'st to be too busy is some danger.—
Leave wringing of your hands. Peace! sit you down,
And let me wring your heart; for so I shall 35
If it be made of penetrable stuff;

If damned custom have not braz'd it so
That it is proof and bulwark against sense.

Queen. What have I done that thou darest wag thy tongue
In noise so rude against me?

Ham. Such an act

That blurs the grace and blush of modesty,
Calls virtue hypocrite, takes off the rose
From the fair forehead of an innocent love,
And sets a blister there; makes marriage vows
As false as dicers' oaths; oh, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes
A rhapsody of words; heaven's face doth glow,
Yea, this solidity and compound mass,
With tristful visage, as against the doom,
Is thought-sick at the act.

Queen. Ay me, what act,

That roars so loud and thunders in the index?


49. *this solidity* the earth.

50. *tristful* sorrowful, as in *1 Henry IV*, ii. iv. 433: doom, doomsday.

51. *thought-sick* see iii. i. 85.

52 *index* prelude; the index or "table" was usually placed at the beginning of books. So *Othello*, ii. i. 263: "An index and obscure prologue."
Ham. Look here, upon this picture, and on this;
The counterfeit presentment of two brothers.
See what a grace was seated on this brow;
Hyperion’s curls, the front of Jove himself,
An eye like Mars, to threaten and command;
A station like the herald Mercury
New-lighted on a heaven-kissing hill;
A combination and a form indeed,
Where every god did seem to set his seal
To give the world assurance of a man:
This was your husband. Look you now, what
follows:
Here is your husband; like a mildew’d ear,
Blasting his wholesome brother. Have you eyes? Could you on this fair mountain leave to feed,
And batten on this moor? Ha! have you eyes?
You cannot call it love, for at your age
The hey-day in the blood is taine, it’s humble,
And waits upon the judgment; and what judg-

55. this] Q, his F. 57. and] Q, or F. 65. brother] Q, breath F.

53. Look here,] Restoration actors made Hamlet produce two miniatures; but miniatures could hardly represent Hamlet’s father at full-length, as he is described. A print, prefixed to Rowe’s ed. of Hamlet, 1709, exhibits half-lengths hanging on the wall. The actor Holman had a picture of Claudius on the wall, and a miniature of the dead king produced from Hamlet’s bosom. Fechter had two miniatures, one worn round Gertrude’s neck, the other by Hamlet; he tore the miniature from Gertrude and flung it away: so Rossi, who stamped upon it. Edwin Booth used two miniatures. Sir H. Irving and Salvini have represented the portraits as seen only by the mind’s eye.
58. station] attitude in standing, as in Ant. and Cleop. iii. iii. 22.
59.] Malone conjectured that this image was caught from Hauer’s Aeneid, iv. 246, Mercury arriving on Atlas.
Would step from this to this? Sense sure you have,
Else could you not have motion; but sure, that sense
Is apoplex'd; for madness would not err,
Nor sense to ecstasy was ne'er so thrall'd
But it reserved some quantity of choice,
To serve in such a difference. What devil was't
That thus hath cozen'd you at hoodman-blind?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope.
O shame! where is thy blush? Rebellious hell,
If thou canst mutine in a matron's bones,
To flaming youth let virtue be as wax
And melt in her own fire; proclaim no shame
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn,
And reason panders will.

Queen. O Hamlet, speak no more;
Thou turn'st mine eyes into my very soul,

71. step] Q, F; stoop Collier MS., and MS. in Ingleby's copy of Q 1637.
71-76. Sense . . . difference] Q, omitted F. 78-81. Eyes . . . mope] Q,
omitted F. 88. And] Q, As F; panders] F, pardons Q. 89. eyes
. . . very] F, very eyes into my Q.

71, 72. Sense . . . motion] sense, feeling; motion, impulse, desire, as frequently in Shakespeare.
74. ecstasy] madness, as in 11. i. 102.
75. quantity] portion; used sometimes by Shakespeare contemptuously for a small portion or anything diminutive, as in King John, V. iv. 23.

77. hoodman-blind] blind - man's buff. Singer quotes Baret's Artearie:
"The Hoodwineke play, or hoodman-blind, in some places called the blind-manbuff."
81. mope] be stupid, as in Tempest, V. i. 239.
83. mutine] mutiny. Cotgrave:
"Mutiner, to mutine."
And there I see such black and grained spots
As will not leave their tinct.

Ham. Nay, but to live
In the rank sweat of an enseamed bed,
Stew'd in corruption, honeying and making love
Over the nasty sty,—

Queen. O, speak to me no more;
These words like daggers enter in mine ears;
No more, sweet Hamlet!

Ham. A murderer and a villain;
A slave that is not twentieth part the tithe
Of your precedent lord; a vice of kings;
A cut-purse of the empire and the rule,
That from a shelf the precious diadem stole,
And put it in his pocket!

Queen. No more!

Ham. A king of shreds and patches—

Enter GHOST.

Save me, and hover o'er me with your wings,
You heavenly guards!—What would your gracious
figure?

Queen. Alas, he's mad!

90. grained] F, greased Q. 91. not leave] F, leave there Q. 94. sty,—]
sty, Q, F. 95. mine] F, my Q. 102. patches—] Rowe, patches, Q.
patches, F. 103. Enter Ghost.] before line 102 Q, F; Enter the Ghost in
his night gowne Q 1. 104. your] Q, you F.

90. grained] dyed in grain. 98. vice] the vice of the old
92. ensemmed] loaded with grease. French, enseigner (now ensineer). New
English Dictionary: "The French word is now used only in sense 'to
grease cloth,' whence perhaps the
fig. use in Shaks." See note on iii.
iii. 89-95.
PRINCE OF DENMARK

Ham. Do you not come your tardy son to chide,
That, lapsed in time and passion, lets go by
The important acting of your dread command?
Oh, say!

Ghost. Do not forget: this visitation
Is but to whet thy almost blunted purpose,
But look, amazement on thy mother sits;
Oh, step between her and her fighting soul;
Conceit in weakest bodies strongest works:
Speak to her, Hamlet.

Ham. How is it with you, lady? 

Queen. Alas, how is't with you,
That you do bend your eye on vacancy
And with the incorporeal air do hold discourse?
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in the alarm,
Your bedded hair, like life in excrements,
Starts up and stands an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?

Ham. On him, on him! Look you, how pale he glares!

117. you do] Q, you F. 118. the incorporeal] Q, their corporall F. 122. Starts . . . stands] Q 4, Start . . . stand Q, F.

107. lapsed . . . passion] Johnson: "having suffered time to slip and passion to cool." Rolfe: "having let time slip by while indulging in mere passion." Schmidt (guided by the use of lapsed in Twelfth Night, iii. iii. 36): "surprised by you in a time and passion fit for the execution of your command." Collier MS. has "fume" for "time.

108. important] urgent, as in All's Well, iii. vii. 21.

112. amazement] bewilderment, as in Measure for Measure, iv. ii. 220. 114. Conceit] imagination, as in II. ii. 593.

121. excrements] outgrowths; used especially of hair, nails, feathers; used of the beard in Merchant of Venice, iii. ii. 87. Rowe read hairs, and is followed by several editors.

122. an end] see i. v. 19.
HAMLET

His form and cause conjoin'd, preaching to stones,
Would make them capable.—Do not look upon
me,
Lest with this piteous action you convert
My stern effects; then what I have to do
Will want true colour; tears perchance for
blood.  

Queen. To whom do you speak this?

Ham. Do you see nothing there?

Queen. Nothing at all; yet all that is I see.

Ham. Nor did you nothing hear?

Queen. No, nothing but ourselves.

Ham. Why, look you there! look, how it steals away!
My father, in his habit as he lived!
Look, where he goes, even now, out at the portal!

[Exit Ghost.

Queen. This is the very coinage of your brain;
This bodiless creation ecstasy
Is very cunning in.

Ham. Ecstasy?

My pulse, as yours, doth temperately keep time,
And makes as healthful music; it is not madness
That I have utter'd; bring me to the test,
And I the matter will re-word, which madness
Would gambol from. Mother, for love of grace,

129. effects] Q, F; affects, Singer.  131. whom] Q, who F.  139. Ecstasy?] F, omitted Q.

127. capable] susceptible, as in iii. ii. 14.
129. effects] action, as in Venus and Adonis, 605, and Lear, ii. iv. 182.
Singer’s proposal affects, affections of the mind, is perhaps right.

135. his habit] Q I directs that the Ghost shall appear in his night-gown,
that is, dressing-gown.
138. ecstasy] see ii. i. 102.
Lay not that flattering unction to your soul,
That not your trespass but my madness speaks;
It will but skin and film the ulcerous place,
Whilst rank corruption, mining all within,
Infests unseen. Confess yourself to heaven;
Repent what's past, avoid what is to come;
And do not spread the compost on the weeds,
To make them ranker. Forgive me this my virtue,
For in the fatness of these pursy times
Virtue itself of vice must pardon beg,
Yea, curb and bow for leave to do him good.

Queen. O Hamlet, thou hast cleft my heart in twain.

Ham. O, throw away the worser part of it,
And live the purer with the other half.
Good night: but go not to mine uncle's bed;
Assume a virtue, if you have it not.
That monster, custom, who all sense doth eat,
Of habits devil, is angel yet in this,
That to the use of actions fair and good
He likewise gives a flock or livery,
That aptly is put on. Refrain to-night,

145. that] Q, a F. 148. Whilst] F, Whiles Q. 151. on] Q, or F,
o'er Caldecott. 152. ranker] Q, ranke F. 153. these] Q, this F.
161-165. That...put on] Q, omitted F. 161, 162. eat, Of habits devil,
Q 6, Eat of habits devill Q. 165. on. Refrain to-night] Q 6 (with semi-
colon after on), on to refraine night Q.

152. Forgive] Staunton regards these words to the close of the speech as addressed to "my virtue," and marks them "aside"; but how does this agree with virtue begging pardon of vice? Evidently the words are spoken to his mother.
155. curb] The modern spelling of F courb, French courber, to bow or bend. Drummond of Hawthorneden, Cypress Grove: "bodies languishing and curbing."
161-165.] With the pointing above, no emendation is required: Custom, who destroys all sensibility, the evil spirit of our habits, is yet an angel in this, etc. The emendation suggested by Thirlby to Theobald "of habits
HAMLET

[ACT III.

And that shall lend a kind of easiness
To the next abstinence; the next more easy;
For use almost can change the stamp of nature,
And either master the devil, or throw him out
With wondrous potency. Once more, good night;
And when you are desirous to be bless'd,
I'll blessing beg of you.—For this same lord,

[Pointing to Polonius.

I do repent; but heaven hath pleased it so,
To punish me with this, and this with me,
That I must be their scourge and minister.
I will bestow him, and will answer well
The death I gave him.—So, again, good night.
I must be cruel, only to be kind;
Thus bad begins, and worse remains behind.
One word more, good lady.

Queen. What shall I do? 180

Ham. Not this, by no means, that I bid you do:
Let the bloat king tempt you again to bed;
Pinch wanton on your cheek; call you his mouse;

167-170. the next more . . . potency] Q, omitted F. 169. And . . .
the Jennis, Steevens (1785), Dyce (ed. 2), Furness; And either the Q 2, 3; And Master the Q 4. 179. Thus F, This Q. 180. One . . .
lady] Q, omitted F. 182. bloat] Warburton, blow Q, blust F.

evil" is plausible; but it effaces the opposition of "angel" to "devil." Staunton reads "eat. Oft habits' devil"; Grant White, "eat of habit's evil"; Johnson, "eat Of habits, devil." Clar. Press notes: "The double meaning of the word 'habits' suggested the flock or livery."

169. And either master] Q omits the verb; Q 4 omits either and inserts master. Several editors follow Q 4. Pope and Capell, "And master even" (or ev'n); Malone, "And either curb." Quell, lay, shame, and other verbs have been proposed. "Master" may be derived from the early stage, and has somewhat more authority than any other word.

178, 179. ] Delius supposes that the lines are spoken aside.

183. mouse] a pet name, as in Love's Labour's Lost, v. ii. 19; Burton, Anatomy of Melancholy: "pleasant names may be invented, bird, mouse, lamb, pus, pigeon, &c."
And let him, for a pair of reechy kisses,
Or paddling in your neck with his damn'd fingers,
Make you to ravel all this matter out,
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know;
For who that's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a gib,
Such dear concernings hide? who would do so?
No, in despite of sense and secrecy,
Unpeg the basket on the house's top,
Let the birds fly, and, like the famous ape,
To try conclusions, in the basket creep,
And break your own neck down.

Queen. Be thou assured, if words be made of breath,
And breath of life, I have no life to breathe
What thou hast said to me.

Ham. I must to England; you know that?

Queen. Alack, 200

I had forgot; 'tis so concluded on.

188. **craft.** 'Twere F, crafts, 'twere Q. 195. **conclusions, in the basket** F 3, no pointing in Q, comma only after basket F. 200. **that?** F, that Q.

184. **reechy** another form of reeky, smoky; hence foul; but reek is also used to mean emit vapour, commonly malodorous, and perhaps the word may mean stinking. We have "reek shanks and yellow chapless skulls" in *Romeo and Juliet*, iv. i. 83.

190. **paddock** toad, as in *Macbeth*, i. i. 9. 193-196 The famous ape is now unknown. Warner suggests that Suckling alludes to the forgotten story in a letter, where he speaks of the jackanapes and the partridges; but Suckling's jackanapes, though he lets out the partridges, does not break his neck.

195. **try conclusions** try experiments, as in *Lucrece*, 1160.

200. **England** How Hamlet had learnt this is left untold.
Ham. There’s letters seal’d; and my two school-fellows,
  Whom I will trust as I will adders fang’d,
They bear the mandate; they must sweep my way,
  And marshal me to knavery. Let it work; 205
For ’tis the sport to have the enginer
Hoist with his own petar; and ’t shall go hard
But I will delve one yard below their mines,
And blow them at the moon; oh, ’tis most sweet
When in one line two crafts directly meet. 210
This man shall set me packing;
I’ll lug the guts into the neighbour room.
Mother, good night. Indeed this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.— 215
Come, sir, to draw toward an end with you.—
Good night, mother.

[Exeunt severally; Hamlet dragging in Polonius.


206. enginer] constructor of military works; accent on en, as in Othello, ii. i. 65. Compare pioneer, i. v. 163.
207. Hoist] Shakespeare has both the forms hoist and hoist, to either of which forms of the verb this may belong.
207. petar] Clar. Press quotes Cotgrave: “Petart: a Petard or Petarre; an Engine . . . wherewith strong gates are burst open.”
ACT IV

SCENE I.—A Room in the Castle.

Enter King, Queen, Rosencrantz, and Guildenstern.

King. There's matter in these sighs; these profound 
heaves
You must translate; 'tis fit we understand them.
Where is your son?

Queen. Bestow this place on us a little while.

[Exeunt Rosencrantz and Guildenstern.

Ah, my good lord, what have I seen to-night! 5

King. What, Gertrude? How does Hamlet?

Queen. Mad as the sea and wind, when both contend
Which is the mightier: in his lawless fit,
Behind the arras hearing something stir,
Whips out his rapier, cries, "A rat, a rat!"
And in this brainish apprehension kills
The unseen good old man.

King. O heavy deed!
It had been so with us had we been there;
His liberty is full of threats to all,
To you yourself, to us, to every one. 15


Alas, how shall this bloody deed be answer'd?
It will be laid to us, whose providence
Should have kept short, restrain'd and out of haunt,
This mad young man; but so much was our love,
We would not understand what was most fit,
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?

Queen. To draw apart the body he hath kill'd;
O'er whom his very madness, like some ore
Among a mineral of metals base,
Shows itself pure; he weeps for what is done.

King. O Gertrude, come away!
The sun no sooner shall the mountains touch
But we will ship him hence; and this vile deed
We must, with all our majesty and skill,
Both countenance and excuse.—Ho! Guildenstern!

Re-enter Rosencrantz and Guildenstern.

Friends both, go join you with some further aid;
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he dragg'd him:

22. let] Q, let's F. 31. must] F, most Q.
Go seek him out; speak fair, and bring the body
Into the chapel. I pray you, haste in this.—

[Exeunt Rosencrantz and Guildenstern.

Come, Gertrude, we'll call up our wisest friends
And let them know both what we mean to do,
And what's untimely done: [so, haply, slander,]
Whose whisper o'er the world's diameter,
As level as the cannon to his blank
Transports his poison'd shot, may miss our name
And hit the woundless air. O, come away!
My soul is full of discord and dismay.

[Exeunt.

SCENE II.—Another Room in the Castle.

Enter Hamlet.

Ham. Safely stowed.
Ros., Guil. [Within.] Hamlet! Lord Hamlet!
Ham. But soft, what noise? who calls on Hamlet?
O, here they come.

Enter Rosencrantz and Guildenstern.

Ros. What have you done, my lord, with the dead
body?

39. And let] Q, To let F. 40-44. ] see note below.

Scene II.

Enter Hamlet] F; Enter Hamlet, Rosencraus, and others Q. 2. Ros.,
Guil. [Within.] Hamlet! Lord Hamlet!] substantially F, omitted Q. 3. But
soft,] Q, omitted F. 4. Enter . . . ] F, omitted Q.

40. so haply slander] F omits all be-
tween done and O, line 44; Q reads:
"And what's untimely done,
Whose whisper,"
Theobald suggested "Hapilly, slander," or rumour, and read "For,
haply, slander." Capell read as above, and is followed by many
editors. Malone 1790: "So viper-
ous slander," Staunton suggested
"thus calumny."

