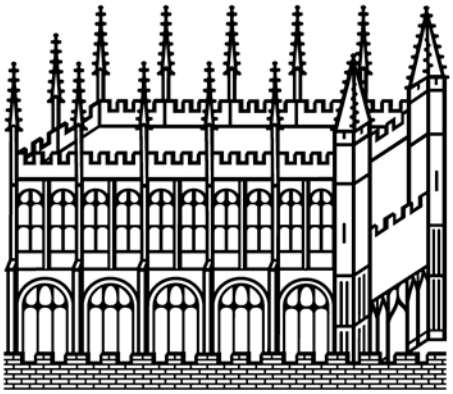

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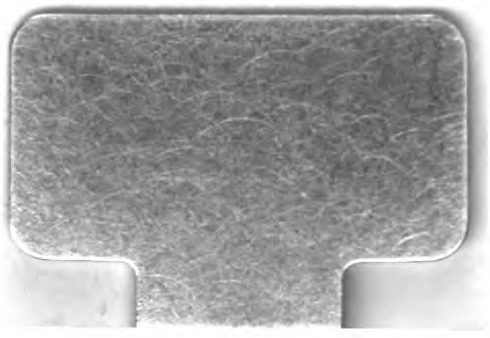
HAMLET

Malone K. 156.



SHAKESPEARE'S

HAMLET

WITH

NOTES, EXAMINATION PAPERS, AND

PLAN OF PREPARATION

EDITED BY

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GENERAL NOTICE.

AN attempt has been made in these new editions to interpret Shakespeare by the aid of Shakespeare himself. The Method of Comparison has been constantly employed; and the language used by him in one place has been compared with the language used in other places in similar circumstances—as well as with older English and with newer English. The text has been as carefully and as thoroughly annotated as the text of any Greek or Latin classic.

The first purpose in this elaborate annotation is of course the full working out of Shakespeare's meaning. The Editor has in all circumstances taken as much pains with this as if he had been making out the difficult and obscure terms of a will in which he himself was personally interested; and he submits that this thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. This is to read the very mind of Shakespeare, and to weave his thoughts into the fibre of one's own mental constitution. And always new rewards come to the careful reader—in the shape of new meanings, recognition of thoughts he had before missed, of relations between the characters that had hitherto escaped him. For reading Shakespeare is just like examining Nature; there are no hollownesses, there is no scamped work, for Shakespeare is as patiently exact and as first-hand as Nature herself.

Besides this thorough working-out of Shakespeare's meaning, advantage has been taken of the opportunity to teach his English—to make each play an introduction to the ENGLISH OF SHAKESPEARE. For this purpose, copious collections of similar phrases have been gathered from other plays; his idioms have been dwelt upon; his peculiar use of words; his style and his rhythm. Some Teachers may consider that too many instances are given; but, in teaching, as in everything else, the old French saying is true: *Assez n'y a, s'il trop n'y a.* The Teacher need not require each pupil to give him *all* the instances collected. If each gives one or two, it will probably be enough; and, among them all, it is certain that one or two will stick in the memory. It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

It were much to be hoped that Shakespeare should become more and more of a national study; and that every boy and girl in England should have a thorough knowledge of at least one play of Shakespeare before they leave school. It would be one of the best lessons in human life—without the chance of a polluting or degrading experience. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and vigorous phrases, which would help to develop as well as to reflect vigour in the characters of the readers. Shakespeare used the English language with more power than any writer that ever lived—he made it do more and say more than it had ever done—he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight.

J. M. D. MEIKLEJOHN.

INTRODUCTION.

1. The first known edition of Hamlet appeared in 1603. It bore the following title-page :

THE
Tragicall Historie of HAMLET
Prince of Denmarke
By William Skake-speare.
As it hath beene diuerse times acted by his Highnesse seruants in the Cittie of London : as also in the two Vniuersities of Cambridge and Oxford, and elsewhere
At London printed for N. L. and John Trundell. 1603.

The second quarto appeared in the following year, with a title-page much altered :

THE
Tragicall 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., and are to be sold at his shoppe vnder St. Dunston's Church in Fleetstreet 1604.

It was upon this second quarto that all future editions of the play were based. It is conjectured that Shakespeare worked upon the basis of an old play, an edition of which is known to have appeared in 1602 ; that the quarto of 1603 represents his remodelling of this old play ; and that the edition of 1604 was a complete and final recast.

2. The story seems to have been drawn from the *Historia Danica* of Saxo Grammaticus, a native of Elsinore, who wrote about the end of the twelfth century; though the earliest existing edition of his history has the date of 1514. A French writer, Francis de Belleforest, embodied the story of *Amleth, Hamlet,* or *Hamblet* in his *Histoires Tragiques;* and an unknown English writer translated this story and published it separately under the title of *The Hystorie of Hamblet*—a black-letter quarto copy of which, bearing the date of 1608, exists in the library of Trinity College, Cambridge.

3. The play of Hamlet is the longest of Shakespeare's plays; and it is one of the greatest. It is also the most varied in incident; and the argument of the play would make a very long story. Though full of incident, the main interest of the play is centred in thought and character—in the moods of mind through which Hamlet passes, until he meets death in the fulfilment of the purpose towards which he has not marched or hastened, but simply drifted. There has also been more written about *Hamlet* than about any other play in the world. The books, pamphlets, and papers that have appeared on this play would constitute a respectable library. The play belongs to what has been called Shakespeare's period of 'Middle Tragedy;' and its companion in this category is *Julius Cæsar.* Both are tragedies of thought; and both were written when Shakspeare was about thirty-seven or thirty-eight.

4. The young reader may with advantage study fully and carefully the character of Hamlet, as it stands out from and over against the circumstances which surround him, and as it may be interpreted—by the aid of contrast—by the characters of the other personages of the play. He is a student at the University of Wittenberg; he hears of the sudden and mysterious death of his father; he hastens home to find his mother married to his uncle—an event which shocks his soul and begins to poison his feelings towards his mother; he hears of the appearance of his father's ghost; he has an interview with it and a stern task laid upon him; the whole of the habits of his

previous life are broken up ; he is tortured by grief, doubt, love, and difficulty ; and only in dying does he attain to clearness of mind and strength of soul. After having studied the relation of Hamlet to the circumstances and characters that surround him, the reader may take the other personages of the play and study them in pairs. Thus Horatio may be compared with Laertes ; and both again with Hamlet. Horatio says little, and is little affected by external events. Laertes is a worldly man—the son of his father ; and with no inner life at all. He is as thoughtless as Hamlet is thoughtful—as rash and eager for action as Hamlet is filled to excess with considerations, reflections and balancings of judgment. Claudius, again, stands in direct contrast with the late King (see III. iv. 56–66). Polonius, full of wise maxims which he has lost the power of applying to present exigencies, may be contrasted with Horatio, who says nothing, but is always ready to help, whatever may happen. Osric, in the end of the play, is an admirable set-off to the quiet soldierliness of Marcellus and Bernardo, in the beginning. Ophelia, with her deep unspeaking nature—one of those persons 'who live only in their own hearts, and upon their own hearts'—forms a noble contrast to the shallow external nature of the Queen, whose conscience and heart do not begin to speak until they are appealed to in the directest and strongest way by Hamlet himself and by tragical events.

5. The following are extracts from the most celebrated criticisms of the characters of this play :

HAMLET.—(i.) 'Tender and nobly descended, this royal flower grew up under the direct influences of majesty ; the idea of the right and of princely dignity, the feeling for the good and the graceful, with the consciousness of his high birth, were unfolded in him together. He was a prince, a born prince. Pleasing in figure, polished by nature, courteous from the heart, he was to be the model of youth and the delight of the world. . . . Figure to yourself this youth, this son of princes, conceive him vividly, bring his condition before your eyes, and then observe him when he learns that his father's spirit walks ; stand by him in the terrible night when the venerable Ghost itself appears before him. A horrid shudder seizes him ; he speaks to the mysterious form ; he sees it

beckon him; he follows it and hearkens. The fearful accusation of his uncle rings in his ears; the summons to revenge and the piercing reiterated prayer, "Remember me." . . . And, when the Ghost has vanished, who is it we see standing before us? A young hero panting for vengeance? A born prince, feeling himself favoured in being summoned to punish the usurper of his crown? No! Amazement and sorrow overwhelm the solitary young man; he becomes bitter against smiling villains, swears never to forget the departed, and concludes with the significant ejaculation:

> "The time is out of joint: O cursed spite,
> That ever I was born to set it right!"

'In these words, I imagine, will be found the key to Hamlet's whole procedure. To me it is clear that Shakespeare meant, in the present case, to represent the effects of a great action laid upon a soul unfit for the performance of it. In this view the whole piece seems to me to be composed. There is an oak-tree planted in a costly jar, which should have borne only pleasant flowers in its bosom; the roots expand, the jar is shivered. A lovely, pure, noble, and most moral nature, without the strength of nerve which forms a hero, sinks beneath a burden which it cannot bear, and must not cast away. All duties are holy for him; the present is too hard. Impossibilities have been required of him; not in themselves impossibilities, but such for him. He winds, and turns, and torments himself; he advances and recoils; is ever put in mind, ever puts himself in mind; at last does all but lose his purpose from his thoughts; yet still without recovering his peace of mind.'—GOETHE (*Wilhelm Meister*).

(ii.) 'In *Hamlet* 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 meditations on the workings of our minds—an equilibrium between the real and the imaginary worlds. In *Hamlet* this balance is disturbed: his thoughts, and the images of his fancy, are far more vivid than his actual perceptions, and his very perceptions, instantly passing through the medium of his contemplations, acquire, as they pass, a form and a colour not naturally their own. Hence we see a great, an almost enormous intellectual activity, and a proportionate aversion to real action, consequent upon it, with all its symptoms and accompanying qualities. This character, Shakespeare places in circumstances under which it is obliged to act on the spur of the moment: Hamlet is brave and careless of death; but he vacillates from sensibility, and procrastinates from thought, and loses the power of action in the energy of resolve. Thus it is that this tragedy presents a direct contrast

to that of *Macbeth;* the one proceeds with the utmost slowness, the other with a crowded and breathless rapidity. The effect of this overbalance of the imaginative power is beautifully illustrated in the everlasting broodings and superfluous activities of Hamlet's mind, which, unseated from its healthy relation, is constantly occupied with the world within, and abstracted from the world without—giving substance to shadows, and throwing a mist over all commonplace actualities.'—COLERIDGE.

(iii.) 'Hamlet is called upon to assert moral order in a world of moral confusion and obscurity. . . . All the strength which he possesses would have become organised and available had his world been one of honesty, of happiness, of human love. But a world of deceit, of espionage, of selfishness surrounds him; his idealism at thirty years of age almost takes the form of pessimism; his life and his heart become sterile; he loses the energy which sound and joyous feeling supplies; and in the wide-spreading waste of corruption which lies around him, he is tempted to understand and detest things rather than accomplish some limited practical service. . . . Hamlet is not merely or chiefly intellectual; the emotional side of his character is quite as important as the intellectual; his malady is as deep-seated in his sensibilities and in his heart as it is in the brain. If all his feelings translate themselves into thoughts, it is no less true that all his thoughts are impregnated with feeling. To represent Hamlet as a man of preponderating power of reflection, and to disregard his craving, sensitive heart, is to make the whole play incoherent and unintelligible. . . . During the reign of the strong-willed elder Hamlet, there was no call to action for his meditative son. He has slipped on into years of full manhood still a haunter of the university, a student of philosophies, an amateur in art, a ponderer on the things of life and death, who has never formed a resolution or executed a deed. This long course of thinking, apart from action, has destroyed Hamlet's very capacity for belief; since in belief there exists a certain element contributed by the will.'—DOWDEN (*Mind and Art of Shakespeare,* pp. 130–133).

OPHELIA.—'It is the helplessness of Ophelia, arising merely from her innocence, and pictured without any indication of weakness, which melts us with such profound pity. She is so young, that neither her mind nor her person has attained maturity; she is not aware of the nature of her own feelings; they are prematurely developed in their full force before she has strength to bear them; and love and grief together rend and shatter the frail texture of her existence, like the burning fluid poured into a crystal vase. She says very little, and what she does

say seems rather intended to hide than to reveal the emotions of her heart; yet in those few words we are made as perfectly acquainted with her character and with what is passing in her mind as if she had thrown forth her soul with all the glowing eloquence of Juliet. . . . Constance is frantic; Lear is mad; Ophelia is insane. Her sweet mind lies in fragments before us—a pitiful spectacle! Her wild, rambling fancies; her aimless, broken speeches; her quick transitions from gaiety to sadness—each equally purposeless and causeless; her snatches of old ballads—such as perhaps her nurse sang her to sleep with in her infancy—are all so true to the life, that we forget to wonder, and can only weep.'—MRS JAMESON (*Characteristics of Women*).

'The pathos proceeds from the utter insensibility Ophelia has to her own misfortunes. A great sensibility, or none at all, seems to produce the same effect. In the latter the audience supply what she wants, and with the former they sympathise.'—SIR JOSHUA REYNOLDS.

POLONIUS.—'Polonius is a man bred in courts, exercised in business, stored with observation, confident in his knowledge, proud of his eloquence, and declining into dotage. His mode of oratory is truly represented as designed to ridicule the practice of those times, of prefaces that made no introduction, and of method that embarrassed rather than explained. This part of his character is accidental; the rest is natural. Such a man is positive and confident, because he knows that his mind was once strong, and knows not that it is become weak. Such a man excels in general principles, but fails in the particular application. He is knowing in retrospect, and ignorant in foresight.'—DR JOHNSON.

'Polonius has no difficulty in calling to mind a number of wise precepts for the guidance of his son's conduct, the last of which is most striking for its force and nobleness. Yet it is undeniable that he is often both foolish and mean. The reason is, that his memory has outlived his intellect; that prettinesses have taken the place of wisdom in his mind; that he recals words of wisdom and noble sentiments rather than feels them; and that his acknowledged services have so persuaded him of his own merit, that he will both act meanly and express himself absurdly, because he conceives, without any misgiving at all, that whatever he does or says is justified by his saying or doing it. Still, in estimating this character, we should do well to remember that the use of language like that of Polonius' would not, in Shakspeare's euphuistic days, argue the complete folly which it would at the present time.'—MR MOBERLY.

HAMLET, PRINCE OF DENMARK.

DRAMATIS PERSONÆ.

CLAUDIUS, *king of Denmark.*
HAMLET, *son to the former, and nephew to the present king.*
POLONIUS, *lord chamberlain.*
HORATIO, *friend to Hamlet.*
LAERTES, *son to Polonius.*
VOLTIMAND, CORNELIUS, ROSENCRANTZ, GUILDENSTERN, OSRIC, *A* Gentleman, *A* Priest. } *courtiers.*
MARCELLUS, BERNARDO, } *officers.*
FRANCISCO, *a soldier.*
REYNALDO, *servant to Polonius.*
Players.
Two Clowns, *gravediggers.*
FORTINBRAS, *prince of Norway.*
A Captain.
English Ambassadors.

GERTRUDE, *queen of Denmark.*
OPHELIA, *daughter to Polonius.*

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and other Attendants.

Ghost *of Hamlet's father.*

SCENE—ELSINORE.

ACT I.

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

FRANCISCO *at his post. Enter to him* BERNARDO.

BERNARDO. 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.

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.
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.
Fran. Give you good-night.
Mar. O, farewell, honest soldier :
Who hath reliev'd you ?
Fran. Bernardo has my place.
Give you good-night.
[*Exit.*
Mar. Holla ! Bernardo !
Ber. Say.
What, is Horatio there ?
Hor. A piece of him.
Ber. Welcome, Horatio ; welcome, good Marcellus.
Mar. What, has this thing appear'd again to-night ?
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 :
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 ;
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,
When yon 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—
Mar. Peace, break thee off ; look, where it comes again !

Enter Ghost.

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.
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 !
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. I might not this believe
Without the sensible and true avouch
Of mine own eyes.
Mar. Is it not like the king ?
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 :
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,
Dar'd 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 seiz'd 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 landless resolutes,
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.
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 precurse of fierce events—
As harbingers preceding still the fates,
And prologue to the omen coming on—
Have heaven and earth together demonstrated
Unto our climatures and countrymen.
But, soft; behold! lo, where it comes again!

Re-enter Ghost.

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 privy 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,
[*Cock crows.*
Speak of it:—stay, and speak!—Stop it, Marcellus.

Mar. Shall I strike at it with my partisan?

Hor. Do, if it will not stand.

Ber. 'Tis here!

Hor. 'Tis here!

Mar. 'Tis gone!
[*Exit* Ghost.

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.

Ber. It was about to speak, when the cock crew.

Hor. 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.

Mar. 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.
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.
[*Exeunt.*

SCENE II.—*The same.—A Room of State in the same.*

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 an auspicious, and a 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.
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,
Colleagued 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 bedrid, 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 despatch
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
Of these delated articles allow.
Farewell ; and let your haste commend your duty.

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

King. We doubt it nothing ; heartily farewell.

[*Exeunt* VOLTIMAND *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 wouldst 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 wouldst thou have, Laertes ?

Laer. Dread my lord,
Your leave and favour to return to France;
From whence though willingly I came to Denmark,
To shew my duty in your coronation;
Yet now, I must confess, that duty done,
My thoughts and wishes bend again towards France,
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. A little more than kin, and less than kind.
[*Aside.*
King. How is it that the clouds still hang on you?
Ham. Not so, my lord, I am too much i' the sun.
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 forc'd 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,
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 shews 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
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 unforc'd accord of Hamlet
Sits smiling to my heart: in grace whereof,
No jocund health that Denmark drinks to-day,
But the great cannon to the clouds shall tell;
And the king's rouse the heavens shall bruit again,
Re-speaking earthly thunder. Come away.
[*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
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 heaven! a beast, that wants discourse of reason,
Would have mourn'd longer—married with mine 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 of her galled eyes,
She married:
It is not, nor it cannot come to, good;
But break, my heart—for I must hold my tongue!

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. 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.
Hor. Indeed, my lord, it follow'd hard upon.
Ham. Thrift, thrift, Horatio! the funeral bak'd meats
Did coldly furnish forth the marriage-tables.
Would I had met my dearest foe in heaven
Or I had ever seen that day, Horatio!—
My father—methinks, I see my father.
Hor. O, where, my lord?
Ham. In my mind's eye, Horatio.
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 heaven's love, let me hear.
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,
Arm'd at point exactly, cap-à-pé,
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,
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.
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.
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.
Ham. Arm'd, say you?
Mar., Ber. Arm'd, my lord.
Ham. From top to toe?
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?
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 amaz'd 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 it.
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,
Give it an understanding, but no tongue;
I will requite your loves. So, fare ye well:
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

All. Our duty to your honour.

Ham. Your love, 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!
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' *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,
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
The safety and health of the whole state;
And therefore must his choice be circumscrib'd
Unto the voice and yielding of that body,
Whereof he is the head. Then if he says he loves you,
It 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.
Fear it, Ophelia, fear it, my dear sister;
And keep within 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 disclos'd;
And in the morn and liquid dew of youth
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,
Shew me the steep and thorny way to heaven;
Whiles, 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 are stay'd for. There, my blessing with you!
[*Laying his hand on* LAERTES' *head.*
And these few precepts in thy memory
See thou character. Give thy thoughts no tongue,
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, unfledg'd comrade. Beware
Of entrance to a quarrel; but, being in,
Bear 't that the opposer 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 of a most select and generous chief in that.
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 ownself 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!

Laer. Most humbly do I take my leave, my lord.
Pol. The time invites you; go, your servants tend.
Laer. 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.
Laer. 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
Given private time to you; and you yourself
Have of your audience been most free and bounteous:
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 importun'd 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,

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
Be something scanter 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,
Than may be given you: in few, Ophelia,
Do not believe his vows; for they are brokers;—
Not of that dye which their investments shew,
But mere implorators of unholy suits,
Breathing like sanctified and pious bonds,
The better to beguile. This is for all—
I would not, in plain terms, from this time forth,
Have you so slander any moment 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. [*Exeunt.*

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; then it 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?
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,
The kettle-drum and trumpet thus bray out
The triumph of his pledge.
Hor. Is it a custom?
Ham. Ay, marry, is 't:
And to my mind—though I am native here,
And to the manner born—it is a custom
More honour'd in the breach than the observance.
This heavy-headed revel, east and west,
Makes us traduc'd and tax'd of other nations:
They clepe us drunkards, and with swinish phrase
Soil our addition; and, indeed, it takes
From our achievements, though perform'd at height,
The pith and marrow of our attribute.
So, oft it chances in particular men,
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 e'il
Doth all the noble substance ever dout
To his own scandal.
Hor. Look, my lord, it comes!

Enter Ghost.

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 com'st 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 canonis'd bones, hearsed in death,
Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly in-urn'd,
Hath op'd 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 will I 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.
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.
Hor. Be rul'd, 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.*
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.
Hor. Heaven will direct it.
Mar. Nay, let's follow him.
[*Exeunt.*

SCENE V.—*A more remote Part of the Platform.*

Enter Ghost *and* HAMLET.

Ham. Where 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.
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, confin'd to fast in fires,
Till the foul crimes, done in my days of nature,
Are burnt and purg'd 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 on 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 heaven!
Ghost. Revenge his foul and most unnatural murder.
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 rots 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 abus'd: but know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.
Ham. O my prophetic soul! mine uncle!
Ghost. Sleeping within mine orchard,
My custom always of 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
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 despatch'd;
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unanel'd;
No reckoning made, but sent to my account
With all my imperfections on my head:
O, horrible! O, horrible! most horrible!
If thou hast nature in thee, bear it not.
But, howsoever thou pursu'st 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 glowworm shews the matin to be near,
And 'gins to pale his uneffectual fire:

Adieu, adieu! Hamlet, remember me.
[*Exit.*

Ham. O all you host of heaven! O earth! what else?
And shall I couple hell?—O fie!—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,
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!

Mar. [*Within.*] So be it!

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 'll 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
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 has 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 St 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. In deed, upon my sword, in deed.
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.
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! can'st work i' the earth so fast?
A worthy pioner!—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, Horatio,
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—
That you, at such times seeing me, never shall
With arms encumber'd thus, or thus 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! 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 friending 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.*

Ham. It waves me still.—
Go on; I 'll follow thee.
Mar. You shall not go, my lord.—*Act I. Sc. 4.*

ACT II.

SCENE I.—*A Room in* POLONIUS' *House.*

Enter POLONIUS *and* REYNALDO.

Pol. Give him his money, and these notes, Reynaldo.
Rey. I will, my lord.
Pol. You shall do marv'llous 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?
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; but breathe his faults so quaintly
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 assur'd,
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.
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 a' gaming ; there o'ertook in his rouse :
There falling out at tennis ;'—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 windlaces, and with assays of bias,
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. Alas, my lord, I have been so affrighted !
Pol. With what, i' the name of heaven ?
Oph. My lord, as I was sewing in my chamber,
Lord Hamlet—with his doublet all unbrac'd ;
No hat upon his head ; his stockings foul'd,
Ungarter'd, and down-gyved to his ankle ;
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 rais'd 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;
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 judgment,
I had not quoted him: I fear'd he did but trifle,
And meant to wreck thee; but, beshrew my jealousy!
It seems 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 we to the king:

This must be known ; which, being kept close, might move
More grief to hide than hate to utter love.
[*Exeunt.*

SCENE II.—*A Room in the Castle.*

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 I call it,
Since nor 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,
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,
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 shew us so much gentry and good-will
As to expend your time with us a while,
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. 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.
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 us'd to do) that I have found
The very cause of Hamlet's lunacy.
King. O, 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 sweet queen, that he hath found
The head and source of all your son's distemper.

Queen. I doubt, it is no other but the main;
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 griev'd—
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 shewn,
[*Gives a paper.*
That it might please you to give quiet pass
Through your dominions for this enterprise;
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.

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, whilst 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.

Queen. Came this from Hamlet to her?

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

[*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; 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 shew'd me:
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
Receiv'd his love?
Pol. What do you think of me?
King. As of a man faithful and honourable.
Pol. I would fain prove so. But what might you think,
When I had seen this hot love on the wing
(As I perceiv'd it, I must tell you that,
Before my daughter told me), what might you,
Or my dear majesty your queen here, think,
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:
'Lord Hamlet is a prince out of thy star;
This must not be:' and then I precepts 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;
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,
Into the madness whereon now he raves,
And all we wail 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 prov'd otherwise?
King. Not that I know
Pol. Take this from this, if this be otherwise:
[*Pointing to his head and shoulder.*
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 together,
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;
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:—O, give me leave.—
[*Exeunt* KING, QUEEN, *and Attendants.*

Enter HAMLET, *reading.*

How does my good Lord Hamlet?
Ham. Well, God-'a-mercy.
Pol. Do you know me, my lord?
Ham. Excellent well; you're a fishmonger.
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 god kissing carrion—Have you a daughter?

Pol. I have, my lord. [*Aside.*] Still harping 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 slave says here, that old men have gray 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. Though this be madness, yet there is method in 't. [*Aside.*] Will you walk out of the air, my lord?

Ham. Into my grave?

Pol. 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 humbly take my leave of you.

Ham. You cannot, sir, take from me anything that I will more willingly part withal—except my life, except my life, except my life.

Pol. Fare you well, my lord.

Ham. These tedious old fools!

Enter ROSENCRANTZ *and* GUILDENSTERN.

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

Ros. [*To Polonius.*] God save you, sir!

[*Exit* POLONIUS.

Guil. Mine honour'd lord!—

Ros. My most dear lord!

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

Ros. As the indifferent children of the earth.

Guil. Happy, in that we are not overhappy;
On fortune's cap we are not the very button.

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. What 's the news?

Ros. None, my lord; but that the world 's grown honest.

Ham. Then is doomsday near: but your news is 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 of the worst.

Ros. We think not so, my lord.

Ham. Why, then 'tis none to you: for there is 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, 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. 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 anything—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 conjure 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. [*To Guildenstern.*] What say you?

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, foregone 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'erhanging firmament, this majestical roof fretted with golden fire—why, it appears no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is a man ! How noble in reason ! how infinite in faculty ! 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 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 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 endeavour keeps in the wonted pace : but there is, sir, an aery of children, little eyases, that cry out on the

top of question, and are most tyrannically clapped for 't: these are now the fashion; and so be-rattle the 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 them? how are they escoted? Will they pursue the quality no longer than they can sing? will they not say afterwards, if they should grow themselves to common players (as it is like most, if their means are no better), their writers do them wrong, to make them exclaim against their own succession?

Ros. Faith, there has been much to do on both sides; and the nation holds it no sin, to tarre 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. O, 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 strange; for mine uncle is king of Denmark; and those that would make mowes at him while my father lived, give twenty, forty, an hundred ducats apiece, for his picture in little. There is something in this more than natural, if philosophy could find it out.

[*Flourish of trumpets within.*

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 with you in this garb; lest my extent to the players, which, I tell you, must shew fairly outward, 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?

Ham. I am but mad north-north-west: when the wind is southerly, I know a hawk from a hernsaw.

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 swathing clouts.

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 mine honour—

Ham. Then came each actor on his ass—

Pol. The best actors in the world, either for tragedy, comedy, history, pastoral, pastorical-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited: Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men.

Ham. O Jephthah, judge of Israel [12]—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.'

The first row of the pious chanson will shew you more: for look, where my abridgment 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! Thy face is valanced since I saw thee last; comest thou to beard me in Denmark?—What! my young lady and mistress! By-'r-lady, your ladyship is nearer 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 cracked within the ring.—Masters, you are all welcome. We'll e'en to 't like French falconers, fly at anything we see: we'll have a speech straight: come, give us a taste of your quality; come, a passionate speech.

First Play. What speech, my 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 affectation; but called it, an honest method, as wholesome as sweet, and by very much more handsome than fine. One chief 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 the Hyrcanian beast,

It is 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;
Bak'd and impasted with the parching streets,
That lend a tyrannous and 'fearful' light
To their vile murders: roasted in wrath and fire,
And thus o'er-sized with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.

So proceed you.

Pol. 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 his 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
As hush as death, anon the dreadful thunder
Doth rend the region; so, after Pyrrhus' pause,
A roused vengeance sets him new a-work;
And never did the Cyclops' hammers fall

On Mars's armours, forg'd for proof eterne,
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.—Prithee, say on:—he 's for a jig or a tale, 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, threat'ning the flame
With bisson rheum; a clout upon that head,
Where late the diadem stood; and, for a robe,
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 pronounc'd.
But if the gods themselves did see her then,
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,
And passion in the gods.

Pol. Look, whether he has not turn'd his colour, and has tears in his eyes.—Pray you, no more.

Ham. 'Tis well; I 'll have thee speak out the rest soon.—Good my lord, will you see the players well bestowed? Do you hear, let them be well used; for they are the abstracts and brief chronicles of the time: after your death you were better have a bad epitaph than their ill report while you live.

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

Ham. Odds bodikins, man, better: use every man after his desert, and who should 'scape whipping? Use them after your own 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, *except 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, 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 mock him not. [*Exit First* Player.] My good friends [*To* ROSENCRANTZ *and* GUILDENSTERN], I'll leave you till night: you are welcome to Elsinore.

Ros. Good my lord!

[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN.

Ham. Ay, so, good-bye t' you.—Now I am alone.
O, 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;
Tears in his eyes, distraction in his 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,
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 appal the free,

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,
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?
Why, 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 fatted all the region kites
With this slave's offal: bloody, lecherous villain!
Remorseless, treacherous, 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 drab, unpack my heart with words,
And fall a cursing, like a very 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;
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.*

Ham. Or like a whale?
Pol. Very like a whale.— *Act III. Sc. 2.*

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,
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.
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 content me
To hear him so inclin'd.
Good gentlemen, give him a further edge,
And drive his purpose on to these delights.
Ros. We shall, my lord.
[*Exeunt* ROSENCRANTZ *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 behav'd,
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
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.—Read on this book;

[*To* OPHELIA.

That show of such an exercise may colour
Your loneliness. We are oft to blame in this—
'Tis too much prov'd—that, with devotion's visage
And pious action, we do sugar o'er
The devil himself.

King. [*Aside.*] O, 'tis too true!
How smart a lash that speech doth give my conscience!
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:
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 heartache, 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,
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 despis'd 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 pith 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?
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 compos'd
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?

Ham. That if you be honest and fair, your honesty should admit no discourse to your beauty.

Oph. Could beauty, my lord, have better commerce than with honesty?

Ham. Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd, than the force of honesty can translate beauty into his likeness: this was some time a paradox, but now the time gives it proof. I did love you once.

Oph. Indeed, my lord, you made me believe so.

Ham. You should not have believed me; for virtue cannot so inoculate our old stock, but we shall relish of it: I loved you not.

Oph. I was the more deceived.

Ham. Get thee to a nunnery.

I am myself indifferent honest; but yet I could accuse me of such things, that it were better my mother had not borne me: I am very proud, revengeful, ambitious; with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between heaven and earth? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where's your father?

Oph. At home, my lord.

Ham. Let the doors be shut upon him, that he may play the fool no way but in's own house. Farewell.

Oph. O, help him, you sweet heavens!

Ham. If thou dost marry, I'll give thee this plague for thy dowry—be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go; farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go; and quickly too. Farewell.

Oph. O heavenly powers, restore him!

Ham. I have heard of your paintings too, well enough. God has given you one face, and you make yourselves another; you

jig, you amble, and you lisp, and nickname God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't; it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go.

[*Exit.*

Oph. O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword:
The expectancy and rose of the fair state,
The glass of fashion and the mould of form,
The observ'd 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,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature of blown youth,
Blasted with ecstasy: O, 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;
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
Will be some danger: which for to prevent,
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
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

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
To shew his grief; let her be round with him;
And I'll be plac'd, 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:
Madness in great ones must not unwatch'd go.
[*Exeunt.*

SCENE II.—*A Hall in the Castle.*

Enter HAMLET *and certain* 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. O, 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 could have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

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 anything 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 shew 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. O, 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 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. O, 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 meantime, some necessary question of the play be then to be considered: that's villanous, and shews 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.] Will you two help to hasten them?

Both. 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 cop'd 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
Has 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:
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 others.*

King. How fares our cousin Hamlet?

Ham. Excellent, i' faith; of the chameleon's 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.—My lord, you played once i' the university, you say?

[*To* POLONIUS.

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

Ham. And what did you enact?

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 good Hamlet, sit by me.

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

Pol. O ho! do you mark that?

[*To the* KING.

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.—You are merry.

Ham. Who, I?

Oph. Ay, my lord.

Ham. O, 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. 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.' 117

Hautboys play. The dumb-show 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 loth and unwilling awhile, but, in the end, accepts his love.* [*Exeunt.*

Oph. What means this, my lord?

Ham. Marry, this is miching mallecho; it means mischief.

Oph. Belike, this show imports the argument of the play. 120

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.

Oph. I 'll mark the play. 125

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

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

Oph. 'Tis brief, my lord. 130

Ham. As woman's love.

Enter a KING *and a* QUEEN.

P. King. Full thirty times hath Phœbus' 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; 135

Since love our hearts, and Hymen did our hands,
Unite commutual in most sacred bands.

P. Queen. So many journies 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 siz'd, my fear is so.
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;
My operant powers their functions leave to do:
And thou shalt live in this fair world behind,
Honour'd, belov'd; and haply, one as kind
For husband shalt thou—

P. Queen. O, 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;

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;
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 favourites flies;
The poor advanc'd 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,
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;
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 anch'ret'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!

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.
[*Sleeps.*

P. Queen. Sleep rock thy brain,
And never come mischance between us twain!
[*Exit.*

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?

Ham. The Mouse Trap. Marry, how? Tropically. This play

is the image of a murder done in 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 withers are unwrung.

Enter LUCIANUS.

This is one Lucianus, nephew to the king.

Oph. You are a good chorus, my lord.

Ham. I could interpret between you and your love, if I could see the puppets dallying.

Oph. Still better, and worse.

Ham. So you must take your husbands.—Begin, murderer; leave thy 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;
Thou mixture rank, of midnight weeds collected,
With Hecate'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 his estate. 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, frighted with false fire!

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 (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.

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 recorders!—

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

Come, some music!

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

Ham. I am tame, sir—pronounce.

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?

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

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, but 'While the grass grows'—the proverb is something musty.

Re-enter Players with Recorders.

O, the recorders: let me see one.—To withdraw with you:—why do you go about 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 fingers and thumb, give it breath with your mouth, and it will discourse most excellent 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, excellent voice, in this little organ; yet cannot you make it speak. Why do you think that I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me.

Enter POLONIUS.

God bless you, sir!

Pol. My lord, the queen would speak with you, and presently.

Ham. Do you see that cloud, that's almost in shape like 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.—They fool me to the top of my bent.—I will come by and by.

Pol. I will say so.

Ham. By and by is easily said. [*Exit Polonius.*]—Leave me, friends. [*Exeunt* ROSENCRANTZ, GUILDENSTERN, HORATIO, *&c.*

'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 same.*

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 despatch,
And he to England shall along with you:
The terms of our estate may not endure
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.
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 mortis'd 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;
For we will fetters put upon this fear,
Which now goes too free-footed.
Ros., Guil. We will haste us.
[*Exeunt* ROSENCRANTZ *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.

O, 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;
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 there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?

And what's in prayer but this twofold force—
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But, O, 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,
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 engag'd! 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 reveng'd?—that would be scann'd:
A villain kills my father; and, for that,
I, his sole son, do this same villain send to heaven.
O, 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?
But, in our circumstance and course of thought,
'Tis heavy with him: and am I then reveng'd,
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;
At gaming, swearing, or about some act
That has no relish of salvation in 't—
Then trip him!—'But' my mother stays:
This physic but prolongs thy sickly days.
[*Exit.*

The KING *rises and advances.*

King. My words fly up, my thoughts remain below:
Words without thoughts never to heaven go.
[*Exit.*

SCENE IV.—*Another Room in the same.*

Enter QUEEN *and* POLONIUS.

Pol. He will come straight. Look, you lay home to 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 sconce me even here.
Pray you, be round with him.
Ham. [*Within.*] Mother! mother! mother!
Queen. I'll warrant you;
Fear me not:—withdraw, I hear him coming.
[POLONIUS *goes 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.

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;
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.
Queen. What wilt thou do? thou wilt not murder me?
Help, help, ho!
Pol. [*Behind.*] What, ho! help, help, help!
Ham. How now! a rat? [*Draws.*] Dead, for a ducat, dead!
[*Makes a pass through the arras.*
Pol. [*Behind.*] O I am slain.
[*Falls, and dies.*
Queen. O me, what hast thou done?
Ham. Nay, I know not:
Is it the king?
Queen. O, 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.—
[*Lifts up the arras, and sees* 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,
If it be made of penetrable stuff;
If 'monstrous' custom have not braz'd it so,
That it is proof and bulwark against sense.

