HAMLET. London, 1773.

The idea of playing HAMLET in modern dress is not a new one as this illustration shows.
HAMLET,
PRINCE OF DENMARK.

A
TRAGEDY.
Act III.

HAMLET.

Scene V
THE TRAGEDY OF HAMLET, PRINCE OF DENMARK.

EDITIONS COLLATED.

1st Quarto. 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 J. R. for N. L. and are to be sold at his shoppe vnder Saint Dunston's Church in Fleet-street, 1604 *.

2d Quarto. The Tragedy 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 for John Smethwicke, and are to be sold at his shoppe in Saint Dunston's Church Yeard in Fleet-street. Vnder the Diall. 1611.


* No Copy so old as this seems to have been known by any of the modern Editors or Commentators; they mention none older than 1605.
EDITIONS COLLATED.

for John Smethwicke, and are to be sold at his Shop in Saint Dunstan's Church-yard in Fleet-street, under the Diall. 1637.

2d Folio. The same Editors. London, Printed by Thomas Cotes and John Smethwicke, 1632.
3d Folio. The same Editors. London, Printed for Philip Chetwinde, 1664.

Octavo, Row's, London, 1709.
Duodecimo, Rowe's, ditto, 1714.
Large Quarto, Pope's, ditto, 1723.
Duodecimo, Pope's, ditto, 1728.
Octavo, Theobald's, ditto, 1733.
Duodecimo, Theobald's, ditto, 1740.
Large Quarto, Hanmer's, Oxford, 1744.
Octavo, Warburton's, London, 1747.
Ditto, Johnson's, ditto, 1765.
Ditto, Steevens's, ditto, 1766.
Capel's, without date.

* N.B. As Steevens publishes from the quarto, for brevity's sake, I take no notice of him but when he omits giving the various readings of those quarto editions he professes to collate; and it is to be understood, when I say the quartos read so or so, that I include him with them, if he is not mentioned.

D R A-
DRAMATIS PERSONÆ.

Claudius, King of Denmark,


2 Fortinbras, Prince of Norway,

Aët IV. Sc. 4. Aët V. Sc. 6.

Hamlet, Son to the former, and Nephew to the present King,

Aët I. Sc. 2, 3, 4, 5, 6, 7, 8, 10, 11. Aët IV. Sc. 2, 3, 4. Aët V. Sc. 1, 3, 4, 5, 6.

Polonius, Lord Chamberlain,

Aët I. Sc. 2, 5, 6. Aët IV. Sc. 6, 7, 9, 10. Aët V. Sc. 2, 5.

Horatio, Friend to Hamlet,

Aët I. Sc. 2. Aët II. Sc. 4.

Laertes, Son to Polonius,

Aët I. Sc. 1, 2, 3, 4, 5, 6, 7, 8. Aët III. Sc. 1, 2, 3, 4, 6, 8, 9, 11. Aët IV. Sc. 1, 2, 3, 4, 5, 6.

Ofrick, a Fop,

Aët V. Sc. 4, 5, 6.

Marcellus, an Officer,

Aët I. Sc. 1, 4, 7, 9.

Bernardo, two Soldiers,

Bernardo.

Francisco,


Reynaldo, Servant to Polonius,

Aët II. Sc. 1.

a The qu's spell this name, Fortinbras and Fortenbras.

b First and 2d qu's, Voltremain; 3d q. and 1st f. Voltimond.


d The qu's, Gueldenstern; the 1st f. Gueldenstern and Gueldenstern; the other so's, Gueldenstar and Gueldenflar.

e The qu's and so's, Barnardo.

a 2 A Captain
DRAMATIS PERSONÆ.

A Captain under Fortinbras, \{ Act IV. Sc. 4. \\

Ghost of Hamlet’s Father, \{ Act I. Sc. 1, 7, 8. Act III. Sc. 11. \\


Ophelia, Daughter to Polonius, \{ Act I. Sc. 5, 6. Act II. Sc. 2. Act III. Sc. 1, 2, 3, 6, 7. Act IV. Sc. 5, 7. \\

Ladies attending on the Queen. \\

Players, \{ Act II. Sc. 7. Act III. Sc. 4, 7, 8. \\

Gravemakers, \{ Act V. Sc. 1. \\

Sailors, \{ Act IV. Sc. 3. \\

Messengers, and other Attendants.

SCENE, ELSINOOR.

This Story is taken from the Danish History, written by Saxo Grammaticus. H.

The qu’s, Gertrard and Gertrad. The qu’s and fo’s read I for Ay thro’ the whole Play; and frequently then for then.

A SKETCH
A SKETCH OF THE PLAY.

ACT I.

Sc. I. A Platform before the palace. Enter Ber. and Fran. two centinels; Fran. is relieved by Hor. and Mar. Talk about a ghost having appeared. Hor. is incredulous. Enter ghost. They perceive it to be like the deceased king. Hor. speaks to it. It talks away without answering. They conjecture about the ghost, and the warlike preparations that are making in Denmark. The ghost appears again. Hor. conjures it to speak, but in vain. The cock crows: It vanishes. Talk hereupon. Hor. and Mar. agree to tell Ham. of the ghost. Exeunt.

Sc. II. The palace. Enter king, queen, Ham. Pol. Laer. Vol. Cor. lords, and attendants. King's speech, of the death of the late king, and of his marriage with his widow; of negotiations with the court of Norway; [Exeunt Vol. and Cor. as ambassadors to Norway]
SKETCH OF THE PLAY.


Sc. III. Manet Ham. His soliloquy; On the baseness of human nature, and the frailty of his mother the queen, in so soon forgetting her former husband the late king, and incestuously marrying his brother the present king, with a comparison between them to the disadvantage of the latter.

Sc. IV. To Ham. enter Hor. Ber. and Mar. They acquaint Ham with the appearance of the ghost. He determines to watch with them, that if it appeared again, he might see, and speak to it. Exeunt.

Sc. V. An apartment in Pol’s house. Enter Laer. and Oph. Laer’s instructions to her in the matter of Ham’s love.

Sc. VI. To them enter Pol. He instructs Laer. how to behave in the foreign country whither he is travelling. Laer. takes his leave. Talk between Pol. and Oph. about Ham’s amorous addresses to her; which he advises her not to regard.


Sc. VIII. Re-enter ghost and Ham. It tells him, it is the ghost of his father, and relates that, sleeping in his orchard, he was poisoned with juice of Hebanon pour’d in his ears, by Ham’s uncle, the present king; and advises him to be revenged on the murderer; but not to contrive any punishment for the queen, leaving her only to the flings of her own conscience.
SKETCH OF THE PLAY.

Confidence. Exit ghost. Ham's soliloquy. He swears to revenge his father's death.

Sc. IX. Hor. and Mar. who had followed Ham. at a distance, came up with him, and are inquisitive about what passed between him and the ghost. He evades satisfying them, and makes them swear to be secret in what they had seen; and if he should hereafter feign madness, they should by no token whatever discover the fraud. Exeunt.