42. blank] the white spot in the
centre of a target; mark. Compare
Othello, iii. iv. 128.
Ham. Compounded it with dust, whereto 'tis kin.
Ros. Tell us where 'tis, that we may take it thence
    and bear it to the chapel.
Ham. Do not believe it.
Ros. Believe what?
Ham. That I can keep your counsel and not mine
    own. Besides, to be demanded of a sponge,
    what replication should be made by the son
    of a king?
Ros. Take you me for a sponge, my lord?
Ham. Ay, sir; that soaks up the king's countenance,
    his rewards, his authorities. But such officers
do the king best service in the end; he keeps
    them, like an ape, in the corner of his jaw;
    first mouthed, to be last swallowed; when he
    needs what you have gleaned, it is but squeeze-
ing you, and, sponge, you shall be dry
    again.
Ros. I understand you not, my lord.
Ham. I am glad of it; a knavish speech sleeps in
    a foolish ear.

Stevens; spong s Caldecott. 28. like an ape] F, like an apple Q, as
an Ape doth mutes Q 1, like an ape, an apple Farmer conject.

7. Compound[ed] The Q compound
may be right, as an imperative. So
2 Henry IV. iv. v. 116.
12. keep your counsel] Hamlet
knows of the commission to England.
Or perhaps the reference is to his
not betraying their confession that
they had been sent for by the King.
See ii. ii. 305. Possibly there is a
play on the word counsel meaning
councillor, as elsewhere in Shake-
spere. See stage direction in Q 1,
1. ii. (opening) "Counsaile; as Poloniuss."
13. spong] The same image was
used, in nearly the same way, by
Vespasian, as recorded by Suetonius.
Caldecott quotes from R. C.'s Henr.
Steph. Apology for Herodotus, 1608,
and Barnabe Riche, Fausies, falsies,
1606, in illustration of the image.
Steevens quotes Marston, Satires, vii.
17. countenance] patronage, favour,
as in 2 Henry IV. iv. ii. 13.
Ros. My lord, you must tell us where the body is, and go with us to the king.
Ham. The body is with the king, but the king is not with the body. The king is a thing—
Guil. "A thing," my lord?
Ham. Of nothing: bring me to him. Hide fox, and all after. [Exeunt.

SCENE III.—Another Room in the Castle.

Enter King, attended.

King. I have sent to seek him, and to find the body.
How dangerous is it that this man goes loose!
Yet must not we put the strong law on him:
He’s loved of the distracted multitude,
Who like not in their judgment, but their eyes;
And where ’tis so, the offender’s scourge is weigh’d,
But never the offence. To bear all smooth and even,
This sudden sending him away must seem

31. a thing—] F, a thing. Q. 33, 34. Hide . . . after] F, omitted Q.

7. never] Q, neverer F.

30, 31. The body . . . thing—] Clar. Press: "Hamlet is talking nonsense designedly." He wishes to baffle the courtiers, and have a private meaning, as often before. He has just called himself "the son of a king"; he has seen his father in his own castle. To the courtiers his words are nonsense; for himself they mean "the body lies in death with the King my father, but my father walks disembodied." He might have added something, but he is interrupted, and adopting Rosencrantz’s meaning of "King," completes his sentence otherwise than intended, yet so as to express a part of his mind; "the King—as you mean King—is for me a negligible quantity, a thing of nothing." In v. i. 292. Hamlet speaks of his father as my "king."

33, 34. Hide fox, and all after] Ham-mer says that there is a play among children so named. Dekker, Satyr- mastix has: "does play at bo-peep with your grace, and cries—All hid, as boys do." Whether the reference is to a children’s game or to a fox-hunt, the meaning seems to be: "The old fox, Polonius, is hidden; come, let us all follow the sport and hunt him out."
Deliberate pause; diseases desperate grown
By desperate appliance are relieved,
Or not at all.—

Enter ROSENCRANTZ.

How now! what hath befall’n?

Ros. Where the dead body is bestow’d, my lord,
We cannot get from him.

King. But where is he?

Ros. Without, my lord; guarded, to know your pleasure.

King. Bring him before us.

Ros. Ho, Guildenstern! bring in my lord.

Enter HAMLET and GUILDENSTERN.

King. Now, Hamlet, where’s Polonius?

Ham. At supper.

King. At supper? where?

Ham. Not where he eats, but where he is eaten; a certain convocation of politic worms are e’en at him. Your worm is your only emperor for diet; we fat all creatures else to fat us, and we fat ourselves for maggots: your fat king and your lean beggar is but variable service, two dishes, but to one table; that’s the end.
King. Alas, alas!

Ham. A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.

King. What dost thou mean by this?

Ham. Nothing but to show you how a king may go a progress through the guts of a beggar.

King. Where is Polonius?

Ham. In heaven; send thither to see; if your messenger find him not there, seek him i' the other place yourself. But indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby.

King. [To some Attendants.] Go seek him there.

Ham. He will stay till you come.

[Exeunt Attendants.

King. Hamlet, this deed, for thine especial safety,
Which we do tender, as we dearly grieve
For that which thou hast done, must send thee hence. With fiery quickness; therefore prepare thyself;
The bark is ready, and the wind at help,
The associates tend, and every thing is bent
For England.

Ham. For England?

King. Ay, Hamlet.

Ham. Good.

34. progress] a royal journey of state, as in 2 Henry VI. i. iv. 76.
King. So is it, if thou knew'st our purposes.

Ham. I see a cherub that sees them.—But, come;
    for England!—Farewell, dear mother.

King. Thy loving father, Hamlet.

Ham. My mother: father and mother is man and
    wife; man and wife is one flesh, and so, my 55
    mother.—Come, for England!  

[Exit.

King. Follow him at foot; tempt him with speed aboard;
    Delay it not, I’ll have him hence to-night;
    Away! for every thing is seal’d and done
That else leans on the affair: pray you, make
    haste.—

[Exeunt Rosencrantz and Guildenstern.

And, England, if my love thou hold'st at aught,—
As my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe
Pays homage to us,—thou may'st not coldly set 65
Our sovereign process; which imports at full,
By letters conjuring to that effect,
The present death of Hamlet. Do it, England;
For like the hectic in my blood he rages,

51. them] Q, him F.  55. and so] F, Q 1; so Q.  60. Exeunt . . . ]
Theobald; omitted Q, F.  67. conjuring] F, congruing Q.

51. a cherub] The cherubim are
angels of knowledge, and so they see
the King's purposes.
57. at foot] close, at heel.
65. set] Pope (ed. 2) read set, i.e.
hinder; Hanmer set by. “Coldly
set” is explained by Schmidt “regard
with indifference.” “Set me light,”
estime me lightly, occurs in Sonnets,
lxxxviii., and “sets it light” in King
Richard II. i. iii. 293.

66. process] procedure.
67. conjuring] This word, rather
than Q congruing, corresponds with the
“earnest conjuration” of the doc-
ument, described by Hamlet in v.
ii. 38. The accent on the first
syllable is found in Measure for
Measure, v. i. 48.

69. hectic] Cotgrave has “Ectique
. . . a fever called Hecticke,” and
“sick of an Heckticke fever.”
And thou must cure me. Till I know 'tis done, 70
Howe'er my haps, my joys were ne'er begun. [Exit.

SCENE IV.—A Plain in Denmark.

Enter Fortinbras, a Captain and Soldiers, marching.

For. Go, captain, from me greet the Danish king;
Tell him that, by his license, Fortinbras
Claims the conveyance of a promised march
Over his kingdom. You know the rendezvous.
If that his majesty would aught with us,
We shall express our duty in his eye;
And let him know so.

Cap. I will do't, my lord.

For. Go softly on.

[Exeunt Fortinbras and Soldiers.

Enter Hamlet, Rosencrantz, Guildenstern, and others.

Ham. Good sir, whose powers are these?

Cap. They are of Norway, sir.

71. joys ... begun] F, joys will ne're begin Q.

Scene IV.

A Plain ... ] Capell; A Camp Rowe. Enter ... ] Globe ed. Enter
Fortinbras with his Army over the stage Q. Enter Fortinbras with an
softly] Q, softly F. Exeunt ... ] omitted Q, Exit F. Enter ... ] Dyce;
Enter Hamlet, Rosencrus, etc. Q, omitted F. 9-66. Good sir, ... worth]
Q, omitted F.

71. haps] Johnson suggested and patra, 11. ii. 212. Collier’s semicolon
Collier’s MS. has "hopes." after eye is meant to make it clear
that the words which follow are a
direction to the Captain.

Scene IV.

6. in his eye] in his presence; 8. softly] leisurely, slowly, as in
Steevens compares Antony and Cleo. Julius Caesar, v. i. 16.
Ham. How purposed, sir, I pray you?
Cap. Against some part of Poland.
Ham. Who commands them, sir?
Cap. The nephew to old Norway, Fortinbras.
Ham. Goes it against the main of Poland, sir, or for some frontier?
Cap. Truly to speak, and with no addition,
    We go to gain a little patch of ground
    That hath in it no profit but the name.
    To pay five ducats, five, I would not farm it;
    Nor will it yield to Norway or the Pole
    A ranker rate, should it be sold in fee.
Ham. Why, then the Polack never will defend it.
Cap. Yes, 'tis already garrison'd.
Ham. Two thousand souls and twenty thousand ducats
    Will not debate the question of this straw;
    This is the imposthume of much wealth and peace,
    That inward breaks, and shows no cause without
    Why the man dies.—I humbly thank you, sir.
Cap. God be wi' you, sir. [Exit.
Ros. Will 't please you go, my lord?
Ham. I'll be with you straight. Go a little before.
[Exeunt all except Hamlet.

15. How purposed [Q, speak is Pope, speak, sir Capell.]
20. five, . . . it] Theobald suggested "five ducats fine," but did not adopt it in his edition; farm it, "rent it," contrasted with sold in fee, line 22, i.e. in absolute possession.
22. ranker] more abundant.
25. 26. It has been suggested (Gent. Magazine, lx. 403) that these lines belong to the Captain.
27. imposthume] Minshew defines the word "a course of evil humours gathered to some part of the bodie"; Cotgrave: "an inward swelling full of corrupt matter."
sc. iv.] PRINCE OF DENMARK

And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more. 35
Sure he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fust in us unused. Now, whether it be
Bestial oblivion, or some craven scruple 40
Of thinking too precisely on the event,—
A thought which, quarter'd, hath but one part wisdom
And ever three parts coward,—I do not know
Why yet I live to say "This thing's to do,"
Sith I have cause, and will, and strength, and means,
To do 't. Examples, gross as earth, exhort me;
Witness this army, of such mass and charge,
Led by a delicate and tender prince,
Whose spirit with divine ambition puff'd
Makes mouths at the invisible event;
Exposing what is mortal and unsure
To all that fortune, death and danger dare,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument,


34. market] that which he purchases with his time.
36. discourse] power of thought and reasoning; see 1. ii. 150.
39. fust] grow mouldy; Cotgrave explains fuste, "fustie, tasting of the cask." Fr. fusté, a cask.
41. event] issue, consequences, as line 50.
47. charge] cost.
50. mouths] a common corruption of "mows," grimaces, found in Midsummer Night's Dream, i. ii. 238; see ii. ii. 386.
53-56.] To stir without great argument (matter in dispute) is not rightly to be great, but to find quarrel in a straw when honour's at the stake is an attribute of true greatness. The "not," as Furness argues, belongs to the copula, not to the predicate.
But greatly to find quarrel in a straw
When honour's at the stake. How stand I then,
That have a father kill'd, a mother stain'd,
Excitements of my reason and my blood,
And let all sleep, while, to my shame, I see
The imminent death of twenty thousand men,
That, for a fantasy and trick of fame,
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent
To hide the slain? Oh, from this time forth,
My thoughts be bloody, or be nothing worth!

[Exit.

SCENE V.—Elsinore. A Room in the Castle.

Enter Queen, Horatio, and a Gentleman.

Queen. I will not speak with her.

Gent. She is importunate, indeed distract;
Her mood will needs be pitied.

Queen. What would she have?

Gent. She speaks much of her father; says she hears
There's tricks i' the world; and hems, and beats
her heart;

Scene V.

Enter . . .] Pope; Enter Horatio, Gertrard, and a Gentleman Q; Enter
Queene and Horatio F. 2, 4. Gent.] Q, Hor. F.

61. trick of fame] toy or trifle of

fame; Taming of the Shrew, iv. iii.

67: "a knack, a toy, a trick, a

baby's cap." Perhaps "fantasy"

also should be connected with "of

fame."

64. continent] receptacle, that which
contains, as in Midsummer Night's

Dream, 11. 1. 92.

Scene V.

1-16. The only variation here from
the distribution of speeches in Q is
the assignment of the words "Let
her come in" (line 16) to the Queen
instead of to Horatio. Collier suggests
that the omission in F of the Gentle-
man was to avoid the employment of
another actor.
PRINCE OF DENMARK

Spurns enviously at straws; speaks things in doubt,
That carry but half sense: her speech is nothing,
Yet the unshaped use of it doth move
The hearers to collection; they aim at it,
And botch the words up fit to their own
thoughts;
Which, as her winks and nods and gestures yield
them,
Indeed would make one think there might be
thought,
Though nothing sure, yet much unhappily.

Hor. 'Twere good she were spoken with, for she may strew
Dangerous conjectures in ill-breeding minds.

Queen. Let her come in. [Exit Gentleman.

[Aside.] To my sick soul, as sin's true nature is,
Each toy seems prologue to some great amiss;
So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.

Re-enter Gentleman, with Ophelia.

Oph. Where is the beauteous majesty of Denmark?

to Horatio Q, given to Queen F. Arranged here as conjectured by Black-
stone; lines 14, 15 are continued to Gentleman by Hamner and several
editors. 16. Exit Gentleman] Hamner and several editors; Exit Hor.
Johnson and others; omitted Q, F. 17. Aside Capell; omitted Q, F.
21. Re-enter ... ] Cambridge; Enter Ophelia Q (after line 16); Enter Ophelia,
distracted F.

6. Spurns enviously] kicks spite-
fully. Compare Antony and Cleo-
patra, iii. v. 17, where Antony
"spurns the rush that lies before him."
6. collection] inference, but here
with the idea of a preliminary gather-
ing together of Ophelia's distracted
thoughts. Compare Cymbeline, v. v.
432.

19. jealousy] suspicion, as in ii. i.
113.
21. Oph.] The stage direction of
Q is: "Enter Ofelia playing on a
Lute, and her hair down singing."
For the traditional music of Ophelia's
songs, see Furness, Hamlet, or E.
W. Naylor, Shakespeare and Music,
1896.
Queen. How now, Ophelia?
Oph. [Sings.] *How should I your true love know
From another one?
By his cockle hat and staff
And his sandal shoon.*

Queen. Alas, sweet lady, what imports this song?
[Sings.] *He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.*

O, ho!
Queen. Nay, but, Ophelia,—
Oph. Pray you, mark.
[Sings.] *White his shroud as the mountain snow,—*

Enter King.

Queen. Alas, look here, my lord.
Oph. [Sings.] *Larded with sweet flowers;
Which bewept to the grave did not go
With true-love showers.*

King. How do you, pretty lady?


25. cockle hat] a hat with a scallop-shell stuck in it, the sign of a pilgrim having been at the shrine of St. James of Compostella. For the disguise of a lover as pilgrim compare *Romeo and Juliet*, i. v.
36. Larded] garnished, as in v. ii. 20.

37. did not go] It seems rash—Q 1, Q, and F agreeing—to adopt Pope's emendation "did go," lest Shakespeare may have meant a distracted allusion to the "obscure burial" (line 212) of Polonius.
PRINCE OF DENMARK

Oph. Well, God 'ild you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

King. Conceit upon her father.

Oph. Pray you, let's have no words of this; but when they ask you what it means, say you this:

[Sings.] To-morrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.
Then up he rose, and donnd his clothes,
And dupp'd the chamber door;
Let in the maid, that out a maid
Never departed more.

King. Pretty Ophelia!

Oph. Indeed, la, without an oath, I'll make an end on’t:

40. 'ild] yield, reward, as in As You Like It, iii. iii. 76.
40. owl] Douce records a story "among the vulgar in Gloucestershire": Jesus asked for bread at a baker's shop; the mistress put dough in the oven, was reprimanded by her daughter, who reduced its size; the dough miraculously grew huge; the daughter cried out "Heugh, heugh, heugh," like an owl, whereupon Jesus transformed her to an owl. In Fletcher, The Nice Valour, i. iii. we find:

"Give me a nest of owls, and take 'em:
Happy is he, say I, whose window opens
To a brown baker's chimney! he shall be sure there
To hear the bird sometimes after twilight."
The idea of Ophelia's own transformation, suggested by that of the baker's daughter, is touched on in the words "Lord, etc."

44. Conceit] imagination, as frequently.
50. Valentine] Halliwell: "This song alludes to the custom of the first girl seen by a man on the morning of this day being considered his Valentine, or true-love."
52. dupp'd] dup, do up, open. Edwards, Daemon and Pitheas, 1564: "Will they not dup the gate to-day?"
HAMLET

[Sings.] By Gis and by Saint Charity,
Alack, and fie for shame!
Young men will do’t, if they come to’t;
By Cock, they are to blame.
Quoth she, before you tumbled me,
You promised me to wed:

He answers:

So would I ha’ done, by yonder sun,
An thou hadst not come to my bed.

King. How long hath she been thus?

Oph. I hope all will be well. We must be patient;
but I cannot choose but weep, to think they
should lay him i’ the cold ground. My
brother shall know of it: and so I thank you
for your good counsel.—Come, my coach!—
Good night, ladies; good night, sweet ladies;
good night, good night.

[Exit.]

King. Follow her close; give her good watch, I pray
you.—

[Exit Horatio.]