Queen. What have I done, that thou dar'st 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: O, 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. Ah me, what act,
That roars so loud, and thunders in the index?
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 heyday in the blood is tame, it's humble,
And waits upon the judgment: and what judgment
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 reserv'd 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;
And there I see such black and grained spots,
As will not leave their tinct.
Ham. Nay, but to live
Stew'd in corruption—
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 cutpurse 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.
Ham. Do you not come your tardy son to chide,
That, laps'd in time and passion, lets go by
The important acting of your dread command?
O, say!
Ghost. Do not forget. This visitation
Is but to whet thy almost blunted purpose.
But, look! amazement on thy mother sits:
O, 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 incorporal 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 on 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!
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 liv'd!
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,
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,
Infects 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 woo, 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 frock or livery,
That aptly is put on. Refrain to-night:
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 tame 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 pleas'd 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?
Ham. Not this, by no means, that I bid you do:
Let the bloat king
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 assur'd, 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,
I had forgot; 'tis so concluded on.
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,
For 'tis the sport, to have the engineer
Hoist with his own petard : and it shall go hard,
But I will delve one yard below their mines,
And blow them at the moon : O, 'tis most sweet,
When in one line two crafts directly meet.
This man shall set me packing.
Mother, good-night.—Indeed, this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.
Come, sir, to draw toward an end with you.—
Good-night, mother.

[*Exeunt severally ;* HAMLET *dragging in the body of* POLONIUS.

ACT IV.

SCENE I.—*The same.*

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.
[*To* ROSENCRANTZ *and* GUILDENSTERN, *who exeunt.*
Ah, my good lord, what have I seen to-night!

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,
He whips his rapier out, and cries, 'A rat! a rat!'
And, in his 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.
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,
Shews 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:
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. Oh come away!
My soul is full of discord and dismay.
[*Exeunt.*

SCENE II.—*Another Room in the same.*

Enter HAMLET.

Ham. —Safely stowed.
Ros., Guil. [*Within.*] Hamlet! Lord Hamlet!
Ham. 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?

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 squeezing 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.

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 same.*

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 lov'd 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
Deliberate pause: diseases, desperate grown,
By desperate appliance are reliev'd,
Or not at all.—

Enter ROSENCRANTZ.

How now! what hath befallen?

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 shew 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. Go seek him there.

[*To some* Attendants.

Ham. He will stay till ye 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 everything is bent
For England.

Ham. For England!

King. Ay, Hamlet.

Ham. Good.

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 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 everything 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
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,
And thou must cure me: till I know 'tis done,
Howe'er my haps, my joys were ne'er begun.
[*Exit.*

SCENE IV.—*A Plain in Denmark.*

Enter FORTINBRAS, *and* Forces, *marching.*

For. Go, captain, from me greet the Danish king;
Tell him, that by his licence, Fortinbras
Craves the conveyance of a promis'd 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* Forces.

Enter HAMLET, ROSENCRANTZ, GUILDENSTERN, *&c.*

Ham. Good sir, whose powers are these?
Cap. They are of Norway, sir.
Ham. How purpos'd, 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 shews no cause without
Why the man dies.—I humbly thank you, sir.
Cap. God be wi' you, sir.
[*Exit* Captain.
Ros. Will 't please you go, my lord?
Ham. I will be with you straight. Go a little before.
[*Exeunt* ROSENCRANTZ *and* GUILDENSTERN.
How all occasions do inform against me,
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.
Sure, he, that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unus'd. Now, whether it be
Bestial oblivion, or some craven scruple
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,
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?—O, from this time forth,
My thoughts be bloody, or be nothing worth!
[*Exit.*

SCENE V.—*Elsinore. A Room in the Castle.*

Enter QUEEN *and* HORATIO.

Queen. I will not speak with her.

Hor. She is importunate; indeed, distract;
Her mood will needs be pitied.

Queen. What would she have?

Hor. She speaks much of her father; says she hears
There 's tricks i' the world; and hems, and beats her heart;
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.
'Twere good she were spoken with; for she may strew
Dangerous conjectures in ill-breeding minds.

Queen. Let her come in.

[*Exit* HORATIO.

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 HORATIO *with* OPHELIA.

Oph. Where is the beauteous majesty of Denmark?

Queen. How now, Ophelia?

Oph. How should I your true love know [*Sings.*
From another one?
By his cockle-hat and staff,
And his sandal shoon.

Queen. Alas, sweet lady, what imports this song?

Oph. Say you? nay, pray you, mark.

He is dead and gone, lady, [*Sings.*
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.

Queen. Nay, but Ophelia—

Oph. Pray you, mark.

White his shroud as the mountain snow. [*Sings.*

Enter KING.

Queen. Alas, look here, my lord.

Oph. Larded with sweet flowers; [*Sings.*
Which bewept to the grave did go,
With true-love showers.

King. How do you, pretty lady?

Oph. Well, God 'ield you! They say, the owl was a baker's daughter. 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 us have no words of this; but when they ask you what it means, say you this:

To-morrow is Saint Valentine's day, [*Sings.*
All in the morning betime,
And I a maid at your window,
To be your Valentine.

King. Pretty Ophelia!—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.

O, 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 battalias! First, her father slain;
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?

King. Where are my Switzers? Let them guard the door:

Enter a 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!
O, 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.

Dan. No, let's come in.

Laer. I pray you, give me leave.

Dan. 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.

King. What is the cause, Laertes,
That thy rebellion looks so giant-like?
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 incens'd:—let him go, Gertrude;—
Speak, man.

Laer. Where is my father?

King. Dead.

Queen. But not by him.

King. Let him demand his fill.
Laer. How came he dead? I'll not be juggled with:
Let come what comes, only I'll be revenged
Most throughly for my father.
King. Who shall stay you?
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 revenge,
That, sweepstake, 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.
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. They bore him barefac'd on the bier; [*Sings.*
Hey non nonny, nonny, hey nonny;
And on his grave rain'd many a tear;—

Fare you well, my dove!

Laer. Hadst thou thy wits, and didst persuade revenge,
It could not move thus.

Oph. You must sing, *Down a-down, an you call him a-down-a.* O, how the wheel becomes it! 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, love, remember: and there is pansies, that's for thoughts.

Laer. A document in madness—thoughts and remembrance fitted.

Oph. There's fennel for you, and columbines:—there's rue for you; and here's some for me:—we may call it, herb-grace o' Sundays:—O, 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—

For bonny sweet Robin is all my joy— [*Sings.*

Laer. Thought and affliction, passion itself, she turns to favour and to prettiness.

Oph. And will he not come again? [*Sings.*
And will he not come again?
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! God be wi' you! [*Exit* OPHELIA.

Laer. Do you see this?
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;
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,
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. [*Exeunt.*

SCENE VI.—*Another Room in the same.*

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.

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 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; 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;
And do 't the speedier, that you may direct me
To him from whom you brought them.

[*Exeunt.*

SCENE VII.—*Another Room in the same.*

Enter KING *and* LAERTES.

King. Now must your conscience my acquittance 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
Pursu'd 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. O, for two special reasons;

Which may to you, perhaps, seem much unsinew'd,
But 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,
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.

Laer. And so have I a noble father lost;
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 lov'd your father, and we love ourself;
And that, I hope, will teach you to imagine—

Enter a Messenger.

How now! what news?

Mess. Letters, my lord, from Hamlet:
This to your majesty; this to the queen.

King. From Hamlet! Who brought them?

Mess. Sailors, my lord, they say; I saw them not.
They were given to me by Claudio—he receiv'd 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 occasions 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 should live and tell him to his teeth,
'Thus diddest thou.'
King. If it be so, Laertes,
As how should it be so? how otherwise?
Will you be rul'd by me?
Laer. Ay, my lord;
So you will not o'er-rule 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,
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 rul'd:
The rather, if you could devise it so,
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,
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
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 serv'd against, the French,
And they can well on horseback: but this gallant
Had witchcraft in 't; he grew unto his seat;
And to such wondrous doing brought his horse,
As he had been incorps'd and demi-natur'd
With the brave beast: so far he topp'd my thought,
That I, in forgery of shapes and tricks,
Come short of what he did.
Laer. A Norman, was 't?
King. A Norman.
Laer. Upon my life, Lamond.
King. The very same.
Laer. I know him well: he is the brooch, indeed,
And gem of all the nation.
King. He made confession of you;
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 scrimers of their nation,
He swore, had neither motion, guard, nor eye,
If you oppos'd 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 plurisy,
Dies in his own too-much. That we would do,
We should do when we would; for this *would* changes,
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,
To shew yourself your father's son in deed
More than in words?
Laer. To cut his throat i' the church.
King. No place, indeed, should murder sanctuarise;
Revenge should have no bounds. But, good Laertes,
Will you do this, keep close within your chamber?
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, together,
And wager on your heads: he, being remiss,
Most generous, and free from all contriving,
Will not peruse the foils; so that, with ease,
Or with a little shuffling, you may choose

A sword unbated, and, in a pass of practice,
Requite him for your father.
Laer. I will do 't:
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
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:—
We 'll make a solemn wager on your cunnings—
I ha 't:—
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 prepar'd him
A chalice for the nonce; whereon but sipping,
If he by chance escape your venom'd stuck,
Our purpose may hold there.

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!—O, where?
Queen. There is a willow grows aslant a brook,
That shews 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,
But our cold maids do dead men's fingers call them:
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide;
And, mermaid-like, a while they bore her up:
Which time, she chanted snatches of old tunes;
As one incapable of her own distress,
Or like a creature native and indued
Unto 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?

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,
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.*

Ham. Who is that they follow?
And with such maimed rites?—*Act V. Sc.* 1.

ACT V.

SCENE I.—*A Churchyard.*

Enter Two Clowns, *with Spades, &c.*

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. 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 out of 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 spade. There is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up Adam's profession.

Second Clo. Was he a gentleman?

First Clo. He 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? 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.

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.

Second Clo. Mass, I cannot tell.

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 in; fetch me a stoup of liquor.

[*Exit second* Clown.

First Clown *digs and sings.*

In youth, when I did love, did love,
Methought, it was very sweet,
To contract, O, the time, for, ah, my behove,
O, methought, there was nothing meet.

Ham. Hath 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 e'en so: the hand of little employment hath the daintier sense.

First Clo. But age, with his stealing steps, [*Sings.*
Hath claw'd me in his clutch,
And hath shipped 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 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 mazard 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 loggats with them? mine ache to think on't.

First Clo. A pickaxe, and a spade, a spade, [*Sings.*
For and a shrouding sheet:
O, 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 quillets, 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 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 that seek out assurance in that. I will speak to this fellow.—Whose grave's this, sir?

First Clo. Mine, sir.—

O, a pit of clay for to be made [*Sings.*
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 it is 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?

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. 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 was born: he that was mad, and sent into England.

Ham. Ay, marry, why was he sent into England?

First Clo. Why, because he was mad: he shall recover his wits there; or, if he do not, it's no great matter there.

Ham. Why?

First Clo. 'Twill not be seen in him; 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.

Ham. How long will a man lie i' the earth ere he rot?

First Clo. I' faith, if he be not rotten before he die (as we have many corses now-a-days that will scarce hold the laying in), he 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 trade, that he will keep out water a great while; and your water is a sore decayer of your 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 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! 'a poured a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the king's jester.

Ham. This?

First Clo. E'en that.

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 imagination 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 chapfallen? 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? pah!

[*Puts down the skull.*

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?

Imperial Cæsar, dead and turn'd to clay,
Might stop a hole to keep the wind away:
O, that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw!

But soft! but soft! aside:—here comes the king.

Enter Priests, *&c., in procession; the corpse of* OPHELIA, LAERTES *and Mourners following;* KING, QUEEN, *their Trains, &c.*

The queen, the courtiers: who is that they follow?
And with such maimed rites? This doth betoken,
The corse they follow did with desperate hand
Fordo its own life. 'Twas of some estate.
Couch we a while, and mark.

[*Retiring with* HORATIO.

Laer. What ceremony else?

Ham. That is Laertes,
A very noble youth: mark.

Laer. What ceremony else?

First Priest. Her obsequies have been as far enlarg'd
As we have warrantise: her death was doubtful;
And, but that great command o'ersways the order,
She should in ground unsanctified have lodg'd
Till the last trumpet; for charitable prayers,
Shards, flints, and pebbles, should be thrown on her,
Yet here she is allowed her virgin crants,
Her maiden strewments, and the bringing home
Of bell and burial.

Laer. Must there no more be done?

First 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;
And from her fair and unpolluted flesh
May violets spring! I tell thee, churlish priest,
A minist'ring angel shall my sister be,
When thou liest howling.
Ham. What, the fair Ophelia!
Queen. Sweets to the sweet: farewell!
[*Scattering flowers.*
I hop'd 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. O, treble woe
Fall ten times treble on that cursed head,
Whose wicked deed thy most ingenious sense
Depriv'd thee of!—Hold off the earth a while,
Till I have caught her once more in mine arms:
[*Leaps into the grave.*
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 wand'ring 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!
[*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 wiseness fear: away thy hand!
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.*
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 lov'd Ophelia; forty thousand brothers
Could not, with all their quantity of love,
Make up my sum.—What wilt thou do for her?
King. O, he is mad, Laertes.
Queen. For love of God, forbear him.
Ham. Shew 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?
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 disclos'd,
His silence will sit drooping.
Ham. Hear you, sir;
What is the reason that you use me thus?
I lov'd 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.*

King. I pray you, good Horatio, wait upon him.—
[*Exit* HORATIO.
Strengthen your patience in our last night's speech;
[*To* LAERTES.
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 prais'd be rashness for it—let us know,
Our indiscretion sometimes serves us well,
When our dear plots do fail; 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
Grop'd 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,
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?
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 benetted round with villanies,
Ere I could make a prologue to my brains,
They had begun the play—I sat me down;
Devis'd a new commission; wrote it fair:
I once did hold it, as our statists do,
A baseness to write fair, and labour'd much
How to forget that learning; but, sir, now
It did me yeoman's service:—wilt thou know
The effects of what I wrote?
Hor. Ay, good my lord.
Ham. An earnest conjuration from the king—
As England was his faithful tributary;
As love between them like the palm might flourish;
As peace should still her wheaten garland wear,
And stand a comma 'tween their amities;
And many such like as's of great charge—
That, on the view and know of these contents,
Without debatement further, more or less,
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:
Folded the writ up in form of the other;
Subscrib'd it; gave 't the impression; plac'd it safely,
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 employment;
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 thee, stand me now upon?—
He that hath kill'd my king, 'abus'd' 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? nor let this canker
Of our nature come in further evil?

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?

Enter OSRIC.

Osr. Your lordship is right welcome back to Denmark.

Ham. I humbly thank you, sir.—Dost know this water-fly?

Hor. No, my good lord.

Ham. Thy state is the more 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.

Osr. Sweet lord, if your lordship were at leisure, I should impart a thing to you from his majesty.

Ham. I will receive it 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. 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, in good faith; for mine ease, in good 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 definement 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 of his quick sail. But, in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth 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.

Ham. What imports the nomination of this gentleman?

Osr. Of Laertes?

Hor. His purse is empty already; all his golden words are spent.

Ham. Of him, sir.

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 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 imputation laid on him by them, in his meed he's unfellowed.

Ham. What's his weapon?

Osr. Rapier and dagger.

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 hilts, most delicate carriages, and of very liberal conceit.

Ham. What call you the carriages?

Hor. 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 german 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?

Osr. The king, sir, hath laid, that in a dozen passes between you and him, he shall not exceed you three hits; he hath laid on twelve for nine; and that 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 in trial.

Ham. Sir, I will walk here in the hall. If it please his

majesty, it is the breathing-time of day with me: let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him, if I can; if not, I will gain nothing 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.

Osr. I commend my duty to your lordship.

Ham. Yours, 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.

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.

Ham. I am constant to my purposes; they follow the king's pleasure: if his fitness speaks, mine is ready; now, or whensoever, 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.

Hor. If your mind dislike anything, 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?

Enter KING, QUEEN, LAERTES, Lords, OSRIC, *and* Attendants *with foils, &c.*

King. Come, Hamlet, come, and take this hand from me.

[*The* KING *puts the hand of* LAERTES *into that of* HAMLET.

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 a 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 purpos'd 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,
Whose motive, in this case, should stir me most

To my revenge: but in my terms of honour,
I stand aloof, and will no reconcilment,
Till by some elder masters, of known honour,
I have a voice and precedent of peace,
To keep my name ungor'd. 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.
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.
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.
King. I do not fear it: I have seen you both.
But since he's better'd, we have therefore odds.
Laer. This is too heavy, let me see another.
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,
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.
Ham. Come on, sir.
Laer. Come, my lord.
[*They play.*
Ham. One.
Laer. No.
Ham. Judgment.
Osr. A hit, a very palpable hit.
Laer. Well ;—again.
King. Stay, give me drink. Hamlet, this pearl is thine ;
Here 's to thy health. Give him the cup.
[*Trumpets sound ; and cannon shot off within*
Ham. I 'll play this bout first, set it by awhile.
Come.—Another hit ; what say you ?
[*They play.*
Laer. 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.
Ham. Good, madam !
King. Gertrude, do not drink.
Queen. I will, my lord ;—I pray you, pardon me.
King. It is the poison'd cup : it is too late.
[*Aside.*
Ham. I dare not drink yet, madam ; by and by.
Queen. Come, let me wipe thy face.
Laer. My lord, I 'll hit him now.
King. I do not think it.
Laer. And yet 'tis almost 'gainst my conscience.
[*Aside.*
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.

[*They play.*

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 incens'd.

Ham. Nay, come again.

[*The* QUEEN *falls.*

Osr. Look to the queen there, ho!

Hor. They bleed on both sides.—How is it, my lord?

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 swoons 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.

Osr. and Lords. Treason! treason!

King. O, yet defend me, friends, I am but hurt.

Ham. Here, thou incestuous, murderous 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:
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,
That are but mutes or audience to this act,
Had I but time (as this fell sergeant, death,
Is strict in his arrest), O, I could tell you—
But let it be.—Horatio, I am dead;
Thou liv'st; report me and my cause aright
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 it.
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 warlike noise is this?
Osr. Young Fortinbras, with conquest come from Poland,
To the ambassadors of England gives
This warlike volley.
Ham. O, I die, Horatio;
The potent poison quite o'ercrows 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.
[*Dies.*

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, *and others.*

Fort. Where is this sight?

Hor. What is it ye would see?
If aught of woe or wonder, cease your search.

Fort. 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.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arriv'd, 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 forc'd cause:
And, in this upshot, purposes mistook
Fall'n on the inventors' heads: all this can I
Truly deliver.
Fort. 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,
On plots and errors, happen.
Fort. Let four captains
Bear Hamlet, like a soldier, to the stage;
For he was likely, had he been put on,
To have prov'd 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 shews much amiss.
Go, bid the soldiers shoot.

[*A dead March. Exeunt, bearing off the bodies; after which a peal of ordnance is shot off.*

NOTES.

ABBREVIATIONS.—O. E. = Old English; H. Ger. = High German (the German usually taught in our schools is N. H. G. = New High German); L. Ger. = Low German (= English); N. Fr. = Norman-French; Gr. = Greek; Lat. = Latin; Dim. = diminutive; Cogs. = cognates; Cf. (= confer), compare. In the naming of plays, short titles have been used. Thus the *Taming of the Shrew* is mentioned as *The Shrew*; *All's Well that Ends Well* as *All's Well*; *Troilus and Cressida* as *Troilus*. For Shakespeare, we have always printed S.

ACT FIRST.

SCENE 1.

Elsinore, or Helsingör, is on the east coast of Zealand, about twenty-four miles from Copenhagen. On a point near it stands the castle of Kronborg, built in 1577, which commands the entrance to the Baltic. The first scene is in this castle.

2. **Me**, the emphatic word. The verse-accent and the sense-accent (emphasis) coincide.
3. **Long live the king!** This was the password for the night-watch.
6. **Upon your hour.** Cf. the modern phrase *Upon this;* and *Measure*, IV. i. 35: 'Upon the heavy middle of the night;' and *Richard III.*, III. ii. 5: 'Upon the stroke of four,' where *upon* means *near*. As Francisco speaks, the castle clock strikes twelve, Coleridge says: 'Note the natural and easy tone of the dialogue, which contains no laboured description of the night or of the scenery. We seem to be accidentally overhearing a conversation.'
7. **Now struck.** Steevens very happily conjectured *New struck*, which has a support in *Romeo*, I. i. 167: ''Tis new struck nine.' S. has also the phrases: *New-appearing; new-born; new-christened; new-built; new-dated letters* (= recently written); *new-fangled; new-fired; new-healed; new-reaped; new-risen.*
8. **Much** = great; like the O. E. *micel* or *mucel*, of which it is a shortened form. S. has the phrases: *How much a fool was I; thy much goodness; much amazed* (as an adverb); *much forgetful; much deep; much in years.* The same use is found in the names of English towns: *Much Wenlock*, etc. For the use of *much* with the plural, cf. Luke, xii. 19: 'Soul, thou hast much goods laid up for many years.' **Bitter** for *bitterly*. Dr Abbott (sect. 1) says: 'In Early English, many adverbs were formed from adjectives by adding *e* (dative) to the positive degree; as *bright*, adj.; *brighte*, adv. In time, the *e* was dropped, but the adverbial use was kept. Hence, from a false analogy, many adjectives (such as *excellent*), which could never form adverbs in *e*, were used as adverbs. We still say colloquially: *Come quick; the moon shines bright.*' And he quotes: *Which the false man does easy; instant old; noble spoken*, etc.
10. **Not a mouse stirring.** Coleridge says: 'The attention to minute sounds—naturally associated with the recollection of minute objects, and the more familiar and trifling, the more impressive from the unusualness of their producing any impression at all—gives a philosophic pertinency to this last image; but it has likewise its dramatic use and purpose. For its commonness in ordinary conversation tends to produce the sense of reality, and at once hides the poet, and yet approximates the reader or spectator to that state in which the highest poetry will appear.'
13. **Rivals**, partners. The quarto of 1603 has the reading *partners*. *Rivals* were those who lived on the same

stream (*rivus*), to which they had a common right for purposes of irrigation, etc.; hence frequent disputes between those who lived up or down stream. This is the only instance in S. of the word with this sense. But he has *rivality* for *partnership* in *Antony*, III. v. 8; and *corrivals* in *Henry IV., Part I.*, IV. iv. 31: 'And many more corrivals, and dear men of estimation.' Cf. *King Lear*, I. i. 174:

'We first address toward you, who
with this king
Hath rivall'd for our daughter.'

15. **The Dane** = the chief Dane, that is, the king. See I. ii. 44, where the king speaks of himself as *The Dane*. Cf. the Irish and Scotch use of *The O'Donoghue; the Macleod;* and S.'s phrases: *The Douglas and the Hotspur; the Burgundy; the Tarquin.*

16. **Give you** = God give you. Cf. *Romeo*, I. ii. 58: 'God gi' good-den' (= good even). Sometimes *God* was omitted; and sometimes *give*, as in *God ye good even; God ye good morrow.*

19. **A piece of him.** Cf. the ordinary phrase: *Something like him.*

21. **What.** The O. E. interjection, generally used to call a person; sometimes also used as an exclamation of impatience. Cf. *Merry Wives*, III. iii. 1: 'What, John! what, Robert!' and the old phrase, *What ho!*——**This thing . . . again.** Coleridge points out that 'even the word *again* has its *credibilising* effect,' and how Horatio rises from the phrase *this thing* to *this dreaded sight*, and then to *this apparition*—'an intelligent spirit, that is, to be spoken to.'

23. **Fantasy**, imagination. From Gr. *phantasia*, the power of making things *appear* (from *phainō*, I make to appear; cogs. are *phenomenon* and *phantasy*, which last has been contracted into *fancy*). S. uses *fancy* in the same sense. See *Twelfth Night*, I. i. 15:

'So full of shapes is fancy, that it
alone is high fantastical.'

S. also has both *fantasy* and *fancy* in the sense of *love*.

25. **Seen of us** = by us. S. also has: *Expected of my friends; beloved of many; hated of those; scorned of me; assailed of none.* He has it also with the meaning of *with: Provided of a torch-bearer; satisfied of these events*, etc.

27. **Watch the minutes** = watch through the night, minute by minute.

29. **Approve**, confirm, corroborate the witness of. Cf. *Merchant*, III. ii. 79, where Bassanio talks of 'approving an error with a text;' and in *Othello*, II. iii. 211: 'He that is approved in this offence' (= proved to have committed it).

31. **Assail** and **fortified** are terms such as a soldier would use.

32–33. **Our story, what** = our story *of what*, or *describing what*. Or the pointing 'Our story—what we have two nights seen' (the *what we* being an expansion or explanation of *our story*), might give the sense better.

36. **Pole** = pole-star. Cf. *Othello*, II. i. 15, where it is called 'the ever-fixèd pole.' 'Nothing more natural than for a sentinel to watch the course of a particular star while on his lonely midnight watch.'

37. **Made his course.** S. has also the phrases: *To hold a course; to run a course; to take a course.*——**Illume.** The only instance of the word in S. But we find *illumine* three times. In *Othello*, V. ii. 13, we have *relume.*

39. **The bell** = the clock. (In H. Ger. *Glocke* still means *bell.*)——**Beating** = striking. Cf. IV. v. 5, where Ophelia is spoken of as *beating her heart* (= striking her breast); and the phrases: *The beaten flint; beat down Edward's guard; beat down our foes*, etc.

40. **Break thee** for *thou.* Dr Abbott (sect. 212) says: '"Look thee," "hark thee," are to be explained by euphonic reasons (and not as reflexive). *Thee*, thus used, follows imperatives which, being in themselves emphatic, require an unemphatic pronoun. The Elizabethans reduced *thou* to *thee*. We have gone further, and rejected it altogether.' And he quotes: *Speed thee; run thee; come thee; hie thee;* and *fare thee well.*

42. **Scholar**, able to read Latin—the language employed in exorcising a spirit. (The older word was *latiner*, then *latimer*—whence the proper name—which meant an interpreter or translator.) Cf. *Much Ado*, II. i. 264: 'I would to God some scholar would conjure her.' 'In like manner,' says Reid, 'the honest butler in Addison's *Drummer* recommends the steward to speak Latin to the ghost.'

44. **Most like.** Coleridge says: 'Note the

judgment displayed in having the two persons present, who, as having seen the Ghost before, are naturally eager in confirming their former opinions; whilst the sceptic is silent, and after having been twice addressed by his friends, answers with two hasty syllables, *Most like*, and a confession of horror. Words are wasted on those who feel, and to those who do not feel, the exquisite judgment of S. in this scene.'——**Harrows.** Cf. Milton's *Comus*, 565:

'Amaz'd I stood, harrow'd with grief and fear.'

45. **Would** = wishes. Cf. *Macbeth*, I. v. 16:

'What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win.'

In III. iii. 75: 'That would be scanned' is = *requires to.*——**Spoke to.** In allusion to the belief that a ghost will not speak until it has first been spoken to.——**Spoke.** Dr Abbott (sect. 343) says: 'Owing to the tendency to drop the inflection *en*, the Elizabethan authors frequently used the curtailed forms of past participles which are common in Early English. When, however, the form thus curtailed was in danger of being confused with the infinitive, as in *taken*, they used the past tense for the past participle.' And he gives as examples: *Froze; have took; have mistook; have wrote*, etc.

46. **Usurp'st . . . together with.** A daring zeugma. The Ghost usurps (= invades) the quiet night and also the fair form of the buried king.——**Fair** = clear, pure. So S. has the phrases: *Fair life; fair founts; fair nature; a fair presence; fair men.*

49. **Sometimes** = sometime, that is, at one time. Frequently used by S. for *sometime*. Cf. *Henry VIII.*, II. iv. 181: 'The dowager, sometimes our brother's wife.'

55. **On 't** = of it. Cf. *King Lear*, I. iv. 90: 'This fellow has banish'd two on's daughters.' And S. has also the phrases: *Such stuff as dreams are made on; many thousand on's; the middle on's face; the rest on's body; the lands he stood seized on*, etc.——**Might not**, in the old sense of *could not*. The same sense is still found in the noun *might*, from *may*, the old form of which was *magan*, and later *mughen*. See I. ii. 141. Dr Abbott (sect. 312) quotes a most apposite passage from *Coriolanus*, II. ii. 100:

'In that day's feats,
When he might act the woman in the scene,
He proved best man i' the field.'

'That is, when he was young enough *to be able* to play the part of a woman on the stage.'

56. **Sensible**, actually perceiving. Cf. *Julius Cæsar*, I. iii. 18:

'And yet his hand,
Not sensible of fire, remain'd unscorch'd.'

Avouch, the only instance of this verb used as a noun by S. S. has also the phrases: *My depart; make prepare; a smooth dispose; deep exclaims; the false accuse;* and *O heavenly mingle.* See Abbott, sect. 451. And in this play we also find *daily cast; the hatch and the disclose; his own just remove.*

60. **Norway** = the king of Norway. Cf. *Tempest*, I. ii. 109: *Absolute Milan.*

61. **Parle**, parley. The usual meaning in S. is that of a conference with enemies regarding peace or a truce. Cf. *The Shrew*, I. i. 117: 'The nature of our quarrel yet never brooked parle.' The form *parley* occurs in S. oftener than *parle.*

62. **Sledded Polacks**, Poles on sledges. *Polack* (as in H. Ger. *Die Polacken*) was the O. E. word for *Pole* or *Polander.* Webster (quoted by Mr Rolf) has the phrase: 'Like a shav'd Polack.' The word does not occur anywhere else in S. (except in V. ii. 352); nor does *sledded.* Finland, Esthonia, and Livonia on the Baltic belonged, in S.'s time, to Poland. It was not till 1703 that Russia extended her boundaries to the Baltic.

64. **Jump** = exactly. See V. ii. 351; and *Othello*, II. iii. 392:

'And bring him jump where he may Cassio find.'

This use of the adverb corresponds with S.'s use of the verb, and is most easily explained by it. Thus he has: *Both our inventions meet and jump in one* (*The Shrew*, I. i. 195); *it jumps with my humour;* and *Richard III.*, III. i. 11:

'Nor more can you distinguish of a man
Than of his outward show; which, God he knows,
Seldom or never jumpeth with the heart.'

Dead. Cf. I. ii. 197. S. has also the phrases: *Dead midnight; the night's dead silence*, etc.

67. **In the gross**, in the general, as opposed to the *particular*, view of affairs. **Scope**, general view.

68. **Bodes**, foretells. Cf. *Much Ado*, III. ii. 42: 'He brushes his hat o' mornings: what should that bode?' S. has the noun (a hybrid) *bodements*.

71. **Toils**, used as a trans. verb. S. uses many intrans. verbs as trans. Thus he has the phrases: *Heaven cease this idle humour; toil his wits; fall thy axe; perish* (= destroy) *Margaret*, etc. See Dr Abbott, sect. 291.

72. **Cast** = casting. See note on line 56.

73. **Mart**, marketing or buying. (*Mart* is a compressed form of *market*.)

74. **Impress** = impressment. See note on line 73; and cf. *Macbeth*, IV. ii. 91.

76. **Toward**, in preparation, at hand, coming on. See V. ii. 341. Cf. *Midsummer*, III. i. 81:

'What, a play toward! I'll be an auditor!'

S. has also the phrases: *Another flood toward; some good pastime toward; a noble feast toward*, etc.

80. **Even but now.** A tautology found also in *Merchant*, V. i. 249 (where it is *but e'en now*), and *As You Like It*, II. vii. 3 (where it is *but even now*).

82. **Prick'd on**, spurred on. Cf. *Two Gentlemen*, III. i. 8: 'My duty pricks me on to utter that.'——**Emulate** = emulous. The only instance of the word in S.

83. **The combat.** *The* is employed *par excellence*. *The combat* = the (mortal) combat which puts an end to discussion. So we speak of *the air, the water;* and Chaucer calls the Plague *The Dethe*.

85. An Alexandrine line—with six accents.

86. **Law and heraldry** = heraldic law. A hendiadys.

87. **With his life**, in the event of his being killed.——**Those his lands**, in legal language.

88. **Seiz'd of** = possessed of—another legal term.

89. **Moiety**, from Late Lat. *medietas*, half; but frequently used by S. in the sense of a portion. See *King Lear*, I. i. 6.

90. **Gaged**, pledged or deposited as an equivalent to the lands of Fortinbras. *Gage* is a doublet of *wage;* and the French have *gages* for *wages*.—— **Had return'd**, the subj. = would have returned. Cf. *Merchant*, II. i. 20:

'But, if my father had not scanted me,
Yourself, renownëd prince, then *stood* as fair.'

93. **Carriage of the article design'd**, tenor of the clause drawn up. For a very different meaning of *carriage*, see V. ii. 138.

95. **Unimproved**, undisciplined, untutored.

96. **Skirts**, borders.

97. **Shark'd up**, picked up wherever he could find them. The only instance of the word. Mr Hunter quotes Massinger: 'Then my hand hath a fling at mine eyes; because they look not out and shark for victuals.' **List**, muster-roll.——**Resolutes**, desperadoes. S. has also *vulgars, severals, discontents* (= discontented persons); and (in V. ii. 62) *mighty opposites*.

99. **That hath a stomach in 't**, that requires courage. S. uses *stomach* in the sense of *inclination*, as in *Merchant*, III. v. 69: 'Let me praise you, while I have a stomach;' of *courage*, as in *Henry V.*, IV. iii. 35: 'He who hath no stomach to this fight, let him depart;' and of *pride*, as in *Henry VIII.*, IV. ii. 34, where Wolsey is described as 'a man of an unbounded stomach, ever ranking himself with princes.'

106. **Romage**, bustle, confusion. A form of *rummage*, originally a sea word, meaning 'to set a ship to rights,' or 'to clear the hold of goods.'

107. **Be.** Dr Abbott (sect. 299) says: '*Be* expresses more doubt than *is* after a verb of thinking.' In the following, the Prince thinks it *certain* that it is past midnight; the Sheriff thinks it *may possibly be* two o'clock:

'*Prince.* I think it is good morrow, is it not?
Sheriff. Indeed, my lord, I think it be two o'clock'

(*Henry IV., Part I.*, II. iv. 573).

108. **Sort**, suit or assort itself with the events going on all round us.——

Portentous, ominous or full of portents. Cf. *Julius Cæsar*, I. iii. 31:

'They are portentous things
Unto the climate that they point upon.'

110. **Question**, the subject and cause.

111. **A mote**, a small matter as compared with the significance of the things it portends.

113. **Mightiest**, used like a Latin superlative, in the sense of *very mighty*. See *Julius Cæsar*, II. ii. 17–24:

'A lioness hath whelpëd in the streets;
And graves have yawn'd, and yielded up their dead,' etc.

115. **Gibber**, speak inarticulately. Cog.: *Gibberish*.

116. **As stars.** It is pretty plain that a line must have dropped out. The speaker must have said something like this: And other terrible things were heard and seen.——**Stars with trains of fire**, comets.——**Dews of blood**, a reference to the lines in *Julius Cæsar:*

'Fierce fiery warriors fought upon the clouds
Which drizzled blood upon the Capitol.'

117. **Disasters.** From Gr. *dys*, ill, and *astron*, a star. One of the terms that have come down to us from astrology. Others are *influence, aspect, retrograde, ascendant*, etc. **Moist star**, the moon. S. also calls it *the watery moon, the watery star*.

119. **Sick . . . to doomsday**, as sick and ill as if the last day had come. A bold and subtle use of the preposition *to*.

120. **Precurse**, forerunning.

121. **Harbingers.** A *harbinger* was an officer of a royal household sent on in front to prepare *harbourage* or lodging for the king. The older form is *herberger*. The *n* is intrusive and inorganic, like the *n* in *messenger, passenger, nightingale*, etc. See note in my edition of *Macbeth*, I. iv. 45.

122. **Prologue**, a theatrical term. S. is rather fond of these technical terms of the theatre. Thus we have the phrases: *Speak, 'tis your cue; get us properties* (= dresses).——**Omen**, the calamity portended by the omen. In II. ii. 418, the wooden horse that was fatal to the Trojans is called *the ominous horse*.

124. **Climatures**, countries or regions. S. also uses *climate* in the sense of *country*. In *Richard II.*, IV. 130, he speaks of a 'Christian climate;' and in *Winter's Tale*, V. i. 170, he uses it as a verb for *live:* 'While you do climate here.' The word comes from the Gr. *klima*, a slope—as the temperature depends on the slope of the sun's rays and the angle they make with the ground.

126. **Cross it.** It was an old belief that any one who crossed the path of a ghost was 'blasted' by it.

128. **Speak to me.** The importance of this adjuration demands a line for itself. The pause, which the emotion necessitates and the physical need of taking breath compels, fills up the full measure of the line, and represents the missing part. For a number of short lines motivated by the same feelings, see Hamlet's speech at the end of II. ii.

132. **Privy to**, in the secret of.

133. **Happily.** Some commentators translate this as *haply*. Others think it = *luckily*. It may be regarded as = *by good fortune*.——**Foreknowing** = foreknowledge. S. frequently uses the gerund for the ordinary noun.

134. **O, speak!** Mr Hudson points out that the structure of this appeal is of exactly the same character as one—but in a very different strain—in *As You Like It*, II. iv. 33–42.