ACT II.


Sc. II. To Pol. enter Oph. She relates a visit she had received from Ham. wherein he appeared to be mad. Pol. concludes that 'tis for love of Oph. he hath run mad; and determines to acquaint the king hereof. Exeunt.

Sc. III. The palace. Enter king, queen, Ros. Guil. lords, and other attendants. King mentions Ham's madness, and desires Ros. and Guil. to accompany him; and, if possible, to find out the cause of his madness. [Exeunt Ros. and Guil.] Enter Pol. with news of the ambassador's return. He tells the king he thinks he hath found the cause of Ham's lunacy. Exit Pol.

Sc. IV. Re-enter Pol. with ambassadors, who end their business with the king. Pol. proceeds to shew the cause of Ham's madness; reads a letter from Ham.
SKETCH OF THE PLAY.

to Oph. It is agreed to try Ham. with Oph. by turning them together, and watching them. Exeunt king and queen.


Sc. VI. EnterRos. and Guil. Ham. founds them on the occasion of their being at Denmark, and finds they were sent for by the king. Talk of the players, who are expected.

Sc. VII. Enter Pol. with the news of players being arrived. Enter players. Ham. welcomes them. Asks for a speech from one of them. The speech. Enquires if they can act Gonzago, and tells them he will insert a short speech therein for them to study. Exeunt.

Sc. VIII. Manet Hamlet. His soliloquy; on the behaviour of the player under a feigned passion, compared with his own under a real one. The effect of stage-playing so great, that guilty persons have, by the cunning of the scene, been induced to confess their crimes. He determines to have something played like the murder of his father, before his uncle; and from his behaviour under the play to judge of his guilt.

A C T III.

Sc. I. The palace. Enter king, queen, Pol. Oph. Ros. Guil. and lords. Talk of Ham.'s madness; the cause not discovered. Exit queen; and Ham.'s trial with Oph. comes on. Exeunt all but Oph.

Sc. II.
SKETCH OF THE PLAY.

Sc. II. Oph. with a book. Enter Ham. His soliloquy of life, and dissoluction: discovers Oph. talks rudely with her; and bids her get to a nunnery. Exit Ham. Oph.'s soliloquy on Ham.'s noble perfections, overthrown by madnecfs.

Sc. III. Enter king and Pol. who had overheard what pass'd between Ham. and Oph. King concludes that love is not the cause of his madnecfs: Counfels with Pol. about fending him to England for the demand of tribute; which Pol. agrees to, provided his mother the queen cannot by conference with him discover the cause of his griefs. Pol. proposes to be secretly a witnefs of this conference. Exeunt.

Sc. IV. Enter Ham. and the players. His instructions to them. Exeunt players. Enter Pol. Ros. and Guil. with news that the king and queen will hear the play. Exeunt.

Sc. V. To Ham. enter Hor. Ham.'s commendations of Hor.'s virtues. Begs him to eye the king at the play, and note his behaviour.


Sc. VII. Dumb fhew enters. Enter player king and queen, very lovingly embracing. King lies down on a bank of flowers. She feeing him asleep leaves him. Anon comes in a fellow, takes off his coronet, kisses it, and pours poison in the king's ears and Exit. The queen returns, finds the king dead, and makes passionate a£tion. The poifenor, with two or three mutes, comes in again, feeming to lament her. The dead body is carried away. The
SKETCH OF THE PLAY.

The poifoner woees the queen with gifts, she seems unwilling awhile, but in the end accepts his love. Exeunt dumb show. Prologue to the play. Play begins. Enter player king and queen. King hath been 30 years married to the queen. Queen's protestation of inviolable love to him. King is infirm, and expects to die soon: mentions her marrying another husband, which she protests against, with oaths and imprecations. King sleeps. Queen leaves him. Enter Lucianus, nephew to the king. Pours poifon in the king's ears.

Here the play is broke off by the king's rising and discovering marks of terror. Exeunt.

Sc. VIII. Manent Ham. and Her. From the king's beha- viour at the play, they conclude him guilty, and the ghost's words true. Enter Ref. and Guil. who brings news that the king is out of order; and that the queen desires to speak with Ham. in her chamber before bed-time. They find Ham. about his distemper, but meet with a sharp rebuff. Enter Pol. to tell Ham. the queen waits for him. Exeunt all but Ham. His soliloquy before going to his mother. Exit.

Sc. IX. Enter king, Ref. and Guil. The king determines to fend Ham. to England with all speed, and orders Ref. and Guil. to attend him. Exeunt Ref. and Guil. Enter Pol. with advice that Ham. is going to his mother's closet, and that he (Pol.) will hide himself behind the arras to hear their conference. Exit. King's soliloquy on his crimes of ambition, murder and incest; addresses himself to prayer and repentance, but ineffectually.

Sc. X.
SKETCH OF THE PLAY.

Sc. X. The king kneeling, Ham. enters. Ham. is inclined to make use of this opportunity, to kill him; but deliberates that this is not a proper time while he is praying, for then should he send his soul to heaven; but since he kill'd his father unprepared, he will wait a more proper time for his revenge, when the king shall be engaged in some debauchery that may unfit him for heaven. Exeunt.

Sc. XI. Enter queen and Pol. Pol. tells her Ham. is coming, and hides himself. Enter Ham. He begins roughly with the queen. She cries out. Pol. calls for help behind the arras. Ham. kills him; not knowing it to be Pol. Ham. proceeds to call the queen to account, for marrying his uncle and the murderer of his father. Produces two pictures, one of his uncle, the other of his father, and makes a comparison between them, which affects the queen. While he is inveighing against his uncle, enter ghost. He asks the ghost the cause of its second appearance, which answers that it is come to put him in mind of his promised revenge. Exit ghost. The queen, to whom the ghost was invisible, imputes Ham.'s holding discourse with vacancy (as she thought) to his madness. Ham. convinces her that he is not mad in reality, but in craft. Is sorry that he has killed Pol. Exeunt Ham. in tugging out Pol.

ACT IV.

Sc. I. A royal apartment. Enter king and queen. Queen acquaints the king with Ham.'s having killed Pol. King.
SKETCH OF THE PLAY.

King calls Ros. and Guil. whom he sends to search for Ham. and the dead body. Exeunt.

Sc. II. Enter Ham. and after him Ros. and Guil. They ask him what he has done with the dead body, but he does not satisfy them. Exeunt.

Sc. III. Enter king. Resolves that Ham. shall be sent away suddenly, but that it must not appear so to the people. Enter Ros. Tells the king that Ham. is without, guarded. Enter Ham. and Guil. King gets from Ham. where he has laid the body. Tells him he must stray for England. Ham. takes his leave. King directs Ros. and Guil. to follow him. Exeunt. Manet king, who in a soliloquy discovers that Ham. is sent to England to be murdered. Exit.