Oh, this is the poison of deep grief; it springs
All from her father’s death. O Gertrude, Gertrude,
When sorrows come, they come not single spies,
But in battalions! First, her father slain;

57. Gis] an abbreviation or pious
disguise of “Jesus”; spelt also jis
and jyss; for examples see Nares’
Glossary.
57. Saint Charity] the grace per-
sontified. E. K. glosses “Saint
Charitie,” in Spenser, Shepherd’s Cal-
endar, May: “the Catholiques comen
othe.”
60. Cock] a perversion of “God.”
In the Canterbury Tales, Manciple’s
Prologue, we have “Cockes bones.”
Next, your son gone; and he most violent author
Of his own just remove: the people muddied,
Thick and unwholesome in their thoughts and
whispers,
For good Polonius' death; and we have done but
greenly,
In hugger-mugger to inter him; poor Ophelia
Divided from herself and her fair judgment,
Without the which we are pictures, or mere beasts;
Last, and as much containing as all these,
Her brother is in secret come from France,
Feeds on his wonder, keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father's death;
Wherein necessity, of matter beggar'd,
Will nothing stick our person to arraign
In ear and ear. O my dear Gertrude, this,
Like to a murdering-piece, in many places
Gives me superfluous death.

\[A noise within.\]

Queen. Alack, what noise is this? 95

King. Where are my Switzers? Let them guard the
door.—

81. their] F, omitted Q. 88. Feeds on his wonder] Johnson, Feeds on
this wonder Q. Keeps on his wonder F. 92. person] Q, persons F. 95. Alack . . . this] F, omitted Q. 96. Where are] F, Attend,
where is Q.

83. in hugger-mugger] secretly.
Steevens quotes North's Plutarch (Brutus): "'Antonius thinking good
. . . that his bodie should be honourably buried, and not in hugger-
mugger.'"

94. murdering-piece] a cannon
loaded with case-shot (small projectiles put up in cases). Steevens quotes
Beaumont and Fletcher, The Double
Marriage, iv. ii.: "A father's curses
. . . like a murdering-piece aim not
at one, But all that stand within the
dangerous level."

96. Switzers] Malone quotes Nash,
Christ's Tears over Jerusalem, 1594:
"Law, logicke, and the Switzers may
be hired to fight for any body."
Enter another Gentleman.

What is the matter?

Gent. Save yourself, my lord;
The ocean, overpeering of his list,
Eats not the flats with more impetuous haste
Than young Laertes, in a riotous head,
O'erbears your officers. The rabble call him lord;
And, as the world were now but to begin,
Antiquity forgot, custom not known,
The ratifiers and props of every word,
They cry "Choose we; Laertes shall be king!"
Caps, hands, and tongues applaud it to the clouds,
"Laertes shall be king, Laertes king!"

Queen. How cheerfully on the false trail they cry!
Oh, this is counter, you false Danish dogs!

King. The doors are broke. [Noise within.]

Enter LAERTES, armed; Danes following.

Laer. Where is this king?—Sirs, stand you all without.
PRINCE OF DENMARK

Danes. No, let's come in.
Laer. I pray you, give me leave.
Danes. We will, we will.

[They retire without the door.

Laer. I thank you: keep the door.—O thou vile king,
Give me my father!

Queen. Calmly, good Laertes. 115

Laer. That drop of blood that's calm proclaims me
bastard,
Cries cuckold to my father, brands the harlot
Even here, between the chaste unsmirched brows
Of my true mother.

King. What is the cause, Laertes,
That thy rebellion looks so giant-like?— 120
Let him go, Gertrude; do not fear our person;
There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will.—Tell me, Laertes,
Why thou art thus incensed.—Let him go,
Gertrude.—

Speak, man.

Laer. Where's my father?

King. Dead.

Queen. But not by him.

King. Let him demand his fill.

Laer. How came he dead? I'll not be jugged with.

113. They retire . . . ] Capell; omitted Q, F. 116. that's calm]Q, that
calmes F. 118. brows] Grant White; brow Q, F. 127. Where's] F,
Where is Q.

118. brows] Grant White (followed by Cambridge and Furness), as re-
quired by between.

121. fear] fear for.
To hell, allegiance! vows, to the blackest devil! 130
Conscience and grace, to the profoundest pit!
I dare damnation. To this point I stand,
That both the worlds I give to negligence,
Let come what comes; only I'll be revenged
Most throughly for my father.

King. Who shall stay you? 135

Laer. My will, not all the world;
And for my means, I'll husband them so well,
They shall go far with little.

King. Good Laertes.
If you desire to know the certainty
Of your dear father's death, is't writ in your

*140*

revenge,

That, swoop-stake, you will draw both friend and foe,
Winner and loser?

Laer. None but his enemies.

King. Will you know them then?

Laer. To his good friends thus wide I'll ope my arms;
And, like the kind life-rendering pelican,
Repast them with my blood.

King. Why, now you speak
Like a good child and a true gentleman.

140. *father's death?] F, father Q; is?] Q, of F. 142. *loser?] Q 6; loser.
Q, F. 145. *pelican] Q, politician F.

141. swoop-stake] Q, F print sweep-stake; Q I has—
"Therefore will you like a most
desperate gamster,
Swoop-stake-like, draw at friend,
and foe, and all?"

Sweepstakes is a game of cards in
which a player may win all the stakes
or take all the tricks.

145. *pelican] Sir Thomas Browne
in Vulgar Errors, v. chap. i. discusses "the picture of the Pelican
opening her breast with her bill, and
feeding her young ones with the blood
distilled from her." Allusions occur
in Richard II. ii. 126, and Lear,
iii. iv. 77.
That I am guiltless of your father's death,
And am most sensibly in grief for it,
It shall as level to your judgment pierce
As day does to your eye.

Danes. [Within.] Let her come in.
Laer. How now! what noise is that?—

Re-enter Ophelia.

O heat, dry up my brains! tears seven times salt,
Burn out the sense and virtue of mine eye!—
By heaven, thy madness shall be paid by weight,
Till our scale turn the beam. O rose of May!
Dear maid, kind sister, sweet Ophelia!—
O heavens! is 't possible a young maid's wits
Should be as mortal as an old man's life?
Nature is fine in love, and where 'tis fine
It sends some precious instance of itself
After the thing it loves.

Oph. [Sings.] They bore him barefaced on the bier;

Hey nonny, nonny, hey nonny;

And in his grave rain'd many a tear;—

Fare you well, my dove!

149. sensibly Q, sensible F. 150. pierce F, peare Q, 'pear Johnson.
151. Danes ... in] Capell; Q has stage direction A noyse within, opposite eye, and gives Let her come in to Laertes; F has "A noise within. Let her come in," as if a stage direction, after eye.
155. by] F, with Q.
156. Tell] F, Tell Q; turn] Q, turns F.
159. an old] F, a poore Q.
160-162. Nature ... love] F, omitted Q. 163. Song Q, omitted F.
164] F, omitted Q.
165. in] Q, on F; rain'd] Q, raines F.
166. Fare ... dove] Capell; in italics (as if last line of song) F; using Roman for the whole speech, Q leaves it doubtful.

160-162 Nature is delicate (or Ophelia's sanity after Polonius as a accomplished) in love, and sends precious token (or sample) of itself.
Laer. Hadst thou thy wits, and didst persuade revenge, 170
It could not move thus.

Oph. You must sing, Down a-down, and you call
him a-down-a. Oh, how the wheel becomes it! 170
It is the false steward that stole his master’s
daughter.

Laer. This nothing’s more than matter.

Oph. There’s rosemary, that’s for remembrance;
pray you, love, remember; and there is pansies, 175
that’s for thoughts.

Laer. A document in madness: thoughts and re-
membrance fitted.

169, 170.] see note below; Q for Down a-down has a downe a downe.
175. pray you] Q, Pray F.

169, 170. You . . . a-down-a] Q, F print the whole speech in Roman
type. Johnson used italics for You . . .
a-down-a; (Capell had printed Down
with a capital). Staunton, Globe,
Cambridge print the same words as
verse. The above follows Steevens.
It has been suggested that You and
And you should be in Roman,
as instructions to two supposed
singers.

170. wheel] Guest, English
Rhythms, bk. iv. chap. iv., uses
wheel for a kind of refrain, the return
of some peculiar rhythm at the end of
each stanza. Steevens quoted from
memory an example of this use of the
word from a book of which he had
forgotten the title and date. No
early example appears to have been
found. Cotgrave explains French
refrain as “the Refret, burthen, or
downe of a ballade.” F 2 has
“wheeles become.” Perhaps Malone
was right in thinking that the refer-
ence is to a song sung at the spinning-
wheel; he refers aptly to Twelfth
Night, ii. iv. 45, and quotes a men-
tion of ballads “sung to the
wheel,” from Hall, Viridamiarum,
iv. vi.

174. rosemary] Used as a symbol
of remembrance, both at weddings
and funerals. Compare Romeo and
Juliet, iv. v. 79, and Winter’s Tale,
iv. iv. 74-75. See Ellacombe’s
Plant Lore of Shakespeare for this and
the other flowers. Perhaps the rose-
mary is given to Laertes, mistaken by
Ophelia for her lover. Delius sup-
poses the flowers to exist only in
Ophelia’s distracted imagination. In
Q I her first words, after re-entrance,
are “Wel God a mercy, I a bin
gathering of floures.”

175. pansies] for thoughts, Fr.
pensée. Ellacombe states that still
in Warwickshire the pansy is named
love-in-idleness, signifying love in
vain. Chapman in All Fools, ii. i.,
refers to the pansy as “for lover’s
thoughts.”

177. document] a piece of instruc-
tion, lesson. So Spenser, Faerie
Queene, i. x. 19: “And heavenly
documents thereout did preach.”
SC. V.] PRINCE OF DENMARK 171

Oph. There’s fennel for you, and columbines; there’s rue for you; and here’s some for me; we may call it herb of grace o’ Sundays; oh, you must wear your rue with a difference. There’s a daisy; I would give you some violets, but they withered all when my father died; they say he made a good end,—

[Sings.] For bonny sweet Robin is all my joy.

Laer. Thought and affliction, passion, hell itself, She turns to favour and to prettiness.

Oph. [Sings.] And will he not come again? And will he not come again?


179. fennel] Malone quotes A Handfull of Pleasant Delites, 1584: “Fennel is for flatterers”; Florio has “Dare finocchio, to flatter, or give Fennell.” Given probably to the King.

179. columbines] Steevens says: “It should seem as if this flower was the emblem of cuckoldom.” Quotations from Chapman’s All Fools, 11. 1. (misunderstood through abbreviation), and Caltha Putaerus, 1599, verify the statement. Given probably to the King.

180. rue] the emblem of sorrow and repentance. See Richard II. iii. iv. 195. The name herb-grace or herb of grace is found in the herbals and dictionaries. Given to the Queen. Ophelia wears her rue as the emblem of sorrow and of grace. “With a difference” had a heraldic meaning (slight distinctions in coats of arms borne by members of the same family), but that meaning is not required here. Skeat suggests that the difference is that of “rue” and “ruth” (referring to the passage in Richard II.).

183. daisy] Henley quotes Greene, Quip for an Upstart Courtier: “Next them grew the dissembling daisie, to warne such light-of-love wenches not to trust every faire promise that such amorous batchelors make them.” But perhaps Chaucer’s flower of the loyal Alcestis has here no such significance; perhaps it is not given away.

184. violets] Malone quotes A Handfull of Pleasant Delites: “Violet is for faithfulness.” Perhaps, as Clar. Press suggests, these words are spoken to Horatio.


187. thought] careful or melancholy thought, as in iii. i. 85.
HAMLET

No, no, he is dead,
Go to thy death-bed,
He never will come again.

His beard was as white as snow,
All flaxen was his poll;
He is gone, he is gone,
And we cast away moan:
God ha’ mercy on his soul!

And of all Christian souls, I pray God. God be wi’ you!

[Exit.

Laer. Do you see this, O God!

King. Laertes, I must commune with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge ’twixt you and me.
If by direct or by collateral hand
They find us touch’d, we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labour with your soul
To give it due content.

Laer. Let this be so:


198, 199. God . . . souls] A common conclusion, says Steevens, to monumental inscriptions. Sir Thomas More’s Works, 1557, p. 337: “We see there [in purgatory] our children too, whom we loved so well, pipe, sing, and daunce, and no more thinke on their fathers soules than on their old shone, saving that sometime cometh out God have mercy on all christen soules.”
sc. vi.] PRINCE OF DENMARK

His means of death, his obscure burial,
No trophy, sword, nor hatchment o'er his bones,
No noble rite, nor formal ostentation,
Cry to be heard, as 'twere from heaven to earth, 215
That I must call 't in question.

King. So you shall;
And where the offence is let the great axe fall.
I pray you, go with me. [Exit.

SCENE VI.—Another Room in the Castle.

Enter Horatio and a Servant.

Hor. What are they that would speak with me?
Serv. Sailors, sir; they say they have letters for you.
Hor. Let them come in.— [Exit Servant.
I do not know from what part of the world
I should be greeted, if not from Lord Hamlet. 5

Enter Sailors.

First Sail. God bless you, sir.
Hor. Let him bless thee too.
First Sail. He shall, sir, an't please him. There's
a letter for you, sir,—it comes from the


Scene vi.

Enter . . . ; Capell; Enter Horatio and others Q; Enter Horatio, with an Attendant F. 2. Serv.] F, Gent. Q; Sailor] F, Seafaring men Q. 5. Enter Sailors] Q; Enter Sailor F. 6, 8. First Sail.] Capell; Say Q, F. 8. an 't] Q 6, and Q, and 't F. 9. comes] F, came Q.

212. obscure] accented in different 216. That] so that, as in iv. vii. places by Shakespeare on the first or 148.
on the second syllable.
ambassador that was bound for England,—if your name be Horatio, as I am let to know it is.

Hor. [Reads.] Horatio, when thou shalt have overlooked this, give these fellows some means to the king; they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour, and in the grapple I boarded them; on the instant they got clear of our ship, so I alone became their prisoner. They have dealt with me like thieves of mercy; but they knew what they did; I am to do a good turn for them. Let the king have the letters I have sent; and repair thou to me with as much haste as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England; of them I have much to tell thee. Farewell.

He that thou knowest thine, HAMLET.

Come, I will give you way for these your letters;

33. give] F, omitted Q, make Q. 4 and several editors.

22. knew what they did] Miles, Southern Review, April and July 1870, suggests that the pursuit was prearranged by Hamlet, and that when he spoke to his mother of hoist-

ing the engine with his own petar, this was in his mind.
And do't the speedier, that you may direct me
To him from whom you brought them. [Exeunt.

SCENE VII.—Another Room in the Castle.

Enter King and Laertes.

King. Now must your conscience my acquaintance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursued my life.

Laer. It well appears; but tell me
Why you proceeded not against these feats,
So crimeful and so capital in nature,
As by your safety, wisdom, all things else,
You mainly were stirr'd up.

King. Oh, for two special reasons,
Which may to you perhaps seem much unsinew'd,
And yet to me they are strong. The queen his mother
Lives almost by his looks; and for myself,—
My virtue or my plague, be it either which,—
She's so conjunctive to my life and soul,
That, as the star moves not but in his sphere,
I could not but by her. The other motive,
Why to a public count I might not go,
Is the great love the general gender bear him;
Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone, 20
Convert his gyves to graces; so that my arrows,
Too slightly timber'd for so loud a wind,
Would have reverted to my bow again,
And not where I had aim'd them.

_Laert._ And so have I a noble father lost; 25
A sister driven into desperate terms,
Whose worth, if praises may go back again,
Stood challenger on mount of all the age
For her perfections. But my revenge will come.

_King._ Break not your sleeps for that; you must not
think
That we are made of stuff so flat and dull
That we can let our beard be shook with danger
And think it pastime. You shortly shall hear more;
I loved your father, and we love ourself;
And that, I hope, will teach you to imagine,— 35

_Enter a Messenger._

_How now! what news?_

_Mess._ Letters, my lord, from Hamlet;
This to your majesty; this to the queen.

F, But Q; had] F, have Q; aim'd] Q, arm'd F. 27. Whose worth] Q,

349) it is stated that the baths of King’s Newnham, in Shakespeare’s
county, Warwickshire, have the
property of turning wood to stone. The reference was supposed by Reed
to be to the dropping well at Knare-
borough._

_21. gyves] Daniel would read _gyves_,
wild and whirling actions. Elze
would read _greaves_ (?) he prints it
_graves_.

_22. loud a wind] Jennens would
maintain the Q misprint “loved
arm’d,” explaining it “one so loved
and armed with the affections . . . of
the people.” Elze suggests “solid
arms,” which he connects with his
reading _greaves_ in line 21._

_27. praises] if I may return in praise
to Ophelia’s better days._
King. From Hamlet? who brought them?
Mess. Sailors, my lord, they say; I saw them not;
They were given me by Claudio; he received them
Of him that brought them.

King. Laertes, you shall hear them.—
Leave us. [Exit Messenger.

[Reads.] High and mighty, you shall know I am set naked on your kingdom. To-morrow shall I beg leave to see your kingly eyes; when I shall, first asking your pardon thereunto, recount the occasion of my sudden and more strange return.

HAMLET.

What should this mean? Are all the rest come back?
Or is it some abuse, and no such thing?

Laer. Know you the hand?

King. 'Tis Hamlet's character. "Naked!"
And in a postscript here, he says "alone."
Can you advise me?

Laer. I'm lost in it, my lord. But let him come:
It warms the very sickness in my heart,
That I shall live and tell him to his teeth,
"Thus didest thou."

King. If it be so, Laertes,—
As how should it be so? how otherwise?—

41. Q . . . them] Q, omitted F. 46. asking your] F, asking you Q.
47. occasion] Q, occasions F; and more strange] F, omitted Q. 48. Hamlet]
F, omitted Q. 50. abuse, and] Q, abuse or F. 54. advise] F, devise Q.

59. As . . . otherwise] If the King refers to Laertes' feelings "should it speaks—how can he have returned?
Yet how can it be otherwise with his not" (or but) seems required. But it may be Hamlet's return of which he letter in my hand? The doubt is continued in line 62.
Will you be ruled by me?

Laer. Ay, my lord; 60
So you will not o'errule me to a peace.

King. To thine own peace. If he be now return'd,
As checking at his voyage, and that he means
No more to undertake it, I will work him
To an exploit now ripe in my device, 65
Under the which he shall not choose but fall;
And for his death no wind of blame shall breathe;
But even his mother shall uncharge the practice,
And call it accident.