135. **Uphoarded**, hoarded up. But these separable particles do not always keep the same meaning in English when they are employed as 'loose suffixes' or as 'tight prefixes.' Thus, *set over* and *overset, set up* and *upset, look over* and *overlook* have very different meanings. S. has also the compounds *upcast, upheave, uplift, uplocked* (= *locked up*), *uprear, uprise, uproar* (a verb in *Macbeth*, IV. iii. 92), *upstaring, the white upturned wondering eyes of mortals* (*Romeo*, II. ii. 29).

139. **Partisan**, battle-axe (on long pole) or halbert. From Fr. *pertuisans*, said to be from O. Fr. *pertuiser*, to bore through; N. Fr. *percer*, to pierce. See *Romeo*, I. i. 101.

142. **Majestical**, used by S. eight times; *majestic*, three times.

144. **Invulnerable.** Cf. *King John*, II. i. 252.

'Our cannons' malice vainly shall be spent
Against the invulnerable clouds of heaven.'

148. **Fearful summons.** See Milton, *Hymn to the Nativity*, 229:

'So, when the sun in bed,
Curtain'd with cloudy red,
Pillows his chin upon an orient wave,
The flocking shadows pale,
Troop to the infernal jail,
Each fetter'd ghost slips to his several grave.'

(*Summons* is from Fr. *semonce;* from Lat. *submoneas*—the first word of the law Lat. in which the paper is written.)

149. **The trumpet** = the trumpeter. Cf. *Much Ado*, V. ii. 87: 'It is most expedient for the wise to be the trumpet of his own virtues;' and *Henry VI., Part III.*, V. i. 16:

'Go, trumpet, to the walls, and sound a parle.'

150. **Lofty**, an adverb to sounding, just like *thrill.*

153. **Extravagant**, in the literal sense of the Latin word, wandering beyond (*extrā*) the night boundaries. Cf. *Othello*, I. i. 137, where Roderigo calls Othello

'An extravagant and wheeling stranger
Of here and everywhere.'

S. is fond of using Latin words in their primary sense. He has also *cadent tears* for *falling tears.*

154. **Confine**, limit. S. accents this word upon either syllable, as he does with *corrupt, adverse, despised, exact, express, extreme*, and many more.

155. **Probation** (four syllables), proof. Cf. *Othello*, III. iii. 365, where Othello says to Iago:

'So prove it,
That the probation bear no hinge nor loop
To hang a doubt on; or, woe upon thy life!'

157. **'Gainst.** Very often used of time in older English. Cf. *Midsummer*, III. ii. 99:

'I'll charm his eyes against she do appear;'

As You Like It, IV. i. 152: 'More clamorous than a parrot against rain.'

160. **Spirit**, a monosyllable.

161. **Strike**, have a malignant influence. We still have the epithet *moon-struck.* Cf. *Coriolanus*, II. ii. 117, where Coriolanus is spoken of as having

'With a sudden reinforcement struck Corioli like a planet.'

162. **Takes**, infects or blasts. See *King Lear*, II. iv. 154, where Lear, speaking of Goneril, says:

'Strike her young bones,
You taking airs, with lameness!'

and also *King Lear*, III. iv. 57.

163. **Gracious**, full of grace, goodness and favour. Cf. *Winter's Tale*, III. i. 22: 'Gracious be the issue!'

172. **Loves.** S. and other writers of his time frequently use an abstract noun in the plural number, when the noun relates to several persons. Thus we find in *Two Gentlemen*, I. iii. 48:

'O that our fathers would applaud our loves,
To seal our happiness with their consents!'

and *Coriolanus*, III. iii. 121, where Coriolanus is speaking of the Romans:

'Whose loves I prize
As the dead carcasses of unburied men.'

SCENE 2.

1. Coleridge, speaking of the style of the following speech, says: 'In the king's speech, observe the set and pedantically antithetic form of the sentences when touching that which galled the heels of conscience—the strain of undignified rhetoric—and yet in what follows concerning the public weal, a certain appropriate majesty.'

2. **That.** S. and other writers of his time have *though that, while that, lest that, when that*, etc; and, when it was necessary to repeat the conjunction, they used the *that* merely as a representative, just as the French still do *que*—to represent *lorsque, quand, quoique*, etc. Here, accordingly, *that* stands for *though.*

4. **Brow of woe** = woful brow. A very common use of *of* in S. Thus we find *waste of shame* for *shameful waste;* a *god of power* for a *powerful god; men of sin; a mind of honour; pageants of delight; your mind of love* (*Merchant*, II. vi. 42);

a boy of tears; an eye of favour; a passion of earnest; all terms of reason; and many others. Cf. Keats's phrase in *Endymion*: 'A thing of beauty.' And, in IV. vi. 17, Hamlet writes of the pirates as 'thieves of mercy.'

6. **With wisest sorrow** = with such sorrow as wisdom can sanction—a fair proportion, but not too much.

8. **Sometime**. See note on I. i. 49. The use of an adverb with a noun is not uncommon in S. Thus we find, Sonnet lii. 4: 'The fine point of seldom pleasure;' and *Macbeth*, IV. iii. 126: 'Before thy here approach.'

9. **Jointress**, joint possessor. The only instance of the word in S.

10. **Defeated** = disfeatured, disfigured. Iago, in *Othello*, I. iii. 346, tells Roderigo to 'defeat thy favour (= countenance) with an usurped beard.' And S. has *defeature* three times in the sense of *disfigurement*. See *Errors*, V. i. 299:

> 'And careful hours, with time's deformed hand,
> Have written strange defeatures in my face.'

11. **An** (probably here pronounced *ane*) = one. S. frequently uses *a* for one. Thus in V. ii. 241, Hamlet says: 'These foils have all *a* length;' and *Romeo*, II. iv. 220: 'Rosemary and Romeo begin with *a* letter.' Steevens quotes *Winter's Tale*, V. ii. 80: 'She had one eye declined for the loss of her husband; another elevated, that the oracle was fulfilled.' And the folio editions have in this very passage, *one; one.*—— **Auspicious**, cheerful. —— **Dropping** tears.

13. **In equal scale**. Here the formality and antithesis verge closely on the ridiculous.——**Dole**, grief. There are two words with this spelling in English. *Dole*, a share, from *deal*, is a purely English word. Webster, in his *Land Dirge*, has the lines:

> 'Call unto his funeral dole
> The ant, the field-mouse, and the mole.'

Dole (*doleful, condole*, etc.) is from the O. Fr. *doel*, Fr. *deuil*, from Lat. *dolor*, grief. Cog.: *Dolorous*.

14. **To wife**. The Old English idiom. Cf. the phrases: *Have thee to my tutor; my thoughts to friend a king to my; flatterer; this fellow had a Volscian to his mother.*——**Barr'd**, excluded. Cf. *King Lear*, V. iii. 86:

> 'For your claim, fair sister,
> I bar it in the interest of my wife.'

15. **Wisdoms**. See note on I. i. 172.

17. **That** = that, which, or what. Cf. *Richard II.*, II. ii. 52:

> 'And—that is worse—the lords of Ross are fled.'

The omission of the relative is very frequent in S. See *Merchant*, I. i. 171:

> 'I have a mind presages me such thrift;'

and the note on it.

18. **Supposal**, opinion. The only instance of the word in S.

20. **Disjoint** = disjointed. Dr Abbott (sect. 342) says: 'Some verbs ending in *te, t*, and *d*, on account of their already resembling participles in their terminations, do not add *ed* in the participle;' and he quotes *acquit* for *acquitted; addict; contract; degenerate; deject* (III. i. 150); and many others. So Milton has 'God and his son except;' and this usage is the origin of the employment of *except* as a preposition.

21. **Colleagued**, allied. The only instance of the word.

22. **He**, a superfluous pronoun; but the distance of the proper nominative legitimates its use. See also II. i. 84.—— **Pester**, trouble, bother. In *Macbeth*, V. ii. 23, the word *pestered* means *harassed*.

23. **Importing**, purporting, having for import. Cf. *Othello*, II. ii. 3: 'Certain tidings now arrived, importing the mere perdition of the Turkish fleet.'

24. **With** = in accordance with.

29. **Impotent**, in the older sense—which is much like our modern *invalid*. This meaning is common in our translation of the Bible (which was published in 1611). Thus in Acts, iv. 9, we find: 'The good deed done to the impotent man, by what means he is made whole.'

31. **Gait**, going on with, or procedure in, it. *Gait* is said to be a doublet or bye-form of *gate;* and both are connected with *ghauts*. The original meaning seems to be an opening. (The H. Ger. form is *Gasse*.) The word really comes from *get* not from *go*.

Cf. Smith's imitation of Crabbe in the *Rejected Addresses:*

'Bucks, with their pockets empty as their pate,
Lax in their gaiters, laxer in their gait.'

In that = inasmuch as.

33. **Subject**, here a collective noun, as in I. i. 71. Cf. *Measure*, III. ii. 145: 'The greater file of the subject held the duke to be wise.' And *Pericles*, II. i. 52:

'How, from the finny subjects of the sea,
These fishers tell the infirmities of men!'

35. **For bearers** = as bearers. Cf. *Tempest*, II. i. 85: 'I think he will carry this island home in his pocket, and give it his son for an apple.' And we find also the phrases: *Keep hope no longer for my flatterer; take thee for wife; I defy thee for a villain; I cross me for a sinner* (= sinner that I am); *I know him for a man divine and holy;* and many more.

38. **Delated**, handed over to be carried.—**Allow** for *allows*, the noun being *scope*. This is very common in S. See Dr Abbott, sect. 412, who gives, among many others, passages from *Julius Cæsar*, V. i. 33:

'The posture of your blows are yet unknown;'

Winter's Tale, II. iii. 20:

'The very thought of my revenges that way
Recoil upon me.'

39. **Commend your duty**, be the test which will prove that you have done your duty.

41. **Nothing**, used adverbially. Cf. *Merchant*, I. i. 161:

'Her name is Portia—nothing undervalued
To Cato's daughter, Brutus' Portia.'

S. frequently uses *something* also as an adverb. Cf. *Two Gentlemen*, I. iii. 63:

'My will is something sorted with his wish.'

Chaucer uses *somdel.*

43. **Suit**, request, petition. Cf. *Richard III.*, III. vii. 46:

'Be not you spoke with, but by mighty suit.'

(The noun is a doublet of *suite;* from Fr. *suivre;* from Low Lat. *sequere*, to follow. Cogs.: *Suitor, suitable; sequel, consequence*, etc.)

44. **The Dane.** See note on I. i. 15.

45. **Lose your voice** = ask in vain. S. has also the phrases: *'Tis a lost fear* (= groundless); *so find we profit by losing of our prayers; that breath wilt thou lose*, etc. And see line 118. **Thou beg.** Note the transition from *you* to *thou.* It marks the increase in the professions of the king towards Laertes. Dr Abbott (sect. 254) says: '*Thou* is often used in statements and requests, while *you* is used in conditional and other sentences where there is no direct appeal to the person addressed.' And he quotes, among other passages, *Richard III.*, I. iv. 273:

'Come thou on my side, and entreat for me,
As you would beg, were you in my distress.'

47. **Native to**, closely related to. Cf. *All's Well*, I. i. 238:

'To join like likes and kiss like native things.'

For a different meaning of *native*, see IV. vii. 178.

48. **Instrumental to**, fully subservient to. S. often applies the word *instruments* to *persons*, as in *Macbeth*, I. iii. 125, where Banquo says:

'And, oftentimes, to win us to our harm,
The instruments of darkness tell us truths.'

Claudius was probably under great obligations to Polonius—perhaps for securing his election to the throne instead of Hamlet.

53. **In your coronation** = at. S. has also the phrases: *In battle; in one voyage; he'll have but a year in all these ducats*, etc.

56. **Pardon**, permission to return. Cf. *Antony*, III. vi. 60:

'I begg'd
His pardon for return'

(= leave to go back); and *Love's Labour Lost*, IV. ii. 103:

'Under pardon, sir, what are the contents?'

58. **Slow leave** = slowly given leave. The freedom with which S. plays with

adjectives is seen in many phrases. Thus, Sonnet li. 1:

'Thus can my love excuse the slow offence.'

(= the offence of being too slow). Dr Schmidt says: 'As the English adjective has no inflection, it was formerly apt to form a looser connection with its substantive than in other languages: and instead of expressing a quality or degree pertaining to the latter, to be employed to limit the extent and sphere of it. Thus *a bloody fire* in *Merry Wives*, V. v. 99, is not a fire that has the quality of being bloody, but, as it were, a blood-fire, a fire in the blood.' And he gives many instances. Thus, *Love's absent hours* are = *absence hours; old wrinkles = the wrinkles of old age; guiltless blood-shedding = the shedding of the blood of guiltless persons; your beauteous blessings = the blessings of your beauty; the humble salve* (= *the salve of humility*) *which wounded bosoms fits;* and many others.

59. **Laboursome**, a hybrid, *labour* being Fr. (and Lat.), and *some* an English suffix. S. has *laboursome* twice; *laborious* not at all. *Quarrelsome* is another hybrid of the same kind.

60. **Upon his will** = induced by his desire. S. frequently uses *upon* in this way. Thus we find: *Upon this promise; upon advice; upon a true contract I got possession; upon your request; upon my power I may dismiss this court* (*Merchant*, IV. i. 98); *upon what sickness?* (*Julius Cæsar*, IV. iii. 150); and many others.——**Hard consent.** See note on line 58.

62. **Take thy fair hour**, enjoy your holiday. Cf. the phrases: *Use and fair advantage of his days; a fair departure* (*Merchant*, I. ii. 93); *this most fair occasion.*

64. **Cousin** = relative. (The word is a concentrated form of the Lat. *consobrīnus* = *consororinus*, a mother's sister's son.) S. uses it in the sense of *nephew; of niece; of uncle; of brother-in-law;* and of *grandchild.* It was also, and is, a distant form of address between princes; the nearer form is *brother*, or *sister.*

65. **Kin . . . kind.** The latter word must have pronounced *kinned;* otherwise the antithesis would have been lost. More than an ordinary kinsman—for he is both step-son and nephew; but not feeling at all friendly. But the saying may relate to the king.

67. **I' the sun.** Another punning reference to his dislike of the too frequent use of the word *son* by his uncle. Some commentators think they see in this a reference to an old English proverb: 'Out of God's blessing into the warm sunne,' which meant, 'Thrust out of house and home into the open air, which is the common property of all men.' In this case, the passage would mean: 'I am barred from the succession, and no better than any other man.' See my note on *King Lear*, II. ii. 152. Mr Hunter suggests that Hamlet thought 'the court pervaded by too much of the sunshine of jollity, considering the recent death of his father.'

68. **Nighted**, with the darkness of night. S. uses the word in only one other passage, where Regan (in *King Lear*, IV. v. 13) talks of Gloster's 'nighted life,' his eyes having been put out. S. has also: *Childed, guiled shore, kinged of our fears; strangered with an oath.* See my note on *Merchant*, III. ii. 96.

69. **Denmark.** See note on I. i. 60.

70. **Vailed**, lowered, cast down. Cf. *Merchant*, I. i. 28:

'Vailing her high-top lower than her ribs.'

Lids, found in S. six times for *eyelids.*

73. **Nature**, the state of being born, or human life. This latter meaning is very common with S. Cf. *All's Well*, I. i. 22: 'Had his skill stretched so far, it would have made nature immortal;' and *Antony*, V. ii. 297, where Cleopatra, when dying, says:

'If thou and nature can so gently part,
The stroke of death is as a lover's pinch.'

74. **Ay, madam.** Coleridge remarks: 'Here observe Hamlet's delicacy to his mother, and how the suppression prepares him for the overflow in the next speech, in which his character is more developed, by bringing forward his aversion to externals, and which betrays his habit of brooding over the world within him, coupled with a prodigality of beautiful words, which are the half-embodyings of thought, and are more than thought.

Note also Hamlet's silence to the long speech of the king which follows, and his respectful, but general, answer to his mother.' Cf. also Tennyson's *In Memoriam*, vi.:

'That loss is common would not make
My own less bitter; rather more:
Too common! never morning wore
To evening, but some heart did break.'

77. **Inky**. S. has also *inky blots* and *inky brows*.

79. **Suspiration**, sighing. The only instance of the word in S. But he has *suspire* twice.

81. **'Haviour** for *behaviour*. The word occurs seven times in S.

83. **Denote . . . truly**, give a true and complete indication of what I feel. Cf. *Romeo*, III. iii. 110: 'Thy acts denote the fury of a beast.'

84. **Play** (the emphatic word in the line), as an actor. This word is intended by S. to be the *transitive* verb to the *intransitive* seem.

85. **That within**. Cf. *Richard II.*, IV. i. 295:

''Tis very true; my grief lies all within;
And these external manners of laments
Are merely shadows to the unseen grief,
That swells with silence in the tortured soul.'

Passeth = surpasseth. S. has the phrases: *Passing all conceit* (= thought); *she passes praise; it passes colouring*.

87. **Commendable**, with the accent on the first syllable. S. uses the word eight times, and only once with the accent on the second syllable.

90. **Bound** = was bound. See Dr Abbott's extremely valuable chapter on Ellipses, 382–405. See also III. iii. 62. Mr Hunter suggests: 'Bound the survivor.'

92. **Obsequious**, in the old and literal sense of *belonging to obsequies, funereal*. S. has also *obsequious tears*. Cf. also *Richard III.*, I. ii. 3:

'Whilst I a while obsequiously lament
The untimely fall of virtuous Lancaster.'

This is the more common meaning in S.——**Persever**, with the accent on the second syllable, as S. always has it. Cf. *All's Well*, IV. ii. 36:

'Say thou art mine, and ever
My love as it begins, shall so persever.'

93. **Condolement**, grief. Observe that the king, being in an artificial and self-conscious state of mind all through the play, employs Latin words, a pompous diction, and elaborate phrases. Feeling that *he* was the cause of all this sorrow, it was simply impossible that he should be able to use the simple and natural words that would be fit for the occasion. This speech is full of words which S. has used only here—and once—in all his plays.

95. **Incorrect** (a participle, not a mere adjective), in the literal Latin sense of *uncorrected* or *unsubdued*. Found only here in S. The same with *unfortified*.

97. **Simple**, foolish, witless. Cf. *King Lear*, IV. vi. 137: 'See how yon justice rails upon yon simple thief.'

99. **Any the most**. S. has also the phrases: '*One the truest mannered; one the wisest prince*.——**Vulgar**, in its original Latin sense of *common*. So the Bible was translated into the 'vulgar tongue.' Cf. *As You Like It*, V. i. 53: 'Therefore, you clown, abandon—which is in the vulgar, leave—the society—which in the boorish is company—of this female—which in the common is, woman.' S. also uses *vulgarly* in the sense of publicly in *Measure*, V. i. 160:

'To justify this worthy nobleman,
So vulgarly and personally accused.'

To sense depends on *vulgar*. See Dr Abbott, sect. 419*a*, who, among many other passages, quotes *Othello*, V. ii. 4:

'Nor scar that whiter skin of hers than snow.'

101. **Fault**, offence.——**To** = against.

104. **Who** (the personifying relative) for *which*. Cf. *Henry IV., Part II.*, III. i. 22:

'The winds,
Who take the ruffian billows by the tops;'

and *Merchant*, II. vii. 4:

'The first, of gold, who this inscription bears.'

105. **Till he** = down to him. S. was probably influenced by the half-conjunctional force of *till*.

107. **Unprevailing** = unavailing. In two passages, S. uses *prevail* in the sense of *avail*. See *Romeo*, III. iii. 60. Dryden uses the phrase: 'I could not prevail myself of it.'

109. **Immediate**, without any one between. (From Lat. *in*, not, and *medius*, middle.) Cf. *Henry IV., Part II.*, V. ii. 70:

> 'What! rate, rebuke, and roughly send to prison
> The immediate heir of England! Was this easy?'

112. **Impart.** Probably S. meant the object of this verb to be *love*. He forgot his previous construction.——**For** = as for. See I. v. 124.

113. **School** = university. The University of Wittenberg was founded in 1502. Of course this is a necessary anachronism. 'At that great outburst of devotion to letters and philosophy which accompanied the Reformation, and both created and fostered into almost instant maturity the universities of Northern Europe, it was not only youths who thronged to drink and bathe in the streams of knowledge, but also men of mature age.'—STRACHEY.

114. **Retrograde to our desire.** Another piece of affectation for *contrary to our wish*. The word was an old astrological term, and opposed to *predominant*.

115. **Bend you** (a reflective verb) = be inclined. S. has the phrases: *Bent to follow that which flies; bent to meditation; bent for England*, etc.

118. **Lose her prayers.** See note on line 45.

120. **In all my best.** See I. v. 27.

124. **Sits smiling to my heart** = sits close to my heart smiling. Cf. *Coriolanus*, IV. ii. 48:

> 'It would unclog my heart
> Of what lies heavy to 't.'

And S. has also the phrases: *She's mewed up to her heaviness; bound in to saucy doubts and fears*, etc. For this use of *sits*, see III. iv. 111; and *Measure*, V. i. 394: 'Your brother's death sits at your heart.'——**In grace whereof** = and to grace or honour this (consent).

125. **Denmark** — the king of Denmark. See note on I. i. 60.

127. **Rouse**, full bumper. Used three times in this play, and once in *Othello*, II. iii. 66 (where Cassio says: 'They have given me a rouse already'); nowhere else. (The word is said to come from Danish, *rôs*, a beaker.) In S.'s time, the Danes were known as the most intemperate people in Europe. This bad eminence is at present claimed on tolerably equal grounds by the Swedes and the Scotch.——**Bruit**, report. In *Macbeth*, V. vii. 21, it means *announce*:

> 'By this great clatter, one of greatest note
> Seems bruited.'

The word is used by S. three times as a noun, and four times as a verb.

130. **Resolve**, in the literal sense of the Latin word, *to melt away*. Cf. *King John*, V. iv. 25:

> 'Even as a form of wax
> Resolveth from his figure 'gainst the fire.'

(But the nouns *resolve* and *resolution* have just the opposite meaning.)

132. **Canon**, religious law.——**Self-slaughter**, the pure English phrase for *suicide*. Cf. *Cymbeline*, III. iv. 77:

> 'Against self-slaughter
> There is a prohibition so divine,
> That cravens my weak hand.'

134. **Uses**, customs. Cf. *Macbeth*, I. iii. 137: 'Against the use of nature.'

137. **Merely**, entirely or absolutely. S. has also the phrases: *Merely awry; the horse were merely lost* (*Antony*, III. vii. 9), etc. Cf. also *Othello*, II. ii. 3:

> 'The mere perdition of the Turkish fleet'

(= the utter destruction).

139. **To this** = compared with this. A very common use of *to* in S. Thus we find the phrases: *The weariest life is a paradise to what we fear of death* (*Measure*, III. i. 132); *I to the world am like a drop of water*; and many more.

140. **Hyperion**, the god of the sun, a name in Homer for Apollo, the god of poetry, music, medicine, archery, and arts. Warburton says: 'By the Satyr is meant Pan; as by Hyperion, Apollo.'

141. **Might not**, could not. See note on I. i. 55.——**Beteem**, permit. The only

other place in S. where the word occurs is in *Midsummer*, I. i. 132. Lysander asks why the roses have faded from the cheeks of Hermia, who replies:

'Belike for want of rain, which I could well
Beteem them from the tempest of my eyes.'

142. **Visit.** Note the omission of the *to*. We find also in S.: *Intend you stay; you ought not walk; I wish thee gather; to come view fair Portia*, (*Merchant*, II. vii. 43); and many others. See Dr Abbott, sect. 349.

147. **Or ere.** *Or* is a doublet or bye-form of *ere*. *Er* (in *erst*) is a third form. *Or ere* is therefore a tautological phrase, like *an if*.

149. **Niobe**, daughter of Tantalus, king of Lydia. She was proud of her large family, and insulted Latona, the mother of Apollo and Diana. Wherefore Apollo slew all her sons; and Diana all her daughters—save Chloris; and she, smitten dumb with sorrow, grew into a rock, from which tears flow for ever.

150. **Discourse of reason**, the power of looking at this way and that way, and at length choosing. (From Lat. *dis*, apart, and *curro*, I run.) Milton has much the same phrase in *Paradise Lost*, V. 488:

'Whence the soul
Reason receives, and reason is her being
Discursive or intuitive'

(where *discursive* means by argument and selection; *intuitive*, by direct intuition). And, in the next line, Milton uses the word *discourse* for *discursive reason*. Cf. also *Troilus*, II. ii. 116:

'Is your blood
So madly hot, that no discourse of reason
Can qualify the same?'

See also IV. iv. 36. In *Othello* (IV. ii. 153) we also find 'discourse of thought.'

155. **Left the flushing** = ceased to produce redness. Cf. III. iv. 35: 'Leave wringing of your hands.'

157. **Nor it cannot.** In older English, negatives supported and intensified each other. The annihilation of each other, as in Milton's *Nor did they not perceive him*, is a Latin usage, and has been imported into our language. See my note on *Tempest*, I. ii. 401.

158. **Break, my heart.** Cf. *Richard II.*, II. i. 228, where Ross says:

'My heart is great; but it must break with silence,
Ere 't be disburdened with a liberal tongue.'

162. **Change** = exchange (the name of *servant*). Cf. *Tempest*, I. ii. 436, where Prospero says of Ferdinand and Miranda, at their first meeting:

'At the first sight
They have changed eyes.'

163. **Make you** = are you doing. An old English phrase, like the German *Was machen Sie?*

169. **That** = such. See I. v. 48. Cf. *Richard III.*, I. iv. 257:

'Hast thou that holy feeling in thy soul
To counsel me to make my peace with God?'

170. **Truster.** Only twice used by S. In the other passage, *Timon*, IV. i. 10, it has the meaning of *creditors*: 'Bankrupts! out with your knives, and cut your trusters' throats!'

172. **Your affair**, your business. Very frequently used by S. in this sense. See *Merchant*, II. vi. 22: 'Not I, but my affairs, have made you wait.'

177. **Upon**, used as an adverb. Cf. *Measure*, IV. vi. 14:

'And very near upon
The duke is entering.'

178. **Thrift, thrift.** 'What a blast of sarcasm,' says Coleridge, 'whistles through the consonants of this word.'
Bak'd meats. It was customary, as it still is in Scotland, to have a great feast at a funeral.

180. **Dearest foe.** The word *dear*, in S., has a wide range of meaning. Besides all its modern meanings, it is frequently used to designate that which touches the heart most closely, whether with pain or with pleasure, with love or with hatred. Thus we have: *Sweets grown common lose their dear delight* (Sonnet cii. 12); *fortune's dearest spite; true repentance of all your dear offences; my near'st and dearest enemy*. And see my note on *King Lear*, I. iv. 245.

181. **Or** = ere. See note on line 147.

184. **Mind's eye.** Cf. *Much Ado*, IV. i. 231:

'The idea of her life shall sweetly creep
Into his study of imagination;
And every lovely organ of her life
Shall come apparell'd in more precious habit,
More moving-delicate, and full of life,
Into the eye and prospect of his soul.'

Chaucer has also the phrase 'with eyen of his mynde.'

189. **Who?** Very frequently used by S. for *whom?* Cf. *Coriolanus*, II. i. 8:

'Who does the wolf love? The lamb.'

191. **Season**, control or moderate. Cf. *Merchant*, IV. i. 186:

'Earthly power doth then shew likest God's
When mercy seasons justice.'

Admiration, wonder. Cf. *King Lear*, I. iv. 258, where Goneril says to Lear: 'This admiration is much o' the savour of other your new pranks.'

192. **Attent**, attentive. Only twice found in S. Milton has it once, *Paradise Regained*, I. 385:

'Desire . . . to hear attent
Thy wisdom, and behold thy godlike deeds.'

Spenser has it as a noun in *Faerie Queene*, III. ix. 52:

'With vigilant regard and dew attent.'

May = can. See note on I. i. 55.—**Deliver** = relate. Cf. *Coriolanus*, I. i. 98, where the First Citizen requests *Menenius* to tell his story: 'An't please you, deliver;' and *Tempest*, V. i. 314, where Prospero says he will tell the story of his life: 'I'll deliver all.' See also V. ii. 160.

193. **Upon the witness.** See note on I. ii. 60. Cf. also the phrases in S.: *Upon this promise; upon a sore injunction; upon your request.*

197. **Dead.** S. has also: *The dead of darkness; the dead of night; the dreadful dead of dark midnight.*—**Vast**, used as a noun. See my note on *Tempest*, I. ii. 327. S. has the phrase *the vast of night*; and Milton *the vast of Heaven. Vast* and *waste* are two forms of the same word (from Lat. *vastus*).

199. **At point** = at all points. Cf. *Macbeth*, IV. iii. 128:

'Old Siward, with ten thousand warlike men,
Already at a point, was setting forth;'

and *King Lear*, I. iv. 289: 'At point a hundred knights!' In Spenser's *Faerie Queene*, I. i. 16, the knight is described as 'in mayle, armed to point.'—**Exactly** = elaborately and accurately.—**Cap-à-pé** = cap-à-pied, from head to foot. See line 226.

203. **Distill'd**, melted. The only passage in S. with the word in this sense. The folios have *bestill'd.*

204. **With** = by. This was the old use of *with.* The modern meaning was represented by *mid* (the Germans still have *mit*). S. has the phrases: *Accompanied with his sons; a vane blown with all winds; torn to pieces with a bear; consumed with that which it was nourished by; tracked with France; marred with traitors* (in Antony's speech in *Julius Cæsar*, III. ii. 195).—**Act** = operation. Cf. *Othello*, III. iii. 328:

'Dangerous conceits (= thoughts) are in their nature poisons,
Which at the first are scarce found to distaste;
But, with a little act upon the blood,
Burn like the mines of sulphur.'

206. **Impart they did.** Note the inversion, which gives a weighty and official tone—as if he were handing in a report.

209. **Form**, understand *and.*

215. **It head**, for *its head.* The word *its*, which is a false possessive (the old neuter of *he* was *hit*; poss. *his*), like *illudius* for *illius* in Latin, was hardly naturalised in S.'s time. No instance is found in our version of the Bible, except in Leviticus, xxv. 5: 'That which groweth of its own accord' (which was printed in the version of 1611, 'it own accord'); in all other places we find the correct form *his.* In the folio editions of S., the poss. *it* is found fourteen times; *it's*, nine times; and *its*, only once. Milton has *its* three times, as in *Par. Lost*, I. 254:

'The mind is its own place, and in itself
Can make a heaven of hell, a hell of heaven.'

216. **As** = as if. Cf. *Richard* II., I. iv. 35:

'With "Thanks, my countrymen, my loving friends,"
As were our England in reversion his.'

228. **Beaver**, from the O. Fr. *bevere* (from Lat. *bibĕre*), to drink. The movable front or visor of the helmet, which the wearer raises for the purpose of drinking. Sometimes S. uses it for the helmet itself, as in *Henry IV., Part I.*, IV. i. 104: 'I saw young Harry with his beaver on.' (Cog.: *Beverage*; and the farm-labourers in East Anglia still shout *bever!* at harvest-time, when they want to drink.)

233. **Constantly**, steadily. Cf. *Tempest*, II. ii. 103: 'Do not turn me about; my stomach is not constant.'

235. **Like** = likely. S. has *like enough*; and *most like*. This use still prevails in some parts of England.

236. **Tell**, count. This is the oldest meaning of the word. (Cf. *count* and *recount*.) Hence the words *toll, teller, tale*, etc. Cf. Milton's *L'Allegro*, 67:

'And every shepherd tells his tale (of sheep)
Under the hawthorn in the dale.'

We still have the phrases *all told; telling one's beads*, etc. Cf. Spenser's *Faerie Queene*, I. iv. 27: 'And in his lap an heap of coine he told.'

241. **Warrant**, a monosyllable.

243. **Gape**, roar at me. This is also probably the meaning in *Merchant*, IV. i. 47: 'Some men there are love not a gaping pig;' and certainly the meaning in *Henry VIII.*, V. iv. 1, where the porter tells some people who are making a noise: 'You 'll leave your noise anon, ye rascals. . . Ye rude slaves, leave your gaping.'

246. **Tenable**, something to be kept. The only instance of the word. S. has the word *intenible* in *All's Well*, I. iii. 208: 'This captious and intenible sieve.'

249. **Loves**. See note on I. i. 172.

252. **Your love** = Say rather your love.

254. **Doubt**, suspect or fear. Cf. *Othello*, III. iii. 19, where Cassio says: 'My general will forget my love and service;' and Desdemona replies: 'Do not doubt that.'

SCENE 3.

3. **Convoy**, means of transport.——**Is assistant**, is at hand, or ready. S. uses the verb *assist* in the sense of *attend* or *being present at*—like Fr. *assister*. Cf. *Winter's Tale*, V. i. 113, where Leontes says:

'Go, Cleomenes;
Yourself, assisted with your honoured friends,
Bring them to our embracement.'

5. **For** = as for. See note on I. ii. 112.

6. **Toy**, a mere fancy, not a deep-rooted passion. Cf. *Winter's Tale*, III. iii. 39: 'Dreams are toys;' and in *Antony*, V. ii. 166, we find the phrase 'immoment toys.'——**In blood** = in a high state of health and good spirits. *In blood* is a term of the chase. Cf. *Henry VI., Part I.*, IV. ii. 48, where Talbot says to his army surrounded:

'If we be English deer, be then in blood:
Not rascal-like, to fall down with a pinch;
But rather, moody-mad and desperate stags,
Turn on the bloody hounds with heads of steel.'

7. **Primy nature**, nature in its first spring. The only instance of the word; but S. twice uses *prime* for *spring*.

8. **Forward**, premature, and therefore not likely to last. Cf. *Richard III.*, III. i. 94:

'Short summers lightly have a forward spring.'

The pause after *permanent* supplies the place of a syllable, as is frequently the case in S.

9. **Suppliance** (with the accent on the second syllable), that which supplies or fills up for the time being. The only instance of the word. (It is plain that *suppliance* comes from *supply*; Lat. *supplēre*, to fill up; *suppliant*, from *supplicāre*, to bend the knee to.)

10. **So** = so much. S. often throws a great burden of meaning upon *so*. For a notable passage, see *Merchant*, III. ii. 12:

'So will I never be; so may you miss me'

(where the first *so* is = *forsworn*; and the second *so* = under these circumstances).

11. **Crescent**, in the literal sense of the Latin word *crescens*, growing. We still have the phrase, *crescent moon*. Cf. *Antony*, II. i. 10, where Pompey says:

> 'My powers are crescent, and my auguring hope
> Says it will come to the full.'

12. **Thews**, muscles and sinews.——**This temple**, the body (see John, ii. 21). In *Tempest*, I. ii. 452, Miranda says of Ferdinand: 'There's nothing ill can dwell in such a temple.' The use of the word *temple* suggests the employment of the term *service*.
14. **Withal** = along with it. Cf. *The Shrew*, I. ii. 82: 'Nothing comes amiss, so money comes withal.'
15. **Cautel**, deceit, falseness. Only twice used by S. But he has *cautelous* in a well-known passage in *Julius Cæsar*, II. i. 129, where Brutus, in reply to the proposal to subject the conspirators to an oath, says:

> 'Swear priests, and cowards, and men cautelous.'

Besmirch, stain. The only other place where the word occurs is in *Henry V.*, IV. iii. 110:

> 'Our gayness and our gilt are all besmirch'd
> With rainy marching in the painful field.'

16. **Will** = intentions.
18. **Birth**, rank into which he was born. Cf. Sonnet xci. 1:

> 'Some glory in their birth, some in their skill.'

19. **Unvalued** = of little value, or of low rank. In the only other passage where it occurs (*Richard III.*, I. iv. 27: 'Unvalued jewels'), it means *invaluable*.
21. **Safëty**, a trisyllable. In the same way, S. makes *nobler*, *wrestler*, *nobly*, *country*, *England*, *Bertram*, and other words trisyllables; and *assembly* a quadrisyllable. See Dr Abbott, sect. 477. Theobald conjectured *sanity*.——**Health** = prosperity. S. has also the phrases: *To the state's best health! reasons importing Denmark's health* (V. ii. 21); *health to my sovereign!* (*Health* is the noun from *heal*, a bye-form of *hail*. Cogs.: *hale* (*w*)*hole*, etc.)
23. **Yielding**, used in a passive sense.
26. **As** = in so far as. Cf. *Henry IV., Part I.*, III. iii. 165, where Falstaff says to the Prince: 'As thou art but man, I dare; but, as thou art prince, I fear thee as I fear the roaring of the lion's whelp.'
27. **May** = can. See note on I. i. 55.
28. **Withal** = with it. See note on line 14.
30. **Credent**, belief-ful. (Credulous is hardly the meaning.) Cf. *Lover's Complaint*, 279:

> 'Lending soft audience to my sweet design,
> And credent soul to that strong-bonded oath.'