Sc. IV. A camp on the frontiers of Denmark. Enter Fortinbras with an army. Bids a captain go and claim a march through the kingdom. Exeunt Fort. and army. Manet captain. Enter Ham. Ros. Ham. enquires of the captain, whose was the army and whither purposed. Captain tells him 'tis Fortinbras's army, and designed for Poland. Exeunt. Manet Ham. His soliloquy. Blames himself for not having yet executed his revenge; and resolves to fix his mind more strongly on it.

Sc. V. A palace. Enter queen and a gentleman, who acquaints her that Opb. is distracted, and wants admission to her. The queen at first refuses to see her, but afterwards admits her. Enter Opb. singing distractedly, during which enter king. After further wild behaviour, exit Opb. King orders her to be followed and watched. Reflects on the death of Pol.
SKETCH OF THE PLAY.

Pol. and his private interment, the madness of Oph. Laertes's coming from France, and the animosities that may arise among the people on these accounts. A noise within.

Sc. VI. Enter messenger, who acquaints the king, that Laer. is come with a riotous rabble, who proclaim him king. The doors are broke open. Enter Laer. demands satisfaction, and vows to revenge his father's death.

Sc. VII. Enter Oph. fantastically drest with straws and flowers, singing and talking wildly. Laer. is further moved by this scene to his revenge; and the king promises him satisfaction from the offender. Exeunt.

Sc. VIII. Enter Hor. and sailors, who bring him a letter from Ham. with news that Ham. in his passage to England, was taken prisoner by pirates, who use him kindly, and desiring Hor. to repair speedily to him. Exeunt.

Sc. IX. Enter king and Laer. Further talk of Pol.'s death and Oph.'s madness, and Laert.'s resolution to revenge. Enter messenger with letters from Hamlet, importing his being set on shore in Denmark, and that he will see the king on the morrow. [Exit messenger.] Who proposes a scheme for Laer.'s revenge on Ham. by engaging Ham. in a trial of skill at foils with Laer.; and Laer. is to make choice of an unbated sword, so that in the action Laer. may kill Ham. Laer. further improves upon this murderous scheme, by telling the king he will poison the point of his sword, so that if he but slightly wounded Ham. he would die.

Sc. X.
SKETCH OF THE PLAY.

Sc. X. Enter queen, with the news that Oph. while climbing to hang a garland of flowers, she had made, on a willow that hung over a brook, fell into the brook and was drowned. Exeunt.

ACT V.


Sc. II. Enter king, queen, Laer. and a coffin, with lords and priests attendant, to the burial of Oph. Laer. leaps into the grave. Ham. follows. Laer. grapples with him. The attendants part them. Exeunt.

Sc. III. A hall in the palace. Enter Ham. and Hor. Ham. tells Hor. of the king's villainy in sending him to England to be murdered, and of the way he escaped.

Sc. IV. Enter Ofrick—tells, that the king hath laid a wager on Ham.'s head against Laer. of their skill in the rapier. Ham. accepts the challenge.

Sc. V. Enter king, queen, Laer. lords, with other attendants, with foils and gantlets. A table, and flagons of wine on it. King gives Ham. Laer.'s hand in token of friendship. Ham. begs him pardon for the wrongs he had done. They play. Ham. gives the first hit. King drinks to him, and offers him a poisoned cup. Ham. refuses to drink. Gets
SKETCH OF THE PLAY.

Gets the second hit. The queen drinks to Ham.'s fortune out of the poisoned cup. Play again. 

Laer. wounds Ham. Then in scuffling they change rapiers, and Ham. wounds Laer. Queen dies, saying she is poisoned with the drink. Laer. tells Ham. that his (Laer.'s) foil was invenomed at the point, and that both will infallibly die with the prick. Ham. stabs the king. King dies. 

Laer. dies. Ham. finding death approaching, takes his leave of Hor. Hor. takes the poisoned cup to drink, which Ham. snatches out of his hand; begging Hor. that he would live to report his tale, and do justice to his memory.

Sc. VI. Enter Ofr. with news that young Fortinbras is come a victor from Poland. Ham. prophesies that the election for king of Denmark will fall on Fortinbras, and gives him his vote. Ham. dies. Enter Fortinbras, and English ambassadors, with the news that Ros. and Guil. are dead, as by order of the king. Hor. gives orders that the dead bodies be placed to view on a stage, and says he will relate the causes of this bloody scene. Bodies are taken up. Exeunt marching: after which a peal of ordnance is shot off.
HAMLET,
PRINCE OF DENMARK.

ACT I.

SCENE I.

* A Plat-form before the Palace.

Enter Bernardo and Francisco, two Centinels.

Bernardo.

Who's there?

Francisco.

Nay answer me. Stand and unfold yourself.

Ber. Long live the king!

Fran. Bernardo?

Ber. He.

Fran. You come most carefully upon your hour.

a The scene is not described in the qu's or fo's.
b First and second qu's, Whose there? Bernardo's answer to be, Long live the king.
c The emphasis should be laid on the word me; for Francisco is the centinel.
d The 3d and 4th fo's read cheerfully, upon guard; therefore he, and not Ber.

A

Ber.
HAMLET.

Ber. 'Tis now struck eight; 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 moufe stirring.
Ber. Well, good-night.
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.

Enter Horatio and Marcellus.
Fran. I think I hear them. Stand, & ho! Who is there?
Hor. Friends to this ground.
Mar. And liege-men to the Dane.
Fran. Give you good night!
Mar. Oh, farewell, honest soldier! Who hath reliev'd you?
Fran. Bernardo hath my place. Give you good night!

Fran. 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?

* First q. twelve for twelve.
† Rivals for partners. W.
By rivals of the watch are meant those who were to watch on the next adjoining ground. Rivals, in the original sense of the word, were the proprietors of neighbouring lands, parted only by a brook, which belonged equally to both.

H.
The rivals of my watch. That is, those who are in competition with me, who shall discharge their duty with most exactness. Heath's Revival, in loc.

Ber.
ACT I. SCENE I.

Ber. I have seen nothing.

Mar. Horatio says, 'tis but our phantasy,
And will not let belief take hold of him,
'Touching this dreaded fight, 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 afflict your ears,
That are so fortified against our story.

Mar. What we have two nights seen—

Hor. Well, sit we down,
And let us hear Bernardo speak of this.

Ber. Last night of all,
When a yon fame star, that's westward from the pole,
Had made his course t' illumine that part of heav'n

m The 2d and 3d qu's read a for on.

n Perhaps Shakespeare wrote freight.

W.

o This passage I have ventured to point
in a different manner from all editions before; as the true sense hereby appears
more clearly.

p This line, which all the former
editions have made a part of Bernardo's
speech, H. seems justly to have given to
Marcellus; though I thinks, without neces
sity. But can we suppose, that when
Bernardo is beginning to speak about the
ghost, Horatio would interrupt him, and
say, Well, sit we down and let us hear
Bernardo speak of this? This behaviour
must be very absurd.—The matter is
plainly as follows. Horatio is incredu
lous, Bernardo says, "Sit down, let us
endeavour to convince you, Horatio,
of the truth of this apparition." Upon
which Marcellus eagerly says to Horatio, "What we have two nights seen,"
and attest to the truth of, sure you may
believe. "Well (says Horatio, inter-
rupting him) I have heard the story
of this ghost from you, Marcellus, all
ready; let us sit down and hear what
Bernardo has to affirm about it." It
must be a very dull understanding that
can perceive no necessity of H.'s altera
tion.

q Qu's and r& and 2d fo's, yond.

t Third q. t' illumine.
HAMLET.