Laer. My lord, I will be ruled;
The rather, if you could devise it so 70
That I might be the organ.

King. It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine; your sum of parts
Did not together pluck such envy from him 75
As did that one, and that, in my regard,
Of the unworthiest siege.

Laer. What part is that, my lord?

King. A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears 80

60. Ay, my lord] Q, omitted F.
61. So you will] Q, If so you'lt F.
63. checking at] F, the King at Q, liking not Q 4.
69-82. My lord . . .
graveness!] Q, omitted F.

63. checking] A hawk "checks" when it forsakes its proper quarry and
follows some inferior game. See Twelfth Night, iii. i. 71.
68. uncharge the practice] acquit,
free from accusation (charge), the
artifice or stratagem. For practice,
see v. ii. 328.
77. siege] rank (literally, seat), as
in Othello, i. ii. 22: "men of royal
siege."
Than settled age his sables and his weeds,
Importing health and graveness. Two months since
Here was a gentleman of Normandy;—
I have seen myself, and served against, the French,
And they can well on horseback; but this gallant 85
Had witchcraft in 't; he grew unto his seat,
And to such wondrous doing brought his horse
As he had been incorpased and demi-natured
With the brave beast; so far he topp'd my thought,
That I, in forgery of shapes and tricks, 90
Come short of what he did.

Laer.  A Norman was 't?

King. A Norman.

Laer. Upon my life, Lamord.

King. The very same.

Laer. I know him well; he is the brooch indeed
And gem of all the nation. 95

King. He made confession of you,

82. Two] Q. Some two F; hence] Q, since F. 84. I've F, I have Q.
85. can] Q. ran F. 86. unto] Q, into F. 88. he had Q 6; had he Q, F.
89. topp'd] Q, past F; my] F, me Q. 93. Lamord] Q. Lamound F.
95. the] Q, our F.

82. health] denoting an attention to health. Schmidt understands health as prosperity. Warburton read "wealth." Furness takes "health" to refer to the livery of youth, and "graveness" to that of settled age.

85. can] are skilled. Compare Phænix and Turtle, 14: "the priest . . . That defective music can."

89. topp'd] exceeded, as in Macbeth, iv. iii. 57.

90. forgery] invention, as in Midsummer Night's Dream, ii. i. 81.

93. Lamord] I retain the Q form of the name, having noticed in Cotgrave, "Mordis, a bitt of a horse." Several of Shakespeare's names for minor characters are significant; the word mords is masculine, but the printer of Q may be responsible for Lamord. E. Browne notes that Pietro Monte was the instructor of Louis VII.'s Master of the Horse.

94. brooch] ornament, as in Jonson's Staple of News, iii. ii.: "Who is the very Brooch o' the Bench, Gem o' the city."

96. confession] the unwilling acknowledgment by a Frenchman of a Dane's superiority.
And gave you such a masterly report
For art and exercise in your defence,
And for your rapier most especially,
That he cried out, 'twould be a sight indeed
If one could match you; the scirmers of their nation,
He swore, had neither motion, guard, nor eye,
If you opposed them. Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming o'er, to play with him.
Now, out of this,—

_Laer._ What out of this, my lord?

_King._ Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

_Laer._ Why ask you this?

_King._ Not that I think you did not love your father,
But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it;
And nothing is at a like goodness still,
For goodness, growing to a plurality,

99. especially / F, especial / Q. 101-103. you . . . this / Q, you _Sir._
This F [omitting the scirmers . . . opposed them.] 106. him / F, you Q
 ulcer / Q, omitted F.

101. _scirmers_ fencers. French, _escrimeurs._
102. _motion_ a fencing term; used
by Vincentio Saviolo in his _Practise_
(1595); see line 158 of the present
scene.
113. _passages of proof_ well-established instances.
117. _still_ constantly, as in _ii. 42._
118. _plurisy_ plethora; as if derived
from plus, _pluris._ _So The Two Noble
Kinsmen, v. I._ "the plurality of
people."
sc. vii.] PRINCE OF DENMARK

Dies in his own too-much; that we would do
We should do when we would; for this "would"
changes, 120
And hath abatements and delays as many
As there are tongues, are hands, are accidents;
And then this "should" is like a spendthrift sigh,
That hurts by easing. But to the quick o' the
ulcer:
Hamlet comes back; what would you undertake 125
To show yourself your father's son in deed
More than in words?

Lær. To cut his throat i' the church.

King. No place, indeed, should murder sanctuarize;
Revenge should have no bounds. But, good
Laertes,
Will you do this, keep close within your
chamber. 130

Hamlet return'd shall know you are come home;
We'll put on those shall praise your excellence,
And set a double varnish on the fame
The Frenchman gave you; bring you, in fine,

And wager on your heads; he, being remiss, 135
Most generous and free from all contriving,
Will not peruse the foils, so that with ease
Or with a little shuffling, you may choose

123. spendthrift] Q 6, spend-thrifty Q. 126. your . . . in deed] F (with
indeed), indeed ye your fathers sonne Q. 130. chamber.] Steevens; comma
after chamber Q, F. 135. on] F, o'er Q.

123. spendthrift sigh] Alluding to the notion that sighs shorten life by
drawing blood from the heart. See Mid-
summer Night's Dream, iii. ii. 97.
128. sanctuarize] protect from pun-
ishment as a sanctuary does.
137. peruse] see ii. i. 90.
A sword unbated, and in a pass of practice
Require him for your father.

_Laer._

I will do't; 140

And for that purpose I'll anoint my sword.
I bought an unction of a mountebank,
So mortal that but dip a knife in it,
Where it draws blood no cataplasm so rare,
Collected from all simples that have virtue 145
Under the moon, can save the thing from death
That is but scratch'd withal; I'll touch my point
With this contagion, that, if I gall him slightly,
It may be death.

_King._

Let's further think of this;
Weigh what convenience both of time and means
May fit us to our shape. If this should fail,
And that our drift look through our bad performance,
'Twere better not assay'd; therefore this project
Should have a back or second, that might hold,
If this should blast in proof. Soft!—let me see— 155
We'll make a solemn wager on your cunning's;
I ha't:

141. _that_ F, omitted Q. 143. _that but dip_] Q, _I but dip_ F (I = _Ay_).
150. _convenience_ F, _convenience_ Q. 151. _shape. If. . . fail_] Rowe; Q
has no point except comma after _fayle_; F has comma after _shape_, semicolon
after _faile_. 155. _should_ F, _did_ Q. 156. _cunnings_] Q, _cunnings_ F.

139. _unbated_ not blunted, as foils are by a button. _Love's Labour's Lost,
_1_ 6; _"bate his scythe's keen edge."_ 155. _blast in proof_ suffer blight in
the trial.

139. _pass of practice_ treacherous thrust; see line 68.
142. _mountebank_ quack-doctor, as in _Othello_, _1_ iii. 61.
When in your motion you are hot and dry,—
As make your bouts more violent to that end,—
And that he calls for drink, I'll have prepared him
A chalice for the nonce; whereon but sipping,
If he by chance escape your venom'd stuck,
Our purpose may hold there. But stay! what noise?—

Enter Queen.

How now, sweet queen!

Queen. One woe doth tread upon another's heel,

So fast they follow.—Your sister's drown'd,

Laertes.

Laer. Drown'd! Oh, where?

Queen. There is a willow grows aslant a brook,

That shows his hoar leaves in the glassy stream;

There with fantastic garlands did she come,

Of crow-flowers, nettles, daisies, and long purples,

That liberal shepherds give a grosser name,


168. willow] significant of forsaken love.

171. crow-flowers] butter-cup, but used formerly of ragged-robin. In Gerard's Herbal identified with "Wilde Williams, Marsh Gilloflours, and Cockow Gelloflours."

171. long purples] According to Ellacombe "the common purple orchises of the woods and meadows. The name of Dead Men's Fingers was given to them from the pale palmit roots of some of the species."

172. liberal] free-spoken, as in Richard II. ii. i. 229, or licentious, as in Much Ado, iv. i. 93. Grosser names are found in old Herbals. "One," says Malone, "Gertrude had a particular reason to avoid—the rampant widow." To find a significance in each plant is perhaps to consider too curiously; but see notes in Furness.
But our cold maids do dead men's fingers call them;
There, on the pendent boughs her coronet weeps
Clambering to hang, an envious sliver broke; 175
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And, mermaid-like, awhile they bore her up;
Which time she chanted snatches of old tunes,
As one incapable of her own distress, 180
Or like a creature native and indued
Upto that element; but long it could not be
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

Laer. Alas, then, she is drown'd! 185
Queen. Drown'd, drown'd.

Laer. Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears; but yet
It is our trick; nature her custom holds,
Let shame say what it will; when these are gone 190

173. cold] F, call-colon Q. 176. her] Q, the F. 179. tunes] Q, t, F;
laued Q. 181. induced] F, indew Q. 183. their] Q, her F. 184. lay] Q, buy F. 185. she is drown'd] Q (note of exclamation, Pope); is she drown'd? Q q, 5; is she drown'd? F, Q 6.

175. sliver] a branch; properly a branch slivered (split) from a tree. So in Macbeth, iv. i. 28: "Slips of yew sliver'd in the moon's eclipse."

179. tunes] The agreement of Q 1 and F argues strongly against the Q laud, which some editors prefer, probably as heightening the pathos.

180. incapable] without capacity to apprehend; see capable in III. ii. 14.

181. induced] brought to a state or condition in harmony with that element. So in Othello, iii. iv. 146, an aching finger "endues" our healthful members to a "sense of pain."

189. trick] way, as in 2 Henry IV. i. ii. 240: "it was always yet the trick of our English nation."
PRINCE OF DENMARK

The woman will be out.—Adieu, my lord;
I have a speech of fire, that fain would blaze,
But that this folly douts it. [Exit.

King. Let’s follow, Gertrude;
How much I had to do to calm his rage!
Now fear I this will give it start again;
Therefore let’s follow. [Exeunt.

ACT V

SCENE I.—A Churchyard.

Enter two Clowns, with spades and mattocks.

First Clo. Is she to be buried in Christian burial
that wilfully seeks her own salvation?

Second Clo. I tell thee she is; and therefore make
her grave straight; the crowner hath sat on
her, and finds it Christian burial.

First Clo. How can that be, unless she drowned
herself in her own defence?

Second Clo. Why, ’tis found so.

First Clo. It must be se offendendo; it cannot be else.


Act V. Scene 1.

A Churchyard] Capell, A Church Rowe. 2. that] F, when she Q.
3. and] F, omitted Q. 9. se offendendo F, se offended Q.

193. douts] does out, extinguish.
In Henry V. iv. ii. 11, where dout seems to be the verb, F has doubt.

Act V. Scene 1.

4. straight] straightway, immediately, as in II. ii. 459. Johnson
supposed that it meant from east to west; Douce, that it meant not north
of the church, where suicides were buried.

4. crowner] A form of “coroner” found in Holinshed, Harrison, Pepys,
and others.

9. offendendo] The Clown’s mistake for defendendo, as perhaps salva-
tion in line 2 for its opposite.
For here lies the point: if I drown myself wittingly it argues an act; and an act hath three branches; it is, to act, to do, and to perform: argal, she drowned herself wittingly.

Second Clo. Nay, but hear you, goodman delver,—
First Clo. Give me leave. Here lies the water; good: here stands the man; good: if the man go to this water, and drown himself, it is, will he nill he, he goes; mark you that: but if the water come to him, and drown him, he drowns not himself: argal, he that is not guilty of his own death shortens not his own life.

Second Clo. But is this law?
First Clo. Ay, marry, is 't; crowner's quest law.
Second Clo. Will you ha' the truth on 't? If this had not been a gentlewoman, she should have been buried o' Christian burial.

First Clo. Why, there thou say'st; and the more pity that great folk should have countenance in this world to drown or hang themselves more than their even Christian.—Come, my


12. three branches] Shakespeare seems to have read or heard of Plowden's report of Hales v. Petit. Sir James Hales had drowned himself; the coroner's jury returned a verdict of fato de se. Dame Hales's counsel argued that the act of suicide cannot be completed in a man's lifetime. Walsh, Serjeant, contra replied that "the act consists of three parts"—the imagination, the resolution, and the execution. Plowden's Commentaries were not translated from the French until the eighteenth century.

31. even Christian] fellow Christian; found in Chaucer's Parson's Tale, in Latimer, and elsewhere.
prince of denmark

spade. There is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up Adam's profession.

Second Clo. Was he a gentleman? 35
First Clo. A' was the first that ever bore arms.
Second Clo. Why, he had none.
First Clo. What, art a heathen? How dost thou understand the Scripture? The Scripture says Adam digged; could he dig without arms? 40 I'll put another question to thee; if thou answerest me not to the purpose, confess thyself—
Second Clo. Go to.
First Clo. What is he that builds stronger than either the mason, the shipwright, or the carpenter?
Second Clo. The gallows-maker; for that frame outlives a thousand tenants.
First Clo. I like thy wit well, in good faith; the gallows does well; but how does it well? it does well to those that do ill; now, thou dost ill to say the gallows is built stronger than the church: argal, the gallows may do well to thee. To't again; come. 50


34. hold up] maintain, continue, as in Merry Wives, v. v. 110.
35. gentleman] Adam's spade, says Douce, is set down in some of the books of heraldry as the most ancient form of escutcheon.

42, 43. confess thyself—] Malone: "'And be hanged,' the Clown would have said . . . a common proverbial sentence."
Second Clo. “Who builds stronger than a mason, a shipwright, or a carpenter?”

First Clo. Ay, tell me that, and unyoke.

Second Clo. Marry, now I can tell.

First Clo. To’t.


Enter HAMLET and HORATIO, at a distance.

First Clo. Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and when you are asked this question next, say “a grave-maker”; the houses that he makes last till doomsday. Go, get thee to Yvaughn; fetch me a stoup of liquor.

[Exit Second Clown.

58. unyoke] after this great effort you may unharness the team of your wit.

67. Yvaughn] Unexplained; perhaps the name of a London tavern-keeper. The alehouse of “deaf John” is mentioned in Jonson’s Alchemist; in Every Man out of his Humour, v. vi., he mentions “a Jew, one Yohan,” but not as a tavern-keeper. Yvaughn is said to be a common Welsh name. Of several emendations recorded in the Cambridge Shakespeare, the most plausible is that of Mr. Tovey: “Go to, y’are gone, get thee gone, fetch.” Y’are gone occurs, but in another connection, in Q 1, meaning “you are out of it, you have failed to solve the question”; get thee gone occurs in the same Q after “the gallows does well to them that do ill.” Or we might read with Q “Go, get thee in,” and add, “y’are gone,” as an emendation of “Yvaughn.” If “Yvaughn” was a printer’s error of F, the reader for the press, taking i for a proper name, might have substituted “to” for “in,” and so produced the F reading. Why has no ingenious gentleman suggested a shake and jumble of the letters, with an error of a for o (the boxes for these letters being next each other in the compositor’s case)? The first Clown’s “confess thyself” was to be followed by “and be hanged;” but he was interrupted; he proceeds, however, to say that the gallows may do well for his comrade. Now Yvaughn easily yields us You (misprinted Yau); ghan is hang with the last letter misplaced as first. Read therefore, the ingenious gentleman might say, with Q, “Go, get thee in,” and add, “hang you; fetch, etc.” The F “to” may be accounted for as mentioned above.

67. stoup] Jennens supposes that Q stoupe is the Clown’s pronunciation of sup.
First Clown digs, and sings.

In youth, when I did love, did love,
Methought it was very sweet,
To contract, Oh! the time, for, Ah! my behave,
Oh! methought there was nothing meet.

Ham. Has this fellow no feeling of his business,
that he sings at grave-making?

Hor. Custom hath made it in him a property of easiness.

Ham. 'Tis even so; the hand of little employment
hath the daintier sense.

First Clo. [Sings.] But age, with his stealing steps,
Hath claw'd me in his clutch,
And hath shipp'd me intil the land,
As if I had never been such.

[Throws up a skull.

Ham. That skull had a tongue in it, and could
sing once; how the knave jowls it to the

68-71.] This and the two following stanzas are—with variations here—from a poem attributed to Lord Vaux, and printed in Tottel’s Miscellany (p. 173, ed. Arber). The Oh and Ah are perhaps grunts of the digger at work; Clar. Press, however, take them to represent drawling notes, like the stilz-a and mile-a of Autolycus in Winter’s Tale, iv. iii., which may be right, and finds support from a similar example in the Tragedy of Hoffman. “To contract the time” seems to be caught up from a later stanza of the poem “And tract of time,” as “And shipp’d me intil the land” certainly is; the resulting nonsense being designed by Shakespeare. For the traditional music—the tune of The Children in the Wood—see Furness (from Chappell), p. 385. 74, 75. property of easiness a peculiarity that now comes easily. 83. jowls] knocks (used specially of the head), as in All’s Well, 1. iii. 58.
ground, as if it were Cain's jaw-bone, that did the first murder! It might be the pate of a politician, which this ass now o'er-reaches, one that would circumvent God, might it not?

_Hor._ It might, my lord.

_Ham._ Or of a courtier, which could say "Good morrow, sweet lord! How dost thou, good lord?" This might be my Lord Such-a-one, that praised my Lord Such-a-one's horse, when he meant to beg it, might it not?

_Hor._ Ay, my lord.

_Ham._ Why, e'en so; and now my Lady Worm's; chapless, and knocked about the mazzard with a sexton's spade. Here's fine revolution, an we had the trick to see't. Did these bones cost no more the breeding, but to play at 100 loggats with 'em? mine ache to think on't.

84. _it were_ F, _were_ Q. 85. _It_ F, _This_ Q. 86. _now o'er-reaches_ Q, _d're_ Offices F. 87. _would_ Q, _could_ F. 91. _good_ F, _sweet_ Q. 94. _meant_ F, _went_ Q. 97. _mazzard_ F, _massene_ Q. 98. _as_ J Capell, and Q, _if_ F. 101. _'em_ F, _them_ Q.