In other passages, S. uses the word in the sense of *credible*.——**Songs**—in a contemptuous sense, as we still say, 'for an old song.'
33. **Rear, shot, danger**—all military terms.
35. **Chariest**, most careful or scrupulous. S. has also the phrase: 'The chariness of our honesty' = the scrupulousness of our honour. (The hard consonants, still found in H. Ger. *Karg*, have disappeared in *chary*.)
37. **Calumnious strokes** = the strokes of calumny. See note on I. ii. 58.
38. **Canker** for canker-worm. See *Midsummer*, II. ii. 3, where Titania sends her fays on different errands: 'Some to kill cankers in the musk-rose buds.'
39. **Buttons . . . disclos'd**, buds opened. The French use *boutons* in a similar way.
41. **Blastments**, blights. This word is a hybrid—an English word with a Latin ending (*mentum*). Chaucer has *eggement* (= egging on); Spenser, *needments;* and we also find *oddments*, *bodements* (*Macbeth*, IV. i. 92). English writers have never been very careful about such things, and the Elizabethan writers least of all. Thus we find *bifold* (for *twofold*), *outcept* (for *except*), and so on.
42. **Best safety**. See *Macbeth*, III. v. 33:

> 'And you all know, security
> Is mortals' chiefest enemy;'

and the note on the passage.
43. **Though none else near.** Cf. *Cymbeline*, IV. iv. 23: 'Though Cloten then but young.'
44. **Effect**, import. Cf. *As You Like It*, IV. iii. 35: 'Words blacker in their effect than in their countenance.'
45. **Good my brother.** The *my* in *my lord*, etc. practically forms part of the word, and hence cannot be disjoined

by the force of an adjective, which has a less frequent connection with it. S. has the phrases: *Sweet my mother; good your graces; good my girl; poor our sex; dear my liege; dread my lord; good my mouse of virtue; good my knave; sweet my coz.*

46. **Ungracious** = graceless. The *un* destroys the force of the *ous*.

48. **Whiles**, used indifferently by S. with *while* and *whilst*.——**Puff'd**, bloated.

50. **Recks**, attends to. Cogs.: *Reckon; reckless; wretch.*——**Rede**, advice. (H. Ger. *Rath.*) Burns uses the word in his 'Epistle to a Young Friend:'

> 'And may you better reck the rede
> Than ever did the adviser.'

Spenser spells the verb *read*, *reed* and *areed*. Thus *Faerie Queene*, I. x. 17:

> 'I read you rest, and to your bowres recoyle.'

Fear me not. The *me* is here a dative, and the phrase is = *Fear not for me.* See *Merchant*, III. v. 2, where Launcelot tells Jessica she is in a dangerous state, on account of her birth: 'Therefore, I promise you, I fear you.' See also IV. v. 101. Cf. *Much Ado*, III. i. 31: 'Fear you not my part of the dialogue.'

51. **I stay too long.** Mr Moberly remarks: 'Laertes seems to think that Ophelia's spirited reply is giving the conversation a needless and inconvenient turn; for that for sisters to lecture brothers is an inversion of the natural order of things.'

52. **Double.** Laertes had already taken leave of his father.

53. **Occasion**, opportunity. S. has the phrases: *Upon the mellowing of occasion; occasion of revenge; a finder of occasions; embrace the occasion*, etc.

55. **Sits.** Cf. *Much Ado*, II. iii. 102: 'Sits the wind in that corner?' and *King Lear*, I. iv. 89, where the Fool says to Kent: 'Nay, an thou canst not smile as the wind sits, thou'lt catch cold shortly.'

58. **Character** (with the accent on the second syllable), inscribe, engrave. Cf. Sonnet lix. 8:

> 'Shew me your image in some antique book,
> Since mind at first in character was done!'

and *Richard III.*, III. i. 81: 'I say, without characters (written record), fame lives long.'—— **Thy thoughts no tongue.** As Sir H. Wotton advised Milton to travel in Italy: 'I pensieri stretti *ed il viso sciolto*'—'Thoughts close, countenance loose' (open).

59. **Unproportion'd**, disproportionate, disorderly, unsuitable to the occasion. **His.** See note on I. ii. 215.

60. **Vulgar** = too familiar, too easy in making friends or permitting approach. Used in the literal sense of the Latin *vulgaris*, common: 'Don't make yourself too cheap or common.' See also note on I. ii. 99.

61. **And their adoption tried** = having been tried—the absolute case.

62. **Grapple**, strongly bind. Cf. *Macbeth*, III. i. 103:

> 'Grapples you to the heart and love of us.'

63. **Dull thy palm**, make thy palm callous. **With entertainment** = by entertaining or receiving. S. also uses *entertain* even in the sense of *to meet as an enemy*. See *Henry V.*, I. ii. 111:

> 'O noble English, that could entertain
> With half their forces the full pride of France!'

64. **Comráde**, with the accent on the *rade*, as in the German *Kamarade*. S. accents the word in both ways.

66. **Opposer** = opponent. S. has *opposer* four times. See note on *truster*, I. ii. 170.

68. **Censure**, opinion. Cf. *Henry VI., Part II.*, I. iii. 120:

> 'The king is old enough to give his censure.'

70. **Express'd in fancy**, marked or too 'loud' in pattern.

73. A corrupt line. One reading is:

> 'Are most select and generous in that.'

Chief has been explained as = eminence, or the 'upper part of a heraldic shield.' Perhaps the best reading would be: 'Are most select and generous, chief in that' (= chiefly). Mr Moberly explains: 'Are of a most noble device in this—the "chief" being the upper part of a heraldic shield.'

76. **Husbandry**, economy. Cf. *Macbeth*, II. i. 4, where Banquo, speaking of the

dark night, says: 'There's husbandry in heaven; their candles are all out.'

80. **Season**, ripen or bring to maturity. See III. iii. 85, where Hamlet speaks of the king as *season'd for his passage* (= ripe for death).

Professor Dowden remarks on the above speech: 'The advice of Polonius is a cento of quotations from Lyly's *Euphues*. Its significance must be looked for less in the matter than in the sententious manner. Polonius has been wise with the little wisdom of worldly prudence. . . In the shallow lore of life he has been learned. Of true wisdom he never had a gleam. And what S. wishes to signify in this speech is, that wisdom of Polonius's kind consists in a set of maxims; all such wisdom might be set down for the headlines of copy-books. That is to say, his wisdom is not the outflow of a rich or deep nature, but the little accumulated hoard of a long and superficial experience. That is what the sententious manner signifies. And very rightly S. has put into Polonius's mouth the noble lines:

"To thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man."

Yes, Polonius has got one great truth among his copy-book maxims, but it comes in as a little bit of hard, unvital wisdom, like the rest: "*Dress well, don't lend or borrow money: to thine own self be true.*"'—DOWDEN'S *Mind and Art of Shakespeare*, p. 142.

82. **Tend** = attend. See IV. iii. 44. Cf. *Macbeth*, I. v. 33: 'Give him tending: he brings great news.' But S. most usually joins *tend* with *on* or *upon*, and sometimes with *to*.

89. **Bethought** = thought of or recollected. Cf. *Henry VI., Part III.*, I. iv. 44: 'Bethink thee once again, and in thy thought o'errun my former time.'

92. **Audience**, listening or hearing. So the phrase *To have audience* is = *to be heard*; and we find also: *Send soft audience; vouchsafe an audience.* Cf. *Coriolanus*, III. iii. 40:

'List to your tribunes; audience! Peace, I say!'

93. **Put on me**, told me (with a certain amount of *empressement*). Cf. *As You Like It*, I. ii. 99: 'News . . . which he will put on us, as pigeons feed their young.'

97. **Give me up the truth.** Polonius generally employs the most formal and official phrases he can find. Cf. *Richard III.*, I. iv. 189:

'What lawful quest have given their verdict up
Unto the frowning judge?'

100. **Green**, inexperienced. Still used in this sense. S. has also the phrases: *A green wit; you green boy; how green you are; the promise of his greener days; green in judgment.*

101. **Unsifted**, untried. Cf. Luke, xxii. 31. **Circumstance**, used as a collective noun. See V. ii. 2. Cf. also *Romeo*, V. iii. 181:

'The true ground of all these piteous woes,
We cannot without circumstance descry.'

105. **Tenders** (like bank-notes), *promises* to pay.

106. **Sterling**, a broken-down form of *Easterling*. *Sterling* was the name of the English penny—the only legal tender in which payments could be made. *Easterlings* was the popular name in England for German traders from the Hanse Towns; their money was of the purest quality.

108. **Tender me a fool**, make an ass of me.

111. **Fashion.** Polonius takes the word in its second and lighter sense.

113. **Almost . . . holy.** These words are not in the folio editions.

114. **Springes**, snares.——**Woodcocks** were popularly supposed to have no brains, and hence the word became a synonym for a simpleton. Cf. *Love's Labour Lost*, IV. iii. 82, where Biron, seeing four people made fools of, says: 'He too transformed! four woodcocks in ā (= one) dish!'

115. **Prodigal** for *prodigally*. See note on I. i. 8.

116. **The tongue**, in the dative case. The line wants a syllable; but the long contemptuous dwelling upon *vows* fills up the line.

117. **Extinct**, dead as soon as they are born —gone in the very making of them.

118. **A-making.** The *a* is the broken-down form of *an*, a dialectic form of *on*. So we have in S.: *A-bat-fowling; a-birding; a-bleeding; a-brewing; a-sleeping*; and many others. We also have it to mark time: *Five a clock; a mornings; a Monday; a Sundays*; and also space: *A horseback; a high; a tiptoe*, etc.

119. **Fire**, a dissyllable, as it sometimes is in S.

120. **Something** for *somewhat*. See note on I. ii. 41.——**Scant** is generally a verb with S. *Scantling* was the word for a *sample*.

121. **Your entreatments** = the invitations you receive. Do not consider them merely in the light of a *command*.

125. **In few** (words) = in short.

126. **Brokers**, go-betweens. Cf. *Henry VI., Part II.*, I. ii. 100: 'They say a crafty knave does need no broker.'

127. **Investments**, dress. The only other place where S. uses the word is in *Henry IV., Part II.*, IV. i. 45: 'white investments.'

128. **Implorators**, solicitors. The word is found here only.

129. **Breathing**, speaking. Cf. *King John*, III. i. 256: 'Let the Church breathe her curse on me.'——**Pious bonds.** 'Like law papers headed with religious formulæ.' So policies of marine insurance begin, even at the present day, with the words, 'In the name of God, amen.'—MOBERLY.

130. **For all** = in short (like the Fr. *pour tout*). Cf. the phrase, 'once for all.' S. also has, *This is all.*

132. **Moment** for moment's. In O. E. (or A.S.), certain feminine nouns had their genitive in *an*, which was fined off into an *ë*, then into nothing. Thus we still have *Lady-day;* and Chaucer has *widow son; sonne upriste* (uprising), etc.

SCENE 4.

Coleridge remarks: 'The unimportant conversation with which this scene opens is a proof of S.'s minute knowledge of human nature. It is a well-established fact, that, on the brink of any serious enterprise, or event of moment, men almost invariably endeavour to elude the pressure of their own thoughts, by turning aside to trivial objects and familiar circumstances. Thus the dialogue on the platform begins with remarks on the coldness of the air, and inquiries—obliquely connected indeed with the expected hour of the visitation, but thrown out, in a seeming vacuity of topics as to the striking of the clock, and so forth. The same desire to escape from the impending thought is carried on in Hamlet's account of, and moralising on, the Danish custom of wassailing. . . Besides this, another purpose is answered; for, by thus entangling the attention of the audience in the nice distinctions and parenthetical sentences of this speech of Hamlet's, S. takes them completely by surprise on the appearance of the Ghost, which comes upon them in all the suddenness of its visionary character.'

1. **Shrewdly**, keenly.

2. **Eager**, sharp. From O. Fr. *eigre* (Fr. *aigre*); from Lat. *acer*. Cogs.: *Vinegar; acrid.* See I. v. 52. Cf. Sonnet cxviii. 2:

> 'With eager compounds we our palate urge;'

and *Richard II.*, I. i. 49: 'The bitter clamour of two eager tongues.'

3. **Hour**, a dissyllable. *Our, hour, fire, fear, dear*, and other words ending in *r*, are often dissyllables in S. The most noteworthy example is to be found in *Henry VI., Part III.*, II. v. 31:

> 'So many hours must I tend my flock;
> So many hours must I take my rest,' etc.

6. **Held his wont.** Cf. the modern phrase, *hold his own.* S. has also the phrases: *Things base and vile, holding no quantity; hold a rival place; hold their level with thy princely heart; memory holds a seat; hold more antipathy*, etc.

8. **Wake**, sit up late. The feast of the dedication of a church (formerly celebrated by watching, that is, *waking* all night) is still called in the country a *wake*. (For the change of *k* into *t*, cf. *bake, batch; make, match; break, brittle*, etc.).——**Rouse.** See note on I. ii. 127.

9. **Wassail**, a drinking-bout. From O. E. *wæs hail* = *be well! health!*——**Up-spring**, the last, and, accordingly, the wildest dance at the old German *merry-makings*. *Up-spring* is a noun, the object of *reels*.

10. **Rhenish.** See V. i. 164. The wine produced in the Rheingau—between Bonn and Bingen.

12. **Pledge**, the health pledged or drunk. Cf. *Julius Cæsar*, IV. iii. 158, where Cassius says to Brutus:

> 'My heart is thirsty for that noble pledge.'

16. **Breach**, the noun from *break*. Cf. *speech, speak; teach, token; seek, beseech*, etc.

18. **Traduc'd**, slandered.——**Tax'd**, censured, Cf. *All's Well*, I. i. 77:

'Be check'd for silence,
But never taxed for speech.'

Another form of *tax* (by metathesis) is *task;* and S. uses *attask'd* for blamed in *King Lear*, I. iv. 309, where Goneril says to her husband:

'You are much more attask'd for want of wisdom,
Than prais'd for harmful mildness.'

Like *tax* and *task* are *ax* and *ask; graps* (*grip*) and *grasp; claps* (*clip*) and *clasp; waps* and *wasp.*

19. **Clepe**, call. S. has the word five times; and Milton has *yclept.*——**Drunkards.** In S.'s time, the English and the Danes were considered the most drunken nation in Europe. See *Othello*, II. iii. 82, where Cassio says: 'Is your Englishman so expert in his drinking?' and Iago replies: 'Why, he drinks you, with facility, your Dane dead drunk.'——**With swinish phrase** = by calling us *swine.* See note on I. ii. 58.

20. **Addition**, title. Cf. *King Lear*, I. i. 119: 'The name and all the additions to a king.'

21. **At height** = at our best, with all our power.

22. **Attribute** = the reputation attributed to us. Cf. *Troilus*, II. iii. 125, where Agamemnon says of Achilles:

'Much attribute he hath, and much the reason
Why we ascribe it to him.'

24. **Mole of nature**, inherited blemish.

27. **Some complexion** (a quadrisyllable) = some one complexion. There were four, distinguished by the old physicians—the sanguine; the melancholic; the phlegmatic; and the choleric. 'Men are discredited by some congenital defect, which they can no more cure than they can a mole on their skin, by the overgrowth of some natural temper, which reason cannot control, or by some acquired habit of unmannerliness.'—MOBERLY.

28. **Pales**, fences. Cf. *Troilus*, II. iii. 260:

'I will not praise thy wisdom,
Which, like a bourn, a pale, a shore, confines
Thy spacious and dilated parts.'

30. **Plausive**, pleasing. So S. has *plausibly* for *willingly*, in:

'The Romans plausibly did give consent
To Tarquin's everlasting banishment.'

32. **Nature's livery or fortune's star**, a defect given (*livré*) by Nature, or a mark got by accident. The *star* might be a mark like a star. Cf. *Cymbeline*, V. v. 364:

'Upon his neck a mole, a sanguine star.'

It is a term used by farriers.

34. **Undergo**, carry. Cf. the phrases: *Anything my ability may undergo; undergo an enterprise* (*Jul. Cæsar*, I. iii. 123); *undergo such ample grace and honour* (*Measure*, I. i. 24).

36. **E'll.** The usual reading is *eale.* There are forty-seven conjectural readings of this famous passage; and it would take many pages to set them forth and to comment upon them. The sense is plain enough. It is: 'The small admixture of evil constantly destroys the substance, which is intrinsically noble, to the shame and disgrace of the substance.' (The above reading is confirmed by Mr Furnivall's note in the *Academy* of June 12, 1880, where he points out that the Second Quarto has, in II. ii. 559:

'The spirit that I haue seene
May be the deale; and the deale hath power
To assume a pleasing shape;'

and this spelling *deale* would justify the spelling *eale* for *evil.*

37. **Ever dout**, always destroy or put out. In many of the proposed emendations the words, 'To his own scandal,' are supposed to form a separate clause, which is added by way of explanation or comment. But what do the audience care for the 'scandal' which may attach to the 'dram of eale' or 'base'? Those are clearly right who require a correction that shall place the words, 'To his own scandal,' in an immediate construction with the preceding words. This may be secured by reading 'Oft subdue.' Supposing the letters *d, u, b, t,* to have been shaken out of their places (e.g., *ofsdeubt*), the rest of the corruption might easily follow.

The above speech is the first instance in the play of the generalising spirit—predominance of the intellectual—which is one of the feelings that keep Hamlet from sweeping on to the necessary action.

40. **Spirit of health** = a healed, that is, saved spirit. See note on I. ii. 4. So, in German, the Saviour is called *Der Heiland;* in O. Saxon *Heliand.*

43. **Questionable,** inviting question. In the same way, S. has *unquestionable* in the sense of *not to be spoken to,* in *As You Like It,* III. ii. 393, where Rosalind describes the marks of a man in love: 'A lean cheek . . . a blue eye and sunken . . . an unquestionable spirit,' etc. Both words are single instances.

47. **Canónis'd.** S. always put the accent on the second syllable.——**Hearsëd,** entombed. Cf. the well-known epitaph of Ben Jonson on the Countess of Pembroke:

> 'Underneath this marble hearse
> Lies the subject of all verse.'

48. **Cerements,** shroud. From Lat. *cera,* wax. It was a kind of cloth, dipped in wax, and used to wrap the bodies of the dead in. In *Merchant,* II. vii. 50, they are called *cerecloths.*

52. **Complete,** with the accent on the first syllable. Dr Schmidt says that *cómplete* always comes before a noun, and *compléte* in the predicate.

53. **Glimpses** = gleams or glimmers (words which are cognate).

54. **We** ought to be *us.*——**Fools of nature** = whom nature has made fools of. See *King Lear,* IV. vi. 174, where Lear calls himself 'the natural fool of fortune.'

55. **Disposition,** constitution. Cf. *Macbeth,* III. iv. 113:

> 'You make me strange,
> Even to the disposition that I owe.'

56. **Reaches,** powers of comprehension. Cf. *Henry VI., Part II.,* I. ii. 46:

> 'Above the reach or compass of thy thought.'

For this use of the plural, see note on I. i. 172.

59. **Impartment,** to impart something. Only found here.

61. **Removëd** = remote (both words being from the same Latin word *remŏvēre*). S. has *removedness* for *retirement.* Cf. Milton, *Il Penseroso,* line 78: 'Some still removëd place will fit.'

64. **Should** = in your opinion. Cf. the use of the German *sollen.*

65. **Set** = value. A term used in gaming. S. has also: *Set my life upon a cast; set all on hazard; set upon one battle all our liberties* (*Julius Cæsar,* V. i. 75).

71. **Beetles,** leans over. *Beetle-brows* are overhanging brows. In *Romeo,* I. iv. 32, a mask is called *beetle-brows.*

73. **Deprive** = take away. Cf.: 'That life was mine which thou hast here deprived.'——**Your sovereignty of reason.** *Sovereignty-of-reason* is to be looked on as one word. Cf. the phrases: *My everlasting doom of banishment; thy ministers of chastisement* for *the ministers of thy chastisement; in my prime of youth.* See Dr Abbott, sect. 423.

75. **Toys,** freaks, fancies of a desperate character. Cf. *Romeo,* IV. i. 119:

> 'If no inconstant toy, nor womanish fear,
> Abate thy valour in the acting it.'

83. **Nemean.** The accent is usually on the second syllable. *Nemēa* was the name of a rock in Argolis (in the Peloponnesus), near which Hercules slew a great lion.——**Nerve,** muscle. Cf. *Troilus,* I. iii. 55, where Ulysses speaks to Agamemnon as: 'Thou great commander, nerve and bone of Greece;' and Sonnet cxx. 4: 'Unless my nerves were brass or hammer'd steel.'

85. **Lets me** = hinders me. Cf. the phrase, *without let or hindrance.* Cf. *Henry V.,* V. ii. 65. (There are two words *let* in English. The *let,* to allow, is from O. E. *lætan;* and is the L. Ger. form of the H. Ger. *lassen.* The *let,* to *hinder,* is from O. E. *læt,* slow, and is connected with *late, lazy.* Cf. *behind* and *hinder; long* and *linger.*)

89. **Have after** = Let us after him. So *have with you* is = *I'll go with you; have at him* = *let us attack him.*

91. **It,** the issue.

Scene 5.

6. **Bound,** ready. Cf. the phrases: *Bound to* (or *for*) *Naples; whither are you bound?* The word is really a Danish word, and appeared in O. E. as *boun.* The *d* is inorganic, and was introduced as a cushion. Cf. *sound* (in Chaucer, *soun*). But the Ghost understands it as the past part. of *bind.*

20. **Porpentine,** the form always used by S. One writer of the eighteenth century has *porcuspine.*

21. **Eternal blazon**, abominable proclamation. Cf. the use of *eternal* in *Othello*, IV. ii. 130: 'Some eternal villain;' and its employment in the east of England and in the United States. Mr Russell Lowell says there is not a single idiom or peculiarity in Yankee English that cannot be traced to some older phase of English in Great Britain. ('A *blaze* is a white mark on a horse; to *blaze* trees is to notch them with an axe, so as to find out the way back. To *blazon*, therefore, means properly to *mark out;* hence, to *reveal*.'—MOBERLY.)

27. **In the best** = at the best. See note on I. ii. 120.

29. **Haste**, used as a transitive verb. Cf. *Merchant*, II. ii. 96: 'Let it be so hasted, that supper be ready by five of the clock.'——**Swift as meditation.** Cf. the phrase, *quick as thought*.

32. **Shouldst** for *wouldst*.

33. **Lethe wharf**, Lethe's banks. In *Antony*, II. ii. 218, the banks of the Nile are called 'the adjacent wharfs.'——**Lethe**, the river of forgetfulness in Hades. Cf. Milton, *Paradise Lost*, II. 583.

36. **The whole ear of Denmark** = the ear of all Denmark. Cf. *the world's large tongue* for *the large world's tongue; dear men of estimation* for *men of dear estimation; the mouth of deep defiance* for *the deep mouth of defiance*.

37. **Process**, account. Cf. the French phrase *procès verbal*, which is the first account of the circumstances of a crime to be laid before the magistrate.

38. **Rankly**, grossly.

41. **Prophetic soul.** See I. ii. 254, where Hamlet says: 'I doubt some foul play.'

43. **Of**, a very common preposition for time up to the eighteenth century. Cf. the phrases: *Of late; of old; he comes here of a Monday*.

44. **Secure** (accent on first syllable), in the literal sense of the Lat. *securus*, free from care. Cf. *Henry VI., Part I.*, II. i. 11:

> 'This happy night the Frenchmen are secure,
> Having all day caroused;'

and *Troilus*, II. ii. 15: 'The wound of peace is surety, surety secure.' And Page in *Merry Wives* is spoken of as 'a secure fool.'

45. **Hebenon**, henbane.

51. **Posset**, coagulate. A posset was a drink composed of hot milk, curdled by some strong infusion, and taken before going to bed. Lady Macbeth talks (II. ii. 6) of having 'drugged the possets' of the chamberlains.

52. **Eager**, sour. See note on I. iv. 2.

54. **Instant**, instantaneous. See II. ii. 479. **Tetter**, scab, scurf.——**Bark'd about**, grew like bark around.

55. **Lazar** = leper. The name came from Lazarus (see Luke, xvi.). Hence *Lazaretto*, a house for lepers; then any hospital; *Lizard Point* (a corruption of *Lazar Point*), where there was once a Lazar-house, for the reception of cases from homeward-bound ships.

58. **Despatch'd**, a case of zeugma. It was the word *life* that suggested *dispatch'd;* and then it was easily joined to the others. This is the only instance in S. of *despatch* being followed by *of*. But the *of* is = *from*. Cf. *Henry VI., Part II.*, II. i. 96. Suffolk asks Simpcox how he came to be lame, and Simpcox replies: 'A fall off of a tree.'

60. **Unhousel'd.** *Housel* was an O. E. word for *offering* or *sacrifice*. The word here is = without the Eucharist.——**Disappointed**, without the right appointments or preparations. S. has the phrases: *Royally appointed; with well-appointed powers*.——**Unanel'd**, without having received extreme unction. To *anele* (O. E. *anoilen*) was *to anoint with oil* or *ele*.

61. **No reckoning made.** As if he had left this life with a set of heavy bills unpaid.

64. **Nature** = natural feeling. Cf. *Tempest*, V. i. 76, where Prospero says:

> 'You, brother mine, that entertain'd ambition,
> Expell'd remorse and nature.'

69. **Fare thee well.** This *thee*—for *thou*—is to be explained, says Dr Abbott, 'by euphonic reasons.' Cf. *Look thee here; run thee to the parlour; come thee on* (*Antony*, IV. vii. 16), etc.

70. **Matin**, morning. The only instance of the word in S.

71. **Pale.** This is the only case of the word being used transitively.

75. **Instant** = instantaneously. See line 54.

78. **This distracted globe**, his head—which Hamlet is clasping tight with both hands. Dr Schmidt thinks *globe* =

world; and this fits in with the philosophic habits of Hamlet.

79. **Table** = tablet. So *tabled* in S. means *set down in writing;* and *table-book* = *memorandum-book.*

80. **Fond** = foolish. Cf. *Othello*, II. i. 139: 'Fond paradoxes to make fools laugh i' the alehouse.'

81. **Saws**, sayings. The guttural in the O. E. *seggan* vanished into a *y* in *say;* and into a *w* in *saw.* *Say* and *saw* are therefore doublets. The Icelandic form of *saw* is *saga.* The Justice in *As You Like It*, II. vii. 156, is described as

> 'Full of wise saws and modern instances'

(that is, full of wise sayings and fashionable illustrations). —— **Pressures** = impressions. Cf. III. ii. 21.

89. **One may smile.** The old habit of making generalisations and entering them in his notes is too much for Hamlet; and even at this tragic crisis of his life it overcomes him.

91. **Word** = watch-word. Cf. *Richard III.*, V. iii. 349.

98. **Illo.** The cry used by a falconer to recal his hawk.

106. **Once** = ever. Cf. *Richard II.*, II. iii. 90.

109. **Arrant**, thorough-going. (Said to be connected with *arch*, cunning.) S. has *an arrant traitor; an arrant thief*, etc.

110. **Needs . . . come.** S. has also the phrases: *You ought not walk; you were wont be civil; I will go seek the king.* On the other hand, he has: *Let no quarrel to come; who heard me to deny it?* etc. See Dr Abbott, sect. 349; and line 117.

111. **To tell** is the gerund; and, in some periods of English, it was *for to tell.* Cf. Luke, vii. 24: 'What went ye out for to see?'

112. **Circumstance**, beating round about the bush. Cf. *Merchant*, I. i. 150, where Antonio tells Bassanio he is only wasting time

> 'To wind about my love with circumstance.'

117. **Go pray.** Cf. *Go see; come view; go watch;* and the American fashion of leaving out *to* after *help*, etc.

118. **Whirling.** Cf. *Henry VI., Part I.*, I. v. 19.

126. **Soldiers**, a trisyllable. Cf. *King Lear*, IV. v. 3.

127. **Give** = grant. See II. ii. 77.

133. **Upon my sword.** The hilt of the sword being in the form of a cross. Swearing by the sword was also an old Scandinavian custom.

135. **Truepenny**, honest fellow. Collier says the word is originally a mining term, used of indications in the soil where good ore was found.

137. **Propose**, speak before us. Cf. *Henry VI., Part III.*, V. v. 20: 'While I propose the self-same words to thee, which thou wouldst have me answer to.'

141. **Hic et ubīque**, here and everywhere.

148. **Pioner.** S. has also *enginer, mutiner, muleter.*

150. **Give it welcome.** Cf. Paul's Epistle to the Hebrews, xiii. 2: 'Be not forgetful to entertain strangers; for thereby some have entertained angels.'

152. **Your**, unaccented, and used 'colloquially,' like the Lat. *iste.* Cf. IV. iii. 10. See also *Antony*, II. vii. 29: 'Your serpent of Egypt is bred now of your mud by the operation of your sun; so is your crocodile.' See Dr Abbott, sect. 221.

157. **Antic**, odd, fantastic. *Antic* is a doublet of *antique.* Cf. the phrase, *old-fashioned*, said of children.

159. **Encumber'd**, folded. The only instance of the word in S.

160. **Pronouncing of.** Dr Abbott (sect. 178) says: '*Of* naturally followed a verbal noun.' Cf. *Richard III.*, III. iv. 29.

161. **An if**, a tautological phrase—like *or ere.* But the right spelling is *and if.*

163. **Giving out**, assertion. Cf. *Measure*, I. iv. 54:

> 'His givings out were of an infinite distance
> From his true meant design.'

To note. *Note* depends on *shall;* and the *to* is therefore superfluous.

165. **Most** = greatest. Cf. *Henry VI., Part I.*, IV. i. 38:

> 'Always resolute in most extremes.'

171. **Friending** = befriending. Cf. *Troilus*, I. ii. 84: 'Well, the gods are above; time must friend or end.'

172. **Shall not lack** = shall not be lacking.

174. **O cursed spite!** Hamlet now begins to feel that he has a burden on his back that is rather beyond his strength. The time is out of joint; for the king, the centre of the state, is a criminal and murderer.

ACT SECOND.

SCENE 1.

The following scene admits us to the secret of the character of Laërtes, who is intended by S. as a foil to Hamlet. Laertes takes the world just as he finds it, and has no lofty aims or habits of meditation; but his worldly wisdom—brought suddenly face to face with a great tragedy (the death of his father and sister)—breaks utterly down; and he is whelmed in the common ruin at the end of the play.

3. **Shall** for *will*. Cf. *Macbeth*, III. iv. 57:

> 'If much you note him,
> You shall offend him, and extend his passion'

(= You are sure to). See Dr Abbott, sect. 315.——**Marv'llous** for *marvellously*. Cf. I. iii. 115.

4. **Inquire** for *inquiry*. Twice used by S. as a noun.

7. **Inquire me**, a dative, often called by grammarians the *datīvus ethĭcus*. Cf. *Merchant*, II. ii. 92, where Launcelot says to his father: 'Give me your present to one Master Bassanio;' and *Julius Cæsar*, I. ii. 263: 'He plucked me ope his doublet.'——**Danskers**, Danes. The *sk* is the Northern form of the softer English (which used to be *Englise*) *ish*. Cf. *Norsk*, *Svensh* (= *Swedish*), etc.

8. **Keep**, live. S. has the phrases: *He keeps in the cold field; the confident tyrant keeps still in Dunsinane* (*Macbeth*, V. iv. 9); *noble minds keep ever with their likes*. In Cambridge, the phrase, 'Where do you keep?' is used for, 'Where do you lodge?'

10. **Encompassment**, the pedantic expression of Polonius for 'going about' to find out.——**Drift** = what he is 'driving at.' Cf. *Romeo*, II. iii. 55: 'Be plain and homely in thy drift.'

11. **Come you** = you are sure to come. **More nearer**. S. frequently uses both (1) the double comparative and (2) the double superlative. For (1), cf. *Merchant*, IV. i. 240, where Shylock says of Portia:

> 'How much more elder art thou than thy looks!'

For (2), see *Winter's Tale*, III. ii. 180:

> 'What old or newer torture
> Must I receive, whose every word deserves
> To taste of thy most worst?'

13. **Take you** = assume. Cf. *Macbeth*, III. iv. 102, where Macbeth says to the Ghost: 'Take any shape but that!'

19. **Put on him** = lay to his charge. Cf. *Macbeth*, II. iv. 26:

> 'The king's two sons
> Are stol'n away and fled; which puts on them
> Suspicion of the deed.'

20. **Rank**, gross or serious. See note on I. v. 38.

22. **Slips**, slight offences.

23. **Noted**, generally remarked. Cf. *Henry VIII.*, II. i. 46:

> 'This is noted,
> And generally, whoever the king favours,
> The cardinal instantly will find employment.'

28. **Breathe**, utter low or whisper. See note on I. iii. 129.——**Quaintly**, with such skilful contrivance. Cf. *Two Gentlemen*, III. i. 117: 'A ladder quaintly made of cords.'

31. **Unreclaimed**, untamed. Cf. *Henry VI., Part I.*, III. iv. 5: 'This arm that hath reclaimed to your obedience fifty fortresses.'

32. **Of general assault**, such as generally assail youth. Mr Dyce: 'A wildness in untamed blood, to which all young men are liable.'

33. **Ay**, a dissyllable.

35. **Fetch of warrant**. This may either mean a *warrantable or justifiable contrivance*, or *a device which has been found to be effective*. *King Lear* (II. iv. 83) calls the excuses made by the Duke of Cornwall and his wife, 'mere fetches.'

39. **Convérse** (*conversation*), with the accent on the second syllable. S. has the noun three times, and always so accented.——**Him** for *he whom*. The *he* is 'attracted' into the objective by the *whom* understood. Cf. *Antony*, III. i. 15: 'When him we serve's away.'

40. **Prenominate**, aforesaid. S. has also the past participles *deject* (III. i. 150),

addict, suffocate, disjoint (I. ii. 20), *contrâct*, and many others.

42. **In this consequence**, in following up the conversation. (From Lat. *consĕqui*, to follow.)

44. **Addition**, title. See note on I. iv. 20.

48. **Leave** = leave off. S. has the phrases: *Leave this chat; leave thy peeping; leave hollaring.*

55. **A'** = he. Dr Schmidt says: '*A* is a mutilation of the pronoun *he*, not only in the language of common people, but of well-bred persons.' S. has the phrases: *A brushes his hat; whoe'er a was, a shewed a mounting mind; brings a victory in his pocket?*——**Oe'rtook** = overcome or overtaken (by intoxication).——**Rouse.** See note on I. ii. 127.

59. **Of wisdom and of reach** = wise and shrewd. *Men of reach* means *far-sighted people.* Cf. Mr Burke's (and Lord Beaconsfield's) phrase, *men of light and leading.*

60. **Windlaces**, winding and roundabout ways. *To fetch a windlasse* and *to fetch a compass* were phrases in S.'s time for *to go round about.*——**Assays**, essays or trials. (The two are doublets.)——**Of bias**, a metaphor taken from the game of bowls, in which the player does not send his bowl in a straight line, but trusts to the *bias* to bring it round to the required point.

61. **Indirections** = indirect methods. Cf. *King John*, III. i. 276:

> 'Yet indirection thereby grows direct.'

63. **Have me** = understand me. Cf. III. ii. 88. S. uses the word *take* also in this sense: *Love takes the meaning in love's conference; you take me in too dolorous a sense.*

66. **Observe**, etc. 'The temptations you feel, suspect in him.'—CALDECOTT.

68. **Ply his music**, give great attention to his music-lessons. The German critic, Vischer, observes: 'Laertes may gamble, drink, quarrel, and misconduct himself as he pleases—if only he does not neglect his music!'

74. **Unbrac'd**, unfastened.

76. **Down-gyvëd**, sunk down to his ancles, where they looked like gyves or fetters. Cf. *Henry IV., Part I.*, IV. ii. 44, where Falstaff complains of his ragamuffin army: 'Nay, and the villains march wide betwixt the legs, as if they had gyves on; for indeed I had the most of them out of prison.' ('The exclusion from Ophelia's presence had been like the first knock of fate at the door of Hamlet's soul. He is claimed for his task.'—MOBERLY.)

78. **Purpórt**, meaning.

80. **Horrors.** The line wants a syllable; but a long pause may easily be supposed after this word.

86. **Perusal**, study. In IV. vii. 135, *peruse* means *carefully examine.* Cf. *Errors*, I. ii. 13: 'I'll view the manners of the town, peruse the traders.'

87. **As** = as if. See note on I. ii. 216.

88. **Shaking of.** The full construction was *a-shaking of.* See Dr Abbott, sect. 178. Cf. *King Lear*, II. i. 39:

> 'Here stood he in the dark, his sharp sword out,
> Mumbling of wicked charms.'

91. **Bulk**, body. Cf. *Richard III.*, I. iv. 40, where Clarence, describing his dream, says:

> 'Still the envious flood
> Kept in my soul, and would not let it forth
> To seek the empty, vast, and wandering air;
> But smother'd it within my panting bulk,
> Which almost burst to belch it in the sea.'

98. **Ecstasy**, madness. See III. i. 155.