Where now it burns, Marcellus and myself,
The bell then beating one—

Enter the Ghost.

Mar. Peace, break thee off; look where it comes again.
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. Speak to 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 heav'n I charge thee speak.
Mar. It is offended.
Ber. See! it stalks away.
* Hor. Stay; speak; speak; I charge thee, speak.

[Exit Ghosts.

Mar. 'Tis gone, and will not answer.
Is not this something more than phantasy?
What think you 'on 't?
Hor. Before my God, I might not this believe,
ACT I. SCENE I.

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 th' ambitious Norway combated:
So frown'd he once, when in an angry parle,
He finote the fleaded Polack on the ice.
'Tis strange —

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

Hor. In what particular thought to work, I know not;
But in the gros 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 cost of brazen cannon,
And foreign mart for implements of war?
Why such impres of shipwrights, whose fore talk
 Does not divide the sunday from the week?

a W. try'd for true.
b The 2d, 3d, and 4th fo's omit very.
c The fo's and R. read fledded, fleaded,
or fledded, carried on a sled or sledge.
d The qu's and three first fo's read Poleaxe; the 4th f. Poleaxe. Polack an inhabitant of Poland, from the French Polacque. J.
e The qu's and C. read jump for just.
f The 3d q. three last fo's, and R.
read saine for dead.

* Qu's mine.

h So all before P. who reads subject; followed by the rest except C. But subject seems here a noun of multitude, the subject part of the land.

k So the qu's; the rest cast. They might not have the art of calting cannon; if so, they consequently must buy it.

l The 3d and 4th f. De's for Does.
HAMLET.

What might be toward, that this sweaty haste
Doth make the night joint m 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 n 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 o combat. In which, our valiant Hamlet
(For so this side of our known world esteem’d him)
Did slay this Fortinbras: p who by a seal’d compact,
Well ratified by law q and heraldry,
Did forfeit (with his life) all t those his lands
Which he stood seiz’d u of, to the conqueror;
Again the which, a moiety competent
Was gaged by our king; which had v return’d
To the inheritance of Fortinbras,
Had he been w vanquisher, w as by the same comart
And carriage of the x articles y design’d,
His fell to Hamlet. Now, z sir, young Fortinbras,
Of unimproved mettle hot and full,
Hath in the skirts of Norway, here and there,

m The third q. reads labour.

n W. and J. read but even now.

o All the editions before P. read combat; he alters it to fight; followed by the rest, except C.

p So all the editors read before P. who alters it to, who by seal’d compact; and is followed by the rest, except C.

q H. and W. read of for and.

r The qu’s, thefts for those.

s The fo’s and R. on for of.

So the fo’s, R. and J. the refl, return.

u The 3d q. vanquish’d.

w So the qu’s, W. and C. the fo’s and R. As by the same cov’nant; the refl, As by that cov’nant.

x The first q. the fo’s, R. and C. read article.

y The first q. reads design; the 2d design; the 3d q. and first f. design.

z P. and all after, except C. omit sir.

Shark’d
Shark'd up a lift of a lawless resolutes,
For food and diet, to some enterprize
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 compuljatory, those forefaid lands
So by his father left: 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 even so:
Well may it fort that this portentous figure
Comes armed through our watch so like the king,
That was and is the question of these wars.

Hor. A small 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 flood tenantless, and the sheeted dead
Did squeak and giber in the Roman streets;

As stars with trains of fire, and dews of blood,

a So the qu's and C. all the rest land.
b The 2d and 3d qu's, omit is.
c The fo's, R. and P. And for At.
d So the qu's, W. and C. the rest compuljatory.
e The lines in italic are omitted in the fo's, but restored by R.
f First q. enfo for even fo.
g The 3d q. R. and all after, mote for mob.
h Palmy, i. e. victorious. P.
R. alters palmy to flourishing.

1 P, T, H, and W. omit and.
1 Something seems to be wanting here; a line perhaps might be omitted
through mistake, somewhat like the following,

Tremendous prodigies in brow'n appear'd—
1 So the qu's.

R. alters this to, Stars shone with trains
of fire, dews of blood fell, &c. to make
sense of the passage, without supposing
any thing wanting; followed by the rest.

A 4

* Disasters
Disasters in the sun, and the moist star,
Upon whose influence Neptune's empire stands,
Was sick almost to dooms-day with eclipse.
And even the like precurse of a fierce events,
As harbingers preceding still the fates,
And prologue to the omen coming on,
Have heav'n and earth together demonstrated
Unto our climatures and country-men—

Enter Ghost p again.

But soft, behold! lo, where it comes again!
I'll cross it though it blast me. Stay, illusion!

If thou hast any sound, or use of voice,
Speak to me.
If there be any good thing to be done,
That may to thee do ease, and grace to me;
Speak to me.
If thou art 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,
Speak of it; stay and spake—Stop it, Marcellus—

Mar. Shall I strike it with my partizan?

Hor. Do, if it will not stand.

m R. and all after (except C. who reads

n dim'd for in) read, Disasters veil'd the
fun.

o First q. fierce for fierce.

p The qu's omit again.
Ber. 'Tis here—
Hor. 'Tis here—
Mar. 'Tis gone.

We do it wrong, being so majestical,
To offer it the shew 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,
Th' 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,
This bird of dawning singeth all night long:
And then, they say, no spirit dares stir abroad,
The nights are wholesome, then no planets strike,
No fairy takes, nor witch hath power to charm;

_u_ This direction is not marked in the qu's.
_w_ The fo's and R. read day for morn.
_x_ The fo's read, friz.
_y_ So the qu's and C. the rest, The for
_z_ The three last fo's omit then,

[^a] Exit Ghofl.  
[^b] The fo's read talks for takes.
[^c] So the 1st and 2d qu's, and the 1st, 2d and 3d fo's; the rest, so for nor.
HAMLET.

So hallow'd and so gracious is that 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 eastward 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 convenient. [Exeunt.

SCENE II.

The Palace.

Enter Claudius King of Denmark, Gertrude the 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

So the qu's; the rest, the for that.
So the qu's, and W, and C. the rest eastern.
R. reads do for shall.
So the qu's and C. the rest, conveniently.
The qu's direct, Fluvijs. Enter
Claudius king of Denmark, Gertrude the
queene, councell, as Polonius, and his son
Laertes, Hamlet, cum alis.