84. Cain's jaw-bone] Prof. Skeat (Notes and Queries, Aug. 21, 1880) showed that Cain, according to the legend, slew Abel with an ass's jaw-bone. This is mentioned in Cursor Mundi, i. p. 71, lines 1071-74 (Early Eng. Text Soc.).

86. _politician_] Clar. Press: "conspirator, schemer, plotter. The word is always used in a bad sense by Shakespeare."

86. _o'er-reaches_ The F _d're-offices_ may be right; _office_, as a verb, occurs in Coriolanus, v. ii. 68, and in All's Well, iii. ii. 129. _O'er-offices_ may mean "treats as one holding a superior office." _O'er-reaches_ is used in the literal sense, and for circumvent.

90. _Stevens compares Timon of Athens, 1. ii. 216-218._

97. _mazzard_ the head; a form of _massar_, a bowl; the later Qq alter the misprint of Q _massene to masser._

101. _loggats_ The game of loggats is described by Clar. Press; the players throw the loggats (little logs), truncated cones of apple-wood, as near the Jack, a wooden wheel, as possible; the floor is strewn with ashes. "perhaps Hamlet meant to compare the skull to the Jack at which the bones were thrown."
First Clo. [Sings.] *A pick-axe, and a spade, a spade,*
*For and a shrouding sheet;*
*Oh, a pit of clay for to be made*
*For such a guest is meet.*

[Throws up another skull.]

Ham. There's another; why may not that be the skull of a lawyer? Where be his quiddits now, his quilletts, his cases, his tenures, and his tricks? why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery? Hum! This fellow might be in's time a great buyer of land, with his statutes, his recognizances, his fines, his double vouchers, his recoveries; is this the fine of his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt? will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of

105. Throws ... ] Capell; omitted Q, F. 106. may] Q, might F.
F, madde Q. 115, 116. is this ... recoveries] F, omitted Q. 117. his

103. For and] and moreover; so Skelton, *Against Garnetche,* "Syr Gawen, Syr Cayns, for and Syr Olyvere" (ed. Dyce, i. 119); found also in Middleton and Beaumont and Fletcher.
107. quiddits] quiddities, subtleties, from the Schoolmen's *quidditas,* the what-ness, distinctive nature of a thing.
108. quilletts] frivolous distinctions; from *quod libet.*
113. statutes] bonds, statutes-merchant or statutes-staple, the nature of which is explained in Thomas Blount's

Law Dictionary. "Recognizances," another form of bond. "Fines" and "recoveries," modes of converting an estate tail into a fee-simple. In a recovery with double voucher, two persons are vouched, or called on, to warrant the tenant's title.
115. fine of his fines] end of his fines.
117. fine dirt] Rushton (*Shakespeare, a Lawyer*) thinks that this means the *last* dirt that will ever occupy his pate.
119. 120. pair of indentures] conveyances or contracts, in duplicate,
indentures? The very conveyances of his lands will hardly lie in this box; and must the inheritor himself have no more, ha?

Hor. Not a jot more, my lord.

Ham. Is not parchment made of sheep-skins?

Hor. Ay, my lord, and of calf-skins too.

Ham. They are sheep and calves which seek out assurance in that. I will speak to this fellow.

—Whose grave's this, sirrah?

First Clo. Mine, sir.—

Oh, a pit of clay for to be made
For such a guest is meet.

Ham. I think it be thine, indeed, for thou liest in't.

First Clo. You lie out on 't, sir, and therefore 'tis not yours; for my part, I do not lie in 't, and yet it is mine.

Ham. Thou dost lie in 't, to be in 't, and say it is thine; 'tis for the dead, not for the quick; therefore thou liest.

First Clo. 'Tis a quick lie, sir; 'twill away again, from me to you.

Ham. What man dost thou dig it for?

First Clo. For no man, sir.

Ham. What woman, then?

the paper or parchment indented, so as to be divided into two, which two must fit together in proof of genuineness.

122. inheritor ] possessor, as in Love's Labour's Lost, 11. i. 5.

127. assurance ] used in the ordinary and the legal sense (conveyance of land or tenements by deed).
First Clo. For none, neither.  

Ham. Who is to be buried in 't?  

First Clo. One that was a woman, sir; but, rest her soul, she's dead.  

Ham. How absolute the knave is! we must speak by the card, or equivocation will undo us. By the Lord, Horatio, these three years I have taken note of it; the age is grown so picked that the toe of the peasant comes so near the heel of the courtier, he galls his kibe.—How long hast thou been a grave-maker?  

First Clo. Of all the days i' the year, I came to't that day that our last King Hamlet o'ercame Fortinbras.  

Ham. How long is that since?  

First Clo. Cannot you tell that? every fool can tell that; it was the very day that young Hamlet  


148. absolute] positive, decided, free from conditions. See Cymbeline, iv. ii. 106.  

149. card] chart; or perhaps the card on which the points of the mariner's compass were marked, as in Macbeth, i. iii. 17. The sense "map" or "sea-chart" seems to be the earlier. In any case "to speak by the card" means to speak with exactness to a point.  

149. equivocation] ambiguity in the use of terms, not necessarily with a view to mislead.  

150. three years] Q 1 has "this seaven yeares." It is, perhaps, worth asking whether any allusion can be intended here to the great Poor Law legislation of 1601, when the principle of taxation for the relief of the poor was fully and finally established. The date is exactly three years before the words appeared in 1604. The purses, if not the kibes, of needy courtiers were galled by the assessments of the overseers. The Act is that of 43 Eliz.; the earlier Act of 39 Eliz. preceded the second Q by seven years, the first Q by six.  

151. picked] spruce, smart, as in Love's Labour's Lost, v. i. 14. Johnson and Steevens supposed that there was an allusion to picked shoes, shoes with long projecting points, "beaks or pykes."  

153. kibe] chilblain, as in Tempest, ii. i. 276.
was born; he that is mad, and sent into
England.

Ham. Ay, marry; why was he sent into England?

First Clo. Why, because a' was mad: a' shall re-
cover his wits there; or, if a' do not, 'tis no great
matter there.

Ham. Why?

First Clo. 'Twill not be seen in him there; there
the men are as mad as he.

Ham. How came he mad?

First Clo. Very strangely, they say.

Ham. How "strangely"?

First Clo. Faith, e'en with losing his wits.

Ham. Upon what ground?

First Clo. Why, here in Denmark; I have been sexton here, man and boy, thirty years.


169. as mad as he] Clar. Press quotes Marston, Malcontent, III. i.: "Your lordship shall ever find . . . amongst a hundred Englishmen four-
score and ten madmen." So also Massinger, A Very Woman, III. i.: "'The fellow [an Englishman] is mad, stark mad. Believe they are all so."

176. thirty years] Hamlet's age—thirty—is here fixed in a twofold way—by the date of the grave-digger's service and by the number of years since Yorick's death. Gonzago and his wife, who represent the elder Hamlet and Gertrude, have been married thirty years. It is true, however, that passages in earlier scenes—in particular the scene of Laertes parting from Ophelia—lead us to conceive Hamlet as younger. He is a student of Wittenberg; but it is a foreign university. Prof. Hales has quoted a passage from Nash, Pierce Penniless's Supplication, on the late age at which the Danes commenced education: "You shall see a great boy . . . weeping under the rod when he is thirty years old." In Q 1 Hamlet's age is not fixed, and he seems younger throughout. Perhaps in recasting the play Shakespeare felt that Hamlet's weight of thought implied an age beyond that of very early manhood, and failed to harmonise the earlier and later pre-
sentations of his hero. His Troilus is under twenty-three; Florizel looks about twenty-one; Cymbeline's sons are twenty-three and twenty-two; Hamlet is surely older than these youths. The heyday of Gertrude's blood is tame; she may be forty-five
Ham. How long will a man lie i' the earth ere he rot?

First Clo. I' faith, if a' be not rotten before a' die, —as we have many pocky corpses now-a-days, 180 that will scarce hold the laying in,—a' will last you some eight year or nine year; a tanner will last you nine year.

Ham. Why he more than another?

First Clo. Why, sir, his hide is so tanned with his 185 trade that a' will keep out water a great while; and your water is a sore decayer of your whoreson dead body. Here's a skull now; this skull has lain in the earth three and twenty years.

Ham. Whose was it?

First Clo. A whoreson mad fellow's it was; whose do you think it was?

Ham. Nay, I know not.

First Clo. A pestilence on him for a mad rogue! 195 a' poured a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the king's jester.

Ham. This?


Here's . . . in the] F, heer's a skull now hath leven you i' th Q. 189, 190.

three and twenty] F, 23 Q, this dozen yeares Q I (but in a different connection, and perhaps not Yorick's skull). 197. This same skull, sir] Q, words repeated F; Yorick's] F, sir Yoricks Q.

or forty-six: yet, like Gonzago's wife, who is of that age, she may have the power to charm. However we account for the inconsistency, we must accept dates so carefully determined.

HAMLET [ACT V.

First Clo. E'en that. 200

Ham. Let me see.— [Takes the skull.

Alas, poor Yorick!—I knew him, Horatio; a fellow of infinite jest, of most excellent fancy; he hath borne me on his back a thousand times; and now, how abhorred in my imagina-
tion it is! my gorge rises at it. Here hung those lips that I have kissed I know not how oft.—Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? quite chop-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that.—Prithee, Horatio, tell me one thing.

Hor. What's that, my lord?

Ham. Dost thou think Alexander looked o' this fashion i' the earth?

Hor. E'en so.

Ham. And smelt so? puh! [Puts down the skull.


214. favour] commonly used for appearance, aspect; also for beauty, comeliness; also for the countenance, the face.

218. Alexander] Perhaps Shakespeare thought of Alexander's beauty and sweet smell as well as of his conquests. North's Plutarch: "Alexander had a very faire white colour mingled also with red . . . his skin had a marvellous good favour . . . his bodie had so sweet a smell" that his apparel "took thereof a passing delightful savour." His corpse remained "many days naked without burial, in a hote drie countrie," yet was "still a cleane and faire corps as could be" (Life of Alexander).
Hor. E'en so, my lord.

Ham. To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander, till he find it stopping a bung-hole?

Hor. 'Twere to consider too curiously, to consider so.

Ham. No, faith, not a jot; but to follow him thither with modesty enough, and likelihood to lead it; as thus: Alexander died, Alexander was buried, Alexander returneth into dust; the dust is earth; of earth we make loam; and why of that loam, whereto he was converted, might they not stop a beer-barrel?

Imperious Cæsar, dead and turn'd to clay,

Might stop a hole to keep the wind away;

Oh, that that earth, which kept the world in awe,

Should patch a wall t' expel the winter's flaw!

But soft! but soft! aside: here comes the king,

_Enter Priests, etc. in procession; the Corpse of Ophelia, Laertes and Mourners following; King, Queen, their Trains, etc._

The queen, the courtiers; who is this they follow? And with such maimed rites? This doth betoken

The corse they follow did with desperate hand

Q: Imperiall F. 238. winter's] F, winters Q. 239. Enter ... ] Malone. Enter K. Q. Laertes and the corse Q. Enter King, Queene, Laertes, and a coffin, with Lords attendant F. 240. this] Q, that F.

239. modesty] moderation, freedom 238. flaw] gust. Dyce quotes Cotgrave from exaggeration, as in 111. ii. 22. "A flaw or gust of wind 235. Imperious] Imperial, as in _Tourbillon de vent._

_Troilus and Cressida_, iv. v. 172: "'most imperious Agamemnon."
For do it own life; 'twas of some estate.
Couch we awhile, and mark.  

[Retiring with Horatio.]

Laer. What ceremony else?  

Ham. That is Laertes, a very noble youth: mark.

Laer. What ceremony else?

Priest. Her obsequies have been as far enlarged
As we have warrantise; her death was doubtful;
And, but that great command o'ersways the order,
She should in ground unsanctified have lodged
Till the last trumpet; for charitable prayers,
Shards, flints, and pebbles should be thrown on her;
Yet here she is allow'd her virgin crants,
Her maiden strewments, and the bringing home
Of bell and burial.

243. it] Q, F; it: Q 6; its: Ff 3, 4; of] Q, omitted F. 244. Retiring . . .

Capell; omitted Q, F. 248. Priest] F, Doct Q, First Priest Capell.
254. crants] Q; Rites F, Q 6 and many editors.

243. Fordo] see II. i. 103; and for it, see I. ii. 216.
244. Couch] conceal, lurk. Barrough, Math. Physick, 1610: "If the quantity of humour be great, it sometime coucheth itself in some principal member."
249. warrantis] The word occurs in Sonnets, cl., and in 1 Henry VI. i. iii. 13. Clar. Press: "The rubric before the Burial Office forbids it to be used for persons who have laid violent hands on themselves."
254. crants] wreathe, garlands, or perhaps singular, garland (German, Krantz), New Eng. Dict. quotes Greene in Harl. Misc. ii. 246: "The filthy queane weares a craunce;" and Nichol, Progr. Q. Eliz., 1596. Hardiman, Our Prayer-Book, 138, says: "The crants were garlands which it was usual to make of white paper, and to hang up in the church on the occasion of a young girl's funeral. Some of these were hanging up in Flamborough Church, Yorkshire, as late as 1850." Many editors give F rites. See Brand's Popular Antiquities, II. 302.
255. strewments] Several passages of Shakespeare refer to strewing the corpse or the grave with flowers; in Cymbeline, iv. ii. 285, we have "strewings fitt'st for graves."
255. bringing home] Clar. Press compares Romeo and Juliet, iv. v. 85–90, adding: "the marriage-rites in the case of maidens are sadly parodied in the funeral rites."
Laer. Must there no more be done?

Priest. No more be done;

We should profane the service of the dead
To sing a requiem and such rest to her
As to peace-parted souls.

Laer. Lay her i' the earth;— 260

And from her fair and unpolluted flesh
May violets spring!—I tell thee, churlish priest,
A ministering angel shall my sister be,
When thou liest howling.

Ham. What, the fair Ophelia?

Queen. Sweets to the sweet; farewell!

[Scattering flowers.]

I hoped thou shouldst have been my Hamlet's wife;
I thought thy bride-bed to have deck'd, sweet maid,
And not have strew'd thy grave.

Laer. Oh, treble woe

Fall ten times treble on that cursed head
Whose wicked deed thy most ingenious sense 270
Deprived thee of.—Hold off the earth awhile,
Till I have caught her once more in mine arms.

[Leaps into the grave.

259. sing a requiem] Q, sing a Requiem F. 265. Sweets... farewell]
Sweets to the sweet, farewell, Q, Sweets, to the sweet farewell. Ff i, 2, 3, 4. Scattering flowers] Johnson; omitted Q, F. 268. have] Q, I have F; treble woe] Q, terrible woe F, terrible woe Ff i, 2, 3, 4, treble woes. Furness (S. Walker conject.). 269. treble] F, double Q. 272. Leaps... ] F (with in for into), omitted Q.

259. a requiem] The "sage requiem" of F has been emended "sad requiem," Collier MS. "such requiem," Dyce conject., Grant White. 264. howling] Used also in Romeo and Juliet, III. iii. 48, of the outcries in hell: "The damned use that word [banished] in hell, Howlings attend it." 270. ingenious] quick in apprehension. Compare Lear, iv. vi. 287, 288. Q 6 reads "ingenious."
Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made
To o'er-top old Pelion or the skyish head
Of blue Olympus.

*Ham.* [Advancing.] What is he whose grief
Bears such an emphasis? whose phrase of sorrow
Conjures the wandering stars, and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet the Dane. [Leaps into the grave.

*Laer.* The devil take thy soul! 280

[Grappling with him.

*Ham.* Thou pray'st not well.
I prithee, take thy fingers from my throat;
For, though I am not splenitive and rash,
Yet have I something in me dangerous,
Which let thy wisdom fear. Hold off thy hand! 285

*King.* Pluck them asunder.

*Queen.* Hamlet, Hamlet!

*All.* Gentlemen,—

*Hor.* Good my lord, be quiet.

[The Attendants part them, and they come out of the grave.

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276. Advancing] Capell; omitted Q, F; grief] Q, griefes F. 278.
Conjurers] Q, Conjure F. 280. Leaps . . .] omitted Q, F; Hamlet
leaps in after Laertes Q 1; Grappling] Rowe; omitted Q, F. 283. For]
Q, Sir F; and] F, omitted Q. 284. something in me] F, in me something
Q. 285. wisdom] Q 1, Q; wisenisse F; Hold off] Q, Away F. 287.
F. The Attendants ...] Malone; omitted Q, F.

278. wandering stari] Clar. Press 283. splenitive] The spleen was the
quotes Cotgrave (under Planette): seat of anger. Compare 1 Henry IV.
"they be also called Wandering v. ii. 19.
starres."
Ham. Why, I will fight with him upon this theme.
   Until my eyelids will no longer wag.

Queen. O my son, what theme?

Ham. I loved Ophelia; forty thousand brothers
   Could not, with all their quantity of love,
   Make up my sum.—What wilt thou do for her?

King. Oh, he is mad, Laertes.

Queen. For love of God, forbear him.

Ham. 'Swounds, show me what thou 'lt do;
   Woo't weep? woo't fight? woo't fast? woo't tear
   thyself?
   Woo't drink up eisel? eat a crocodile?


289. wag] move; free from its present trivial or ludicrous associations. So "the empress never wags," Titus Andronicus, v. ii. 87; and Spenser, Faerie Queen, iv. iv. 167.

292. quantity] see iii. iv. 75; used in depreciatory sense.

297. Woo'l] Perhaps used to express Hamlet's hurried utterance; but it occurs, Ant. and Cleop. iv. ii. 7, and iv. xv. 59, with no such significance. Q I has Will. For Thou'lt, line 296, Q has th' out, possibly with the same intention.