99. **Whose violent property** = the property of the violence of which. Cf. the phrases: *Our fatherless distress* (= the distress of being fatherless); *an envious fever* (= a fever of envy); *the high noises* (= the rumours among the great ones, *King Lear*, III. vi. 106).——**Fordoes**, undoes, destroys.

105. **Repel**, send back.

106. **Access**, with the accent on the first syllable.

108. **Quoted**, marked, noted. Cf. *Troilus*, IV. v. 233:

> 'I have perused thee, and quoted joint by joint.'

109. **Beshrew**, a very mild form of imprecation. Cf. Sonnet cxxxiii. 1:

> 'Beshrew that heart that makes my heart to groan.'

Jealousy, suspicion.

110. **Proper**, in the sense of the Lat. *proprium* = a distinguishing mark.

111. **Cast beyond ourselves**, overreach ourselves—are too shrewd and cunning.

'We of wisdom and of reach' often overdo it.

115. **More grief to hide.** If we hid this, it would cause more grief and annoyance (to the king) than it would cause hatred in him if we tell him that Hamlet is in love with you.

SCENE 2.

2. **Moreover that**, over and above the fact that.

3. **To use you** = to make use of your services. Cf. *Henry IV., Part II.*, V. ii. 73, where the Chief Justice says to Henry V.:

> 'I then did use the person of your father;
> The image of his power lay then in me.'

5. **Transformation**, five syllables.

6. **Since.** Another reading is *sith*. *Since* is a contraction of *sithennes*, the genitive of *sithen* or *sith*. In the sixteenth century, *sith* was used of logical progression; *since*, of progression in time.

8. **Put him . . . from.** Cf. *King Lear*, II. iv. 282, where Goneril says of her father: ''Tis his own blame; hath put himself from rest.'

11. **Of so young days** = from so early a time. Cf. the phrase, *of late;* and in older English, *of a child* = *from a child.*

12. **Neighbour'd to**, closely associated with. Cf. *King Lear*, I. i. 102, where Lear says to Cordelia:

> 'The barbarous Scythian shall to my bosom
> Be as well neighbour'd, pitied, and reliev'd,
> As thou, my sometime daughter.'

13. **That**, repeated, and redundant.—**Vouchsafe your rest** = be good enough to reside.

14. **Companies.** See I. i. 172.

17. **Whether**, a monosyllable. This is also sometimes the case with *either, hither, other, further*, etc. See Dr Abbott, sect. 466.

18. **Open'd** = when disclosed. Cf. the phrases: *Open the matter in brief; to open thy affairs*, etc.

22. **Gentry**, courtesy. See V. ii. 104. Only in this play used in this sense.

23. **Expend.** The short form is *spend*. Cf. *example* and *sample*. There is a touch of affectation and of over-strained ceremoniousness in the speech of the Queen, who probably imitates the King in this.

24. **Supply and profit** = aid and furtherance.

25. **Visitation** = visit. S. never uses the word *visit* as a noun.

27. **Of us** = over us. Not elsewhere found in this sense.

30. **Bent**, inclination. See note on I. ii. 115.

42. **Still** = always. Cf. *Othello*, I. iii. 147:

> 'But still the house affairs would draw her hence'

(= constantly). See also a significant passage in *Merchant*, I. i. 132, where Antonio says Bassanio 'still stands in the eye of honour.'

47. **Sure** for *surely*. See note on I. i. 8.

52. **Fruit**, the dessert.

56. **Doubt**, suspect. See note on I. ii. 254. **The main** (cause). Cf. *Henry VI., Part II.*, I. i. 208: 'Let's make haste away, and look unto the main.'

60. **Desires**, good wishes.

61. **Upon our first** (desire).

64. **Truly** modifies *was*, not *found*. Cf. *Julius Cæsar*, V. iv. 12: 'Only I yield to die.'

67. **Borne in hand**, played with and deceived. Cf. *Macbeth*, III. i. 78, where he reminds the murderers how they 'were borne in hand, how crossed.' Mr Hunter says: '*To bear in hand* was to keep in expectation;' and he quotes Ben Jonson's *Widow*, ii. 1: 'You have borne me in hand this three months, and now fobbed me.'

71. **Give the assay** = put to the test.

79. **Regards of safety**, such conditions as are safe and allowable. See note on II. i. 60.

80. **Us**, the dative, the case always governed by *like* in older English. S. has also the phrases: *The music likes you not; his countenance likes me not* (*King Lear*, II. ii. 82); *I'll do't; but it dislikes me.*

81. **More consider'd time** = time for more consideration. So S. has: *Disdain'd contempt* (= the contempt of disdain); *the weary and all-watchèd night.*

83. **Well-took.** S. has also *drove* for *driven; smote* for *smitten; mistook* for *mistaken*, etc.

86. **Expostulate**, discuss fully. Several times used by S. in this sense.

90. **Wit**, common-sense, wisdom.

95. **Matter.** Cf. *King Lear*, III. ii. 74:

> 'When priests are more in word than matter.'

98. **Figure** (of speech).

104. **The remainder** (is) **thus.** An instance of ellipsis of S's.——**Perpend**, consider or weigh. This use of learned Latin words—like *expostulate*, *perpend*, etc.—is one of the notes of the style of Polonius.

107. **Gather, and surmise**, collect the data together and guess.

115–118. **Doubt.** In the first and second lines, *doubt* means *be doubtful about*; in the third, *suspect*; in the fourth, *have a misgiving*.

119. **Reckon**, express in numbered verse.

121. **Whilst this machine is to him**, so long as this body belongs to him. S.'s age was infected by this straining after effect, which Lyly's *Euphues* had made fashionable, and which was called *Euphuism*.——**Is to him.** Cf. *Coriolanus*, I. i. 277:

> 'Half all Cominius' honours are to Marcius.'

124. **More above** = moreover.

134. **Had play'd the . . . table-book**, had simply noted it down in my tables or memorandum-book, and let it go no further.

135. **Given my heart a winking**, had connived at the whole thing.

137. **Might** = would you have been able. **Round**, roundly, without ceremony. S. has the phrases: *To be round with you; a round unvarnished tale* (*Othello*, I. iii. 90); *he answered me in the roundest manner* (*King Lear*, I. iv. 49); *this tongue that runs so roundly in my head*.

138. **Bespeak**, address. Cf. *Errors*, V. i. 233: 'Then fairly I bespoke the officer to go in person with me to my house.'

139. **Out of thy star** = out of thy sphere. Cf. *Twelfth Night*, II. v. 156: 'In my stars I am above thee.'

143. **Took the fruits of**, profited by.

146. **Watch**, wakefulness, *insomnia*. Cf. *Romeo*, II. iii. 35:

> 'Care keeps his watch in every old man's eye;
> And, where care lodges, sleep will never lie.'

147. **Lightness** = light-headedness. Cf. *Othello*, IV. i. 280:

> 'Are his wits safe? is he not light of brain?'

149. **All we** = we all. Cf. Mark, xii. 44: 'All they did cast in of their abundance.' Polonius's description of the stages of Hamlet's illness is very comic. He had in fact seen nothing; it was Ophelia, induced by Laertes, who told him.

157. **Centre** (of the earth).

160. **Loose.** He had forbidden Ophelia to speak to Hamlet, and had ordered her to keep to her room as much as possible.

161. **Arras**, the tapestry hung on the walls. A person might hide between the wall and it without being discovered. Great use is made of this in III. iv. (*Arras* is a town in the north of France, and gives its name to the hangings. Cf. *bayonet*, from *Bayonne*; *pistol*, from *Pistoja*; *currant*, from *Corinth*, etc.)

162. **Encounter**, manner of address.

166. **Wretch**, sometimes used as a term of endearment, mingled with pity. Cf. *Othello*, III. iii. 90, where Othello says of Desdemona:

> 'Excellent wretch! Perdition catch my soul,
> But I do love thee!'

168. **Board**, accost. When Polonius is not pedantic, he is coarse. Witness *board* and *loose*.——**Presently**, immediately. Cf. *Merchant*, IV. i. 376, where Antonio, anxious for the immediate conversion of Shylock, demands that

> 'He presently become a Christian.'

170. **God-'a-mercy** = God have mercy. See IV. v. 169.

172. **Excellent** for *excellently*. Cf. *Julius Cæsar*, III. ii. 112: 'Some will dear abide it;' and Dr Abbott, sect. 1. S. also has: *Noble spoken; equal ravenous;* and *she will speak most bitterly and strange* (where both forms are found in one sentence); and note on I. i. 8.

179. **For . . . carrion.** It has been supposed that Hamlet reads this out of his book: 'As the sun, god though he be, turns a dead dog to carrion by his light and heat, so no influence, how divine soever, can bring aught but evil out of man, so utterly corrupt and hopeless a creature is he.'—WARBURTON.

187. **Matter.** Hamlet purposely misunderstands Polonius's meaning of the word.

188. **Who** for *whom*. See note on I. ii. 189.

192. **Purging**, discharging.

197. **Method in 't.** Cf. *Measure*, V. i. 60:

'If she be mad—as I believe no other—
Her madness hath the oddest frame of sense,
Such a dependency of thing on thing,
As e'er I heard in madness.'

200. **Pregnant**, full of meaning.

201. **Happiness**, felicity of phrase. In *Much Ado*, II. iii. 191, a prepossessing exterior is called 'a good outward happiness.'

207. **Withal**, the emphatic form of *with*.

217. **Indifferent**, middling, average. And often used by S. as an adverb (= pretty): *Indifferent well; indifferent red; indifferent honest* (III. i. 119).

225. **Doomsday**, the Day of Judgment. (**Doom** is connected with *deem* and *dom* in *kingdom*, etc., and *dempster*, the old word for a judge.)

232. **Confines**, places of confinement. Cf. *Antony*, III. v. 13: 'Till death enlarge his confine' (= burst his prison).

246. **Then are our beggars, bodies**; for our beggars have no ambition, and are thus the only solid and substantial existences.

247. **Outstretched**, strained, hyperbolical.

248. **Fay**; from O. Fr. *fei*, faith.

251. **Most dreadfully attended** by my own wretched thoughts. But Mr Hunter thinks that 'Hamlet alludes to the annoyance of his being watched and observed so much.'

252. **Beaten**, usually trod, familiar, usual.

253. **Make you**. See note on I. ii. 163.

261. **But to the purpose**. For, if they did speak to the purpose, they must tell the truth.——**You were**, with the emphasis on *were*.

263. **Modesties**. See note on I. i. 172.

266. **That you**, with the emphasis upon *you*.

267. **Consonancy**, agreement in age. This word is only twice used by S. See line 11 of this scene.

269. **A better proposer**, a more skilful speaker. See note on I. v. 137. And Cf. *Othello*, I. i. 25:

'The bookish theoric,
Wherein the toged consuls can propose
As masterly as he.'

Even, plain, honest. Cf. *Henry V.*, IV. viii. 114, where the king says:

'When, without stratagem,
But in plain shock and even play of battle,
Was ever known so great and little loss
On one part and on the other?'

Direct, straightforward. ('A straight line is the shortest distance between two points.')

272. **Of you** = on you. Cf. II. ii. 27. S. has also the phrases: *Both of one horse; a plague of all cowards! I go of message*, etc. Cf. Dr Abbott, sect. 175.

275. **Prevent**, anticipate, and so enable you to keep faith with those who have invited you. Cf. *Julius Cæsar*, V. i. 104, where Brutus, speaking of suicide, says:

'But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life.'

And the Prayer-Book has: 'Prevent us, O Lord, in all our doings' (where *prevent* has the literal Latin sense of *go before*).

276. **Discovery** = uncovering or disclosure. S. has *disnatured* for *unnatural*.—— **Moult**, drop. The O. E. was *mouten*; and the *l* is inorganic; as the word comes from Lat. *mutāre*, to change. The place where hawks were kept was called *mews*—from the same root.

278. **Forgone**, given up. (Usually, but erroneously, written *foregone*. The *for* is the negative prefix, as in *forget, forgo, forgive*, etc.)

280. **Promontory**, stretching out into the sea of eternity; and across which human beings scuttle in a more or less undignified manner.

281. **Brave** = splendid. (The N. E. or Scotch form is *braw*.) Cf. *Tempest*, III. ii. 91, where Caliban says that Prospero 'has brave utensils, which when he has a house, he'll deck withal.' So a tailor was said 'to have braved many a man,' and *bravery* meant fine clothes.

282. **Fretted**, adorned. There were in O. E. two verbs *fret*—the one (1), *fretan*, to eat (H. Ger. *fressen*, said of animals); the other (2), *frætwan*, to adorn. For (1), see Chaucer, The Knightës Tale: 'The sowe freten the child right in the cradel;' and *fretful* (= one who *eats* his heart; cf. Milton's *eating cares*). For (2), *Piers Plowman*, ii. 11: 'Alle hir five fyngres were fretted with rynges;' and Milton's *Paradise Lost*, I. 717: 'The roof was fretted gold.'

285. **Express**, expressive, or full of expression.

287. **Paragon**, the peerless one, or highest pattern. From two Spanish prepositions, *para con* = in comparison with.

288. **Quintessence**, the fifth or highest essence of the alchemists—the essence which remained after the four 'elements,' earth, air, fire, and water, had been removed from the substance.

290. **Stuff**, matter. Cf. *Macbeth*, V. iii. 42, where Macbeth asks the Doctor if he can 'cleanse the foul bosom of that perilous stuff which weighs upon the heart.'

293. **Lenten**, meagre, poor. So S. calls an answer in which little is said, 'a good lenten answer.'

294. **Coted**, came up with and passed. The only passage in which the word occurs. It was a term in hunting.

297. **He that plays the king.** Hamlet here for the first time has a vague forecast in his mind of the plan he is going to form.

299. **Humorous** = full of humours and whims. In *Henry IV., Part I.*, IV. iv. 34, the Duke of Gloucester is described as a man

> 'As humorous as winter, and as sudden
> As flaws congealëd in the spring of day.'

301. **Lungs tickle o' the sere**, lungs easily moved to laughter. The *sere* (now spelt *sear*) is the catch in a gunlock which holds the hammer, till it is released by the trigger. If this part of the lock be so made, or if it is much worn, the sear (or grip) may be so *tickle*, that a slight touch may displace it; and the gun goes off. (See Dr Nicholson in *Notes and Queries*, July 22, 1871.) —— **Tickle.** Cf. *Measure*, I. ii. 177: 'Thy head stands so tickle on thy shoulders, that a milkmaid may sigh it off.'—— **The lady** may spoil the blank verse as much as she likes.

305. **The city**, Copenhagen. Elsinore is the place at present.

306. **Residence** = remaining in the city. So a canon or prebendary of a cathedral is said to be 'in residence.'

308. **Inhibition**, prohibition to act. This may refer either (1) to the limiting of public performances in 1600 and 1601 to the two theatres called *The Globe* and *The Fortune*; or (2) it may refer to the license given in 1603–4 to the 'children of the Queen's Revels' to play in Blackfriars and other places. The popularity of the children-actors probably acted as an *inhibition*, and sent the grown-up players 'strolling' into the country.

315. **Aery** (incorrectly spelt *eyry*), an eagle's nest; a brood of eagles or hawks. From Low Lat. *area*, a nest of a bird of prey; perhaps from Icelandic *ari*, an eagle. (Professor Skeat says, in his *Etymological Dictionary*: 'When fairly imported into English, the word was ingeniously connected with Middle English, *ey*, an egg, as if the word meant an *eggery*; hence it came to be spelt *eyrie* or *eyry*, and to be misinterpreted accordingly.') Cf. *King John*, V. ii. 149:

> 'Know the gallant monarch is in arms,
> And like an eagle o'er his aery towers,
> To souse annoyance that comes near his nest.'

Eyases, nestlings, unfledged birds. A young sparrow-hawk was called an *eyas-mushet*. (*Eyas* is the Fr. *niais*, silly, with the *n* dropped. This has happened also in *apron*—properly *naperon*, and akin to *napkin* and *napery*; in *adder*, properly *nadder*; and the opposite has happened in *nag* = *an ög*, and in *niche* = *an ouche*, or little socket.)——**Cry out on the top of question**, at the top of their voices. *Question* here is = speech. Cf. *As You Like It*, III. iv. 39: 'I met the duke yesterday, and had much question with him.' There are other interpretations. The present editor agrees with none; but thinks that S. was probably thinking of the ridiculously overstrained raising of the voice which the children-actors put into the interrogations they had to make in their play.——**Tyrannically**, so as to put down all different expressions of opinion.——**Clapped**, applauded.

318. **Wearing rapiers**, grown-up people.—— **Goose-quills**, those little eyases.

321. **Escoted**, paid. A French word. (Cogs.: *Shot; scot-free.*) —— **Quality**, profession. See line 398 below.

323. **Common players**, players on the 'common (or *public*) stages.' Cf. the name *Common Prayer*.

325. **Exclaim against their own succession.** The men who write for them *now* wrong them, by making them exclaim against what they are themselves afterwards to be.

326. **Much to do** = much ado.

327. **Tarre**, egg on. Cf. *King John*, IV. i. 117:

'And like a dog that is compelled to fight,
Snatch at his master, that doth tarre him on.'

328. **Argument**, the plot of the play. The heading of each of the books of *Paradise Lost* is called *The Argument*.

332. **Carry it away**, carry off the palm. We use *it* as a nominative in *It rains*, etc.; and S. uses it as an objective in *foot it, queen it, fight it out, prince it*, and other phrases.

333. **Hercules**. Rosencrantz takes the question in a different sense; and, as Steevens suggests, he alludes to the sign of the Globe Theatre—which was Hercules carrying the round earth.

334. **Mine uncle is king**. This central disaster accounts, in Hamlet's mind, for everything that is wrong.

335. **Make mowes**, pull faces, make grimaces. Cf. *King Lear*, IV. i. 63.

336. **Picture in little** = miniature.

341. **Appurtenance**, that which properly belongs or appertains to.

342. **Comply with you in this garb**, shew you ceremonious courtesy in this way.—— **Extent**, elaborate kindliness. Cf. *Othello*, II. i. 99, where Cassio says:

'Let it not gall your patience, good Iago,
That I extend my manners.'

343. **Shew fairly outward**, have an attractive appearance.

348. **Hernsaw**, an abbreviation of *heronshaw*, a dialectic form of *heron*. Hamlet alludes to the sport of hawking. If a heron is started, he would probably fly with the wind; if the wind is N.N.W., he would fly to the south; and the rays of the sun would make it difficult to distinguish the hawk from the heron. If the wind were south, the heron would fly north; and, as the sun would be at the back of the sportsman, it would be easy to distinguish both birds. Hamlet means that he is only partially mad. (The above explanation is taken from Messrs Clark and Wright's edition of this play.)

349. **Well** = good. Cf. *Henry IV., Part II.*, IV. iv. 19: 'What would my lord and father? Nothing but well to thee!'

353. **Happily** for *haply*. See note on I. i. 133.

356. **You say right**. This is said to keep Polonius from fancying they have been talking about him.

359. **Roscius**, a great actor at Rome, in 70 B.C. He taught Cicero to speak. Good actors were proverbially called *Roscii*.

362. **Buz, buz!** = Whisht! the great news is coming. But Blackstone says: '*Buz* used to be an interjection at Oxford when any one began a story that was generally known before.'

364. **Then came**—a line from a forgotten ballad.

367. **Scene individable**, a play in which the *unity of place* is strictly adhered to.

368. **Poem unlimited**, a play in which neither the unity of place nor of time is observed.

368. **Seneca**, the author of several tragedies in Latin—one of three persons who bear the name.——**Plautus**, a Roman play-writer, twenty of whose plays are still extant.

371. **Jephthah** (see Judges, xi. and xii.) The old song from which Hamlet quotes is to be found in Percy's *Reliques*.

381. **Follows**. The two senses of coming after and of following, as a conclusion, are played upon.

387. **Chanson**, song—but used affectedly, in ridicule of Polonius.

388. **Abridgment**, used in two senses, that which cuts one short, and a pastime—dramatic performance, or other.

391. **Valanced**, fringed with a beard. (A *valance* is the higher hangings of a bed.)

394. **Chopine**, 'a high cork shoe.' It was really a cork or wooden heel, sometimes from ten to eighteen inches high.

395. **Cracked within the ring.** Douce says: 'There was a ring or circle on the coin, within which the sovereign's head was placed; if the crack extended from the edge beyond the ring, the coin was rendered unfit for currency.'

396. **French falconers**, who will go at anything from an eagle to a wren—at game or not-game.

397. **Straight**, straightway.

398. **Passionate**, full of passion or emotion. S. uses it also as a verb.

402. **Caviare**, sturgeon's roe—a great dainty. **The general**, the public, the 'masses.' Cf. *Julius Cæsar*, II. i. 12, where Brutus says he has no 'personal cause to spurn at him, but for the general.'

404. **In the top of mine**, were superior to mine.

405. **Modesty**, moderation and good taste. Cf. III. ii. 16.

406. **Cunning**, skill. Cf. Sonnet xxiv. 13:

'Yet eyes this cunning want to grace their art;
They draw but what they see, know not the heart.'

No sallets. 'Nothing that gave a relish to the lines as salads do to meat.'

408. **Indict**, accuse.

410. **Handsome than fine.** *Handsome* denotes natural beauty; *fine*, that given by conscious art.

411. **Thereabout** = in that part. We still say *his whereabouts;* and Macbeth (II. i. 58) says: 'The very stones prate of my whereabout.'

414. **The Hyrcanian beast**, the tiger. Hyrcania was the name of that part of Persia which lies south of the Caspian.

416. The following lines are written in a highly elaborate style, so as to throw them well out from the background of the play, the diction of which is to be taken as that of real life.

418. **The ominous horse**, the Trojan horse, designed by Ulysses, built of wood and filled with Greek warriors. *Ominous* means here *fatal.* Cf. *Richard III.*, III. iii. 10:

'O Pomfret, Pomfret! O thou bloody prison,
Fatal and ominous to noble peers!'

421. **Gules**, the heraldic term for *red.* From Lat. *gula*, the mouth—from the colour of the open mouth.——**Trick'd**, fantastically painted.

423. **Impasted** = covered over as with a paste. The only instance of the word.——**The parching streets** = the dry dust of the streets.

426. **O'er-sizëd**, covered over with *size*—a weak solution of glue.

435. **Unequal** for *unequally.* See note on I. i. 8.

438. **Ilium**, Troy. (Hence the *Story of Troy* is called the *Iliad.*)

442. **Milky** for *milk-white.*

444. **Painted tyrant.** Malone says: 'S. had in his mind the tremendous personages often represented in old tapestry, whose uplifted arms stick in the air, and do nothing.' Cf. Coleridge (in the *Ancient Mariner*):

'We stuck, nor breath, nor motion;
As idle as a painted ship
Upon a painted ocean.'

445. **Neutral**, taking no part in the contest. **Matter**, what he had to do.

447. **Against** = before the coming of, on the approach of. Cf. *As You Like It*, IV. i. 152: 'More clamorous than a parrot against rain.' S. uses it also as a conjunction. See *Midsummer*, III. ii. 99:

'I'll charm his eyes against she do appear.'

448. **Rack**, the body of clouds in the sky.

450. **Hush**, an interjection used as an adjective. S. has: *Seldom pleasure; this beneath world*, etc. See Dr Abbott, sect. 22.

451. **Region**, the sky. Milton (*Paradise Lost*, III. 562) speaks of the upper sky as 'the world's first region.'

452. **A-work** = to work. Used five times by S.

454. **Proof**, power of resistance. Cf. Milton's *Samson Agonistes*, 134:

'Useless the forgery
Of brazen shield and spear, the hammer'd cuirass,
Chalybean temper'd steel, and frock of mail
Adamantëan proof.'

Eterne. S. has this form only twice.

455. **Remorse**, pity. Cf. *Merchant*, IV. i. 20, where the Duke says that he expects that Shylock will

'Shew thy mercy and remorse, more strange
Than is thy strange apparent cruelty.'

459. **Fellies**, fellowes, the parts of which the ring of the wheel is composed.

464. **He's for a jig**, he would like a jig brought in here.

466. **Mobled**, muffled up. There is a kind of women's cap called a *mob-cap*—'a full high cap.' *Moble* is probably a continuative.

470. **Bisson rheum**, blinding tears. In *Coriolanus*, II. i. 70, *bisson conspectuities* stands for *purblind respectables. Rheum* is often used by S. for *tears.* Cf. *Richard II.*, I. iv. 8:

'The north-east wind
Awaked the sleeping rheum, and so by chance
Did grace our hollow parting with a tear.'

472. **O'er-teemëd**, that had borne many children.

479. **Instant**, instantaneous. See note on I. v. 75.

481. **Milch** = milk-giving; hence *tearful.*

482. **Passion** = sorrow or compassion.

486. **Bestowed,** lodged. Cf. *Macbeth,* III. vi. 24: 'Can you tell where he bestows himself?'

487. **Abstracts,** epitomes. Always a noun with S. In *Antony,* I. iv. 9, Cæsar calls Antony 'a man who is the abstract of all faults;' and Dr Schmidt translates this into 'a microcosm of sinfulness.

488. **You were better.** The *you* is a dative; the *were* a subjunctive; and the nominative to *were* is (*to*) *have.* But this fact of the pronoun being a dative was forgotten (as in the corresponding phrase, *If you please*); and so we find in S. such phrases as: *I were better; thou'rt best; I am woe.*

491. **Odds bodikins** (by the body of God), a reference to the wafer in the sacrament.

492. **After** = according to. S. has also the phrases: *After the wisest; imitated after you,* etc.——**Use them after your own honour,** etc.—the key-note to the character of a gentleman.

497. **Can you play.** The pronoun changes from *thou* to *you. You* = You and your company.

500. **Ha 't** = have it. So the *v* is dropped in *e'en;* in *e'il* (=evil); *se'n* (for seven).

510. **Peasant slave.** Most probably serfs—*ascripti glebæ*—still existed in England in S.'s time.

513. **Conceit,** thought, conception.

514. **Her working** = the working of his soul.

516. **Whole function,** the action of every member of the body.

517. **Conceit** = conception of the character he was representing.

521. **Cue,** the word or phrase to be carried on by the next speaker. S. is fond of technical words from the stage. Thus in *Richard III.,* III. iv. 27, he makes peers talk of the coronation of the king in this way:

> 'Had not you come upon your cue, my lord,
> William Lord Hastings had pronounced your part—
> I mean, your voice—for crowning of the king.'

523. **The general ear,** the ear of the public.

524. **Free** from guilt of remorse of conscience. Cf. *Henry VIII.,* III. i. 32: 'Would all other women could speak this with as free a soul;' and V. i. 103, where Henry says to Cranmer: 'You cannot with such freedom (= perfect innocence) purge yourself.'

525. **Amaze,** confound. See III. iv. 111. And S. couples *amazement* with *distraction* and *frenzy;* and he makes Ariel in the *Tempest* say: 'I flamed amazement.'

527. **Muddy-mettled,** irresolute. In *Winter's Tale,* I. ii. 325, we find: 'Dost think I am so muddy, so unsettled?'——**Rascal,** formerly the name for a lean deer, 'one fit neither to hunt nor to kill.'——**Peak,** mope. Cf. *Macbeth,* I. iii. 23:

> 'Weary se'en-nights, nine times nine
> Shall he dwindle, peak, and pine.'

528. **John-a-dreams** = John of dreams, or John the Dreamer. Cf. *Jack-a-lantern.*——**Unpregnant,** not quickened with, nor inspired by.

530. **Property** = everything that was *proprium* to him as a king and as a man.

531. **Defeat was made** = was destroyed. Cf. *Henry V.,* I. ii. 107, where the Archbishop of Canterbury mentions the Black Prince:

> 'Who on the French ground play'd a tragedy,
> Making defeat on the full power of France;'

and *Othello,* IV. ii. 160: 'His unkindness may defeat my life.'

535. **As deep.** Cf. *Richard II.,* I. i. 124:

> 'As low as to thy heart,
> Through the false passage of thy throat, thou liest!'

Me = (the dative) to me. So we still say: He bought me a knife, etc. Cf. *Twelfth Night,* I. v. 287: 'Make me a willow cabin.' Mr Hunter says: '*The lie in the throat* implied deliberate and deeply-intended falsehood, and this charge was often aggravated by some such addition as that in the text: "As deep as to the lungs."'

537. **Pigeon-liver'd.** S. has also *lily-livered, white-livered,* and *milk-livered.*——**Gall to make oppression bitter.** The larger part of all unhappiness comes from within. Cf. *Love's Labour Lost,* V. ii. 237.

539. **The region kites** = the kites of the sky. See note on line 451.

541. **Kindless,** opposed to *kindly* in the phrase in the Prayer-Book, 'the

kindly fruits of the earth.' Prospero, in *The Tempest*, V. i. 24, wonders at himself that he is not 'kindlier moved' than Ariel is. *Kindless* is therefore = unnatural: and *kindly* = natural. In *Much Ado*, IV. i. 75: 'Fatherly and kindly power' is = 'power as a father and relative.'

546. **Drab**, a dirty woman. Cog.: *Drabble*.

547. **A cursing.** See note on I. iii. 118.

548. **About!** = *To work!* Cf. *Merry Wives*, V. v. 59:

'About! about!
Search Windsor Castle, elves, within and out!'

549. **Guilty creatures.** Mr Rolfe quotes Massinger's *Roman Actor*, II. i.:

'I once observed,
In a tragedy of ours, in which a murder
Was acted to the life, a guilty hearer,
Forc'd by the terror of a wounded conscience,
To make discovery of that which torture
Could not wring from him.'

551. **Presently**, immediately. See note on line 168.

552. **Malefactions**, five syllables.

553. **No tongue.** Cf. *Macbeth*, III. iv. 122:

'It will have blood; they say, blood will have blood:
Stones have been known to move, and trees to speak.'

554. **Organ**, natural instrument.

557. **Tent** = probe. (From Lat. *tentāre*, to try.) Cf. *Troilus*, II. ii. 16:

'Modest doubt is called
The beacon of the wise, the tent that searches
To the bottom of the worst.'

Blench, start, or flinch.

563. **Abuses**, deceives. See IV. vii. 48. And S. has: *You are abused = you are mistaken.*

564. **Relative**, conclusive, more to the purpose. The only instance of the adjective in this sense. Cf. *Merchant*, IV. i. 237, where Portia says that the 'intent of the law hath full relation to the penalty.'

ACT THIRD.

SCENE 1.

1. **Circumstance** = round-aboutness. Cf. II. i. 10, where Polonius speaks of getting to know about his son 'by *encompassment* and drift of question.'

3. **Grating**, irritating. Cf. *Antony*, I. i. 18, where Antony says that 'News from Rome grates him.'

7. **Forward**, very ready. S. has also *a forward horse; forward of revenge*, etc.

8. **Keeps.** The nominative must be taken out of *him*. Cf. II. ii. 67.

12. **Disposition**, mood.

13. **Question** = conversation.

14. **Assay him to** = invite him to and assay (*test*) him by? or, try his inclination for.

17. **O'er-raught** = overtook. *Raught* is the past of *reach* (the *ch* having been at one time a pure guttural). Cf. *teach, taught; pitch, pight* (Chaucer); *beseech, besought; work, wrought*, etc.

20. **Order** = orders. S. always uses the singular in this sense. See V. ii. 353.

22. **Beseech'd.** The only instance of this past tense in S.

26. **Edge**, egging on. *Egg* and *edge* are two forms of the same word.

29. **Closely** = secretly. S. has the phrases: *Close dealing; a secret close intent; the close enacts and counsels of the heart; a close villain*, etc. See also *King John*, IV. i. 133, where Hubert says to Arthur: 'Silence; no more: go closely in with me.'

31. **Affront** = confront. S. has also: *To affront his eye.*

32. **Lawful espials**, spies with a right to spy. The word occurs three times in S.

33. **Bestow.** See note on II. ii. 486.

35. **By him.** Cf. *Merchant*, I. ii. 45: 'How say you by the French lord?' And *Henry VI., Part II.*, II. i. 16: 'How think you by that?'

40. **Wildness**, madness.

43. **Gracious**—spoken to the king.

45. **Colour** = give some colour to. Cf. *Winter's Tale*, IV. iv. 566: 'What colour for my visitation shall I hold up before him?'

47. **'Tis too much prov'd**, too frequently ex-

perienced. Cf. *Julius Cæsar*, II. i. 21: 'Tis a common proof (experience) that lowliness is young ambition's ladder.'

55. **In the mind** belongs to *suffer*.

57. **Take arms against a sea.** This has been frequently objected to as a mixed metaphor, like Lord Castlereagh's, 'I will now embark upon the point on which this question mainly hinges.' But it is a sufficient reply to say that the phrase 'sea of troubles' is a stereotyped phrase, and does not belong to the same level of expression as *take arms*.

59. **No more** = nothing more. See I. iii. 10.

61. **Consummation**, ending. Cf. *Cymbeline*, IV. ii. 280:

> 'Quiet consummation have,
> And renowned be thy grave!'

63. **The rub**, a metaphor taken from the game of bowls. If the bowl is turned from its course by something on the green, it is called a *rub*. Cf. *Richard II.*, III. iv. 4, where the Queen says:

> 'Twill make me think the world is full of rubs,
> And that my fortune runs against the bias!'

In golf, an accident to a ball is called 'the rub of the green.' Mr Hunter quotes Fuller's *Holy State*, i. 2: 'A rub to an overthrown ball proves an help by hindering it.'

65. **Mortal coil** = the entanglement of this body. In all other passages S. uses it as = turmoil, confusion.

66. **Give us pause**, compel us to stop. S. has also: *Give good eyes; give view; give oath; give onset; give death* (III. iv. 176), etc.——**Respect**, consideration. Cf. *King John*, III. i. 318: 'When such profound respects do pull you on.' And S. has frequently the phrases, *In respect of*, and *in respect that*.

67. **Of so long life** = so long-lived.

68. **Of time** = of the world. Cf. *Othello*, IV. ii. 54:

> 'To make me
> A fixèd figure for the time of scorn
> To point his slow unmoving finger at;'

where *time of scorn* is = *the scornful world*.

70. **Despis'd.** A better reading is *disprized*.

72. **Takes** = puts up with. S. has also the phrases: *Take your chance; take thy fortune; take the lot; tell me how he takes it*.

73. **A** legal term for the settlement of an account. *Quietus est*, he is quiet = discharged. Like the Fr. *pour acquit*. (The same idea is contained in the word *acquit*, which is from Lat. *quietus;* and in *pay*, from Lat. *pacāre*, to bring to peace.)

74. **Bare bodkin**, an unsheathed dagger. But Dr Schmidt explains it as = *merely a.*——**Fardels**, the older Fr. form of *fardeau*, a pack or burden.

75. **Grunt**, a strong cognate of *groan;* as *snort* is of *snore*. *Grunt* had not in S.'s time the lower meaning which it now has. (Cf. my note on *crack* in *Macbeth*, I. ii. 36. S. has the *thunder's crack; the crack of doom; the ship cracked against the rocks.*) **Weary**, from *wear*.

77. **Bourn**, limit or boundary. The word seems to come from Late Lat. *bonna*, which in O. Fr. became *bonne;* in N. Fr. *borne*. The *r* seems to be intrusive and inorganic; and *bourn* is a doublet of *bound*.

78. **Puzzles**, a continuative or frequentative from *pose*. (Cf. *Shove* and *shuffle; turn* and *trundle*, etc.)

82. **The native hue**, the healthy colour natural to. Cf. *King John*, III. iv. 83:

> 'But now will canker-sorrow eat my bud,
> And chase the native beauty from his cheek.'

83. **Cast**, tinge, colouring. The only passage where the word is used in this sense.——**Thought**, anxious reflection. S. sometimes uses *thought* for sorrow. See IV. v. 158; and in III. iv. 52, we find *thought-sick*. Cf. *Julius Cæsar*, II. i. 187, where Brutus says that Antony ought to 'take thought, and die for Cæsar.'

86. **The name** = even the name.——**Soft you now**, Hush!

87. **Orisons**, prayers. *Orison* is a doublet, through Fr., of *oration* (from *orāre*, to pray). Cf. *benison* and *benediction; malison* and *malediction*.

91. **Remembrances**, souvenirs, mementoes. Cf. *Merchant*, IV. i. 411, where Bassanio urges the lawyer (Portia) to 'take some remembrance of us.'

97. **Their perfume** = the sweet odour of the words.

99. **Wax**, grow. Cf. I. iii. 11. S. has the phrases: *Waxed like a sea; the*

waxing tide. The moon was said to *wax* and *wane.*

107. **Commerce,** conversation.

115. **Relish of it,** have some flavour of it.

118. **Get thee.** Cf. *Julius Cæsar,* II. iv. 36: 'I'll get me to a place more void.'

119. **Indifferent** = fairly. See V. ii. 93.

122. **At my beck,** ever ready to swarm round me at the smallest suggestion.

125. **Thy ways.** See note on I. iii. 134.