The fo's, Enter Claudius king of Den-
mark, Gertrude the queen, Hamlet, Polo-
nius, Laertes, and his sister Ophelia, lords,
affiliants.
Rowe, Enter the king, queen, Ophelia,
Hamlet, Polonius, Laertes, Voltimand, Cor-
elius, lords and attendants.
So the qu's, fo's, R, J, and C.
P. reads, and that it fitted; followed by
the rest.

To
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 1 to 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 widoms, 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 this dream of his advantage,
He hath not fail'd to pester us with mesage,
Importing the surrender of those lands
Loft by his father, p with all bands of law
To our most valiant brother. So much for him q,
Now for ourself, and for this time of meeting;
Thus much the business is. We have here writ
To Norway, uncle of young Fortinbras,
Who, impotent and bed-rid, scarcely hears

---

1 The fo's and R. sometimes.
2 So the qu's; the reft, cf for to.
3 So the qu's; the reft, With one auspicious, and one dropping eye. A very burlesque picture!
4 H. reads Colloqued.
5 The fo's read the for this.
6 So the qu's and C. the fo's and R. with all bands; P. and the reft, by all auspicious, and one dropping eye. A very burlesque picture!
7 Here the fo's direct, Enter Voltimand and Cornelius.
HAMLET.

Of this his nephew’s purpose, to suppress
His further gate herein; in that the levies,
The lifts, and full proportions are all made
Out of his subjects; and we here dispatch
You good Cornelius, and you Voltimand,
For bearers of this greeting to old Norway;
Giving to you no further personal power
To business with the king, more than the scope
Of these dilated articles allows.
Farewel, and let your haste commend your duty.

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

King. We doubt it nothing; heartily farewell.

[Exeunt Vol. and Cor.]

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 Danes,
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. My dread Lord,

z The 4th f. R. and P.’s quarto read for the.
2 First and 2d qu’s, and the fo’s, read, in for it.
3 The fo’s and R. read, bearing.
4 R, P, and II. read of treaty for to
business.
5 So all before P. who reads which followed by all but &
f. and C.
6 So f.; all the rest allow.
7 In the qu’s this speech is given to both Cornelius and Voltimand.

Your
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 to toward France;
And bow them to your gracious love and pardon.

King. Have you your Father's leave? what says Polonius?

Pol. He hath, my lord, wrung from me my blow leave,
By labourome 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,

h 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.

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

Ham. Not so, my lord, I am too much i' th' 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 veiled lids,
Seek for thy noble father in the dust;

What is printed in italic is omitted in the fo's.

h J. conjectures, And my best graces; spend, &c. But there is no need of alteration.

i W. reads, kind my son.

k W. gives a direction that this speech of Hamlet's should be spoke aside, and is followed by J.

l After so the qu's insert much.

m The qu's read, in the sonne.

n The fo's and R. read, nightly.

Thou
Thou know'st 'tis common, all that live 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, moods, shapes 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,
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 persevere
In obstinate condolence, is a course

* The qu's and first f. read loves.

_P. and H. omit Hamlet._
_2 d and 3d, could smother._
_That father lost, lost bis, &c._
_all the editions till P. who alters it,
_That father bis, &c. and is followed by
II. and W. The 4th f. reads The for
That._

_2 d qu's and C. jfapes; the rel, jfapes._

* Second and 3d qu's read foreworse.

_y The 1 f and 2 d qu's and three first
f o's read persever._
ACT I. SCENE II.

Of impious stubbornness; 'tis unmanly grief;
It shews a will most incorrect to heaven,
A heart unfortify'd, 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 coarse, 'till he that died to-day,
"This must be fo." 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 to 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.

2 —'tis—All the editions till P. insert this word; he omits it, as do all the editors after him except C.

a Instead of a, the qu's read or.

b The 1st and 2d qu's, course.

c H. reads unavailing.

d T. reads, And with 't no less, &c, and is followed by H.

e The fo's and R. towards.

f Instead of to, the 1st q. and the fo's read in.

g The 1st and 2d qu's, retrograde.
Queen. Let not thy h mother lose her prayers, Hamlet; I 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 k to my heart; in grace whereof,
No jocund health that Denmark drinks to-day,
But the great cannon to the clouds shall i tell;
And the king's rowse the m heaven shall bruist again,
Re-speaking earthly thunder. Come away.

[a Flourish, extant o.

SCENE III.

o Manet Hamlet.

Ham. Oh that this too, too p solid flesh would melt,
Thaw, and resolve itself into a dew;
Or that the Everlafting had not fix'd
His s cannon 'gainst r self-slaughter! O s God, God!
How i weary, stale, flat, and unprofitable
u Seem to me all the ues of this world!

h Fourth f. brother.
i Fo's, prythee.
k H. reads at for to.
l H. reads, tell it.
m Three first fo's and H. heavens.
n All but qu's omit flourisb.
o The qu's add, all but Hamlet, and
omit Manet Hamlet.
p The qu's, follied.
q T. reads canon, i. e. law. Also
P.'s duodecimo, and the succeeding editions.
r The two first qu's, scale for self.
s So the qu's, the fo's, and all succeeding editions read, O God! O God!
t Two first qu's, vary. Stevens
e neglects giving the reading of 3d q.
1737, viz. vary.
u The fo's and R. seems.
x Fie
ACT I. SCENE III.

°Fie on 't! ah fie! 'tis an unweeded garden
That grows to feed; things rank, and gross in nature

y 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 let e'en the winds of heaven
Visit her face too roughly. Heav'n and earth!

Muft I remember?—why, she a would hang on him,
As if increafe of appetite had grown
By what it fed on; b and yet within a month!—
Let me not think c 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, d even she
(c O God! a beast that wants discourse of reason
Would have mourn’d longer) married with f my uncle,
My father's brother; & but no more like my father,
Than I to Hercules. Within a month,

x Fie on 't! ob fie! So the qu's and
C. The 1st and 2d fo's, Fie on 't! ob
fie, sie. The 3d and 4th fo's, and all
succeeding editions, Fie on 't! ob fie!
y So the fo’s. The qu’s and P. read,
Possess it merely that it should come thus.

2 Let 'e'en. The qu’s read betwixt.

First, 2d and 3d fo’s, betwixt. Fourth f.

between. R. conjectures the whole line
thus,
That be permitted not the winds of heau'n,
and is concurred with by II. J. and C.
But T. reads would for might.

b The qu's, should.

a The qu's, would.

P. omits and, (which is found in
all the foregoing editions) and is fol-
lowed in this omission by all the suc-
cceeding editors, except C.

d —even fie. These words are not in
the qu's.

c —on't, is exactly treated as the
above word, and.

e So the qu's. The fo's and all the
rest read, Ob heauen!

f The fo's and all after, mine.

g —but—this word is omitted by P.

B Ere

Ere
Ere yet the salt of most unrighteous tears
Had left the flushing in her gaude eyes
She married. Oh most wicked speed, to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good.
But break, my heart, for I must hold my tongue.

SCENE IV.

Enter Horatio, Bernardo, and Marcellus.