298. eisel] Criticism has not advanced much beyond Theobald's suggestions of 1733, that the Q Estill and F Estile mean either eisel, vinegar, or some river; and of the names of rivers none is more plausible than Theobald's "Yssel, in the German Flanders." Parallels for the hyperbole of drinking a river can be pointed out in several Elizabethan writers, in Greene's Orlando Furioso, in Eastward Hoe, and elsewhere. The proposal Nilus has only the crocodile to favour it. An English Estill has not been found, though there is an Iseldun (according to Sharon Turner, the Down of the Yssel). On the other hand, it has been shown that "drink up" does not necessarily mean exhaust; it may mean drink eagerly, quaff. In Sonnets, exi., Shakespeare names "potions of eisel" as a bitter and disagreeable remedy for "strong infection." The word was used (see New Eng. Dict.) for the vinegar rejected by Christ upon the cross. The chief objection to eisel, vinegar, seems to be, as Theobald puts it, that "the proposition was not very grand." This objection would be met if we could find any special propriety in the proposition. Now vinegar, even in small quantities, as we learn from William Vaughan's Directions for Health (ed. 7, 1633, p. 47, first published about 1627), while it allays heat and choler, "hurteth them that be sorrowfull." L. Joubert, Physician to the French King, in his Seconde Partie des Erreurs Populaires (Rouen, 1660, p. 133), notes the vulgar error: "Que le vinaigre est la mort de la colere et la vie de la melancholie." There may be irony in Hamlet's choice
I'll do 't. Dost thou come here to whine?
To outface me with leaping in her grave?
Be buried quick with her, and so will I:
And, if thou prate of mountains, let them throw
Millions of acres on us, till our ground,
Singeing his pate against the burning zone,
Make Ossa like a wart! Nay, an thou 'lt mouth, I'll rant as well as thou.

Queen. This is mere madness;
And thus awhile the fit will work on him;
Anon, as patient as the female dove,
When that her golden couplets are disclosed,
His silence will sit drooping.

Ham. Hear you, sir; What is the reason that you use me thus?
I loved you ever.—But it is no matter;
Let Hercules himself do what he may,
The cat will mew, and dog will have his day. [Exit.


of extravagant performances suggested by Laertes' extravagance of grief: Would you artificially heighten your sorrow by a bitter potion of eisel? Would you allay your anger?

298. eat a crocodile] Hamlet's challenge to revolting feats—half-passionate, half-ironical—receives more point if we remember that in current natural history the crocodile was a monster of the serpent tribe. See Topsell's Historie of Serpents. T. Bright regards the crocodile's bite as poisonous, like an asp's.

306. madness] Compare this with Hamlet's apology to Laertes, v. ii.

243, spoken at Gertrude's suggestion.

309. golden couplets] The pigeon lays two eggs, and the young, when disclosed or hatched (see i. 174), are covered with yellow down.

314. deg. . . day] "Bay" has been proposed for day, but the saying was proverbial; examples are found both earlier and later than Hamlet. The meaning is, "Laertes must have his whine and his bark." Hamlet had previously (i. ii. 153) contrasted himself with Hercules: if Hercules cannot silence dogs, much less I, who am little like that hero.
King. I pray you, good Horatio, wait upon him.—

[Exit Horatio.

[To Laertes.] Strengthen your patience in our last night's speech;
We'll put the matter to the present push.—
Good Gertrude, set some watch over your son.—
This grave shall have a living monument:
An hour of quiet shortly shall we see;
Till then, in patience our proceeding be.  [Exeunt.

SCENE II.—A Hall in the Castle.

Enter Hamlet and Horatio.

Ham. So much for this, sir; now let me see the other;
You do remember all the circumstance?

Hor. Remember it, my lord?

Ham. Sir, in my heart there was a kind of fighting
That would not let me sleep; methought I lay
Worse than the mutines in the bilboes. Rashly,—
And praised be rashness for it, let us know,


Scene II.

1. let me] F, shall you Q.  2. circumstance?] Theobald; circumstance.
And praise be rashness for it, let us know, F.

317. present push] instant forwarding.

Scene II.

4. fighting] So Arden of Feversham, 111. vi: "This fighting at my harte."
6. mutines in the bilboes] mutineers (as in King John, ii. i. 378) in the fetters. Bilbo (of uncertain derivation, perhaps named from Bilboa in Spain) was a long iron bar, with sliding shackles, to confine the ankles, a lock fixing one end to the floor. The earliest example of the word in New Eng. Dict. is of 1557 from Hakluyt's Voyages.


Tyrwhitt, retaining Rashly, and read-
Our indiscretion sometimes serves us well
When our deep plots do pall; and that should teach us
There's a divinity that shapes our ends,
Rough-hew them how we will.

_Hor._ That is most certain.

_Ham._ Up from my cabin,

My sea-gown scarf'd about me, in the dark
Groped I to find out them; had my desire,
Finger'd their packet, and in fine withdrew
To mine own room again; making so bold,
My fears forgetting manners, to unseal
Their grand commission; where I found, Horatio,—
O royal knavery!—an exact command,
Larded with many several sorts of reasons
Importing Denmark's health, and England's too,
With, ho! such bugs and goblins in my life,

3–6; teach] F, learn Q. 13. me, in the dark] Q 6, no point in Q, comma
reasons] Q, reason F.

ing for it, lets, would place And praised
to certain, line 11, in a parenthesis, thus connecting Rashly with 'up from
my cabin.'

9.fall] Pope read fail, and is fol-
lowed by Capell, Dyce (ed. 2), For-
ness, Hudson. Inglesby, citing several
examples, maintains that fail was
used by Elizabethan writers where we
should use fall, and fall is the reading
here of Qq 3–6. Fall, however, to
grow vapid and so worthless, occurs
in Ant. and Cleop. ii. vii. 88, "pall'd
fortunes," and has here the authority
of both Q and F.

10. 11. ends, Rough-hew] To rough-
hew, perhaps originally a carpenter's
word, extended its meaning. Thus
Florio: "Abhew, or rough-hew or
cast any first draught, to bungle up
ill-favouredly." We do not need the
assistance of the dealer in skewers
who told Farmer that his nephew
could rough-hew them, but that he
had himself to shape their ends.

13. sea-gown] Singer quotes Cot-
grave: "Esclavine...a sea-gowne,
or a coarse, high-collered, and short-
sleeved gowne, reaching down to the
mid-leg, and used most by sea-men
and saylors."

20. Larded] see iv. v. 36.
21. Importing] concerning. Com-
pare Love's Labour's Lost, iv. i. 57.
22. bug] bugbears, as in Tuning
of the Shrew, i. ii. 211. In Chapman's
Gentleman Usher, enter "Sylvan,
with a Nymph, a man Bugge and a
woman."
That, on the supervise, no leisure bated,
No, not to stay the grinding of the axe,
My head should be struck off.

**Hor.** Is't possible? 25

**Ham.** Here's the commission: read it at more leisure.
But wilt thou hear me how I did proceed?

**Hor.** I beseech you.

**Ham.** Being thus be-netted round with villainies,—
Ere I could make a prologue to my brains,
They had begun the play,—I sat me down,
Devised a new commission, wrote it fair;
I once did hold it, as our statistos do,
A baseness to write fair, and labour'd much
How to forget that learning; but, sir, now 35
It did me yeoman's service. Wilt thou know
The effect of what I wrote?

**Hor.** Ay, good my lord.

27. *me* F, *now* Q. 28. *Ay* Capell and several editors. 29-31. *villanies* ... *play* I Q, villaines, *Ere* ...

23. *bated* deducted; no leisure time is to be taken out of the interval between the supervisal of the commission and Hamlet's execution. *Promptorium Parvulorum*, "Baten or abaten of weyte or mesure, subtraho."

29. *villanies* For instances of the confusion of *villaine* and *villanie* in F, see Sidney Walker, *Criticism on Shakespeare*, ii. 44.

30, 31.} Hamlet'sbrains operate without any scheme assigned to them by his conscious self. They proceed as players without an argument to the play. See the prologue to *Romeo and Juliet*, where the action of the play is set forth. Theobald, taking *They* as
referring to Hamlet's enemies, read (in parenthesis):

"(Ere I could make a prologue, to my Bane.
They had begun the Play:).

33. *statistos*] statesmen, as in *Cymbeline*, ii. iv. 16. Ritson quotes Florio's *Montaigne*, 1603, p. 125:
"I have in my time scene some who by writing did earnestly get both their titles and living, to disavow their apprentice age, marre their pen, and affect the ignorance of so vulgar a quallite."

36. *yeoman's service* Stevens: "The ancient yeomen were famous for their military valour. 'These were the good archers in times past,' say Sir Thomas Smith, 'and the stable troop of footmen that affraid all France.'"
Ham. An earnest conjuration from the king,
    As England was his faithful tributary,
    As love between them like the palm should flourish, 40
    As peace should still her wheaten garland wear,
    And stand a comma 'tween their amities,
    And many such-like Ases of great charge,
    That, on the view and knowing of these contents,
    Without debatement further, more or less, 45
    He should the bearers put to sudden death,
    Not shriving-time allow'd.

Hor. How was this seal'd?

Ham. Why, even in that was heaven ordinant.
    I had my father's signet in my purse,
    Which was the model of that Danish seal; 50
    Folded the writ up in the form of the other,
    Subscribed it, gave 't the impression, placed it safely,

40. like F; should Q. 43. Ases F. 44. knowing of F; know Q.
    Asis F. 46. the F; those Q. 48. ordinate Q; ordinate F.
    51. the form Q; form F. 52. Subscribed F; Subscribe Q.

42. comma] Theobald substitutes commare; Hammet, connect; other suggestions are co-mate, column, counter. No emendation is required; the obscurity has arisen through forgetting an earlier meaning of comma, a phrase or group of words forming a short member of a sentence or period. The New Eng. Dict., which gives several examples, so explains comma in the only other instance in which it is used by Shakespeare—Timon of Athens, i. i. 48: "No levelled malice Infests one comma in the course I hold." Here amity begins and amity ends the period, and peace stands between like a dependent clause. Clar. Press, following Johnson, explains otherwise: "comma is used here as opposed to 'period' or full stop, and in this view a mark of connection, not division"; but there is no suggestion of a full stop here, and a comma in this sense always marks a division; nor is the idea that peace connects amities, but that it derives its force through dependence on mutual love.

43. Ases] A quibble, as Johnson notices, between "as" (pronounced ass in Warwickshire) and ass the beast of burden or charge; charge being used in the double sense of material burden and moral weight. See Twelfth Night, ii. iii. 184, 185. The quibble of as, ass is amusingly introduced in Chapman's Gentleman Usher, near close of Act III. 50. model counterpart. Malone refers to Richard II, iii. ii. 153.
The changeling never known. Now, the next day
Was our sea-fight, and what to this was sequent
Thou know'st already.

Hor. So Guildenstern and Rosencrantz go to 't.

Ham. Why, man, they did make love to this employ-

ment;

They are not near my conscience; their defeat
Does by their own insinuation grow.
'Tis dangerous when the baser nature comes
Between the pass and fell incensed points
Of mighty opposites.

Hor. Why, what a king is this!

Ham. Does it not, thinks 't thee, stand me now upon—

He that hath kill'd my king and whored my

mother,
Popp'd in between the election and my hopes,

Thrown out his angle for my proper life,

And with such cozenage—is 't not perfect conscience

To quit him with this arm? and is 't not to be
damn'd

To let this canker of our nature come

In further evil?

54. sequent] Q, sement F. 56. So . . . to 't] Q; in F comma before go.
conject., Dyce, thinks Q, thinkst F; upon—] Boswell, upon? Q, upon F.
68-80. To quit . . . here?] F, omitted Q.

59. insinuation] Malone: “By their having insinuated or thrust

themselves into the employment.”

61. pass] thrust, as in line 170. Dyce and other editors hyphen fell-

incensed.

62. opposite] opponents, as in

Twelfth Night, III. iv. 253.
Hor. It must be shortly known to him from England
What is the issue of the business there.

Ham. It will be short; the interim is mine;
And a man’s life’s no more than to say “One.”
But I am very sorry, good Horatio,
That to Laertes I forgot myself;
For, by the image of my cause, I see
The portraiture of his; I’ll court his favours;
But, sure, the bravery of his grief did put me
Into a towering passion.

Hor. Peace! Who comes here? 80

Enter Osric.

Osr. Your lordship is right welcome back to Denmark.

Ham. I humbly thank you, sir.—[Aside to Hor.] Dost
know this water-fly?

Hor. [Aside to Ham.] No, my good lord.

Ham. [Aside to Hor.] Thy state is the more 85
gracious, for ’tis a vice to know him. He hath
much land, and fertile; let a beast be lord of
beasts, and his crib shall stand at the king’s
mess: ’tis a chough, but, as I say, spacious in
the possession of dirt.

73. is] Hamer, ’s F. 74. life’s] F, life Reed and many editors.
78. count] Theobald, count F. 80. Enter Osric] F, 2; Enter a Courtier
Q; Enter young Osric F. 81. (and later) Osr.] F, Cour. Q. 89.
say] Q, saw F.

79. bravery] bravado, or ostenta-
tion. Examples of each meaning
are common.
83. water-fly] Because the water-
fly is a little, skipping, burnished
creature, seeming busily idle. See
Troilus and Cressida, v. i. 38.
89. chough] If the Cornish chough
(which Ritson says is “pronounced
by the natives chow”) or red-legged
crow, be meant, the following, from
Carew’s Survey of Cornwall, 1602
(p. 110, ed. 1811), may be quoted:
“His state, when he is kept tame,
ungracious, in fishing and hiding of
money, and such short ends, and
somewhat dangerous in carrying
sticks of fire.” Camden also notices
sc. ii.] PRINCE OF DENMARK

Osr. Sweet lord, if your lordship were at leisure, I should impart a thing to you from his majesty.

Ham. I will receive it, sir, with all diligence of spirit.

Put your bonnet to his right use; 'tis for the head.

Osr. I thank your lordship, 'tis very hot.

Ham. No, believe me, 'tis very cold; the wind is northerly.

Osr. It is indifferent cold, my lord, indeed.

Ham. But yet methinks it is very sultry and hot for my complexion.

Osr. Exceedingly, my lord; it is very sultry,—as 'twere,—I cannot tell how. But, my lord, his majesty bade me signify to you that he has laid a great wager on your head. Sir, this is the matter—

Ham. I beseech you, remember——

[Hamlet moves him to put on his hat.

Osr. Nay, good my lord; for mine ease, in good

his money-loving and his incendiary practices. Chough's "chat" and "gabble" are spoken of in Tempest, ii. i. 266, and All's Well, iv. i. 22. But Caldecott may be right in thinking that here chuff may be meant. Furness quotes Cotgrave: "Franc-goùtier, A substantiall yonker, wealtheie chuffe," and "Marchefouyn, a chaffe, boore . . . one that is fitter to feed with cattell than to converse with men."

95-103.] Theobald noted the parallel in Juvenal, Sat. iii.: "igniculum brumae si tempore poscas, Accipit endromidem; si dixeris, astuo, sudat."

105. remember] So Love's Labour's Lost, v. i. 103: "I do beseech thee, remember thy courtesy; I beseech thee, apparel thy head." The meaning of the phrase (found also in Johnson and elsewhere) is Remember that you have already complied with the requirement of courtesy; so cover your head.

106. for mine ease] the conventional form of reply, when remaining uncovered. Examples are cited from Marston's Malcontent (Induction), and Florio's Second Frutus; that from Marston (given to Shakespeare's fellow-player William Sly) is one of several reminiscences of Hamlet. Malone inferred that Sly had played
faith. Sir, here is newly come to court Laertes; believe me, an absolute gentleman, full of most excellent differences, of very soft society and great showing; indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see.

Ham. Sir, his defenestration suffers no perdition in you; though, I know, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw neither, in respect

107-147. Sir, here . . . unfellowed] Q. omitted F, which abbreviates by reading Sir, you are not ignorant of what excellence Laertes is at his weapon. 116. dissey] Q 4. dissey Q.

Osric; but Sly also asks Sinklo to "sit between my legs" (a reminiscence of Hamlet and Ophelia), to which Sinklo replies, "the audience will then take me for a viol-de-gambo, and think that you play upon me" (a reminiscence of Hamlet and the two couriers).

108. absolute] consummate, perfect, as in Merry Wives, III. iii. 66: "an absolute courtier."

109. different] characteristics (which difference one person from others). In heraldry a difference (alteration of or addition to a coat of arms) distinguishes a junior member or branch of a family from the chief line.


111. 112. card . . . card] chart or map, as in i. 1. 149: "by which a gentleman should direct his course; the calendar by which he is to choose his time." (Johnson's Omen, courtesy, as in i. ii. 1. Perhaps card here means the card of the mariner's compass; calendar useful in navigation with its astronomical data) was used figuratively as example, model.

112, 113. continent] summary, sum and substance of the qualities a gentleman would desire to contemplate, with a play on the geographical meanings of continent and part, suggested by card. Nicholson proposes parti, as in iv. vii. 74.

114. defenestration] definition. Hamlet uses an affected precisiosity; no other example of the word in this sense earlier than 1597 is recorded in New Eng. Diet.; no other example in any sense before 1643. arithmetic] "The two metaphors (arithmetic and quick sail)," says Clar. Press, "are a little difficult to separate." Perhaps they should rather be united. The card and continent suggest a voyage to discover Laertes' parts. The arithmetic of memory may be the computations made in a navigator's head; in 1625 T. Addison published his Arithmetical Navigation. Q dissey is only an obsolete form of dissey (see New Eng. Diet., dissey).

117. yawn] Q 3-6 have raw, which Johnson explains: "the best
of his quick sail. But, in the verity of exultment, I take him to be a soul of great article, and his infusion of such dearness and rareness, as, to make true diction of him, his semblable is his mirror, and who else would trace him, his umbrage, nothing more.

Osr. Your lordship speaks most infallibly of him.

Ham. The concernancy, sir? why do we wrap the gentleman in our more rawer breath?

Osr. Sir?