135. **Monsters** = monstrosities. Both S. and Milton use *monster* in the literal Latin sense of *monstrum,* something to be pointed at (from *monstrāre,* to shew). Cf. *Coriolanus* (II. ii. 81), who objects to his deeds in war being made a show of and speechified about—he does not want 'to idly sit to hear my nothings monstered.' And Milton, *Lycidas,* 158, talks of the body of Lycidas being washed about:

> 'Where thou, perhaps, under the whelming tide
> Visit'st the bottom of the monstrous world.'

140. **Jig** = walk as if dancing a jig.—— **Nickname,** (here used for *misname* or *miscall*), a corruption of *an ekename,* the *n* having dropped away from the article.

146. **Soldier's, scholar's.** *Scholar's* ought to have come first, as it does in one of the quartos; but S. was careless of these exactitudes. Rolfe quotes:

> 'For princes are the glass, the school, the book,
> Where subjects' eyes do learn, do read, do look.'

147. **Expectancy** = the hope. The only passage where the word is so used. In *Othello,* II. i. 41, we find 'every minute is expectancy of more arrivance.' —— **Rose** = flower. —— **Fair,** used proleptically—because made *fair* by the rose. Cf. *Macbeth,* III. iv. 76:

> 'Ere human statute purged the gentle weal'

= purified the state and made it gentle. See also *Richard II.,* III. iv. 66, where the speaker mentions:

> 'The crown,
> Which waste of idle hours hath quite thrown down'

= hours made idle by the waste of them.

148. **Glass of fashion.** Cf. *Henry IV., Part II.,* II. iii. 21:

> 'He was indeed the glass
> Wherein the noble youth did dress themselves.'

Mould of form = model of beauty (like Lat. *forma,* beauty).

149. **Of all observers** = by. S. has the phrases: *Beloved of many; expected of my friends; scorned of me; unseen of any;* and many others.

150. **Deject.** See note on I. ii. 20.

151. **Music vows.** The quartos have *musickt,* a better reading; for the phrase is not like *music-book,* etc. But S. has *neighbour room; bisson rheum,* etc.

152. **Sovereign,** supreme—that ought to be above all. (*Sovereign* is a conventional misspelling; on the mistaken notion that it comes from Lat. *regnum,* a kingdom. It comes from Late Lat. *superaneus;* and Milton always spells *sovran* and *sovranty.*)

154. **Blown** = in its bloom, in full blow. S. has also *roses blown;* and see III. iii. 80. (*Blow* gives the noun *bloom;* as *sew* gives *seam,* and *glow, gleam,* etc.)

155. **Ecstasy,** madness. See II. i. 98.

158. **Nor . . . not.** See note on I. ii. 157.

160. **On brood,** brooding. S. has also the phrases: *On a serious matter; on procession; set the table on a roar* (V. i. 174).

161. **Doubt,** fear. See note on I. ii. 254. **Disclose,** 'the technical term for the young birds chipping their shell.'—WRIGHT. The only instance of its being used as a noun.

162. **For to.** Dr Abbott (sect. 152) says: '*For to* was very common in Early English and A.S., and is not uncommon in the Elizabethan writers. It probably owes its origin to the fact that the prepositional meaning of *to* was gradually weakened as it came to be considered nothing but the sign of the infinitive. Hence, *for* was added to give the notion of motion or purpose.' Cf. Luke, vii. 24: 'What went ye out for to see?'

164. **Shall . . . to England.** So S. has: *Will you along? I must to Coventry; he purposeth to Athens.*

167. **Variable** = various. Cf. *Coriolanus,* II. i. 228, where Brutus describes the eagerness of the Romans to see Coriolanus:

'Stalls, bulks, windows
Are smother'd up, leads filled, and ridges* horsed
With variable complexions, all agreeing
In earnestness to see him.'

168. **Something-settled** = somewhat settled, having a tolerably fixed position.

169. **Beating.** Cf. *Tempest*, V. i. 247:

'Do not infest your mind with beating on
The strangeness of this business.'

And S. has also: *Thine eyes and thoughts beat on a crown; to still my beating mind*, etc. (The metaphor is taken from the beating of the pulse.)

170. **Fashion of himself** = his usual behaviour.

178. **Round.** See note on II. ii. 137.

179. **In the ear** = within hearing. So *by the ear* = *by hearsay*; and S. has the phrases: *He holds her in his eye; brought me to her eye; in the public eye; within the eye of honour.*

180. **Find** = find out or detect his secret. Cf. *Titus Andronicus*, IV. i. 67:

'Inspire me, that I may this treason find.'

SCENE 2.

2. **Trippingly.** Hamlet is anxious that there should be no halting or imperfection in the recital of the speech he has written. Cf. *Midsummer*, V. i. 403:

'And this ditty, after me,
Sing and dance it trippingly.'

3. **I had as lief** = I would as soon. *Lief* is an adj. (O.E. or A.S. *leof*, dear; H. Ger. *lieb*.) S. has the phrase: *My liefest liege.* Spenser uses *liefe* as a noun = *darling*; and we frequently find in Chaucer (1360–1400) *good lief my wife* = my dear good wife.——**I had** is not the indicative, but the subjunctive (cf. H. Ger. *hätte*) = *I would have*; and the older form of the phrase was, *Me were as lief* = It were as dear to me.——**Nor do not.** See note on I. ii. 157.

6. **Temperance**, moderation. So we still use the verb *temper*.

8. **Robustious**, sturdy and violent.——**Periwig-pated.** In S.'s time, wigs were worn only by actors; and they did not come into general use until the end of the seventeenth century, in the reign of Charles II. (*Periwig* is a case of 'imitative etymology.' The steps are: O. E. *perrewig*; Fr. *perruque*; It. *perruca*; Sp. *peluca*; Lat. *pilus*, hair.)

9. **Groundlings**, the hearers (who paid one penny for their standing-room) in the pit, which in S.'s time contained neither floor nor benches.

10. **Capable of nothing**, understand nothing. S. has also the phrases: *Capable of things serious; capable of fears; capable of this ambition*, etc.——**Inexplicable** = unintelligible.

12. **Termagant**, a character in the old mystery-plays—a scolding god of the 'Saracens.'——**Out-herods.** S. has also the compounds: *Outbrave; outface; outjest; outpray; outroar; out-talk; out-tongue; out-villain; out-work*, etc. *Herod* was also a favourite character in the mystery-plays. A stage-direction in one of these old plays was 'Here Erode ragis.'

16. **Modesty**, moderation. See note on II. ii. 405. In *Henry VIII.*, V. iii. 64, where Cranmer advises the Bishop of Winchester to

'Win straying souls with modesty again.'

17. **From the purpose** = away from. S. has also the phrases: *From my remembrance; from my commission; a wing quite from the flight of all thy ancestors; words from the matter; odd and from all fashions*, etc.

21. **Pressure**, character, expression.——**Come tardy off**, dully and inefficiently represented. Cf. *King Lear*, I. i. 218, where France talks of Cordelia's bluntness as a 'tardiness in nature, which often leaves the history unspoke that it intends to do.' With *come tardy*, cf. S.'s other phrases: *So came I a widow; how came he dead?*

23. **Censure**, judgment. Cf. I. iii. 69, and the phrases: *Giddy censure; just censure; your name is great in mouths of wisest censure.*

24. **There be.** Dr Abbott (sect. 300) says: '*Be* is much more common with the plural than with the singular. Probably only this fact, and euphony, can account for

'When blood *is* nipp'd and ways *be* foul'

(*Love's Labour Lost*, V. ii. 926).

* Of houses.

31. **Indifferently**, fairly well. See III. i. 119.

34. **There be of them.** Dr Abbott (sect. 300) further says: '*Be* is also used to refer to a number of persons [and things], considered not individually, but as a kind or class.' And he quotes *Tempest*, III. i. 1: 'There be some sports are painful.' With *of them*, cf. S.'s phrases: *I have kept of them tame; your false musters eat of my lord's meat*, etc.

36. **Barren**, opposed to 'fertile' brains (like H. Ger. *geistreich*). S. has also the phrases: *Barren winter; barren hate; barren brain; barren wit.*

41. **Presently**, immediately. See note on II. ii. 168.

48. **Conversation**, intercourse with human beings. Cf. *All's Well*, I. iii. 240: 'The king had from the conversation of my thoughts haply been absent.'——**Cop'd**, met, had to do with. Cf. *Winter's Tale*, IV. iv. 435: 'The royal fool thou cop'st withal.' (*Cope* is really another form—or doublet—of *chop*, to exchange. Cogs.: *Cheap*, a market; *chap; chapman; Chipping* Norton; *Copenhagen; Kippen; Chippenham;* H. Ger. *Kaufen.*)——**Withal**, the emphatic form of *with* (but never placed *before* its object).

53. **Candied tongue**, sugared over, flattering tongue. S. has also *discandy* in the sense of *thaw*. See *Antony*, III. xiii. 165: 'By the discandying of this pelleted storm.'——**Absurd.** Cf. *distinct* and *distinct; exact* and *exact; express* and *express; forlorn* and *forlorn*, all of which, and many more, S. has.

54. **Crook.** The nominative to *crook* is *tongue*—a violent case of mixed metaphor. Of course S. had in his mind *the flatterer.*——**Pregnant** = ready to bow.

55. **Thrift** (from *thrive*), gain or success. S. has also the phrase: *To the doer's thrift.*

56. **Dear.** See note on I. ii. 180.

57. **Of men distinguish.** S. has also *distinguish of colours.*

62. **Blood and judgment** = emotions and intellect, passion and reason. Cf. *Timon*, IV. ii. 38:

> 'Strange, unusual blood,
> When man's worst sin is, he does too much good.'

Commingled. Cf. *Julius Cæsar*, V. v. 74, where Antony says of Brutus:

> 'His life was gentle; and the elements
> So mix'd in him, that Nature might stand up
> And say to all the world, "This was a man!"'

63. **Pipe.** Hamlet uses the same metaphor in line 330.

67. **Something too much.** This single sentence, the self-restraint of it, and the thoughtfulness, moderation, and sanity of this whole speech, utterly upset all the theories about Hamlet's so-called 'madness.'

71. **Afoot**, going on. S. has also the phrases: *The game is afoot; to keep bare life afoot; well afoot* (= in good health), etc.

72. **With the very comment**, with the most intimate and real intuition of thy mind.

73. **Occulted**, carefully concealed. The only instance of the word.

74. **Unkennel itself**, come out of its hole. (*Kennel* is from Low Lat. *canīle*, a place for dogs; just as *ovile* came from *ovis*, a sheep.)

75. **Damnëd**, and therefore unworthy of belief.

77. **Stithy**, smithy. The *stithy* is the place where the *stith* or anvil stands. It is a cognate of *stead* (in bed*stead*), *steady*, etc.——**Heedful note**, notice full of heed or care. S. has also the phrases: *Make note; waste their time upon our note* (= with noting us); *to take note*, etc.

80. **In censure of his seeming**, in forming an opinion of how he looked.

82. **Pay the theft** = pay for what is stolen. *Theft* = that which is *thieved*, as *weft* = that which is *weaved* (woven).

83. **Idle**, light-headed (again)—so as to throw them off the scent. Cf. *King Lear*, I. iii. 16, where Goneril calls her father an 'idle old man.' S. has also the phrases: *Idle humour; idly kinged*, etc.

85. **Fares** = is. Cf. the phrases: *How fares the king? fare you well; how well she fares.* But Hamlet intentionally misunderstands it in the sense of *feeds.* The same equivocal turn is given in the line: 'Fare well I could not, for I supp'd with sorrow.'

86. **The chameleon** was supposed to live on air.——**Of.** So we have the phrases: *To eat of; to taste of; to like of.*

88. **Have nothing with this answer** = this is no answer.

90. **I' the university.** The practice of acting

Latin plays in the universities of Oxford and Cambridge is very ancient, and continued to nearly the middle of last century. It still exists in Westminster School.

94. **Julius Cæsar.** A Latin play on this subject was acted at Christ Church College, Oxford, in 1582.——**I' the Capitol.** But Cæsar was not killed there; it was in the Council-house of Pompey (Curia Pompeii) that he fell.

98. **Stay upon** = await. Cf. *All's Well*, III. v. 48: 'I thank you, and will stay upon your leisure.'

110. **Within 's** = within this.

116. **Not thinking on** = oblivion. A Lancashire man at the present day does not say: 'Now, remember!' but 'Now, think on!'——**The hobby-horse,** a figure in the old May-day games and Morrice-dances, which were put down by the Puritans. The legs of the horse were represented by the legs of the man.

119. **Miching Mallecho,** secret, sneaking mischief. S. has *micher* in the sense of *truant*, in *Henry IV., Part I.*, II. iv. 450, where Falstaff says of the Prince: 'Shall the blessed sun of heaven prove a micher, and eat blackberries?' *Malhecho* (Spanish) = an evil action. (From Lat. *male*, ill, and *factum*, done. The Lat. *f* becomes in Spanish *h*, as in *filius* and *hijo*.)

120. **Belike,** probably, or I suppose.——**Argument,** plot. See note on II. ii. 328.

121. **The players cannot keep counsel,** if (or though) the king can.

129. **Posy,** motto. Cf. *Merchant*, V. i. 145:

> 'A ring . . . whose posy was,
> For all the world, like cutler's poetry
> Upon a knife: "Love me, and leave me not."'

132. **Cart,** chariot. The whole speech is written in archaic English, and in a somewhat bombastic style. *Phœbus' cart* = the sun.

133. **Salt wash** = the sea.——**Tellus,** the Earth (personified). *Orbèd* = round. S. also uses *orb* for the *earth*. Cf. *Twelfth Night*, III. i. 43: 'Foolery does walk about the orb, like the sun.' S. has also *orbèd earth; that orbed continent* (= the sun).

134. **Sheen,** light. It is the noun from *shine*. S. has also *starlight sheen*. In Chaucer, *sheen* or *shene* is an adjective; he talks of *Emily the shene*. In Byron, it is a noun: 'The sheen of their spears was like stars on the sea.'

137. **Commutual,** a strong form of *mutual*. Cf. *commingle; commix; corrival*, etc.

140. **Woe is me.** The dative. Cf. Chaucer, *Prologue*, 353:

> 'Woo was his cook, but if his saucë were
> Poynaunt and scharp, and redy al his gere.'

141. **Cheer** = cheerfulness.

142. **Distrust you** = fear for you. See note on I. iii. 50; and cf. *Henry IV., Part I.*, IV. i. 24: 'He was much feared by his physicians.'

144. **Holds,** the old Northern plural. There were, in English, down to the fourteenth century, three ways of making the plural: Northern, in *es*, as *we hopes;* Midland, in *en, we hopen;* Southern, in *th, we hopeth*. Of these, the first two survived to S.'s time; and even the last is found in *doth* and *hath*. Cf. *Merchant*, I. iii. 120, where Shylock says:

> 'O Father Abraham, what these Christians are,
> Whose own hard dealings teaches them suspect
> The thoughts of others!'

and *Macbeth*, II. i. 61:

> 'Words to the heat of deeds too cold breath gives.'

And see below, line 179. **Holds quantity** = are in exact proportion.

145. **In neither aught** = nothing in either. **In extremity** = in extreme measure. S. has *swift extremity* (in Sonnet li. 6) for *extreme swiftness*. In *King Lear*, III. iv. 90, we find *this extremity of the skies*.

147. **Siz'd.** Used only here by S. In *Troilus*, III. iii. 147, time is called 'a great-sized monster of ingratitudes.' For the thought, cf. *Antony*, IV. xv. 4:

> 'Our size of sorrow,
> Proportion'd to our cause, must be as great
> As that which makes it.'

148. **Littlest.** *Gooder, goodest; badder* and *baddest*, are found in Elizabethan writers.

151. **Operant,** active.——**Leave** for *leave off*. See note on I. ii. 155.——**To do** = to perform.

158. **Wormwood**, for the king.

159. **Instances**, inducements. Cf. *Troilus*, I. iii. 77, where Ulysses says:

> 'Troy, yet upon his basis, had been down,
> But for these instances.'

Move, form the motive for.

160. **Respects of thrift**, considerations of economy. See note on I. ii. 178.

162. **Break**, pronounced *breek*. In Lancashire, people still say *breekfast*. The noun from it, *breach*, has this sound.

163. **The slave to memory**. We keep our purpose only so long as we remember it.

164. **Validity**, strength, worth.

166. **Fall unshaken** = falls without shaking. The construction suddenly changes, influenced probably by the collective noun *fruit*. Cf. line 172; and see Dr Abbott, sect. 415.

167. **Most necessary**, quite unavoidable.

168. **To ourselves**, alone.

172. **Enactures**, resolutions. The only instance of the word.

173. The disposition that is capable of the highest joy is also, etc.

176. **Our loves** = our lovers or friends. Cf. *Merchant*, IV. i. 266, where Antonio says of Portia:

> 'Bid her be judge,
> Whether Bassanio had not once a love.'

178. **Whether**, a monosyllable. See note on II. ii. 17.

179. **Favourites flies**. See note on line 144: 'The crowd of favourites scatter in flight from the fallen patron.'—Dr Abbott, sect. 333.

182. **Not needs**. Cf. *Tempest*, V. i. 38: 'Whereof the ewe not bites;' and II. i. 115: 'I not doubt he came alive to land.'

184. **Seasons**. The 'trial' of the hollow friend brings his hidden hostility to ripeness. Cf. I. iii. 80.

186. **Contrary**, with the accent on the second syllable, as in the famous rhyme: 'Mistress Mary, quite contrary.'

190. **Die** = let die.

193. **Desperation**, despair. Cf. *Coriolanus*, IV. vi. 126: 'Desperation is all the policy.'

194. **An anch'ret's cheer**, an anchorite's fare. *Ancor* is the O. E. form. There is an old book of the thirteenth century, called *The Ancren Riwle* (The Rules of Nuns). The word is from Gr. *anachōrētēs*, one who has separated himself from others.——**My scope**, the utmost limit of my enjoyment. S. has the phrase: *Making your wills the scope of justice.*

195. **Opposite**, contrary thing. In S. it generally means *opponent*.——**Blanks**, blanches or pales. The only instance of the verb. (*Blank* is a doublet of *blanch*, as *bleak* is of *bleach*.)

200. **Deeply sworn**. S. has also *deep-sworn faith*.

207. **Is there no offence in 't?** But the king had seen the 'dumb show,' and must have known the plot of the play to be acted. Halliwell supposes that 'the king and the queen may have been directed to whisper confidentially to each other during the dumb-show, and so escape the sight of it.'

211. **Tropically**, metaphorically. (A *trope* is a *turning* of a word from one use to another; a *tropic* is a *turning-line*, from which the sun appears to begin to go back. (From Gr. *trepō*, I turn.)

212. **Image**, representation.

215. **Free**. See note on II. ii. 524.

216. **Our withers are unwrung**, our shoulders are free from pain. Mr Hunter quotes Fuller: 'I should suspect his preaching had no salt in it, if no galled horse did wince.'

218. **A . . . chorus**, which explained or commented on the action of the play in Greek tragedies. S. himself employs a chorus in *Winter's Tale*, *Henry V.*, and others.

219. **Interpret**. The interpreter at a puppet-show sat on the stage and explained the proceedings to the audience.

223. **'The croaking raven.'** A quotation from an old play.

226. **Confederate season**, the time being in conspiracy with the murderer.

227. **Of midnight weeds**. Cf. *Macbeth*, IV. i. 25: 'Root of hemlock, digg'd i' the dark.'

230. **Wholesome**, healthy. (The *w* in *whole* is inorganic, as it comes from *heal*.) **Usurp**. The nominatives are *magic* and *property*. Cf. *Titus Andronicus*, III. i. 269:

> 'This sorrow is an enemy,
> And would usurp upon my watery eyes.'

235. **False fire**, blank cartridge.

244. **Feathers** were much worn on the stage in the time of S.

245. **Turn Turk** = turn completely round (for the worse), as from a Christian to a Mussulman.——**Provincial** for *Pro-*

vençal. The roses were rosettes of ribbon.

246. **Razed,** slashed. —— **Cry,** company. Generally applied to *a pack of hounds.* Cf. *Midsummer,* IV. i. 128: 'A cry more tunable was never holla'd to.' And Coriolanus calls the Romans a 'common cry of curs' (an alliterative as well as a cursory appellation).

247. **Half a share.** The actors in S.'s time had not annual salaries, but shares, a share, or part of a share, in the venture.

248. **I** think. S. has frequently the *I* alone at the end of a sentence; thus: *I am no vaunter I; I will budge for no man's pleasure I; I know it I.*

249. **Damon.** Hamlet here gives the name of *Damon* to Horatio—an allusion to the old classical story of the close friends, Damon and Pythias.

252. **Pajock** = (he avoids the word *ass*) peacock, probably corrupt for *patchock,* a clown. Cf. *bubbly-jock* for *turkey.*

255. **Pound,** the O. E. plural, as in *stone, deer, fish, year, winter, summer,* which had no mark for the plural number.

259. **Recorders,** a kind of flageolet.

261. **Perdy,** a corruption of *par Dieu.*

267. **Marvellous.** See note on I. i. 8.—— **Distempered,** put out, discomposed.

268. **With drink.** Hamlet intentionally misunderstands.

269. **Choler,** anger. From Gr. *chŏlos,* the bile.

270. **Should** for *would.* See II. ii. 196.—— **More richer.** The double comparative makes the phrase more emphatic. See Dr Abbott, sect. 11. S. has also *more better, more elder, more nearer* (II. i. 11), *most worst, most unkindest,* etc.

271. **Purgation,** in both the legal and the medical sense of the word.

273. **Frame,** order and form. In *Love's Labour Lost,* III. i. 193, S. has 'ever out of frame' for *never in right order.*

274. **My affair** = the business I bring before you.

275. **Pronounce,** speak out.

280. **Wholesome,** sane, sensible. S. has also the phrases: *Wholesome to our cause; in wholesome manner; to such wholesome end.*

281. **Pardon,** leave to go. See note on I. ii. 56.

290. **Amazement,** great trouble of mind.—— **Admiration,** wonder. See note on I. ii. 191.

295. **Shall** for *will.* See note on II. i. 3.

296. **Trade,** business. Hamlet purposely selects the lower word. Cf. *Twelfth Night,* III. i. 83, where Sir Toby says to Viola: 'My niece is desirous you should enter, if your trade be to her.'

298. **So,** with a double sense—in the same way, just as much as I ever did.—— **Pickers and stealers,** hands, which the Church Catechism warns must be kept 'from picking and stealing.'

299. **Your cause of** = the cause of your. See note on I. iv. 73.

305. **Grows,** the steed starves.—— **Something,** somewhat. See note on I. ii. 41.

307. **To withdraw with you** = to speak a word in private with you.

308. **Go about,** do what you can. Cf. *Midsummer,* IV. i. 212, where Bottom says: 'Man is but an ass, if he go about to expound this dream.'—— **To recover the wind,** to get to windward, as if I were a deer, and you were stalking me. A hunting term.

309. **Toil,** net. (*Toil,* to labour, is an *English* word, connected with *till; toil,* a net, is from Fr. *toile,* from Lat. *tela,* a web.)

319. **Ventages,** wind-holes. (From Lat. *ventus,* wind. Cog.: *Ventilation.*)

325. **Seem to know,** put on the appearance of knowing.

331. **Fret,** probably used in two senses. *Frets* are stops or small lengths of wire fastened on to serve as guides to the fingers.

333. **Presently,** immediately. See note on II. ii. 168.

341. **By and by** = at once. The procrastination natural to the human race has given a meaning of *delay* both to this phrase and to *presently.*

342. **To the top of my bent**—probably a metaphor from a bow. To the highest pitch.

352. **Nero,** who murdered his mother, Agrippīna.

354. **Speak daggers.** Cf. III. iv. 93.

356. **Shent** (past participle from *shend.* Cf. H. Ger. *Schande,* shame), rebuked, made to feel ashamed. In Chaucer (The Prioresses Tale, 1731), little Hew of Lincoln says: 'Though that I for my prymer shal be shent' (= scolded). Spenser uses *shent* in the sense of *shamed.*

357. **To give them seals** = to seal or confirm them by acts. Cf. *Much Ado,* V. i. 247: 'I had rather seal it with my death.'

SCENE 3.

2. **Range**, have free scope and play. In Sonnet cix. 5, it means *roamed:*

'If I have ranged,
Like him that travels, I return again.'

4. **Shall along.** 'Let us along' is an old idiom still retained in the United States.

5. **The terms of our estate**, the condition of our power.

8. **Most holy . . . fear** = it is our duty to feel anxious about.

9. **Many many.** So, in I. ii. 129, *too too solid flesh.* S. has also: *Many a many fool; a very little little let us do* (*Henry V.*, IV. ii. 33).—WRIGHT.

11. **Single and peculiar life** = private person. S. has also: *For my peculiar end.* For *life* in the sense of *living person*, see *Macbeth*, V. viii. 2:

'Whiles I see *lives*, the gashes
Do better upon them.'

13. **'Noyance**, injury. Spenser has several times the verb *noyd.* (The *y* represents the hard guttural *c* in *nocēre*, to hurt. Cogs.: *Nuisance; innocence.*)

14. **Weal**, (wēalth) welfare. Cf. the Prayer-Book: 'Grant her in health and wealth long to live.' Cogs.: *Common weal; commonwealth.* —— **Depends and rests.** See note on III. ii. 144.

15. **The cease of majesty** = the king dying. (The only instance of *cease* as a noun.) S. is very fond of using the abstract for the concrete. Thus he has: *Affliction* for *afflicted woman; age* for *old man; judgment* for *judge; poverty* for *poor people* (*King Lear*, III. iv. 26).

16. **Gulf**, whirlpool. Cf. the word *engulf.* See *Othello*, V. ii. 280:

'Wash me in steep-down gulfs of liquid fire.'

17. **Massy** = massive. S. never has *massive;* nor has Milton.

20. **Mortis'd.** A mortise is a hole cut in one piece of timber to receive the *tenon* of another piece. In *Othello*, II. i. 9, Montano, describing a fierce storm, says:

'What ribs of oak, when mountains melt on them,
Can hold the mortise?'

21. **Annexment.** The only instance of the word.

22. **Ruin**, the act of falling. (The primary sense of Lat. *ruīna.*)

25. **Fear** for the object of *fear.* See note on line 15.

29. **Process**, proceedings. Cf. *Merchant*, IV. i. 263:

'Tell her the process of Antonio's end'

(where it means *course and circumstances*). —— **Tax**, reprove. Cf. *As You Like It*, II. vii. 86, where Jaques says: 'Why, then, my taxing like a wild-goose flies!' —— **Home**, to the quick. S. very often uses the word in this sense: *Strike home; charge home; draw home enough* (draw the bow to its fullest); *pay us home; revenge home; punish home; I cannot speak him home* (= cannot adequately describe his merits). Cf. also the nautical expression, *sheet-home* = draw the rope tight.

31. **More audience**, other hearers. See note on line 15.

33. **Of vantage**, from an advantageous (concealed) position.

37. **Eldest** = oldest. So *eld* = old age.

39. **Sharp**, as strong and eager.

41. **Double business**, two pieces of business. Cf. *King John*, II. i. 480: 'Why answer not the double majesties?'

42. **In pause.** See III. i. 66.

47. **To confront the visage**, to stand face to face with.

49. **Forestallëd**, prevented. See V. ii. 193.

54. **Effects**, properties—such as the crown, etc.

55. **Ambition**, the position I was ambitious to have. Like *offence* in the next line, which is = the advantages gained by it. See note on line 15.

57. **Currents . . . hand.** A mixed metaphor.

59. **The wicked prize**, the gain got by wickedness. See note on I. ii. 58.

61. **There**, emphatic. —— **Lies**, in the legal sense—as when we say, *An action can lie* or *cannot lie.*

62. **We . . . compell'd.** See note on I. ii. 90.

64. **Rests** = Lat. *Quid restat?* What remains? (*Rest* = repose is English; 'nothing *rests* but to' is Lat., from *restāre*, to remain.)

68. **Limëd** = caught (as with bird-lime).

69. **Engag'd**, entangled. Mr Rolfe quotes Milton's *Paradise Regained*, III. 347 (where Satan is trying to ensnare Christ):

'That thou may'st know I seek not to engage
Thy virtue.'

Make assay = try your utmost.

75. **Would be scann'd.** Requires examination. See IV. v. 3.
79. **Grossly**, when in a gross (unshrived) condition.——**Full of bread.** So in Ezekiel, xvi. 49, the sin of Sodom is said to have been 'pride, fulness of bread, and abundance of idleness.'
80. **Broad blown.** 'In the blossoms of my sin,' says the Ghost in I. v. 59. (*Blow*, *bloom*, and *blossom* are cognates.)——**Flush**, in the prime, full of vigour. Cf. the slang phrase 'flush of money.'
81. **Audit**, examination of his accounts—the debit and credit sides.
82. **Our circumstance.** The *our* is emphatic. *Circumstance* = the details we can run over.
83. **'Tis heavy.** He has a *heavy* reckoning.
84. **To take him** = by taking him. Cf. *Richard II.*, II. ii. 95:

> 'But I shall grieve you to report the rest.'

See Dr Abbott, sect. 356.
85. **Passage** to the other world. The bell tolled at the death of a person was called the 'passing-bell.' Cf. *King Lear*, V. iii. 314, where Kent says of Lear: 'Vex not his ghost; O let him pass!' And Tennyson's *In Memoriam*, 27:

> 'The passing of the sweetest soul
> That ever looked with human eyes.'

86. **Hent**, grip. 'A more fell grasp on the villain.' The only place where the noun occurs. S. uses the verb *hent* in the sense of *pass beyond*. In Spenser and Chaucer it means *take* or *seize*. See *Faerie Queene*, II. ii. 1:

> 'The little babe up in his armes he hent;'

Chaucer, Knightës Tale, 99:

> 'And in his armës he hem alle up hente.'

(The verb *hentan* gives *hand; hunt*, etc.)
90. **Stays**, is waiting. Cf. John Gilpin, where Mrs Gilpin says: 'The dinner stays, and we are tired.'
91. **This physic**, 'this forbearance of mine merely puts off the end.'

SCENE 4.

1. **Straight** = straightway. See note on II. ii. 397.
2. **Broad, too strong or unrestrained.** Cf. *Timon*, III. iv. 64: 'Who can speak broader than he that has no house?' In *Troilus*, I. iii. 190, *Achilles* is called the 'broad Achilles.'
4. **Heat**, anger (the king's).——**Sconce** for ensconce. Cf. *Merry Wives*, III. iii. 96: 'I will ensconce me behind the arras.'
5. **Round.** See note on II. ii. 137.
7. **Fear me.** See note on I. iii. 50.
14. **Rood** = the holy rood or cross. A common oath.
17. **Can**, emphatic.
21. **Wilt thou do?** There was nothing in Hamlet's words to alarm the queen; it was probably his manner.
34. **Busy**, in the sense it has in *busy-body*—officious. S. has: *On meddling monkey or on busy ape; some busy and insinuating rogue.*
39. **Proof** = armour of proof. S. has also *Ague-proof; pistol-proof; shame-proof; fight with hearts more proof than shields.*——**Sense** = feeling. So *not sensible of fire* meant *feeling no heat.*
41. **Such . . . that.** Cf. *Julius Cæsar*, I. iii. 117, where Casca says:

> 'You speak to Casca, and to such a man
> That is no fleering tell-tale.'

46. **Dicers**, gamblers (with dice).
47. **Contraction** = the act of undertaking the marriage-contract. The only instance of the word.
49. **Glow** with shame.
50. **Solidity** = solid mass of the earth. S. also has the phrase: 'All the world's vastidity,' in *Measure*, III. i. 69. **Compound** = composite.
51. **Tristful**, a hybrid, *trist* (from *tristis*, sorrowful) being Lat.; and *ful* English. It is also improperly formed; as *trist* is an adjective.——**As against the doom**, as if doomsday were at hand. For *against*, see note on I. i. 157.
52. **Thought-sick** = sick with misery. See III. i. 83.
53. **The index** was, in S.'s time, placed at the beginning of the book. Cf. *Troilus*, I. iii. 343, where Nestor says:

> 'And in such indexes, although small pricks
> To their subsequent volumes, there is seen
> The baby figure of the giant mass
> Of things to come at large.'

55. **Counterfeit**, generally used by S. as a

noun, in the sense of *portrait*.—**Presentment** = representation.

57. **Hyperion.** See note on I. ii. 140.

59. **Station**, attitude. Cf. *Macbeth*, V. viii. 42, where 'the unshrinking station' of a soldier is spoken of.

60. **Heaven-kissing.** S. has also the epithet *cloud-kissing*. And (Sonnet xxxiii.) he speaks of the morning 'kissing with golden face the meadows green.'

66. **Wholesome** = healthy. See notes on III. ii. 230 and 280.

67. **Leave.** See note on I. ii. 155.

68. **Batten**, grow fat (connected with *bet* in *better*; cf. also *boot* = profit, in *bootless*, *to boot*). Milton uses the verb transitively in *Lycidas*, 29:

> 'Battening our flocks with the fresh dews of night.'

70. **Heyday**, frolic and gaiety. Only here used as a noun.

71. **Waits upon**, follows. Cf. *Tempest*, I. ii. 384: 'The music waits upon some god of the island.'

74. **Apoplex'd**, paralysed as with a stroke of apoplexy. The only instance of the verb.—**Would not err.** The *so* of the next line belongs also to *err*.

75. **Ecstasy** = insanity. See III. i. 155.

76. **Some quantity**, however small. The *some* is emphatic.

77. **To serve** = to be of use in a case where the *difference* was so very striking.

78. **Cozen'd**, cheated. Said to come from *coz*—the contraction of *cousin*—hence = to treat a person as a relation for the purpose of advantage. *Nuncle* (= *mine uncle*) was formerly used in the same way. S. has a *cozening hope*; *cozener*; and *cozenage*.—**Hoodman-blind** = blindman's-buff.

80. **Sans**, very often used by S., who has': *A confidence sans bound, sans compliment; sans question;* and the famous passage in *As You Like It*, II. vii. 166:

> 'Sans teeth, sans eyes, sans taste, sans everything.'

82. **Mope**, be so dull and stupid. So the Boatswain, in *Tempest*, V. i. 241, says that he and his party were divided from the others as in a dream, and 'were brought moping (= bewildered) hither.'

84. **Mutine.** Only here used as a verb. The noun in S. is *mutiner*.

87. **Compulsive.** But see I. i. 102.

91. **Grainëd** = dyed in grain. Originally *grain* (from Lat. *granum*, a seed) was restricted to the dye *kermes*, obtained from the *coccus* insect—a scarlet dye; but it was afterwards applied to any thoroughly fast dye.

92. **Leave their tinct** = give up their colour. (Now spelt *tint*.)

94. **In** = into. Like modern H. Ger., *in* in older English meant *into* as well as *in*; and it is still so used in Lancashire. So S. has: *Creeps in our ears; cast yourself in wonder;* and we still say: *He fell in love*. See Dr Abbott, sect. 159.

96. **The tithe** = the tenth part O. E. *tethe*.

97. **Precedent** (accent on second syllable), former. But, when S. uses it as a noun, the accent is on the first syllable. See *Merchant*, IV. i. 209:

> ''Twill be recorded for a precedent.'

A vice = a clown. In the old Morality-plays—which took the place of the older *Mystery-plays*—Vices and Virtues were personified; and the VICE took the place of SATAN. The modern clown is the representative of the *Vice*.

98. **Cutpurse.** Purses—which were like the modern continental *Reise-taschen*—were attached to the girdle, and hung outside—as ladies now carry their pockets.

99. **From a shelf**—like an area sneak.

101. **Shreds and patches**, the motley dress of the clown. 'Just when Hamlet's rage is on the verge of becoming impotent and verbose, it is restored to overpowering grandeur by the Ghost's reappearance, who with divine compassion interferes to save his erring wife from distraction.'

106. **Laps'd in time and passion**, having let time go by and spent my force in passion and words.

107. **Important acting**, urgent carrying out. Cf. *Much Ado*, II. i. 74: 'If the prince be too important, tell him there is measure in everything.'

111. **Amazement**, trouble and distractedness. See note on III. ii. 290.

113. **Conceit**, imagination. In S., *conceit* means *idea; invention; mental faculty; imagination;* but never has the modern sense. Cf. *Love's Labour Lost*, II. i. 72: 'His fair tongue, conceit's expositor;' and *Henry IV., Part II.*, II. iv. 263: 'There's no more conceit in him than is in a mallet.' S. joins 'conceit and fear' = terror produced by imagination.

117. **Incorporal** for *incorporeal*, immaterial. So S. always uses *corporal* for *cor-*

poreal. Cf. *Macbeth*, I. iii. 81, where the witches are spoken of:

'What seemed corporal, melted
As breath into the wind.'

119. **The alarm**, the call to arms; from Italian *all' armë*.

120. **Bedded**, laid flat.——**Excrements**, excrescences or outgrowths—like hair and the nails. Used—like so many other words—in its primary sense by S.; from Lat. *ex*, out of, and *crescĕre*, to grow (cf. *increment*, from *increscĕre*). In *Merchant*, III, ii. 87, a *beard* is called 'valour's excrement.' Autolycus, in *Winter's Tale*, IV. iv. 734, when taking off his false beard, says: 'Let me pocket up my pedlar's excrement.'