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; and 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 my ear that violence.
To make it truer of your own report
Against yourself. I know you are no truant;
But what is your affair in Elsinor?

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

h The fo's and R. read of for in.
H, and W. read good morning.

k The 4th f. omits what.

l—hear—So the qu's, and all but the
fo's and R. which read know.

m The fo's and all after, mine, except

C.

n The three last fo's, take.

o The qu's read,

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

Hor.
ACT I. SCENE IV.

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

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

Hor. Indeed, my lord, it followed 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 ever I had seen that day, Horatio.

My father—methinks I see my father.

Hor. 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. 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 ever I had seen that day, Horatio.

My father—methinks I see my father.

Hor. 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?
HAMLET.

Hor. Season your admiration for a while

b With an attentive ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.

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

Hor. Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch
In the dead wave and middle of the night,
Been thus encountered. A figure like your father,

c Arm'd at all points exactly, cap-a-pe,
Appears before them, and with solemn march
f Goes slow and stately by them; thrice he walk'd
By their oppressed and fear-surpriz'd eyes,
Within his truncheon's length; whilst they, h 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.

a T, W and J. read, but, instead of for.
b So the 1st q. 1st and 2d fo's, R. and C. The 2d and 3d qu's, and 3d and 4th fo's, read,

With an attentive ear; till I may deliver,
and is followed by all the succeeding editors.
c For God's love, &c. So the qu's.
The fo's and all other editions read, For heaven's love.

d The 3d q. and J. read volf.
e The qu's read, Armed at point, &c.
f The fo's and R. flop in the following manner,
Goes slow and stately: By them thrice he walk'd, &c.
g Second and 3d qu's, this.
h The fo's and R. read, be-still'd.
i Instead of, the act, W. reads, th' effect.

Ham.
ACT I. SCENE IV.

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 its head, and did address
Itself to motion, like as it would speak:
But even then the morning cock crew loud;
And at the found 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. a Indeed, firs, but this troubles me.
Hold you the watch to-night?
* All. We do, my lord.
Ham. Arm'd, say you?
* All. Arm'd, my lord.
Ham. From top to toe?
* All. My lord, from head to foot.
Ham. Then saw you not his face?
Hor. Oh yes, my lord, he wore his beaver up.

k The 3d q. it made none, &c.
1 First and 2d qu's, and 1st and 2d fo's, it for its.
m Second, 3d and 4th fo's, and R. read, honourable.
a So the qu's and P. The reft, Indeed, indeed, firs, &c.
o The qu's direft All to speak, i. e. all but Hamlet, viz. Horatio, Bernardo and Marcellus. The other editions di-
rect Both, but this is indeterminate which two of the three are to speak. It is strange none of the modern editors should perceive the impropriety of this latter direction.
Again, a little farther on, where the qu's direft Bob to speak (viz. Bernardo and Marcellus) in the speech "Longer, lo longer," the fo's, R, and P. direft All.
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; stay'd it long?
Hor. While one with moderate haste might tell a hundred,
Both. Longer, longer.
Hor. Not when I saw 't.
Ham. His beard was * grifled?
Hor. It was, as I have seen it in his life,
A fable grifled.
Ham. * I will watch to-night;
Perchance 'twill walk again.
Hor. * I war'nt 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 fight;
Let it be " tenable in your silence still:
And w whatsoever else shall hap to-night,

* The fe' and R. read, Very like,
very like &
9 The qu's, W. and C. read—grifled,
no. The 1st f. —grifly, no. Second, 3d
and 4th fo's, and the other editions,
—grifly.
* Third and 4th fo's, and R. read,
It was, I have seen it, &c.
All but qu's and C, I'll for I will.

* So the qu's and C. The fo's and all the other editions read, I warrant you it will.
* So the qu's and W. and C. That rest, tenable for tenable.
* First q. what somever.
* So the qu's, fo's, R. and C. P, for else shall hap, reads shall befall; followed by the rest.

Give
ACT I. SCENE V.

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 loves, as mine to you: farewell, 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.

a SCENE V.

An Apartment in Polonius’s house.

Enter Laertes and Ophelia.

Laer. My necessaries are imbarke’d; farewell; And, sister, as the winds give benefit, And convoy is assistent; do not sleepe, But let me hear from you.

Oph. Do you doubt that?

a The qu's, fare you well.

b The fo's, R. P. and H, read love for loves.

c First q, sponde for soun.

d The fo's call this Scena Tertia.

e P. is the first who describes the scene.

f The qu's add, his sister.

g Qu's, convoy.

h The qu's read, is for it.

B 4

Lo
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 foil 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 the health of the whole state:
And therefore must his choice be circumscrib'd
Unto the voice and yielding of that body

---

1 So the qu's, T. W. J. and C. The other editions, favours.

k The 3d reads prime.

1 First and 2d fo's, forward.

m R. inserts this before sweet, and is followed by all the succeeding editors, except C. who inserts but before not.

n The fo's and R. omit perfume, and.

o Thews, i. e. stines.

p The qu's read bulks.

q The fo's, R, and P. read bis, H.

reads the.

r The 2d q. omits and.

s Second, 3d and 4th fo's, and R. read soil.

t W. reads of for nor.

u The fo's and R. read fear for will.

w This line is omitted in the qu's.

x The 2d and 3d qu's read crave.

y So the qu's, and W. H. and C.

sanity; the rest, sanctity.

z The qu's omit the.

a The qu's read this for the.

Whereof
ACT I. SCENE V.

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 lift his song,
Or lose your heart, or your chaste treasure open
To his unmaster'd opportunity,
Fear it, Ophelia, fear it, my dear sister,
And keep you in the rear of your affection,
Out of the shot, and danger of desire.
The chariest maid is prodigal enough
If she unmask her beauty to the moon:
Virtue itself escapes 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 th' effect of this good lesson keep,
As your watchmen to my heart. But good my brother,
Do not as some ungracious pastors do,
Shew me the steep and thorny way to heaven;
While, like a puff and a reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own reed.

Laer. O fear me not.

SCENE VI.

Enter Polonius.

I stay too long; but here my father comes:
A double blessing is a double grace;
Occasion smiles upon a second leave.

Pol. Yet here, Laertes? aboard, aboard for shame!
The wind fits in the shoulder of your sail,
And you are stay'd for: there, my blessings with thee;

And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportion'd thought his act:

The 2d and 3d q. the fo's, and R. read watchmen.

The 3d q. reads of for to.

W. Whitby is a puff, &c.

P. alters this to, get aboard for shame. H. follows him.

This line is stop'd according to the qu's. The fo's, R. and P. stop thus,

And you are stay'd for there: my blessing with you.

So the qu's. The fo's, and all succeeding editions, read, you.

—reckles not his own read, that is, reckles not his own lessons. P. The qu's, recket. See the passage murdered in Johnson's Dictionary, under the word Rck.
ACT I.  SCENE VI.