Hor. Is't not possible to understand in another tongue? You will do't, sir, really.


account of him would be imperfect"; Heath explains—Laertes was but young (raw) in proportion to his progress in accomplishments. To yarw, used of a ship, means to move unsteadily, to diverge from her course; "hoc illuc vacillare," says Coles's Dictionary. But neither means "for all that" (examples in Schmidt's St. Lexicon, under neither). In respect of has two meanings in Shakespeare: (1) with regard to, (2) in comparison with. "His quick sail" may possibly, as Deighten holds, mean its. These are the data for an explanation of Hamlet's jargon; to which it should be added that for yet Dyce and others read it; yet, it, being easily mistaken for yet; and that Staunton conjectures wit for yet. The explanation of the text as it stands may be: To enumerate in detail the perfections of Laertes would bewilder the computations of memory, yet for all that—in spite of the calculations—the enumeration would stagger to and fro (and so fall behind) in comparison with Laertes' quick sailing (or, possibly, considering its quick sail, which ought to steady the ship).

119. article] business, concern; "of great article," of great moment or importance. See New Eng. Dict., article, 10.

120. infusion . . . rareness] the qualities infused into him; something higher than acquisition. Sir T. Browne (Religio Medic. II. § viii.) would sometimes shut his books, thinking the pursuit of knowledge a vanity, when, wait a little and we shall enjoy knowledge by "instinct and infusion." Dearth, dearness. Bishop Barlow. Three Sermons (1596): "Dearth is that, when all things . . . are rated at a high price."

122. trace] follow, as in 1 Henry IV. III. i. 47.

125. concernancy] concernment; another affected word; no other example given in New Eng. Dict.

127. why . . . ] Theobald took these words as spoken of Oric to Horatio; no doubt, erroneously.

128, 129. Is't . . . tongue] Johnson conjectured a "mother tongue."
Ham. What imports the nomination of this gentle- 130
man?
Osr. Of Laertes?
Hor. [Aside to Ham.] His purse is empty already;
all's golden words are spent.
Ham. Of him, sir. 135
Osr. I know you are not ignorant—
Ham. I would you did, sir; yet, in faith, if
you did, it would not much approve me.
Well, sir?
Osr. You are not ignorant of what excellence Laertes 140
is—
Ham. I dare not confess that, lest I should compare
with him in excellence; but, to know a man
well, were to know himself.
Osr. I mean, sir, for his weapon; but in the im-145
putation laid on him by them, in his meed he's
unfellowed.
Ham. What's his weapon?
Osr. Rapier and dagger.

132. Laertes? Q 6, Laertes Q. 136. ignorant—] Theobald, ignorant Q. 138, 139. me. Well, sir?] Globe Sh., me, well sir Q, ma. Well, sir. Theobald. 141. is—] Malone, is. Q. 145. for his] Q 6, for this Q. 146. them, in his meed] Steevens, them in his meed, Q.

Jennens: “understand? In another
tongue you” (addressed to Osric). Malone conjectured: “Is't possible
not to understand in a mother tongue?”
(addressed to Hamlet). The words
are surely addressed to Osric, and
mean “Might you not understand
if you used a less affected dialect?”
Moberly explains: “Can't you under-
stand your own absurd language on
another tongue.”

139. You . . . really] Theobald read rarely. Heath: “You do't, sir,
rarely.” The words are an ironical
encouragement to Osric to talk like a
rational human being—Believe me
you will succeed.
143. butt to know] to know another implies self-knowledge, the height of
human wisdom.
145, 146. imputation] repute, as in
Troilus and Cressida, i. iii. 339.
146. meed] merit, as in 3 Henry VI.
iv. viii. 38.
Ham. That's two of his weapons; but, well.

Osr. The king, sir, hath wagered with him six Barbary horses; against the which he has imponed, as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers, and so: three of the carriages, in faith, are very dear to fancy, very responsive to the hilt, most delicate carriages, and of very liberal conceit.

Ham. What call you the carriages?

Hor. [Aside to Ham.] I knew you must be edified by the margent ere you had done.

Osr. The carriages, sir, are the hangers.

Ham. The phrase would be more germane to the matter if we could carry cannon by our sides; I would it might be hangers till then. But, on: six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages; that's the French bet against the Danish. Why is this "imponed," as you call it?


154. assigns] appurtenances. No other example of this sense in New Eng. Dict.

154. hangers] straps by which the rapier hung from the girdle—often richly ornamented, as that described by Jonson's Matthew (Every Man in his Humour, I. iv.), "a hanger . . .

both for fashion and workmanship . . . most peremptory beautiful."

156. very responsive] closely corresponding.

157. liberal conceit] elaborate design.

160. margent] Explanatory notes often in old books printed in the margin.

163. cannon] Knolles, History of the Turks, 1603: "He commanded the great ordnance to be laid upon carriages."
Osr. The king, sir, hath laid, sir, that in a dozen
passes between yourself and him, he shall not 170
exceed you three hits; he hath laid on twelve
for nine; and it would come to immediate trial
if your lordship would vouchsafe the answer.

Ham. How if I answer No?

Osr. I mean, my lord, the opposition of your person 175
in trial.

Ham. Sir, I will walk here in the hall; if it please
his majesty, 'tis the breathing time of day with
me; let the foils be brought, the gentleman
willing, and the king hold his purpose, I will 180
win for him if I can; if not, I will gain no-
thing but my shame and the odd hits.

Osr. Shall I re-deliver you e'en so?

Ham. To this effect, sir; after what flourish your
nature will.

. . . nine] Q, one twelve for mine F. 172. if] Q, that F. 177, 178. hall;
. . . majesty, 'tis] F, hall, . . . majestic, it is Q. 180. purpose,] Theobal;
purpose; Q, F. 181. if I] F, and I Q; I will] Q, Ite F.
183. re-deliver . . . so] F, deliver you so Q.

171, 172. twelve for nine] The word
passes seems to mean passes which
count, the same as hits; the encounter
is to continue until one party has
made a dozen hits. The King wagers
that Laertes—famous as a fencer, and
therefore able to afford his rival odds
—will not have made his twelve
hits until Hamlet's hits are nine; if
Hamlet falls short of nine, Laertes
wins. Other explanations will be
found in Furness. In Q 1 Hamlet
asks "And howe's the wager?" The
"Bragart Gentleman" replies:

"Mary sir, that yong Learstes in
twelve venies
At Rapier and Dagger do not get
three oddes of you."

Venue or venny was sometimes used
for a hit; more commonly, a bout
or a thrust.

173. answer] Osric uses the word
for encounter. So in the Paston
Letters, "My Lord the Bastard took
upon him to answer xxiv knyts and
gentlymen . . . at jostys of pese."

178. breathing time] Clar. Press:
the time of relaxation and rest.
Breathing time was so used; but this
time of relaxation was also the time for
recreative exercise. "To breathe"
came to mean to exercise briskly
(from the quickening of the respiratory
organs); so breathing time means a
time of intermission from compelled
toil and a time of voluntary exercise.
Osr. I commend my duty to your lordship.

Ham. Your, yours.— [Exit Osric.

He does well to commend it himself; there are no tongues else for 's turn.

Hor. This lapwing runs away with the shell on his head.

Ham. He did comply with his dug before he sucked it. Thus has he, and many more of the same bevy that I know the drossy age dotes on, only got the tune of the time and outward habit of encounter; a kind of yesty collection which carries them through and through the most fond and winnowed opinions; and do but blow them to their trial, the bubbles are out.

187. 188. Yours... dose] D, Yours doe's Q. 189. turn] Q, tongue F.
192. He... with] D, A did sir with Q, A did so sir with Qq 3-6.

190. lapwing] So Meres, Wit's Treasury: "As the lapwing runneth away with the shell on her head as soon as she is hatched"; hence a forward, conceited youngster. Clar. Press adds insincere, the lapwing crying far from its nest to mislead intruders. See Measure for Measure, i. iv. 32.

192. comply with] see ii. ii. 394.
195. outward... encounter] exterior manner of address.
196. yesty collection] frothy aggregation (of empty knowledge, like a mass of bubbles).
198. fond and winnowed opinions] Warburton's emendation fann'd is apt, and has found many supporters. Tschischwitz proposes profound for Q proflane. Q trencnowed becomes trennowed in later Quartos, and renouned in Q 1676. Flexy proposes fond un-winnowed. Moberly explains: "frothy expressions suited to express the absurdest and most over-refined notions"; Clar. Press: "The metaphor is a mixed one... Osric, and others like him, are compared to the chaff which mounts higher than the sifted wheat, and to the bubbles which rise to the surface through the deeper water." The metaphor in "winnowed" seems to me incidental and latent; the meaning is "Their frothy acquisitions carry them successfully through the slight judgments of the most exquisite arbiters elegantiarum." If we read fanned, the same remains the meaning.
Enter a Lord.

Lord. My lord, his majesty commended him to you by young Osric, who brings back to him that you attend him in the hall; he sends to know if your pleasure hold to play with Laertes, or that you will take longer time. 205

Ham. I am constant to my purposes; they follow the king's pleasure; if his fitness speaks, mine is ready; now or whenever, provided I be so able as now.

Lord. The king, and queen, and all are coming down.

Ham. In happy time.

Lord. The queen desires you to use some gentle entertainment to Laertes before you fall to play.

Ham. She well instructs me.          [Exit Lord.

Hor. You will lose this wager, my lord.

Ham. I do not think so; since he went into France, I have been in continual practice; I shall win at the odds. But thou wouldst not think how ill all's here about my heart; but it is no matter.

Hor. Nay, good my lord,—
Ham. It is but foolery; but it is such a kind of gain-giving as would perhaps trouble a woman. 225

Hor. If your mind dislike any thing, obey it; I will forestall their repair hither, and say you are not fit.

Ham. 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?
Let be. 235

Enter KING, QUEEN, LAERTES, Lords, OSRIC, and Attendants with foils and gauntlets: a table and flagons of wine on it.

King. Come, Hamlet, come, and take this hand from me.

[The King puts the hand of Laertes into that of Hamlet.

225. gain-giving] F, gain-giving Q, game-giving Qq 4-6. 226. it] Q, omitted F. 229. there’s a] F, there is Q. 231. now] F, omitted Q. 233-235. the readiness . . . Let be] Caldecott:  The readiness is all, since no man of ought he leaves, knows what is to leave betimes, let be. Q; The readiness is all, since no man has aught of what he leaves. What is’t to leave betimes?  F. 235. Enter King . . . ] F (substantially); A table prepared, Trumpets, Drums, and Officers with Cushions, King, Queen, and all the state, Foiles, daggers, and Laertes. Q. 236. The King . . . ] Johnson (substantially); omitted Q, F.

225. gain-giving] misgiving; formed like gainsay.
233, 234. since . . . betimes] Many editors follow Warburton, who punctuates Q thus: “since no man, of ought he leaves, knows, what.” Johnson read “knows aught of.” The Q certainly gives a fine and characteristic meaning: since no man knows what life may bring, since no man can solve its mysteries. But the idea of F is vulgarised by reducing it to “If a man cannot carry away with him life’s goods”; it is rather: If we possess nothing except our personality, what matters it to leave the adventurous things of life soon or late. Hamner read “since no man owes aught of what he leaves.”
Ham. Give me your pardon, sir; I've done you wrong;
But pardon't, as you are a gentleman.
This presence knows,
And you must needs have heard, how I am
punish'd

With sore distraction. What I have done,
That might your nature, honour and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wrong'd Laertes? Never Hamlet;
If Hamlet from himself be ta'en away,

And when he's not himself does wrong Laertes,
Then Hamlet does it not; Hamlet denies it.
Who does it then? His madness; if't be so,
Hamlet is of the faction that is wrong'd;
His madness is poor Hamlet's enemy.

Sir, in this audience,
Let my disclaiming from a purposed evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house,
And hurt my brother.
Laer. I am satisfied in nature, 255
Whose motive, in this case, should stir me most
To my revenge; but in my terms of honour
I stand aloof, and will no reconcilement,
Till by some elder masters of known honour
I have a voice and precedent of peace,
To keep my name ungored. But till that time
I do receive your offer'd love like love,
And will not wrong it.

Ham. I embrace it freely,
And will this brother's wager frankly play.—
Give us the foils.—Come on.

Laer. Come, one for me. 265

Ham. I'll be your foil, Laertes; in mine ignorance
Your skill shall, like a star i' the darkest night,
Stick fiery off indeed.

Laer. You mock me, sir.

Ham. No, by this hand. 269

King. Give them the foils, young Osric.—Cousin Hamlet,
You know the wager?

Ham. Very well, my lord;
Your grace hath laid the odds o' the weaker side.

271. wager] Capell; wager, Q, F. 272. hath] F, has Q.

255. nature] Hamlet has referred to "nature" and "honour"; Laertes replies as to each point.
260. voice and precedent] authoritative pronouncement, justified by precedent, on the question whether an insult by one distracted should be formally resented. Laertes' words—spoken by an assassin—are wholly insincere.

268. Stick fiery off] stand out brilliantly. For "darkest," changed in F 2 to "brightest," see Ant. and Cleop. i. iv. 13.
272. odds] three points given to Hamlet, who is assumed to be the less skilled. Supposed, erroneously, by some to refer to the greater value of the King's stake.
King. I do not fear it; I have seen you both;
    But since he is better’d, we have therefore odds.
Lear. This is too heavy; let me see another. 275
Ham. This likes me well.—These foils have all a
    length?  [They prepare to play.
Osr. Ay, my good lord.
King. Set me the stoups of wine upon that table.—
    If Hamlet give the first or second hit,
Or quit in answer of the third exchange, 280
Let all the battlements their ordnance fire;
The king shall drink to Hamlet’s better breath;
And in the cup an union shall he throw,
Richer than that which four successive kings
In Denmark’s crown have worn. Give me the
    cups;
And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heaven to
    earth,
    “Now the king drinks to Hamlet!” — Come, begin;—
And you, the judges, bear a wary eye. 290
Ham. Come on, sir.
Lear. Come, my lord.  [They play.

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274. better’d] F, better Q. 276. length?] Rowe; length. Q, F.
283. union] F, Vnixe Q, Onixe Q 3-6. 286. trumpet] Q, trumpets F.
289.] Trumpets the while (stage direction) Q, omitted F. 291. Come, my
    lord] Q, Come on sir F.

274. better’d] not naturally superior, trained by Parisian fencers.
280. quit] pay off scores.
283. union] Malone quotes Florio: “Vnione . . . Also a faire, great, orient pearle, called an vnion.”

Steevens quotes Holland’s Pliny:
    “Vnions, as a man would say, Singular, and by themselves alone.”
Pliny tells of Cleopatra’s dissolving a pearl in vinegar, and drinking it.

290. kettle] see i. iv. 11.
sc. n.] PRINCE OF DENMARK

Ham. One.
Lae. No.
Ham. Judgment.
Osr. A hit, a very palpable hit.
Lae. Well; again.
King. Stay; give me drink.—Hamlet, this pearl is thine; Here’s to thy health.—

[Trumpets sound, and cannons shot off within.

Give him the cup.

Ham. I’ll play this bout first; set it by awhile.— 295
Come.

[They play.

Another hit; what say you?

Lae. A touch, a touch, I do confess.
King. Our son shall win.
Queen. He’s fat, and scant of breath.—Here, Hamlet, take my napkin, rub thy brows;
The queen carouses to thy fortune, Hamlet. 300

Ham. Good madam!

King. Gertrude, do not drink!

Queen. I will, my lord; I pray you, pardon me.
King. [Aside.] It is the poison’d cup! it is too late!

Ham. I dare not drink yet, madam; by and by.


293. pearl] In fact the poison. See line 337. 298. fat] Clar. Pres.: “There is a tradition that this line was appropriate to Richard Burbage, who first acted the character of Hamlet.” H. Wyeth proposes faint; Plehwe, referring to iv. vii. 158, conjectures hot. 299. napkin] handkerchief, as in Othello, 111. iii. 290.
Queen. Come, let me wipe thy face.
Laer. My lord, I'll hit him now.
King. I do not think 'tis.
Laer. [Aside.] And yet 'tis almost 'gainst my conscience.
Ham. Come, for the third, Laertes: you but dally;
I pray you, pass with your best violence;
I am afeard you make a wanton of me.
Laer. Say you so? come on.
Osr. Nothing, neither way.
Laer. Have at you now!

[Laertes wounds Hamlet; then, in scuffling,
they change rapiers, and Hamlet wounds
Laertes.

King. Part them! they are incensed.
Ham. Nay, come, again.
Osr. Look to the queen there, ho!
Hor. They bleed on both sides.—How is it, my lord?

307. 'tis . . . 'gainst[ ] F, it is . . . against Q. 308. third . . . you
Steevens, third Laertes, you doe Q, third. Laertes, you F. 310. afeard[ ] F,
sure Q. 313. Laertes wounds . . .] Rowe, omitted Q. In scuffling
they change Rapiers F; They catch one anothers Rapiers, and both are
wounded, Leartes falles downe, the Queene falles downe and dies Q 1.
314. come, again[ ] F; come againe Q, Ff 2–4. The Queen falls] Capell;
omitted Q, F. 315. is it[ ] Q, is't? F.

310. wanton] treat me like an indulged boy.
313. Stage direction] Of several methods of exchanging rapiers adopted
by actors, or described by commentators, that suggested by H. von
Friesen (Sh. Jahrbuch, 1869) seems to accord best with the stage direction
of Q 1. The writer derives it from his recollections of the fencing-
school. "As soon as your opponent has made a pass, and is about to
return to his guard, you strike the most powerful battute possible (i.e. a
blow descending along the blade of your opponent). . . . advance the left
foot close to the outer side of the right foot of your opponent, seize with the
left hand the guard of your opponent's rapier. . . . The opponent meets the
attack with the same manoeuvre, and gets his assailant's weapon in his
hand in the same way." The combatants change places, and continue
to fight. (Furness's translation abbreviated.)
314. ho!] Supposed by Staunton
to be a signal to stop the combat.
Osr. How is 't, Laertes?