122. **Distemper.** See II. ii. 55.

126. **Capable** of understanding and acting. Cf. III. ii. 10. In IV. vii. 177, Ophelia is spoken of as 'incapable of her own distress.'

128. **Stern effects**, the effects my sternness must bring about.

129. **Want true colour**, will take the colour of tears rather than that of blood. Cf. line 92.

134. **In his habit as** = in the dress he used to wear when alive. The stage direction in the First Quarto (line 101) was, 'Enter the Ghost in his night gowne' (= dressing-gown).

142. **Re-word**, go over again word for word.

143. **Gambol from**, skip and run from.——**For love** = for the love. Dr Abbott (sect. 89) says: '*The* was frequently omitted before a noun already defined by another noun, especially in prepositional phrases.' And he quotes: *In number of our friends; since death of my dearest mother; in absence of thy friend*, etc.

150. **Compost** and *composture*, used by S. for *manure*.

151. **My virtue.** This and the three following lines are probably an *aside*.

152. **Pursy** (bagging out like a well-filled purse), puffed-up with pride and prosperity. In *Timon*, we find 'pursy insolence' (= pursed-up).

154. **Curb and woo** = bow and beg. *Curb* is used in its primary sense, from Fr. *courber*, to bend.

156. **Worser** (often used by S.). We still say *lesser*. Cf. *King Lear*, IV. vi. 201, where Gloucester, blinded, says:

'Let not my worser spirit tempt me again
To die before you (= the gods please!'

159. **Assume**, not in the modern sense; but in the primary Latin sense of *assumo*—put on, take to yourself (as you would a dress).

160. **Sense doth eat**, eats away gradually or destroys the original meaning of actions. S. is fond of using *eat* in this sense. See *Antony*, III. xiii. 200: 'When valour preys on reason, it eats the sword it fights.'

161. **Of habits devil**, a fiend so far as habits are concerned, because it makes it difficult for us to alter them.

164. **Aptly** = with an easy fit—made easier by custom, who in this respect is an angel.——**Put on.** This fully explains the meaning of the word *assume*.

167. **Use . . . change . . . nature.** 'Custom is a second nature.'

168. **Either tame**, a conjectural reading.

170. **To be bless'd** by God = when you have repented.

171. **For** = as for. See note on I. v. 124.

174. **Their**, referring to *heaven*. Cf. *Othello*, IV. ii. 47:

'Had it pleas'd Heaven
To try me with affliction; had *they* rain'd,' etc.

In several passages, S. regards *heaven* as a plural.

175. **Bestow**, stow away.——**Answer**, account for. Cf. *Twelfth Night*, III. iii. 28: 'Were I ta'en here, it would scarce be answered.'

181. **Bloat** for *bloated*. See note on III. i. 150.

182. **To ravel . . . out** = to unravel.

183. **Essentially am not** = am not essentially or really. Cf. *Julius Cæsar*, I. ii. 212: 'For always I am Cæsar.'

186. **Paddock**, toad. From O.E. *padde*, a *toad* or a *frog*. The *-ock* is a diminutive termination (as in hillock, &c.). Cf. Scotch *puddock* = a frog.——**Gib**, a tom-cat. From *Gilbert*. The she-cat was called *Graymalkin—Malkin* being a diminution of *Mall* or *Moll* = *Mary*. Cf. *Jackass; Jack-a-lantern; Jackanapes; Tom-cat*, etc. So also a donkey is in England a *neddy* (Edward), and in Scotland a *cuddy* (Cuthbert).

187. **Concernings**, concerns.

189–192. It has been conjectured that there existed a story about an ape, who opened a basket containing live pigeons, got into the basket himself, 'tried conclusions'—whether he could fly like them, and so broke his neck.

191. **Conclusions**, experiments. So in *Merchant*, II. ii. 30, Launcelot says he

'will try *confusions* with him,' that is, make experiments on his blind father.

196. **Must to England.** Cf. the Scotch proverb: 'Who will to Cupar, must to Cupar.'

198. **There 's letters.** See note on III. ii. 179.

202. **Engineer.** S. has also the forms *enginer, pioner, mutiner, pulpiter*, etc.

203. **Hoist** for *hoisted*. See note on III. i. 150.——**Petard**, a kind of grenade for breaking open gates.

204. **Their**, emphatic.

206. **Crafts.** See note on I. ii. 249. Two secret mines meet.

211. **To draw.** See note on III. ii. 307.——**Toward an end**, a mocking reference to Polonius's old interminable speeches.

Severally = in different directions. Cf. *Tempest*, V. i. 232: 'Strange and several noises of roaring, shrieking,' etc.

ACT FOURTH.

Scene 1.

1. **Profound**, deep. But the other sense of *profound* suggests to S. the word *translate*.

11. **Brainish**, imaginary; the apprehension exists only in his brain.

16. **Answer'd.** See note on III. iv. 175.

18. **Kept short**, under control. Cf. *Henry V.*, II. iv. 72, where the Dauphin begs his father to

> 'Take up the English short, and let them know
> Of what a monarchy you are the head.'

Out of haunt = away from the company of others. In *As You Like It*, II. i. 15, the Duke speaks of 'This our life, exempt from public haunt.'

22. **Divulging** = being divulged.

25. **Ore**, always used by S. in the sense of *a vein of gold*.

26. **Mineral** = a mine.

36. **Speak fair** = (speak him fair) gently or kindly.

40. **Untimely** (an adverb), used by S. of *violent death*. Cf. *Henry VI., Part III.*, III. iii. 187: 'My father came untimely to his death.'

41. **O'er the world's diameter**, to the very ends of the earth.

42. **Blank** (= blanch), white mark.

43. **Shot.** A whisper transporting a shot (which is poisoned) is another instance of mixed metaphor.

44. **Woundless air.** See I. i. 144. S. has also: *The pathless air; the empty vast and wandering air; the unsubstantial air; the viewless winds*, etc.

45. **Discord.** The different powers of his soul are fighting against each other. So, in III. iv. 112, the Queen's soul is called *her fighting soul*. And see V. ii. 4.

Scene 2.

5. **Compounded it.** Cf. Sonnet lxxi. 10:

> 'When I, perhaps, compounded am with clay.'

11. **Demanded of** = questioned by. Cf. *Tempest*, I. ii. 139, where Prospero says in answer to a question of Miranda's: 'Well demanded, wench.' **Replication**, reply or echo.

14. **Countenance**, patronage. S. has also: *To abuse the countenance of the king*.

15. **Authorities** = offices of authority.

16. **Like an ape.** The First Quarto has, 'as an ape doth nuts.'

17. **Mouthed**, put in his mouth. The only instance of the word in this sense.

18. **Squeezing.** Suetonius says of *Vespasian*, in one of his lives of the *Twelve Cæsars*: 'He advanced the most rapacious to high offices on purpose to squeeze them after they had grown rich; whom he used to speak of as *sponges*, because he did wet them when dry, and squeeze them when wet.'

21. **Sleeps.** S. often uses *sleep* to denote a state of idleness or uselessness. Thus: *The law hath not been dead, though it hath slept; sleeping neglection; our office may go sleep*.

24. **With the king** = 'lies at his door;' but the king is not with the body—as he really deserves to be (that is, he should be dead like him).

26. **Of nothing**, of no value. S. has also: 'A thing of naught.'——**Hide fox, and all after!** The signal used by schoolboys in those days for beginning the game of *Hide-and-seek*.'

Scene 3.

4. **Lov'd of.** See note on I. i. 25.

6. **Scourge**, punishment.

9. **Deliberate pause**, not a sudden measure, but the result of deliberate arrangement.
21. **Politic worms.** Probably one of S.'s plays upon words—an allusion to the German Imperial Diets held at Worms.——**Your worm.** See note on I. v. 152.
24. **Variable** for *various*. See note on III. i. 167.
30. **A progress**, a royal state-journey. Cf. *Henry VI., Part II.*, I. iv. 76: 'The king is now in progress towards Saint Alban's.'
33. **Send**, for *you* cannot *go*.
35. **Nose**, smell. S. takes the liberty of using any noun as a verb if it happen to make his statements more expressive. Cf. IV. ii. 17.
40. **Tender**, have a regard for.——**Dearly**, heartily. See note on I. ii. 180.
42. **With fiery quickness** = 'in hot haste' (Wright). S. has also *the fiery fever* (*Henry V.*, IV. i. 270).
43. **At help**, ready to assist. Just like the phrases: *At ebb; at gaze; at rest*, etc. But see Dr Abbott, sect. 143.
44. **Tend**, attend. See I. iii. 82.
55. **Leans on**, depends on. Cf. *Henry IV., Part II.*, I. i. 164:

> 'The lives of all your loving complices
> Lean on your health.'

56. **At aught** = at any price at all. Cf. the auctioneer's phrase: 'Going at,' etc.
58. **Cicatrice**; from Lat. *cicatricem*, a scar.
59. **Free awe**, awe spontaneously accorded.
60. **Coldly set**, regard with indifference. We still have the phrase, *set at nought*. And see I. iv. 65.
61. **Process**, procedure.
62. **Conjuring** = adjuring. We frequently find in S. the phrase: 'I do conjure thee.'
63. **Present**, immediate.
64. **Hectic**, fever. The only instance of the word.

Scene 4.

5. **If that.** We find also *when that; though that; where that; why that; lest that;* and even *whether that*.
6. **Express our duty**, give expression to our homage and reverence. So: *My duty to you! he gave you all the duties of a man* (*Henry IV., Part I.*, V. ii. 56).——**In his eye**, in his presence. Steevens quotes from *The Regulations for the Queen's Household*, 1627: 'Such as doe service in the Queen's eye.'
8. **Softly**, slowly—an order to his soldiers, not to the captain.
9. **Powers**, forces. We find it in the singular in *King John*, IV. ii. 110: 'Never was such a power levied.'
15. **The main**, the whole country. S. has also: *The main of light; the main of waters; our main of power;* and he uses *the main* not merely for *the ocean*, but also for *the continent*. (See *King Lear*, III. i. 6.)
20. **Five** = but five.——**Farm**, take it on lease.
22. **Ranker**, richer, greater.——**In fee**, out and out, with absolute possession. Cf. Wordsworth, of Venice: 'Once did she hold the gorgeous East in fee.' (*Fee* is a form of *fief* or *feof.*)
26. **Debate** = decide. (The literal meaning of *debattre*, to beat down thoroughly.)
27. **Imposthume**, internal abscess.
34. **Market of his time**, that for which he *markets* or exchanges his time.
36. **Large discourse**, wide range of discursive inquiry and reasoning. See note on I. ii. 150.
39. **Fust**, grow fusty or mouldy. The only instance of the word in S.
40. **Bestial oblivion**, forgetfulness such as one might expect from the lower animals.——**Craven**, cowardly.
41. **Scruple of thinking**, which consists in thinking.——**Event**, issue, outcome of one's actions.
44. **To do.** So Chaucer speaks of Emily that 'fairer was to seen' than the lily.
45. **Sith**, a short form of *sithennes, sithence, since*.
46. **Gross**, palpable, obvious. Cf. *Henry IV., Part I.*, II. iv. 250, where the Prince speaks of Falstaff's statements as 'gross as a mountain, open, palpable.' S. has also the phrase: *As gross as black and white*. ('Hamlet envies every one who has quick and determined resolution, and whose energy does not, like his own, evaporate in meditation, and pass by opportunity after opportunity for action.'—Moberly.)
47. **Charge**, cost.
49. **Puff'd**, inspired.
50. **Makes mouths**, mocks. See II. ii. 335. **Invisible event**, the issue which he cannot see.
51. **Unsure**, insecure.
54. **Argument**, subject (of dispute). See

note on II. ii. 328; and cf. *Troilus*, I. i. 95: 'I cannot fight upon this argument;' and *Henry V.*, III. i. 21: 'They sheathed their swords for lack of argument.'

58. **Reason and . . . blood.** See note on III. ii. 62.

61. **Fantasy and trick of fame,** an imaginary point of honour. A hendiadys. *Trick* is used here in the sense of the verb *to trick out* (= to adorn).

63. **Cannot try** = cannot find room to try.

64. **Continent,** in the primary sense of the Lat. *continentem* = *that which contains.* Cf. *Midsummer*, II. i. 92: 'They (the rivers) have overborne their continents;' and Bacon, Advancement of Learning, i. 3: 'If there be no fulness, then is the continent greater than the content.'

Scene 5.

2. **Distract.** See note on III. i. 150. Another form of the participle is *distraught.*

3. **Will.** See III. iii. 75; and cf. *Richard III.*, I. iv. 95:

> 'I will not reason what is meant hereby,
> Because I will be guiltless of the meaning.'

5. **There's tricks.** See note on III. iv. 198.

6. **Spurns,** kicks out of her way.——**Enviously,** angrily, spitefully.

8. **Unshaped,** formless. In *Richard III.*, I. ii. 251, *unshapen* means *deformed.*

9. **Collection,** in the literal Latin sense of *colligo,* I gather (from the stray words she utters) what she means. Posthumus, in *Cymbeline*, V. v. 432, says he 'can make no collection' of a paper he has found.——**Aim at it,** 'take a shot' at the meaning.

10. **Botch,** patch, fill in between the gaps. (*Botch* and *patch* are doublets.)

13. **Nothing sure,** clear, certain, or thoroughly ascertained.

15. **Ill-breeding,** hatching mischief (*ill* is a noun).

18. **Toy,** trifle. S. has also: *Dream on toys; a toy, a thing of no regard; immoment toys.*——**Amiss,** disaster. (The whole atmosphere of the court is charged with misery, fear, and sense of guilt and wrong.) In the only other two places where the word is used as a noun, it means *offence.*

19. **Artless,** unskilful.——**Jealousy,** suspicion.

20. **Spills,** destroys. Cf. *King Lear*, III. ii. 8:

> 'Crack nature's moulds, all germens spill at once,
> That make ingrateful man!'

25. **Cockle-hat.** The cockle-shell in the hat was the badge of a pilgrim.

26. **Shoon,** a plural archaic even in S.'s time. Spenser, also archaically, has *treen.* (Sir Joshua Reynolds says: 'There is no part of the play more pathetic than this scene, which, I suppose, proceeds from the utter insensibility Ophelia has to her own misfortunes. A great sensibility, or none at all, seems to produce the same effect. In the latter, the audience supply what she wants, and with the former they sympathise.')

37. **Larded,** garnished. So we have: *Wit larded with malice.*

38. **Bewept.** One of the functions of *be* is to turn intransitive verbs into transitive. Cf. *bemoan; bewail*, etc.

41. **God 'ield** = God yield or reward you. Cf. *Antony*, IV. ii. 33: 'The gods yield you for't.' The ordinary form is *Godild.* Cf. *Godden* and *Godigoden* = God give you good evening. **Baker's daughter.** There is a story once current in Gloucestershire that our Saviour went into a baker's shop to ask for bread. The mistress was about to give him what he wanted, when her daughter interrupted her with scolding, and for this lack of charity was transformed into an owl. To Ophelia everything is changed; and even such a transformation is not incredible.

44. **Conceit,** thought. See note on III. iv. 113.

45. **Of this** = about this.

48. **Betime,** found now and then in S. for *betimes.* Cf. *sometime* and *sometimes.*

58. **This is,** run into one syllable.

63. **Remove** for *removal.* So S. uses as nouns in this play alone: *Avouch* (I. i. 56); *hatch and disclose; supervise; repair*, etc.——**Muddied, thick,** etc., referring to the blood—and to the mood of the people.

65. **Greenly,** foolishly. See I. iii. 100.

66. **In hugger-mugger,** in secrecy and hurriedly. The only instance of the word.

69. **As much containing,** of as much importance.

71. **Keeps himself in clouds,** is mysterious and reserved in his conduct.

72. **Buzzers**, whisperers. Cf. *Henry VIII.*, II. i. 148: 'Did you not of late days hear a buzzing of a separation?'

74. **Wherein** = in which pestilent speeches, **necessity** (the necessity under which the accuser lies to make good his charge), having no proper data, will not stick at arraigning even us in every ear.

77. **A murdering-piece**, a cannon loaded with case-shot, a sort of rude *mitrailleuse*.

79. **Switzers.** Swiss Guards served in France, Spain, Italy, and other countries; and, as having no connection with any local faction, could be thoroughly trusted. To this day the Pope's bodyguard consists chiefly of Swiss soldiers. The word came to be a name for guards attendant upon kings.

81. **Overpeering of his list**, looking over (rising above) his boundary. Cf. *Merchant*, I. i. 12: 'The pageants of the sea do overpeer the petty traffickers.' *List* is the singular of the word *lists*, an inclosure for a tournament.

82. **Eats not the flats.** See note on III. iv. 160.

83. **Head**, armed force. S. has the phrases: *This gallant head of war; by raising of a head; the French have gathered head*, etc.

85. **As** = as if. See III. iv. 134.

87. **Of every word**, of everything that is to serve as a watchword to the nation.

92. **Counter.** Hounds *run counter* when they trace the scent backwards.

101. **Fear.** See note on I. iii. 50.

108. **Demand his fill**, ask questions to his heart's content.

111. **Throughly** = thoroughly. Used by S. thirteen times.

112. **My will** shall stay me—nothing else.

116. **Is 't writ.** See I. ii. 222.

117. **Sweepstake.** The winner sweeps or draws the whole of the stakes.

122. **Repast**, feed. The only instance of the word.

125. **Sensibly**, feelingly. Cf. *Merchant*, II. viii. 48:

> 'And, with affection wondrous sensible,
> He wrung Bassanio's hand, and so they parted.'

126. **As level.** The metaphor is taken from the custom of point-blank firing. Cf. *Romeo*, III. iii. 103: 'Shot from the deadly level of a gun.'

130. **Virtue**, power. We still have the phrase, *by virtue of*. Cf. Sonnet lxxxi. 13:

> 'You still shall live—such virtue hath my pen—
> Where breath most breathes—even in the mouths of men.'

136. **Fine**, tender.

137. **Instance**, example or specimen. The notion seems to be that Ophelia's wits have gone after her dead father.

146. **The wheel.** She fancies herself singing to the spinning-wheel.——**The false steward.** This story has not come down to us.

148. **Matter.** See II. ii. 95.

149. **Rosemary** was supposed to strengthen the memory. (To her brother.)

150. **Pansies**, from the Fr. *pensées*.

151. **Document**, a lesson. (Used in the primary sense of the Lat. *documentum*, something taught, from *doceo*, I teach.) The only instance of the word in S. Cf. Spenser, I. x. 19, where Fidelia teaches the Bible to the Knight:

> 'And heavenly documents thereout did preach.'

152. **Fennel** (the emblem of flattery) **for you**, the King. But Mr Longfellow, in the *Goblet of Life*, says:

> 'Above the lowly plants it towers,
> The fennel with its yellow flowers,
> And in an earlier age than ours
> Was gifted with the wondrous powers
> Lost vision to restore.'

Rue for you (the Queen). It was also called *herb-o'-grace*. It was believed to be good for the eyes. See Milton, *Paradise Lost*, XI. 414, where Michael clears Adam's eyes:

> 'Then purg'd with euphrasy and rue
> The visual nerve, for he had much to see.'

154. **With a difference.** The Queen and Ophelia both had need to wear rue; but for different reasons.

155. **Violets**, the emblem of faithfulness.

158. **Thought**, anxiety. See note on III. i. 83.——**Passion**, violent sorrow.

159. **Favour**, charm, attractiveness. Cf. *Othello*, IV. iii. 21:

> 'Even his stubbornness, his checks, his frowns,
> Have grace and favour in them.'

170. **Of all** = on all.

174. **Of whom your** = of your wisest friends whom you will.

177. **Touch'd**, tainted by any connection with the deed—accessory in any way. S. has the phrases: *Touch'd with so many giddy offences; touched with that malignant cause.*

183. **His means of death** = the means of his death. See note on I. iv. 73, and III. ii. 299.——**Obscure.** S. has the accent on either syllable; but the verb is always *obscúre*.

184. **Hatchment**, said to be a corruption of *achievement*. The steps are: *Atchievement* (the heraldic name for *escutcheon* of a deceased person); *atch'ment; hatchment.*

185. **Ostentation**, display (probably of rank and deeds of deceased—by symbols, etc.).

187. **That** = so that. Common in S. Cf. *Julius Cæsar*, I. i. 46:

> 'An universal shout,
> That Tiber trembled underneath her banks.'

Scene 6.

1. **What** for *who*. Cf. *Measure*, IV. ii. 132: 'What is that Barnardine, who is to be executed in the afternoon?'

8. **He shall, sir.** The gruff friendly politeness of the sailor.

10. **Let to know**, caused to know, informed. Cf. the phrase: 'I do you to wit.' The insertion or omission of the *to* in S.'s time was different from the custom at present.

11. **Overlooked** = looked over. Affixes have in English very different meanings, according as they are separable or inseparable. Cf. *upset* and *set up; overset* and *set over; withdraw* and *draw with*, etc.

12. **Means** of access to, an introduction.

13. **Two days old.** S. has also the phrases: *One that is a prisoner nine years old; my absence was not six months old; in Ephesus I am but two hours old.* —— **Appointment** = equipment. Cf. *King John*, II. i. 296:

> 'Up higher to the plain; where we 'll set forth,
> In best appointment, all our regiments.'

14. **Compelled**, involuntary. S. has also: *A compelled restraint; this compelled fortune.*

17. **Thieves of mercy** = merciful robbers. See note on I. ii. 4.

20. **Light . . . bore.** Metaphor from the *bore* or calibre of a gun; the charge is too light for a gun of such calibre —'for the calibre of the facts.'

25. **Give you way.** Cf. *King John*, II. i. 324:

> 'Open your gates, and give the victors way.'

Scene 7.

1. **Acquittance** for *acquittal*, a form which S. has not.

3. **Sith.** See note on IV. iv. 45.

6. **Feats**, acts. S. uses this word three times for *deeds of great wickedness.* Cf. *Macbeth*, I. vii. 80, where Macbeth says:

> 'I am settled, and bend up
> Each corporal agent to this terrible feat.'

(*Feat* is a doublet—through N. Fr. —of *fact*, from Lat. *factum*, a deed.)

7. **Grimeful**, a hybrid. S. has this word twice.

8. **All things else**, every other consideration.

9. **Mainly**, powerfully. Cf. *Henry IV., Part I.*, II. iv. 222: 'These four came all a-front, and mainly thrust at me.' And S. has *mainly ignorant*, in the sense of *perfectly ignorant.* The Americans use the old English phrase, *mighty glad*, etc.

10. **Much unsinew'd**, very weak. The only instance of the word. S. has the phrases: *Well sinewed to our defence; sinew both these lands together; the sinew of her fortune, her marriage-dowry; who with them was a rated sinew too.*

13. **Be it either which**, be it which of the two ('either') it may. Cf. IV. v. 174.

14. **Conjunctive**, knit.

16. **By her**, beside her.

17. **Count**, trial, account (Lat. *computare, comp'tare*). *Count* is also spelt *compt* by S. Cf. *Othello*, V. ii. 273: 'When we shall meet at compt' (= the day of reckoning).

18. **General**, common. See II. ii. 402.—— **Gender**, kind or race of men. S. has also: *One gender of herbs.*

20. **The spring.** The dropping-well at Knaresborough in Yorkshire, which incrusts wood, etc. with a calcareous deposit.

21. **Gyves to graces**, make even his fetters into ornaments.

22. **Too slightly timber'd**, with not a heavy enough body.——**Loud**, with reference to the shouts and applause of

the people. S. has also: *Loud weather; if the French be lords of this loud day* (stormy—with fighting going on); *in loud rebellion*, etc.

24. **Not where** = not gone whither.

27. **May go back**, if I may praise her for what she was, but is not.

28. **Stood challenger**, stood forth and challenged. S. has the nouns: *Sworder, pauser, justicer, truster, causer, ender*, etc.——**On mount of all the age**, on the summit of the time. Mr Moberly says: 'The allusion seems to be to the coronation ceremony of the Emperor of Austria as King of Hungary; when, on the Mount of Defiance, at Presburg, he unsheathes the ancient sword of state, and shaking it towards north, south, east, and west, challenges the four corners of the world to dispute his rights.'

30. **Sleeps.** See note on I. i. 172. Cf. Matthew Arnold, *The Young Gipsy:*

> 'Hath sown with cloudless passages the tale
> Of dreams, and eased us with a thousand sleeps.'

32. **Beard be shook with** (= by). Danger coming so near us as to, etc.

41. **Of him.** See note on I. i. 25.

43. **Set naked**, landed with all my baggage lost.

44. **Your kingly eyes.** See IV. iv. 6.

47. **Should** = can possibly.

48. **Abuse**, piece of deceit, an illusion. Cf. *Tempest*, V. i. 112: 'Some enchanted trifle to abuse me.'

50. **Character**, handwriting. See note on I. iii. 58. Cf. Sonnet lix. 8:

> 'Since mind at first in character was done'

(= thought expressed in writing). And S. also uses the word as a verb in Sonnet cviii. 1:

> 'What's in the brain that ink may character.'

53. **Lost in it**, cannot find my way in it. Cf. *Macbeth*, II. ii. 73, where Lady Macbeth says:

> 'Be not lost
> So poorly in your thoughts!'

59. **So** = provided that.

61. **Checking at.** To *check at* was a term in falconry, applied to a hawk when she leaves her proper game to fly at some other bird. Cf. *Twelfth Night*, III. i. 71: 'The haggard (hawk out of condition) checks at every feather that comes before his eye.' Marmion's crest was a falcon, with the motto: 'Who checks at me, to death is dight.'——**That**, a pronominal particle for *if*. See note on I. ii. 2.

62. **Work him**, urge him gradually. Cf. *Othello*, V. ii. 345, who describes himself as:

> 'One, not easily jealous, but, being wrought,
> Perplex'd in the extreme;'

and *Twelfth Night*, II. iii. 16: 'On that vice in him will my revenge find notable cause to work.'

63. **Device**, scheming.

66. **Uncharge**, bring no charge against. The only instance of the word. S. employs the prefix *un* in many ways; and he has: *Unaching* (= not giving pain): *unagreeable* (= unsuitable); *unbid spite* (= unwelcome); *unbonneted* (= without a hat, in *King Lear*, III. i. 14; in *Othello*, I. ii. 23 = without taking off the hat); *undeck* (= undress); *unpeaceable* (= quarrelsome); *unscanned* (= inconsiderate); *unurged* (= voluntary); *unwedgeable* (= not to be split with wedges); and many more.——**Practice**, plot. Cf. *As You Like It*, II. iii. 26: 'I overheard him and his practices;' and as a verb, *King Lear*, III. ii. 57:

> 'Caitiff, to pieces shake,
> That under covert and convenient seeming
> Hast practised on man's life!'

69. **Organ**, instrument. Cf. *Measure*, I. i. 21, where the Duke says of Angelo, that he has

> 'Lent him our terror, dress'd him with our love,
> And given his deputation all the organs
> Of our own power.'

It falls right. This notion of yours fits into my plan.

72. **Your sum of parts** (= the sum of your parts), the whole of your talents. S. has also the phrases: *All thy sum of good; his sum of age; my sum of love; the sum of my disgraces;* and *sumless treasures.* And see note on III. ii. 299.

75. **Of the unworthiest siege**, of the lowest rank. The siege (or seat) at table denoted the rank. S. has also:

Upon the very siege of justice; and *Othello*, in I. ii. 22, says:

'I fetch my life and being
From men of royal siege.'

79. **Weeds importing**, clothes which indicate. Chaucer often uses *wede* for clothes; and we still have the phrase *widow's weeds*. Cf. Milton, *L'Allegro*, 120:

'Throngs of knights and barons bold
In weeds of Peace high triumphs hold.'

S., in Sonnet lxxvi. 6, talks of 'keeping invention in a noted weed.'

80. **Health**, prosperity. So S. has: *Health and royalty; to the state's best health; reasons importing Denmark's health* (V. ii. 21).

83. **Can well** = have great skill. This absolute use of *can* is found seven times in S. Cf. *Antony*, IV. xv. 59, where Antony says:

'My spirit is going:
I can no more.'

We still have the phrase, 'I cannot away with.'

86. **Incorps'd** for *incorporate*, made one body with. The only instance of the word. S. has: *Incorporate league; incorporate friends*. Steevens quotes from Sidney's *Arcadia*: 'As if, Centaur-like, he had been one piece with the horse.'

87. **Topp'd**, overtopped, surpassed. S. has also: *Topping all others in boasting; top extremity*, etc.

88. **In forgery**, even in conceiving or imagining. The only instance of the word with this sense. (*Forge* is a Fr. doublet of *fabricate*; from Lat. *fabrica*, a workshop).——**Shapes and tricks**, attitudes and manœuvres.

92. **The brooch** was a jewel worn in the hat, and thus very conspicuous.

94. **Confession**. Delius says that this word implies that Lamond would not willingly acknowledge the superiority of Laertes.

95. **Masterly report** = report of your masterly skill. See note on I. ii. 58.

96. **In your defence** = in your knowledge of the art of defence.

99. **Scrimers**, fencers. From Fr. *escrimeurs*.

101. **Oppos'd them** = were their opponent. **Sir**. Coleridge says: 'Note how the king first awakens Laertes's vanity by praising the reporter, and then gratifies it by the report itself, and finally points it by these lines.'

107. **Painting**. S. has: *Painted hope* (for *artificial*); *painted peace*, etc.

110. **Love is begun by time**. The fallacy of the king's reasoning lies in the word *by*; if he had said *in*, he would have been right.

111. **Passages of proof**, events which have come within my own experience. Cf. *Cymbeline*, III. iv. 94:

'It is no act of common passage, but
A strain of rareness;'

and *Julius Cæsar*, II. i. 21:

'Tis a common proof,
That lowliness is young ambition's ladder.'

115. **Still** = always. Cf. *Merchant*, I. i. 17, where Salanio says, if he had ships at sea, he

'Should be still
Plucking the grass, to know where sits the wind.'

116. **Plurisy** (a *too-muchness*), more correctly spelt (with S.'s meaning) *plurisy*; from Lat. *plus* (*pluris*), more. (*Pleurisy*, the disease, is an inflammation of the *pleura*, the membrane which covers the lungs.) S. meant to say *plethora*.

117. **Too-much**, an adverb used as a noun. So we say the *why and the wherefore*; and S. has a *great amiss* in IV. v. 18; uses a conjunction as a verb in *But me no buts*, etc.

121. **A spendthrift sigh**, a sigh that wastes the strength. There was in S.'s time a notion that every sigh cost the loss of a drop of blood from the heart.

122. **Hurts by easing**, injures while it gives relief.

126. **Sanctuarise**, be a sanctuary for. The only instance of the word—a word probably, like many others, coined by S. He has also the phrases: *Sanctuary men; sanctuary children*.

130. **Those shall**. Cf. *Measure*, II. ii. 33:

'I have a brother is condemned to die.'

133. **Remiss**, careless. The word has now an element of blame in it.

134. **Generous**, large-minded, not suspicious. **Contriving**, plotting (and therefore not likely to suspect plots in others). Cf. *Julius Cæsar*, II. iii. 14:

'The Fates with traitors do contrive.'

135. **Peruse**, examine. Not connected with *use*, but a corruption of *pervise*, through spelling *peruise*. See note on II. i. 86.

137. **Unbated**, unblunted (that is, without the button). S. has *bate*, *abate*, and *rebate* in the sense of *blunt*.——**A pass of practice** = a treacherous lunge. See line 66.

140. **Unction**, ointment. Only twice used by S.; and both times in this play. (The king need not have taken so much time and trouble to get at the wicked side of Laertes; his mind was already well prepared.)——**Mountebank**, a quack-doctor. (From It. *montimbanco*, one who mounts a bench to, etc.)

141. **Mortal**, deadly. S. has the phrases: *Mortal war; mortal jars; this news is mortal to the queen*; and we still use the phrase *mortal poison*. Chaucer, *Prologue*, line 61, says of the Knight: 'In mortal battailles had he been fiftene.'

142. **Cataplasm**, poultice.

143. **Simples**. Herbs. The old physicians divided medicines into *simplicia* and *composita* (compounds).

144. **Under the moon**. These herbs had to be gathered by moonlight.

146. **Contagion**, the abstract for the concrete (*poison*).——**That** = so that. So note on IV. v. 187.

149. **Shape**, the proposed plot.

150. **That**. See note on IV. v. 187.

152. **Back**, a support in reserve. In two places it also means *the rear* of an army.

153. **Blast in proof** = burst under trial. A metaphor from the testing of a gun. In only this instance is *blast* intransitive in S.

154. **Cunnings**, the skill of each of you. See note on I. i. 172.

158. **That** represents *when*. See note on IV. vii. 61.——**Him** = for him, a dative.

159. **For the nonce**, for the occasion. (A corruption of *for than anes* = *ad hoc unum*. The *n* has dropped off, and adhered to the wrong word. Cf. *an ŏg* and *a nag*.)

160. **Stuck**, thrust. From It. *stoccata*, a term in fencing.

162. **One woe**. See IV. v. 60.

165. **Aslant a brook**. 'The willow grows on the banks of most of our small streams, particularly the Avon, near Stratford, and from the looseness of the soil the trees partly lose their hold, and bend "aslant" the stream.'

166. **Hoar**, or silvery-gray on the under side; and it is that side would 'shew in the glassy stream.'

168. **Crow-flowers**, the name in S.'s time for the 'Ragged Robin.'——**Purples**, a kind of orchid.

169. **Liberal**, free-spoken.

172. **Sliver**, a branch broken or torn off. The only place where it is used as a noun. Cf. *King Lear*, IV. ii. 36:

> 'She that herself will sliver and disbranch
> From her material sap, perforce must wither.'

174. **In** = into. S. has the phrases: *She in a river threw; a tailor called me in his shop; never more come in my sight; if a thing comes in his head*, etc.

176. **Which time**. Cf. *Richard III.*, IV. iv. 118:

> 'Forbear to sleep the nights and fast the days.'

See Dr Abbott, sect. 202.

177. **Incapable of**. See note on III. iv. 126.

178. **Native**. See note on I. ii. 47.——**Indued** = endowed with fitting qualities. S. has: *Indued with intellectual sense*. (It is not improbable that this improbable] and 'botanical' speech of the Queen was inserted for the mechanical exigencies of the stage — to give the scene-shifters time to prepare the last important scene.)

186. **Trick**, peculiar habit. Cf. *Henry IV., Part II.*, I. ii. 240: 'It was always yet the trick of our English nation, if they have a good thing, to make it too common.'

187. **When these are gone**, when my tears are shed, the woman will have departed out of me.

188. **The woman**. Stevens quotes *Henry V.*, IV. vi. 31:

> 'But I had not so much of man in me,
> And all my mother came into mine eyes,
> And gave me up to tears.'

190. **Douts it** = puts it out. *Dout* = *do out*. Cf. *Don* for *do on*; *doff* for *do off*; *dup* for *do up* (or *open*). In the south-west of England, people still say: 'Dout the candle.'

ACT FIFTH.

SCENE 1.

4. **Straight** = straightway, at once.—**Crowner** for *coroner*.
9. **Se offendendo** for *defendendo*.
12. **Argal** for Lat. *ergo*, therefore.
16. **Nill he** = ne will he. *Ne* is the O. E. negative, and was combined with *am* into *nam*; with *is* into *nis*; with *wolde* into *nolde* (= would not); with *were* into *nere*, etc.

This speech of the clown is said to be a satire on the case of Sir James Hales (in the time of Elizabeth). Sir James Hales had drowned himself; and the question arose whether his estates were forfeit to the Crown. Much legal subtlety was expended in discovering whether Sir James was the *agent* or the *patient*; who drowned him; and in shewing that the living Sir James caused the dead Sir James to die; that the living man only must therefore be punished; but where was the living man? and so on.