Be thou familiar, but by no means vulgar;
Those friends thou hast, and their adoption try'd,
Grapple them to thy soul with hoops of steel,
But do not dull thy palm with entertainment
Of each new-hatch'd, unsledg'd comrade. Beware
Of entrance to a quarrel; but being in,
Bear 't that th' opposer may beware of thee.
Give ev'ry 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.

Neither a borrower, nor a lender be;
For loan oft looses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all; to thine own self be true;
And it muft follow, as the night the day,
Thou canst not then be false to any man.
Farewel; my blessing season this in thee.

u So the qu's. The fo's, and all the
w The qu's read unto.

v All the editions before P. read books, who alters it to books, and is followed by the succeeding editors. Books better continues the metaphor of grappling; but Shakespeare frequently changes his metaphor even in the middle of a sentence.
y Fo's and R. unbatch'd.

z The qu's read courage for comrade.

a First q. the fo's, and all the editions after, except J. read, opposed.

b The first q. reads, Or of a moft, &c. The 2d and 3d qu's, and the fo's, Are of a moft, &c.

c Fos. chaff.
d The qu's read boy for be.

e The qu's read love for loan.

f The 2d, 3d and 4th fo's, R. and P. read a for and.

g First and 2d qu's, dullish.
h First q. omits the.
i W. reads light for night.

k The 3d q. reads to for the.

Laev.
Laer. Most humbly do I take my leave, my lord.
Pol. The time \(^1\) invites you; go, your servants tend.
Laer. Farewel, Ophelia, and remember well
What I have said \(^m\) to you.
Oph. 'Tis \(^n\) in my memory lock'd,
And you yourself shall keep the key of it.
Laer. Farewel. \([\text{Exit Laertes.}]\)
Pol. What is 't, Ophelia, he \(^o\) 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! puh! 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 \(^q\) these tenders for true pay,

---

\(^1\) The fo's, R. P. H. and \(f\). read inter‑
‑rites for inter‑ites.
\(^m\) So all before P. who omits to you;
followed by the rest, except G.
\(^n\) Third f. omits in.
\(^o\) The 3d and 4th fo's, R. P. and H. omit hatt.
\(^p\) The qu's, I will.
\(^q\) So the qu's and C. The fo's, and all
the other editions, read his for these.
ACT I. SCENE VI.

Which are not sterling. Tender yourself more dearly;
Or (not to crack the wind of the poor phrase
Wronging 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

The qu're read, Wrong it thus, &c. The fo's and R. read, roaming, P. reads wringing, and places the parenthesis after phrase.
W. reads wringing, and gives the following reasons,
Or (not to crack the wind of the poor phrase)
Wronging it thus, you'll tender me a fool.
The parenthesis is closed at the wrong place; and we must make likewise a short correction in the last verse. Polumnius is racking and playing on the word tender, 'till he thinks proper to correct himself for the license; and then he would say—not farther to crack the wind of the phrase by twisting and concocting it as have done, &c. W. C. follows W.

I believe (says J.) the word wringing has reference, not to the phrase, but to Ophelia; if you go on wringing it thus, that is, if you continue to go on thus wrong.

This is a mode of speaking perhaps not very grammatical, but very common, nor have the best writers refused it.

To fanner it or saint it,
is in Pope. And Rowe,
—Thus to coy it,
To one who knows you to.
The folio has it,
—roaming it thus,—
That is, letting yourself loose to such improper liberty. But wringing seems to be more proper. J.

By Dr. Johnson's method of reasoning the parenthesis should end at phrase; but behold! in his edition it does not end 'till thus. But if (according to Heath, Revival, p. 528) the word wringing be explained by abusing (as it certainly may) we have here a very common and intelligible phrase.

5 P. and all after, except C. call it.
6 The Fo's omit almost.
7 The Fo's and R. omit holy.
8 First and 2d qu'a, and 3d and 4th fo's, spring. Lends
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 somewhat scanner of your maiden presence,
Set your intreatments 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 die which their investments shew,
But mere implorators of unholy suits,
Breathing like sanctified and pious bonds,
The better to beguil. This is for all:
I would not, in plain terms, from this time forth,
Have you so flander any moment's leisure,
As to give words or talk with the lord Hamlet.
Look to 't, I charge you. Come your ways.

Oph. I shall obey, my lord.

Exeunt.

A word (he says) in use among the old English writers.
ACT I. SCENE VII.  

SCENE VII.  

^a The Platform before the Palace. 

Enter Hamlet, Horatio, and Marcellus. 

Ham. The air bites 

Hor. It is a nipping and an eager air. 

Ham. What hour now? 

Hor. I think it lacks of twelve. 

Mar. No, it is struck. 

Hor. Indeed I heard it not. It then draws near the season, 

Wherein the spirit held his wont to walk. 

[^y Noise of warlike music within.  

What does this mean, my lord? 

Ham. The king doth wake to-night, and takes his roufe, 

Keeps waflel, and the swagg'ring 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? 

[^q The scene first described by R.  

[^r First and 2d qu's, proudly. 

[^s The qu's omit a. 

[^t The 3d and 4th fo's omit an. 

[^u First q. twelve. 

[^w Third and 4th fo's, ha's for is. R. has not. 

[^x R. and all after omit Indeed, except C. 

C. places a point of interrogation after it.  

[^y The qu's, A flourish of trumpets and two pieces goes (3d q. got) off. In fo's, no direction. 

[^z S. forgets to put this line into his edition, which is in all the rest. 

[^a Second and 3d qu's, wait for wake, 

[^b The fo's read waffle. 

[^c P. alters this to upfart; and is followed by H. 

Ham,
HAMLET.

Ham. Ay, marry, is 't:

But 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 traduced 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 overgrowth 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 plausible manners; that these men
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's fear,
Their virtues else, be they as pure as grace,
As infinite as man may undergo,
Shall in the general censure take corruption

ad The fo's And for But.
e The lines printed in Italic are omitted in the fo's and R. and degraded to the bottom of the page by P. and H.
f First q. reuale.
g First q. traduft.
h First and 2d qu's and P. clip.
i T. would have it would. Shakespeare restored, p. 33.
k The qu's read for thee.
l The qu's read far; so P.'s q. and H. T. amends it to fear; followed by P.'s duodecimo, W. and J.
m The qu's read His. The amendment is T.'s.
ACT I. SCENE VII.

From that particular fault. The dram of ill Doth all the noble substance of good out, To his own scandal.

Enter Ghost.

Ham. Look, my lord, it comes!

Hor. 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: oh! answer me; Let me not burst in ignorance, but tell why thy canoniz'd bones hearded in death Have burst their cerements? why the sepulchre Wherein we saw thee quietly interred Hath op'd his ponderous and marble jaws, To cast thee up again? What may this mean That thou, dead coarse, again in compleat steel, Revisit'st thus the glimpses of the moon, Making night hideous, and us fools of nature So horribly to shake our disposition.

n The 1st q. eale; 23 and 3d, eafe.
T. bofe for ill; which I have ventured to put in the text instead of eale.

o The qu's read of a doubt. T. of eorth out. I conjecture good out for a doubt.

p The fo's and R. read events. W. advent.

q The fo's read, Ob! ob! answer me.