Laer. Why, as a woodcock to mine own springe,

Osric;

I am justly kill'd with mine own treachery.

Ham. How does the queen?

King. She swounds to see them bleed.

Queen. No, no, the drink, the drink,—O my dear

Hamlet,—

The drink, the drink!—I am poison'd. [Dies.

Ham. O villany!—Ho! let the door be lock'd:

Treachery! seek it out! [Laertes falls.

Laer. It is here, Hamlet. Hamlet, thou art slain;

No medicine in the world can do thee good;

In thee there is not half an hour of life;

The treacherous instrument is in thy hand,

Unbated and envenom'd; the foul practice

Hath turn'd itself on me; lo, here I lie,

Never to rise again; thy mother's poison'd;

I can no more.—The king, the king's to blame.

Ham. The point envenom'd too!—

Then, venom, to thy work! [Stabs the King.

All. Treason! treason!

King. Oh, yet defend me, friends; I am but hurt.
Ham. Here, thou incestuous, murderous, damned Dane,
Drink off this potion! Is thy union here?
Follow my mother! [King dies.

Laer. He is justly served;
It is a poison temper’d by himself.—
Exchange forgiveness with me, noble Hamlet; 340
Mine and my father’s death come not upon thee,
Nor thine on me! [Dies.

Ham. Heaven make thee free of it! I follow thee.—
I am dead, Horatio.—Wretched queen, adieu!—
You that look pale and tremble at this chance, 345
That are but mutes or audience to this act,
Had I but time (as this fell sergeant, death,
Is strict in his arrest) oh, I could tell you—
But let it be.—Horatio, I am dead;
Thou livest; report me and my cause aright 350
To the unsatisfied.

Hor. Never believe it;
I am more an antique Roman than a Dane;
Here’s yet some liquor left.

Ham. As thou’rt a man,
Give me the cup: let go; by heaven, I’ll have’t.—

336. Here] F, Heath Q (= here?) ; murderous] F, omitted Q. 337. off’
F, of Q (= off ?); union] Q, i., F ; the Onise Q. 338. King dies] F,
Never; believe Hanmer.

337. union] see line 283. Calde-
coi suggests a play on the word; the
potion effects the union of the King
and Queen.
346. mutes] performers in a play
who have no words. The word occurs
in the stage direction for the dumb-
show preceding the play, Act iii. ii.
147.
O good Horatio, what a wounded name,
Things standing thus unknown, shall live behind me!
If thou didst ever hold me in thy heart,
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain,
To tell my story.—

[March afar off, and shot within.
What war-like noise is this?

Osr. Young Fortinbras, with conquest come from Poland,
To the ambassadors of England gives
This war-like volley.

Ham. Oh, I die, Horatio;
The potent poison quite o'er-crows my spirit;
I cannot live to hear the news from England;
But I do prophesy the election lights
On Fortinbras; he has my dying voice;
So tell him, with the occurrents, more and less,
Which have solicited—the rest is silence.  

355. good Horatio F, god Horatio Q. God Horatio Qq 4-6, God!—Horatio Capell.  356. line] F, I leave Q; me f] Jennens, me Q, me. F.  360. March ...
] Steevens, A march a farre off Q, March afarre off, and shut within F.
369. solicited—] Jennens, solicited, Q, solicited. F; silence. Q, silence. O, o, o, o. F; Dies] F, omitted Q.
366. shall live] Staunton in support of F cites Much Adv, iii. i. 110: "No glory lives behind the back of such."
364. o'er-crows] triumphs over (as a victorious cock). To several examples cited by Steevens and Malone, add The Spanish Mademilm, 1618, p. 135: "Being somewhat haughty, and suffering no man to overrow him." Qq 4-6, Pope, and other editors read o'er-crows.
368. occurrents] occurrents, incidents. Beaumont and Fletcher, Beggar's Bush, i. i.: "kept me stranger ... to all the occurments of my country."
369. solicited] invited, prompted, as in Richard II. ii. ii. 2.
Hor. Now cracks a noble heart.—Good night, sweet prince,
And flights of angels sing thee to thy rest!—
Why does the drum come hither? [March within.

Enter Fortinbras, the English Ambassadors, with drum, colours, and attendants.

For. Where is this sight?

Hor. What is it ye would see?
If aught of woe or wonder, cease your search.

For. This quarry cries on havoc.—O proud Death! What feast is toward in thine eternal cell,
That thou so many princes at a shot
So bloodily hast struck?

First Amb. The sight is dismal;
And our affairs from England come too late;
The ears are senseless that should give us hearing,
To tell him his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead.
Where should we have our thanks?

Hor. Not from his mouth,
Had it the ability of life to thank you;
He never gave commandment for their death.


370. cracks] So Coriolanus, v. iii. 9: "with a crack'd heart."
371. sing] Warburton reads wing. 375. This quarry . . . havoc] His of F may refer to Death. White's explanation seems right: "This heap of dead proclaims an indiscriminate slaughter." For "cry on" compare Othello, v. i. 48, Richard III. v. iii. 231. Clar. Press: "This pile of corpses urges to merciless slaughter."
376. towards] see i. i. 77.
376. eternal] Perhaps used in the sense which expresses abhorrence; see note on i. v. 21.
383. his mouth] The King's mouth.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arrived, give order that these bodies
High on a stage be placed to the view;
And let me speak to the yet unknowing world
How these things came about; so shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forced cause,
And, in this upshot, purposes mistook
Fall’n on the inventors’ heads: all this can I
Truly deliver.

For.  Let us haste to hear it,
And call the noblest to the audience.
For me, with sorrow I embrace my fortune;
I have some rights of memory in this kingdom,
Which now to claim my vantage doth invite me,

Hor.  Of that I shall have also cause to speak,
And from his mouth whose voice will draw on
more;
But let this same be presently perform’d,
Even while men’s minds are wild; lest more
mischance,

390. to the yet F, to yet Q.  394. forced cause] F, for no cause Q.
393. rights] Q, Rites F.  401. now to] Q, are to F.  402. shall have
also] Q, shall have always F.  403. on more] F, no more Q.  405.
while] Q, whiles F.

386. jump] see 1. i. 65.
392. carnal] changed to cruell in
Qg 4. 5. This line refers to the
King’s incestuous marriage and the
murder of his brother; the next, to
the death of Ophelia (accidental
judgments) and of Polonius (casual
slaughter); that which follows, to the
deaths of Rosencrantz and Guilden-

394. put on] instigated. Compare
Coriolanus, 11. i. 272; for other
examples see Schmidt.
400. of memory] traditional and
remembered.
HAMLET

On plots and errors, happen.

For. Let four captains

Bear Hamlet, like a soldier, to the stage;
For he was likely, had he been put on,
To have proved most royally: and for his passage,
The soldiers' music and the rites of war

Speak loudly for him.—
Take up the bodies.—Such a sight as this
Becomes the field, but here shows much amiss.—
Go, bid the soldiers shoot.

[A dead march. Exeunt, bearing off the bodies; after which a peal of ordnance is shot off.

409. royally] F, royall Q. 410. rites] F, right Q. 412. bodies] Q, body F. 414. Stage direction] Capell (substantially); Exeunt Q; Exeunt Marching: after the which, a Peale of Ordinance are shot off. F.

406. On] Perhaps “as the consequence of”; perhaps “on the top of.” 408. put on] set to work (as King), brought to trial. 409. passage] departure, as in iii. iii. 86.
APPENDIX I

THE "TRAVELLING" OF THE PLAYERS (II. ii. 347).

Q i (1603) reads as follows:

_Ham._ How comes it that they travell? Do they grow restie?
_Gil._ No my Lord, their reputation holds as it was wont.
_Ham._ How then?
_Gil._ Yfaith my Lord, noveltie carries it away,
        For the principall publike audience that
        Came to them, are turned to private playes,
        And to the humour of children.

Q (1604):

_Ham._ How chances it they trauaile? their residence both in reputation, and profit was better both wayes.
_Ros._ I thinke their inhibition, comes by the meanes of the late innouasion.
_Ham._ Doe they hold the same estimation they did when I was in the Citty; are they so followed.
_Ros._ No indeed are they not.

F (1623) repeats Q (1604) so far, and adds all that follows as given in the text (pp. 99-101) to and including the words "Hercules and his load too."

The discussion of this matter by Prof. W. Hall Griffin in The Athenæum, April 25, 1896, seems to me highly satisfactory. At Michaelmas 1600 Henry Evans took possession of the Blackfriars Theatre,—a private theatre,—which he leased from Richard Burbage, and there he set up "a companie of boyes," who became exceedingly popular. This is referred to in Q. i.
APPENDIX I

Q (1604) refers to an inhibition and an innovation. Probably this is a veiled allusion to the popularity of the children, an innovation, which had almost the effect of an inhibition. If we must find an express inhibition, that due to the visitation of the Plague, 1603, may answer the purpose. In January 1604 the children became “the Children of her Majesty’s Revels”; i.e. 1603 Shakespeare’s company became the King’s servants. It was inexpedient that the King’s servants should censure the Queen’s children. Hence the omission of any reference to boy actors in Q 1604.

The passage in F refers not only to boy actors, but probably also to the “war of the theatres,” in which Jonson, Marston, Dekker took prominent parts. The children performed Cynthild’s Revels, 1600, and The Poetaster, 1601. Jonson admits that he had “tax’d” the players, but only some of them, and that “sparingly” (see Apologetical Dialogue appended to The Poetaster). A far less probable suggestion as to the “inhibition” is, that it refers to the disgrace of Shakespeare’s company at court in 1601, owing to the share they had taken, by a performance of Richard II., in the conspiracy of Essex. See S. Lee’s Life of Shakespeare, pp. 213–217.
APPENDIX II

SOME PASSAGES FROM THE QUAR TO OF 1603

It may be of interest to give a few passages from the Quarto of 1603, which differ considerably from the received text, or are wholly absent from it. For II. i. 77–100 the Q 1603 gives:

Of. O yong Prince Hamlet, the only floure of Denmark,
    Hee is bereft of all the wealth he had,
The Iewell that ador'nd his feature most
Is filcht and stolne away, his wit's bereft him,
Hee found mee walking in the gallery all alone,
There comes hee to mee with a distracted looke,
His garters lagging downe, his shoees untide,
And fixt his eyes so stedfast on my face,
As if they had vow'd, this is their latest object.
Small while he stoode, but gripes me by the wrist,
And there he holds my pulse till with a sigh
He doth unclaspe his holde, and parts away
Silent, as is the mid time of the night:
And as he went, his eie was still on mee,
For thus his head over his shoulder looked,
He seemed to finde the way without his eies:
For out of doores he went without their helpe,
And so did leave me.

III. ii. 53. The Quarto 1603 adds to Hamlet's criticism of the Stage Clown the following:

    And then you have some agen, that keepes one suite
    Of ieasts, as a man is knowne by one sute of
    Apparell, and Gentlemen quotes his ieasts downe
    In their tables, before they come to the play, as thus:
APPENDIX II

Cannot you stay till I eate my porrige? and, you owe me
A quarters wages: and, my coate wants a cullison:
And your beere is sowre: and, blabbering with his lips,
And thus keeping in his cinkapase of ieasts,
When, God knows, the warne Clowne cannot make a jest,
Vnlesse by chance, as the blinde man catcheth a hare:
Maisters tell him of it.

Dr. B. Nicholson has argued that Kemp is the clown specially hit at; he had left Shakespeare's company. When he returned, these specialised jests were omitted. Dr. Nicholson further argues that the praise of Yorick is the praise of Tarlton, who died in 1588, and that on Kemp's return to the company the praise of Tarlton was made less pointed by altering the period during which Yorick's skull had lain in the earth from twelve to twenty-three years.

III. iii. 36-72. Q. 1603 reads:

King. O that this wet that falles upon my face
Would wash the crime cleere from my conscience!
When I looke up to heaven, I see my trespasse,
The earth doth still crie out upon my fact,
Pay me the murder of a brother and a king,
And the adulterous fault I have committed:
O these are sinnes thàt are unpardonable:
Why say thy sinnes were blacker then is ieat,
Yet may contrition make them as white as snowe:
I but still to persever in a sinne,
It is an act gainst the universall power,
Most wretched man, stoope, bend thee to thy prayer,
Aske grace of heaven to keepe thee from despaire.

III. iv. 136. From Exit Ghost to the close of the scene Q 1603 gives the following:

Queene. Alas, it is the weaknesse of thy braine,
Which makes thy tongue to blazon thy hearts griefes:
APPENDIX II

But as I have a soule, I sweare by heaven,
I never knew of this most horride murder:
But Hamlet, this is onely fantasie,
And for my love forget these idle fits.

Ham. Idle, no mother, my pulse doth beate like yours,
   It is not madnesse that possesseth Hamlet.
   O mother, if ever you did my deare father love,
   Forbeare the adulterous bed to night,
   And win your selfe by little as you may,
   In time it may be you wil lothe him quite:
   And mother, but assist mee in revenge,
   And in his death your infamy shall die.

Queene. Hamlet, I vow by that majesty,
   That knowes our thoughts, and lookes into our hearts,
   I will conceale, consent, and doe my best,
   What stratagem soe're thou shalt devise.

Ham. It is enough, mother, good night:
   Come sir, I le provide you a grave,
   Who was in life, a foolish prating knave.

The following is absent from the later texts, but the information here given by Horatio to the Queen is given by Hamlet to Horatio in the received text in v. ii. This scene follows iv. v. :

Enter Horatio and the Queene.

Hor. Madame, your sonne is safe arriv'd in Denmarke,
   This letter I even now receiv'd of him,
   Whereas he writes how he escap't the danger,
   And subtle treason that the king had plotted,
   Being crossed by the contention of the windes,
   He found the Packet sent to the king of England,
   Wherein he saw himselfe betray'd to death,
   As at his next conversion with your grace,
   He will relate the circumstance at full.

Queene. Then I perceive there's treason in his lookes
   That seem'd to sugar o're his villanie:
   But I will soothe and please him for a time,
   For murderous mindes are always jealous,
   But know not you Horatio where he is?
Hor. Yes Madame, and he hath appoynted me
    To meete him on the east side of the Cittie
    To morrow morning.
Queene. O faile not, good Horatio, and withall, com-
    mend me
    A mothers care to him, bid him a while
    Be wary of his presence, lest that he
    Faile in that he goes about.
Hor. Madam, never make doubt of that:
    I thinke by this the news be come to court:
    He is arriv'd, observe the king, and you shall
    Quickly finde Hamlet being here,
    Things fell not to his minde.
Queene. But what became of Gilderstone and Rossencraft?
Hor. He being set ashore, they went for England,
    And in the Packet there writ down that doome
    To be perform'd on them that poyncted for him:
    And by great chance he had his fathers seale,
    So all was done without discoverie.
Queene. Thankes be to heaven for blessing of the prince,
    Horatio once againe I take my leave,
    With thowsand mothers blessings to my sonne.
Hor. Madam adue.
APPENDIX III

ADDENDA

MR. W. J. CRAIG, who in knowledge of the language of Shakespeare is, I believe, unsurpassed by any living student, has read the proof-sheets of this edition (not always agreeing with my interpretations), has noted omissions, and has sent me a mass of valuable illustrations and additions, from which I make a scanty selection.

I. i. 106: head, source, as in All's Well, I. iii. 178, "your salt tears' head." Hence origin, cause. Compare II. ii. 55.

I. i. 166: russet, probably gray turning to gold or to red. Latham's Johnson's Dictionary notices that Sir I. Newton uses russet for gray.


I. ii. 100: peevish, foolish, silly, as in Comedy of Errors, IV. i. 93.

I. iii. 56: shoulder of your sail. Shoulder, the back. See Schmidt's Lexicon.

I. v. 48: dignity, worth, excellence. See Love's Labour's Lost, IV. iii. 236.

I. v. 97: globe. Schmidt thinks this may mean the world; Mr. Craig suggests this little world of man. Compare Lear, III. i. 10.

APPENDIX III

I. v. 131: *whirling words*. Schmidt defines whirling "giddy." Mr. Craig prefers F *hurling*. But compare *1 Henry VI.*, I. v. 19, "My thoughts are whirl'd like a potter's wheel."

I. v. 150: *old true-penny*. Mr. Craig notes these words as occurring in *The Returne from Pernassus*, II. iv., and Beaumont and Fletcher, *The Loyal Subject*, i. iii.; he adds that Truepenny is the name of a character in *Ralph Roister Doister*, and is defined in Bailey's *Dictionary* (1721), "a name given by way of taunt to some sorry fellow."

II. ii. 63: *preparation*, used specially for a force ready for combat, as in *Coriolanus*, I. ii. 15.

II. ii. 339: *the humorous man*. Mr. Sidney Lee notes a mention in *Henslowe's Diary*, p. 183, of "The honorable lyfe of the humorous Earle of Gloster with his conquest of Portugalle."

II. ii. 381: *carry it away*. Mr. Craig compares *Romeo and Juliet*, III. i. 77, and notices an example earlier than any in *New English Dictionary*, Nash, *The Unfortunate Traveller* (1594), Grosart's *Nash*, v. 42.

II. ii. 402, 403. Mr. Craig quotes from *Apollo Shrowing* (1627), "It lifts a man up till he grow lesse and lesse like a hawk after a hernshaw."

II. ii. 605: *John-a-dreams*. Mr. Craig notices "John-dreaming" as an epithet in Hall's translation of *Homer*, 1581, b. ii.

III. iv. 135. Compare Jonson, *The Fortunate Isles*, "Enter Skogan and Skelton, in like habits as they lived."


APPENDIX III

V. i. 101: loggats. Steevens notes "It is one of the unlawful [new and crafty] games enumerated in the statute of 33 Henry VIII."

V. ii. 6: bilboes. Mr. Craig notes an earlier example than any in New English Dictionary: Elyot, Latin Dictionary (1538), "arca, the pillory, stocks, or bilboes."

V. ii. 298: fat and scant of breath. Mr. Craig understands fat to mean not reduced to athletic condition by a fencer's training.
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