21. **Quest** for *inquest*.
25. **Say'st** well. Cf. *Two Gentlemen*, II. iv. 29: 'You have said, sir.'
26. **Countenance**, encouragement.
27. **Even Christian** = fellow-Christian. The only instance of the word. In O. E. *efen* or *æfen* meant *equal*. In Wicliffe's version of the Bible, *even disciplis* stands for *fellow-disciples*. In the Saxon gospels, *fellow-servant* appears as *efen-theowe*.
28. **There is.** See note on III. iv. 198.
29. **Hold up**, continue or maintain. Cf. *Measure*, III. ii. 239: 'Hold the sweet jest up.'
31. **The first.** Adam's spade is mentioned in some books of heraldry as the most ancient form of escutcheon.
37. **Go to!** A common form of reproof. Cf. *Julius Cæsar*, IV. iii. 32, where Cassius says he is an abler soldier than Brutus; Brutus replies: 'Go to; you are not, Cassius.'
38. **What** for *who*. See note on IV. vi. 1.
49. **Unyoke**, take your rest, your work is done—a farm-servant's phrase.
52. **Mass** = by the mass. See II. i. 47.
57. **Stoup**, a word still in use in Scotland. See V. ii. 243.
58. **In youth.** The verses that follow are from an old song attributed to Thomas, Lord Vaux, and published in 1557. The *O* and *ah* represent the pants and grunts after a stroke of the mattock.
60. **To contract**, a line without sense—due to the muddle-headedness or to the imperfect memory of the singer.
64. **A property of easiness**, a quality that sits lightly on his mind. *Of easiness* used adjectively, see note on I. ii. 4.
66. **Daintier**, more delicate. Antony (in I. iv. 60) is spoken of as 'daintily brought up.'
69. **Intil**, into. A form still found in Scotland.
70. **Such** = young.
72. **Jowls**, knocks. Cf. *As You Like It*, I. iii. 59: 'They may jowl horns together like any deer i' the herd.' We may imagine the clown knocking (jowling) the skull into the earth with his spade.
74. **Politician**, a schemer. S. always uses the word in a bad sense. So *politic* is used in the sense of *artful*. Cf. *As You Like It*, V. iv. 46: 'I have been politic with my friend, smooth with mine enemy.'—**O'er-reaches**, gets the better of.
75. **Circumvent**, over-reach.
80. **To beg it.** Steevens quotes *Timon*, I. ii. 216, where Timon says:

> 'And now I remember, my lord, you gave
> Good words the other day of a bay courser
> I rode on: it is yours, because you liked it.'

82. **Chapless**, jawless. In *Romeo*, IV. i. 83, we have, 'yellow chapless skulls.'
83. **Mazard**, head (used in a contemptuous sense). The only other instance of the word is found in *Othello*, II. iii. 155, where Cassio says: 'Let me go, sir, or I 'll knock you o'er the mazard.'
84. **Revolution**, change of fortune by time. Cf. *Henry IV., Part II.*, III. i. 46:

> 'O God! that one might read the book of fate,
> And see the revolution of the times
> Make mountains level.'

Cf. the phrase: 'The rolling year.' **The trick** = the knack.
85. **Loggats**, a diminutive of *logs*. A kind of bowls, 'with a difference.' Mr Rolfe says there is a similar game played in some parts of New Eng-

land, under the name of 'loggerheads.'

88. **For and** = and eke.

89. **For to.** See note on III. i. 162.

92. **Quiddits** for *quiddities*, subtleties. *Quidditas* was the scholastic Latin for the essence of a thing.——**Quillets**, from Lat. *quidlibet*, whatever. (Cog.: *Quibble.*) Lord Campbell remarks: 'The law terms which follow are all used seemingly with a full knowledge of their import; and it would puzzle some practising barristers to go over the whole *seriatim*, and to define each of them satisfactorily.'

97. **Recognizances**, bonds to acknowledge money lent on land.

98. **Fine**, from Lat. *finis*, an end. Hence the phrase: *In fine.* (A *fine* in law is a sum of money paid to the lord by the tenant, for permission to transfer his lands to another.)

101. **Pair of indentures.** Indentures were contracts made out in duplicate. Both were written on one sheet of parchment, which was then cut in a zigzag fashion (hence the name *indenture*, from Lat. *dens, dent-is*, a tooth). Each party then received one of the two fitting parts; and the fact of their fitting proved the genuineness of the documents. Cf. the idea in *Tally*.

102. **Box**, coffin. (But it is in a *box* that attorneys keep their deeds.)——**Inheritor**, possessor. Used three times in this sense by S.

107. **Assurance**, perfect security. With a double reference—one to the legal meaning, 'conveyance by deed.'

112. **Thine.** Hamlet uses the *thou* in speaking to the clown; but the clown employs the *you*. *Thou* was in S.'s time used (1) to friends; and (2) to servants; and (3) in contempt—just like the German *Du*. Cf. *Twelfth Night*, III. ii. 48: 'If thou *thouest* him some thrice (for the purpose of insulting him), it shall not be amiss.'

116. **Quick**, living. Cf. the phrase in the Prayer-Book, 'The quick and the dead.'

126. **Absolute**, thorough-going in his demands, making not the smallest allowance.

126. **By the card.** The card was the circular disc of pasteboard on which the points of the compass were marked. Hence you must not say N.E. if the wind was really N.E. by N. Cf. the old phrase, 'to sail by the card.'

127. **Equivocation**, using words in two different senses. (From Lat. *æquus*, equal, and *vox*, a voice or word.)

128. **So picked**, so nice, so precise. In *King John*, I. i. 193, an affected traveller is called 'My picked man of countries;' and in *Henry IV., Part II.*, IV. i. 198, *petty grievances* are called 'picking grievances.'

130. **Kibe**, chilblain on the heel.

135. **Hamlet was born.** This would make Hamlet thirty.

142. **As mad as he.** Mr Wright quotes Marston's *Malcontent*, III. i.: 'Your lordship shall ever finde amongst a hundred Englishmen, fourscore and ten madmen.'

153. **Last you**, the *datīvus ethĭcus*. The *your* as in *your philosophy* in I. v. 152. **Eight year.** In older English, many neuter nouns had no plural ending; and we still have survivals of this in *sheep, deer, horse, pound, night* (in *fortnight*), *stone*, etc. So it was also with *year, winter, summer, friend*, etc.

164. **Rhenish**, Rhine wine, 'hock.'

165. **Yorick** may either be a corruption of *Rorick*, or of *Yörg*, the Danish for *George*.

171. **It**, all that is left of him.

173. **Gibes**, jeers and jokes.

174. **On a roar.** We still have the phrase, 'set on fire.'

175. **Chapfallen**, in two senses.

177. **Favour**, appearance or feature. So we find in Bunyan *ill-favoured* and *well-favoured*; and in provincial English, 'He favours you' means 'He is like you.'

188. **Too curiously**, too elaborately, with too much care. In *The Shrew*, IV. iii. 144, the gown sent home to Katharine is described in the bill as having 'the sleeves curiously cut.' We find also the phrases: 'Frank Nature, rather curious than in haste, hath well composed thee' (*All's Well*, I. ii. 20); *curious workmanship; a curious bed; fraught with curious business.* But the most remarkable instance of the use of the word is where a lady has to write a letter to her husband:

> 'Her maid is gone, and she prepares to write,
> First hovering o'er the paper with her quill:
> Conceit and grief an eager combat fight;
> What wit sets down is blotted straight with will:

This is too curious-good, this blunt and ill;
Much like a press of people at a door,
Throng her inventions, which shall go before.'

190. **Modesty**, moderation. See note on III. ii. 16.

197. **Flaw**, blast or gust. 'The red morn' was said to foretell

'Sorrow to shepherds, woe unto the birds,
Gusts and foul flaws to herdsmen and to herds.'

And cf. *Coriolanus*, V. iii. 74:

'Like a great sea-mark, standing every flaw.'

200. **Maimëd**, defective. By the old English law, which continued up to the present century, a suicide was buried, without any funeral service, at the meeting of four cross roads. See Southey's Ballads.

202. **Fordo**, undo. The *for* is the negative particle; found also in *forget*, *forgive*, etc. Cf. *King Lear*, V. iii. 256: 'She fordid herself.'——And see II. i. 99.——**Estate**, rank.

203. **Couch**, crouch down and hide.

207. **Obsequies**, funeral rites.——**Enlarg'd.** Some ceremonies were added over and above those to which she was legally entitled.

208. **Warrantise** for *warranty* — another form of which is *guarantee*. The word occurs only three times in S.

209. **Great command**, of the king. Cf. *King Lear*, II. ii. 98:

'Under the allowance of your great aspect.'

Order, the order set or ordained by the Church.

212. **Shards**, potsherds, fragments of pottery.

213. **Crants**, garland. H. Ger. *Kranz*. Down to the end of last century it was the custom in many country parishes of England to carry a garland of flowers before the coffin of an unmarried young woman; and the garland was afterwards hung up in the church.

214. **Strewments** of flowers. (A hybrid, like *needment*, *oddment*, *eggement*, etc.) The only instance of the word. **Bringing home**, to her last home, the notion being that the funeral was to be the counterpart of the procession bringing the bride home to the house of her husband.

218. **Requiem**, a song of rest for the dead. (Acc. of Lat. *requies*, rest.)

219. **Peace-parted** = departed in peace. We should have expected *peacefully-parted*, like *timely-parted* in *Henry VI., Part II.*, III. ii. 161.

221. **Violets.** Mr Moberly quotes the *In Memoriam*, 18:

'Tis well; 'tis something; we may stand
Where he in English earth is laid,
And from his ashes may be made
The violets of his native land.'

227. **Have strew'd** for *to have strewed*.

229. **Ingenious sense**, quick feeling. Cf. *King Lear*, IV. vi. 259, where Gloucester regrets that he has 'ingenious feeling of his huge sorrows.'

232. **Quick.** See note on line 116.

234. **Pelion**, a mountain in Thessaly, near Mount Ossa. To pile 'Pelion upon Ossa' became a proverbial expression for exaggeration in statement. **Skyish.** The only instance of the word. *Skyey* also occurs only once.

235. **Blue Olympus**, a high mountain between Thessaly and Macedonia—the abode of the gods.

237. **Conjures** = adjures. See note on IV. iii. 62.——**Wand'ring stars** = the stars in their journey through the heavens.

238. **Wonder-wounded**, wonder-struck. 'struck' with surprise. S. has also the phrases: *Wounded with disdain; a smile recures the wounding of a frown*, etc.

243. **Splenitive.** The spleen was supposed to be the seat of anger; as the heart of love, and the liver of revenge. The only instance of the word; but S. has also *spleenful* and *spleeny*. See also *Coriolanus*, IV. v. 97, where he says: 'I will fight against my cankered country with the spleen of all the under fiends.'

249. **Wag**, move. The word, like *crack*, had a simpler and higher meaning in S.'s time.

252. **Quantity.** See III. iv. 76.

255. **Forbear him**, leave him alone. S. has also: *To forbear his presence; forbear me till anon.*

257. **Woo't** = *wouldst thou*. A colloquialism—which indicates his contempt for Laertes.

258. **Eisel**, vinegar. So as to have to make a wry face. Hamlet despises the overwrought grief of Laertes.

260. **Outface**, put me out of countenance. S. has the phrase: *Outface and outswear.*——**In** = into. See note on IV. vii. 174.

265. **Mouth.** See III. ii. 2.

269. **Golden couplets.** The pigeon generally sits on two eggs; and, when her young are hatched (*disclosed*), they are covered with a yellow (*golden*) down. See III. i. 161.

277. **To the present push**, to the issue immediately. Cf. *Macbeth*, V. iii. 19:

'This push
Will chair me ever, or dis-seat me now.'

279. **Living.** No doubt a hint to Laertes that Hamlet's life was going to be offered up in revenge for the death of Ophelia.

Scene 2.

6. **Mutines**, mutineers. Used twice as a noun by S., and once as a verb in III. iv. 84.——**Bilboes**, iron stocks used on board ship. From *Bilboa*, in Spain, which was famous from Roman times for the manufacture of iron. (Cf. *Bayonet*, from *Bayonne; pistol*, from *Pistoja*, etc.).——**Rashly**, hastily.

9. **Dear.** See note on I. ii. 180.

11. **Rough-hew.** *Rough-hewing* comes before the finer work of *shaping*.

13. **Scarf'd**, thrown loosely about me, my arms not put through the sleeves.

17. **To unseal** = as to unseal. Cf. *Merchant*, III. iii. 10, where Shylock says:

'I do wonder,
Thou naughty gaoler, that thou art so fond (= foolish)
To come abroad with him at his request.'

18. **Grand**, the official term. Cf. *Antony*, III. i. 9, where he is called 'thy grand-captain Antony.'

19. **Exact**, carefully detailed. S. has the phrases: *In the most exact regard; with exact view*, etc.

20. **Larded.** See note on IV. v. 37.——**Several**, separate, different. (*Several* comes from *sever;* as *sundry* from *sunder.*) Cf. *Two Gentlemen*, IV. iv. 150: 'I have wept a hundred several times.'

21. **Importing**, relating to. See note on I. ii. 23.

22. **Bugs**, bugbears. (Cog.: *Bogy.*) In *Cymbeline*, V. iii. 51, certain soldiers are called 'the mortal bugs o' the field.'——**In my life**, in the event of my being allowed to live. Cf. *Macbeth*, III. i. 104, where Macbeth says to the Murderers:

'We wear our health but sickly in his life (Banquo's),
Which in his death were perfect.'

23. **Supervise** (a verb for a noun), at sight, on the first reading. See note on IV. vii. 117.——**Bated**, allowed.

24. **Stay**, wait for. S. has the phrases: *Stay no further reason; stay the growth of his beard; stay one's leisure*, etc.

26. **More leisure.** S. has also: *A more requital; with most gladness*, etc.

27. **Hear me how.** Cf. *King Lear*, I. i. 252, where Cordelia says to her visitors: 'I know you what you are;' and Mark, i. 24: 'I know thee who thou art.'

29. **Benetted**, the only instance of the word. S. has also: *Befortune; bemad; behowl; bemet; bepray: befraud; berattle; belock; belee* (= to place on the lee), etc.

31. **They**, my brains.

33. **Statists**, statesmen. S. has *statesmen* three times, and *statists* twice. Milton also uses *statists.*

34. **A baseness.** Blackstone says: 'Most of the great men of S.'s time, whose autographs have been preserved, wrote very bad hands; their secretaries, very neat ones.'

36. **Yeoman's service**, faithful service, such as the yeomen or minor freeholders were accustomed to render to England in war. Cf. *Henry V.*, III. i. 25:

'And you, good yeomen,
Whose limbs were made in England, shew us here
The mettle of your pasture.'

And Lord Bacon says: 'The middle people of England make good soldiers.'

37. **The effects** = the substance or import. Cf. *Timon*, III. v. 97:

''Tis in few words, but spacious in effect.'

41. **Wheaten**, to indicate industry and plenty.

42. **Comma.** Dr Schmidt says that Hamlet's expression is purposely ludicrous. The full stop or period divides; the comma connects.

43. **Charge**, weight. S. also uses *charge* in the sense of *baggage.* Thus there is a pun in *as's.*

44. View and know. See note on line 23, and on I. i. 56.

47. Shriving-time, time for confession (shrift). The term came afterwards to be synonymous with any short period.

48. Ordinant, ruling, arranging. The only instance of the word. A participle formed after the French model, like *marchant, couchant, rampant, regardant,* in heraldry.

50. Model, counterpart.

51. The writ, what was written.

52. Subscrib'd, signed.

54. Was sequent, followed. In *Measure,* V. i. 378, we find: 'Immediate sentence then, and sequent death.'

57. Make love to, were eager for. Cf. *Macbeth,* III. i. 121, where Macbeth says to the Murderers: 'I to your assistance do make love.'

58. Near my conscience. S. has the phrases: *Affairs that touch me near; near mine honour; our nearness to the king in love is near the hate of those love not the king* (*Richard II.,* II. ii. 128).——**Defeat.** See note on II. ii. 531.

59. Insinuation, in the primary meaning of the word—winding themselves into the business.

61. Pass, thrust. See IV. vii. 137.

62. Opposites, opponents. See note on III. ii. 195.

63. Thinks thee. Like *meseems, methinks, methought,* etc. The *think* in *methinks* comes from *þincan,* to seem, and is always intransitive; the *think* in *I think* is from *þencan,* to think, which is always transitive. (Cf. H. Ger. *dünken* and *denken.*) See Chaucer's Knightës Tale, 96:

> 'Him thoughtë that his hertë woldë brake.'

Stand . . . upon, is incumbent on me. Cf. *Antony,* II. i. 50:

> 'It only stands
> Our lives upon, to use our strongest hands.'

The thought is *continued* in: 'Is't not perfect conscience?'

66. My proper = my own. Cf. *Tempest,* III. iii. 60:

> 'Even with such like valour, men hang and drown
> Their proper selves.'

67. Perfect conscience. Cf. *King John,* IV. ii. 229: 'Made it no conscience to destroy a prince.'

68. Quit him, pay him off.

69. Our, a dissyllable.——**In** = into. See note on IV. vii. 174.——**Come in further evil,** commit further crimes.

71. Issue, outcome.

72. 'You never suspect the errand Hamlet is on until you happen to hear that little word, "*the interim is mine!*" It means more mischief than all the monologues. No threats; no imprecations; no more mention of smiling, damnëd villain; no more self-accusal; but solely and briefly, "*It will be short;* the interim is mine!" Then, for the first time, we recognise the extent of the change that has been wrought in Hamlet; then, for the first time, we perfectly comprehend his quiet jesting with the clown, his tranquil musings with Horatio. The man is transformed by a great resolve; his mind is made up. The return of the vessel from England will be the signal for his own execution, and therefore the moral problem is solved; the only chance of saving his life from a lawless murderer is to slay him; it has become an act of self-defence; he can do it with perfect conscience . . . At the very moment he encounters the clown in the churchyard, he is on his death-march to the palace at Elsinore.'—MILES.

78. Bravery, showiness. See note on II. ii. 281. Bacon, *Essays,* lvii., says: 'To seek to extinguish anger utterly is but a bravery of the Stoicks.'

81. Water-fly. 'A water-fly skips up and down upon the surface of the water without any apparent purpose or reason, and is thence the emblem of a busy trifler.'—DR JOHNSON.

83. Gracious. See I. i. 163.

85. Crib, manger.——**Mess,** dining-table. In S., persons of inferior rank are called *lower messes.* Cf. the word *mess-mate.*——**Chough,** a kind of jackdaw. Cf. *All's Well,* IV. i. 22: 'Choughs' language, gabble enough.'

86. Spacious, broad-acred.

87. Sweet lord. Osric speaks the euphuistic language so fashionable in the time of Queen Elizabeth. See note on II. ii. 121.

93. Indifferent cold, rather cold. See III. i. 119. Mr Niel quotes *Juvenal* (Hodgson's version), X. 100–104:

> 'Smiles the great man? They laugh with noisy roar;

Weeps he? Their eyes with hidden tears run o'er;
Asks he a fire in winter's usual cold?
The warmest rugs their shivering limbs enfold;
Pants he beneath the summer's common heat?
Lo! they are bathed in sympathetic sweat.'

94. **Complexion**, constitution. See I. iv. 27.
100. **For mine ease.** I feel easier with it off.
101. **Absolute**, perfect. S. has also: *An absolute courtier; a most absolute and excellent horse; most absolute Sir!* etc.
102. **Differences**, distinctions that set him high above other men. (Dr Schmidt explains the phrase as = *different excellencies;* and compares *murderous shame* = shameful murder; *aged honour* = honourable age; *expert allowance* = allowed or acknowledged expertness.)
103. **Great showing**, elegant appearance.—**Feelingly**, accurately—with a proper feeling of each good quality in him (= to speak him home). Cf. *Measure*, I. ii. 36: 'Do I speak feelingly now?' (in a description of a person).
104. **Card or calendar of gentry.** 'The card (see note on V. i. 126) by which a gentleman is to direct his course; the calendar by which he is to choose his time, that what he does may be both excellent and seasonable.'—J.—**Gentry**, like Chaucer's *genterie* or *gentelesse*. See II. ii. 22. Chaucer has the lines:

'Here may ye see wel, how that genterye
Is not annexëd to possessioun.'

105. **The continent** (= that which contains every part), the sum-total of all the qualities that go to make a gentleman. The metaphor is taken from a map; and *part* is used in two senses.
106. **His definement** = the definition of him. **Perdition**, loss.
107. **Inventorially**, as if one were drawing up an inventory.
108. **Yaw** (for *would yaw*), a nautical term for a ship falling away from, and not answering, the helm. (The passage is almost unintelligible, and is probably corrupt.)
110. **Of great article** = of many items and qualities (*articles* are the particulars in an inventory).—**His infusion**, essence.—**Dearth** = dearness or high value.
111. **His semblable**, the only thing like him. Cf. *Timon*, IV. iii. 22, where he thinks he has found out 'human nature:'

'Therefore, be abhorr'd
All feasts, societies, and throngs of men!
His semblable, yea, himself, Timon disdains!'

112. **Trace**, follow—but also used in the secondary sense of *delineate*.—**Umbrage**, shadow, from Lat. *umbra*. Used here only. (Cogs.: *Umbrella; umbrageous.*)
114. **The concernancy?** What does all this point to?
115. **More rawer.** See note on II. i. 11.
118. **You will do't**, you will succeed in understanding, if you try.
119. **What imports**, why has this gentleman been named?
125. **Much approve me** = be much to my credit.
127. **Compare with** = assume to rival.
129. **Imputation** = that which is imputed to him, reputation.—**Laid on him**, won for him.
130. **By them**, by his weapons. Osric uses *weapon* in a collective sense.—**Meed**, merit. (Generally means *the reward of merit.*) S. has the phrase: *Blazing by our meeds.*
135. **Imponed**, staked.
136. **Assigns**, appendages, belongings.—**Hangers**, the straps which attach the sheath to the belt or girdle.
137. **Responsive**, are in keeping with.
138. **Liberal conceit**, free and charming design.
140. **Must be edified by the margent**, be compelled to have recourse to the notes—which in old books were printed in the margin.—**Margent** (the only form in S.), margin. Cf. *Romeo*, I. iii. 86, where Lady Capulet describes Count Paris:

'Examine every married lineament,
And see how one another lends content;
And what obscure in this fair column lies,
Find written in the margent of his eyes.'

(The *t* is inorganic, like the *d* in *sound, bound* (for France), etc. Milton also writes *margent.*
148. **German** or *germane* = appropriate, akin.

152. Answer, in the sense of meeting; though Hamlet intentionally takes it in the other sense. S. has: *Arming to answer in a night alarm; we will answer on their charge.*

156. Breathing-time, time for exercise and a constitutional. We have the phrase: *To breathe a horse;* and in *Pericles*, II. iii. 101, we have: 'Here is a lady that wants breathing too' (the company are dancing); and in *All's Well*, I. ii. 17, the young gentlemen are described as 'sick for breathing and exploit' (eager to go to war).

160. Re-deliver, report. See I. ii. 192.

165. Lapwing. The young lapwing was said to run away with the shell on its head as soon as it was hatched.

166. Comply = pay compliments to. See note on II. ii. 342.

168. Drossy. Cf. Sonnet cxlvi. 11.

169. Outward habit, superficial manner.—— **Encounter**, address.——**Yesty**, frothy.

170. Fond, foolish. —— **Winnowed** (from *wind*), separated (the chaff) from the wheat.

171. Bubbles. Here the metaphor changes. Osric is like *chaff*, winnowed from the wheat; and like *bubbles*, which rise to the surface of the water.

173. Commended him (= himself), sent you his compliments.

176. That = if. See note on IV. vii. 61.

178. Fitness, convenience.

181. In happy time. S. has also the phrase: *In good time*, like the Fr. *à la bonne heure.*

182. Gentle entertainment, some courteous talk. S. has the phrase: *Not raw in her entertainment.*

187. At the odds = with the odds I have.

188. How ill all 's here. Coleridge says: 'S. seems to mean all Hamlet's character to be brought together before his final disappearance from the scene: his meditative excess in the grave-digging, his yielding to passion with Laertes, his love for Ophelia blazing out, his tendency to generalise on all occasions in the dialogues with Horatio, his fine gentlemanly manners with Osric, and his and Laertes's own fondness for presentiment.'

191. Gain-giving, misgiving. We have *gainsay;* and we had *gainstrive* and *gainstand.* (The H. Ger. form is *gegen.*)

194. Repair. See note on I. i. 56.——**Fit**, ready. So the unmusical person is described in *Merchant*, V. i. 84, as 'fit for treasons.' Cf. *Coriolanus*, I. iii. 47: 'Tell Valeria we are fit to bid her welcome.'

198. The readiness is all. The same thought occurs in *King Lear*, V. ii. 11.—— **Has aught**, can take anything with him.

199. What is 't = what matters it if we have to?

203. Presence = the people present. See note on III. iv. 50.

206. Exception, objection. We have this meaning still in the phrase: *To take exception to.* In *Henry V.*, II. iv. 34, the king is spoken of as 'modest in exception.'

207. Madness. Hamlet has still, in the king's presence, to keep up the mask of madness—lest he should put the king too much on his guard. But what he says was substantially true, as it was an *excitement* nearly as great as that of madness which made him forget himself.

215. Audience, like *presence* in line 203.

216. Disclaiming from = disavowal of.—— **Purpos'd evil**, intentional harm.

219. In nature = so far as my natural feelings are concerned. See note on V. ii. 22.

220. Whose motive = the moving power of which.

221. In my terms of honour, so far as (conventional) honour is concerned. Cf. *Merchant*, II. i. 13.

222. Reconcilment. The only instance of the word.

224. Voice, opinion. Cf. *Henry VIII.*, V. iii. 88: 'It stands agreed by all voices.'——**Precedent of peace**, a precedent among affairs of honour which will justify me in making peace.

225. Ungor'd, unhurt. The only instance of the word. Cf. *King Lear*, V. iii. 321.

232. Stick fiery off, be set off brilliantly, stand out in brilliant prominence. S. has the phrases: *Boast her off; she did print her royal father off: the truth of it stands off as gross as black and white.*

241. Likes me. *Me* is a dative. See note on II. ii. 80.——**A** = one. See note on I. ii. 11. Cf. also *All's Well*, I. iii. 244: 'He and his physicians are of a mind;' and *As You Like It*, I. iii. 76. See Dr Abbott, sect. 81.

245. Quit, pay him off.——**The third exchange** of thrust and parry.

248. Union, a perfect pearl—'a large solitary pearl not set with other jewels.' (From Lat. *unus*, one. Cog.: *Unique.*)

251. **Kettle**, kettle-drum.
258. **This pearl is thine**, and he pours the poison in.
263. **He 's fat, and scant of breath.** This is said to be a playful allusion to the stoutness of Richard Burbage, S.'s friend and fellow-townsman, who acted the part of Hamlet. Collier quotes from an elegy on him:

'No more young Hamlet, though but scant of breath,
Shall cry "Revenge!" for his dear father's death.'

264. **Napkin**, handkerchief. The only meaning of the word in S.
272. **Conscience**, a trisyllable.
274. **Pass**, thrust.
275. **Wanton of** = trifle with me as if you were playing with a child. Mr Wright quotes *Richard II.*, III. iii. 164:

'Or shall we play the wanton with our woes?'

'This is a quiet but very significant stroke of delineation. Laertes is not playing his best, and it is the consciousness of what is at the point of his foil that keeps him from doing so; and the effects are perceptible to Hamlet, though he dreams not of the reason.'

278. **Incens'd**, angry. S. has *incensement* in the sense of *exasperation*.
282. **Springe**, snare. See I. iii. 114. A writer in *Notes and Queries* says: 'This bird is trained to decoy other birds, and sometimes, while strutting incautiously too near the springe, it becomes itself entangled.'
284. **How does the queen?** What is the matter with her?
293. **Unbated.** See note on IV. vii. 137. **Practice.** See note on IV. vii. 66.
304. **Temper'd**, mixed. Cf. *Romeo*, III. v. 98: 'If you could but find out a man to bear a poison, I would temper it.'
311. **Mutes**, personages who have no speaking parts in the play.
312. **Sergeant.** The Sergeant-at-arms executes the orders of the House of Commons. (The ordinary explanation, *sheriff's-officer*, is a mistake; he is never called a sergeant.) Cf. Sonnet lxxiv. 1.
316. **Unsatisfied**, not fully informed.
317. **An antique Roman.** Contrast *Macbeth*, V. viii. 1.
320. **Wounded name.** Cf. *Troilus*, III. iii. 228.
329. **O'ercrows**, overcomes.
333. **Occurrents**, things that have occurred, incidents. The only instance of the word.
334. **Solicited**, prompted (my action). Sentence incomplete.
335. **Cracks.** S. has the phrases: *The tackle of my heart is cracked; crack word and oath; the heaven's vault should crack.*
340. **Quarry**, dead game. *This quarry* = these slaughtered persons. (There are two words *quarry* in English: (1) from low Lat. *quadrāre*, to make square; (2), from O. Fr. *corée*; from Lat. *cor*, the heart, because the heart and entrails were given to the hunting dogs.)——**Cries on havoc**, calls for slaughter and attack with no quarter given.
341. **Toward**, going on. See note on I. i. 76.——**Eternal.** S. seems to use this word as the strongest epithet he knows. See note on I. v. 21.
342. **At a shot.** See note on line 241.
348. **His mouth**, the king's.
351. **Jump.** See note on I. i. 64.
357. **Carnal**, sensual.
359. **Put on**, instigated. See IV. vii. 130.
360. **Upshot.** Conclusion or final issue. Cf. *Twelfth Night*, IV. ii. 76: 'I cannot pursue this sport to the upshot.'
362. **Deliver**, recount. See V. ii. 160; and I. ii. 192.
365. **Rights of memory** = rights which are remembered. See note on I. ii. 4.
368. **Will draw on more** = will be seconded by others.
371. **On plots** = in consequence of plots. **Four captains.** This was the custom in the case of a soldier of high rank.
373. **Put on** = put to the test, had he become king. Cf. *Othello*, II. i. 313, where Iago says of Roderigo: 'If this poor trash of Venice stand the putting on.'
374. **Passage**, departure from this life. See note on III. iii. 85.
375. **Rites of war.** Mr Moberly, excellently—as usual: 'Late, and under the strong compulsion of approaching death, he has done, and well done, the inevitable task from which his gentle nature shrank. Why then any further thought, in the awful presence of death, of crimes, conspiracies, vengeance? Think that he has been slain in battle, like his Sea-king forefathers; and let the booming cannon be his mourners.'

PLAN OF STUDY FOR 'PERFECT POSSESSION.'

To attain to the standard of 'Perfect Possession,' the reader ought to have an intimate and ready knowledge of the following parts of the subject (let us suppose it is a play of Shakspeare's):

1. THE PLOT AND STORY OF THE PLAY.
   - (*a*) The general plot;
   - (*b*) The special incidents.
2. THE CHARACTERS: Ability to give a connected account of all that is done and most of what is said by each character in the play.
3. THE INFLUENCE AND INTERPLAY OF THE CHARACTERS UPON EACH OTHER.
   - (*a*) Relation of A to B and of B to A;
   - (*b*) Relation of A to C and D.
4. COMPLETE POSSESSION OF THE LANGUAGE.
   - (*a*) Meanings of words;
   - (*b*) Use of old words, or of words in an old meaning;
   - (*c*) Grammar;
   - (*d*) Ability to quote lines to illustrate a grammatical point.
5. POWER TO REPRODUCE OR QUOTE.
   - (*a*) What was said by A or B on a particular occasion;
   - (*b*) What was said by A in reply to B;
   - (*c*) What argument was used by C at a particular juncture;
   - (*d*) To quote a line in instance of an idiom or a peculiar meaning.
6. POWER TO LOCATE.
   - (*a*) To attribute a line or statement to a certain person on a certain occasion;
   - (*b*) To cap a line;
   - (*c*) To fill in the right word or epithet.

The student ought, first of all, to read the play as a pleasure; then to read it over again, with his mind upon the characters and the plot; and lastly, to read it for the meanings, grammar, &c.

With the help of the above scheme, he can easily draw up for himself short examination papers (1) on each scene, (2) on each act, (3) on the whole play. (See page 190.)

EXAMINATION PAPERS.

[Several taken from the CIVIL SERVICE COMMISSION PAPERS.]

A (FIRST ACT).

1. Give a brief but connected account of the incidents in the First Act.

2. What state of feeling seems to exist in Hamlet's mind in relation to the King, and to the Queen? Quote lines in justification of your view.

3. State by whom, to whom, and on what occasions the following lines were uttered:

(*a*) What art thou that *usurp'st* this time of night?
(*b*) Was sick almost *to doomsday* with eclipse.
(*c*) An understanding *simple* and unschooled.
(*d*) Would I had met my *dearest* foe in heaven.
(*e*) More honoured in the *breach* than the observance.

4. Quote the lines which precede or which follow the above.

5. Explain fully and annotate the words in italics.

6. Explain fully the following words and phrases: (*a*) *The sensible and true avouch*; (*b*) *romage*; (*c*) *extravagant*; (*d*) *lose your voice*; (*e*) *defeated*; (*f*) *slow leave*; (*g*) *discourse of reason*; (*h*) *primy nature*; (*i*) *addition*; (*j*) *bound to hear*; (*k*) *unhouseled*; (*l*) *without more circumstance.*

7. Give some examples of the peculiarities of Shakespeare's grammar.

B (SECOND ACT).

1. What new personages are introduced in the Second Act; and what are their respective functions in the play?

2. Describe shortly Hamlet's interview with the PLAYERS.

3. State in your own words the sum of Hamlet's reflections at the end of this Act.

4. State by whom, of whom, and on what occasions the following lines were said:

(*a*) With *windlaces*, and with *assays of bias.*
(*b*) Ungarter'd and *down-gyvëd* to his ankle.
(*c*) To shew us so much *gentry* and good-will.
(*d*) If I had play'd the desk or *table-book.*
(*e*) How *express* and admirable!
(*f*) I know a hawk from a *hernsaw.*

5. Annotate the words in italics.

6. Explain fully the following words and phrases: (*a*) *Keep*; (*b*) *fetch of warrant*; (*c*) *shatter all his bulk*; (*d*) *borne in hand*; (*e*) *round with him*; (*f*) *lungs tickle o' the sere*; (*g*) *eyases*; (*h*) *region*; (*i*) *the general ear*; (*j*) *organ*.

7. Quote the lines in which the above words and phrases occur.

8. Give some examples of Shakespeare's use of the *dative*.

C (Third Act).

1. Describe the character of Ophelia, and contrast her with the Queen.

2. Give the substance of the King's soliloquy in Scene Third.

3. Quote lines from this and from the First Act to shew the opinion which Hamlet held of his father and of his uncle.

4. State by whom, of whom, and on what occasions the following lines were said:

(*a*) Who would *fardels* bear,
To *grunt* and sweat under a weary life?

(*b*) And I do doubt the *hatch* and the *disclose*.

(*c*) O'erstep not the *modesty* of nature.

(*d*) *Confederate* season, else no creature seeing.

(*e*) Up, sword! and know thou a more horrid *hent!*

(*f*) *Conceit* in weakest bodies strongest works.

5. Annotate fully the words in italics.

6. Gives some instances (*a*) of Shakespeare's use of a verb as a noun; and (*b*) of his employment of prolepsis.

7. Explain fully the following words and phrases: (*a*) *Affront*; (*b*) *the rub*; (*c*) *in the ear*; (*d*) *by and by*; (*e*) *the cease of majesty*; (*f*) *broad-blown*; (*g*) *mope*; (*h*) *capable of*; (*i*) *conclusions*.

D (Fourth Act).

1. Give a short, but connected, account of the incidents in this Act.

2. Give the substance of Hamlet's soliloquy in the Fourth Scene.

3. State the substance of the conversation of the King with Laertes in the Seventh Scene.

4. State by whom, of whom or what, and on what occasions the following lines were said:

(*a*) As level as the cannon to *his blank*.

(*b*) Your fat king is but *variable service*.

(*c*) Thinking too *precisely* on the *event*.

(*d*) The ocean, *overpeering* of his *list*.

(*e*) They have dealt with me like *thieves of mercy*.

(*f*) For goodness, growing to a *plurisy*.

5. Explain fully the words in italics.

6. Explain the following words and phrases: (*a*) *The main;* (*b*) *makes mouths;* (*c*) *of large discourse;* (*d*) *not continent enough;* (*e*) *a riotous head;* (*f*) *a document in madness;* (*g*) *much unsinewed;* (*h*) *uncharge;* (*i*) *passages of proof;* (*j*) *mortal.*

7. Quote examples (*a*) of Shakespeare's use of the Northern plural; and (*b*) of such phrases as *his means of death.*

E (Fifth Act).

1. What are the events outside and also within the play that are gradually maturing the catastrophe; and what change seems to come over Hamlet's own mind?

2. Quote passages from Polonius's and from Osric's speeches to illustrate the euphuism of the time.

3. Quote the passage which shews that Hamlet had a presentiment of what was coming.

4. State by whom, of whom or what, and on what occasions the following lines were uttered:

(*a*) Tell me that, and *unyoke.*
(*b*) The length and breadth of a pair of *indentures.*
(*c*) This grave shall have a living monument.
(*d*) With, ho! such *bugs* and goblins *in my life.*
(*e*) And in the cup an *union* shall he throw.
(*f*) Absent thee from felicity awhile.

5. Explain fully the words in italics.

6. Annotate the following words and phrases: (*a*) *On the supervise;* (*b*) *jowls it;* (*c*) *his quillets;* (*d*) *warrantise;* (*e*) *conjures the stars;* (*f*) *too curiously;* (*g*) *benetted;* (*h*) *near my conscience;* (*i*) *spacious;* (*j*) *comply with;* (*k*) *outward habit;* (*l*) *quarry;* (*m*) *even-Christian.*

7. Give some examples (*a*) of Shakespeare's use of an abstract for a concrete term; (*b*) of his use of *a* in the sense of *one;* and (*c*) of his 'ethical' use of *you.*

8. Write a short account of the character of *Hamlet;* and quote lines to bear out your opinions.

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