H. reads,

Why thy bones heard'd in canoniz'd eath.

H. and W. read eath for death.

C With
HAMLET.

With thoughts y 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 impartation did desire
To you alone.

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

Hor. No, by no means. [Holding Hamlet.

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

Hor. Do not, my lord.

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

Hor. What if it tempt you f tow’rd the flood, my lord,
Or to the dreadful g summit of the h cliff,
That beetles o’er his base into the sea;
And there i assume some other horrible form,
Which might k deprive your soul’seignty of reason,
And draw you into madness? think of it.

1 The very place puts toys of desperation,

y The so’s read, beyond thee; reaches,

z Qu’s omit ghost and Hamlet.

a The so’s and R. read wafts.

b J. alters this line thus, without giving a reason,

It waves you off to a removed ground.

c R. first puts in this direction.

d The so’s and R. read will I.

c The 3d q. like for as.

f Second q. towards.

g Qu’s, somnet, so’s somnet.

h Qu’s, chesfe.

i Fo’s, affumes.

k W. and H. read deprave.

l The lines in Italic are omitted in the so’s and R.

Without
ACT I. SCENE VII.

Without more motive, into ev’ry 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 rule’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.
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 desp’rate 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.

m The fo’s and R. read wafts.

n The fo’s, R. P. and H. read hand.

o T. W. and F. give this speech to Marcellus, contrary to all the other editions.

p First q. arture; 2d q. artyr; fo’s, artire.

q C. omits Ar.

r This direction first inserted by R.

s Second q. one.

t First q. imagion.
SCENE VIII.

"A more remote part of the platform.

Re-enter Ghost and Hamlet.

Ham. *Whither wilt thou lead me? speak, I'll go no further.
Ghost. Mark me.
Ham. I will.
Ghost. My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.
Ham. Alas, poor ghost!
Ghost. Pity me not, but lend thy serious hearing
To what I shall unfold.
Ham. Speak, I am bound to * hear.
Ghost. So art thou to revenge, when thou shalt hear.
Ham. What?
Ghost. I am thy father's spirit,
Doom'd for a certain time 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

u This description first given by T.
x The fo's and all after, except C. not the reading of the other qu's, wix.
Where for Whitber.
y First f. bower; 2d f. honour.

* Second q. here. So S. but gives bear.
* W. reads too, i. e. most or very.
Heath proposes, to lasting fires, &c.
Would
Would harrow up thy soul, freeze thy young blood,  
Make thy two eyes, like stars, start from their spheres,  
Thy b knotted and combined locks to part,  
And each particular hair to stand c on end  
Like quills upon the d fearful e porcupine;  
But this eternal blazon must not be  
To ears of flesh and blood. f Lift, lift, oh lift!  
If thou didst ever thy dear father love—-

Ham. g O God!

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. b Hasten me to know it, 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 i roots itself in ease on k Lethe's wharf,  
Wouldst thou not stir in this. Now, Hamlet, hear.

'Tis given out, that, sleeping in m my orchard,  
A serpent flung me: n so the whole ear of Denmark

b The fo's, R. P. T. and H. read knotty.
c The qu's, fo's, and R. an for on.
d So the qu's. The fo's read freesul;  
and all the subsequent editors follow them, without mentioning any other reading.
e The qu's and fo's read, pertenine.
f The fo's and R. read, Lift Hamlet,
gh lift.
g The fo's, and all the editions after,  
read, O heav'n!
h The fo's read, Hasten, hasten me to know  
it; qu's, know 't; P. omits it.
i The fo's, R. P. and H. read roots.
j The qu's and fo's read, Lethe wharf.
k The fo's s and R. It's for 'Tis.
l The fo's and R. It's for 'Tis.
m The fo's, mint for my.
n P. omits fo.
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._ Oh, my prophetic soul! *o my uncle?

_Ghost._ Ay that incestuous, that adulterate beast,
With witchcraft of his *p wits, *q with trait'rous gifts,
O wicked *t wit, and gifts, that have the power
So to seduce! won to *t his shameful lust
The will of my most (feeming) virtuous queen,
Oh _Hamlet_, what *t a falling off was there
From me, whose love was of that dignity,
That it went hand in hand even with the vow
I made to her in marriage! and to decline
Upon a wretch, whose natural gifts were poor
To those of mine!
But virtue, as it never will be mov'd,
Though lewdness court it in a shape of heaven;
*u So lust, though to a radiant angel link'd,
Will *w fate itself in a celestial bed,
And prey *x on garbage.
But, soft! methinks I *y scent the *z morning air---
Brief let me be: Sleeping within my orchard,
My custom always *a of the afternoon,

*o The fo's and _R._ mine.
*p So qu's, fo's, and _R._ All after, *wit.
*q First, 2d and 3d fo's, *batb for *witb ;
*r 4th _s._ and _R._ and.
*s Third _q._ *witb.
*t First and 2d fo's, *bis for *bis.
*u The 1st and 3d qu's omit a.
*v The qu's read,

& But though to a radiant angel link'd.
Upon my secure hour thy uncle stole
With juice of cursed hebenon in a vial,
And in the porches of my ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man,
That swift as quick-silver it courses through
The natural gates and allies of the body;
And, with a sudden vigour, it doth pour
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 lazair-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 dispatcht;
Cut off even in the blossoms of my sin,
Unhousel’d, unappointed, unanoil’d;

Where

b J. alters secure to secret.
c The qu’s, Hebenon.
d The fo’s read vial, followed by all
but H. Vial is an instrument of music;
Vial, a small bottle, more properly spelt
b-bial.
e All but qu’s, mine.
f The qu’s, poxsf.
g Fo’s, Aggre.
h The fo’s and R. bak’d.
i The fo’s and R. and for ef.
j The 1st q. reads unanointed, the 2d
and 3d, unanoil’d.
1 The qu’s, fo’s, R. and J. read dis-
j, unanointed.
m The qu’s read unanoil’d; the fo’s
and R, unanoil’d; P. and W, unanel’d; H. and C, unanneal’d; T. and J, unan-
neal’d.

It is hardly to be doubted that Shakespeare wrote unanoil’d. To anoint was a
common phrase in use in his time, meaning the same as to anoint. The Rheims
psalter with annotations, printed 1582, translates James v. 14. thus,

Is any man sick among you? let him
bring in the priestes of the churche, and let
them pray over him, anointing him with
oil in the name of our Lord

And in the annotations of this passage
we read,
HAMLET.

No reckoning made, but sent to my account
With all my imperfections on my head.
Oh horrible! oh horrible! most horrible!
If thou hast nature in thee, bear it not;
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But a howsoever thou purfi'd this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught; leave her to heaven,
And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well at once!
The glow-worm shews the matin to be near,
And 'gins to pale his unequal fire.
Adieu, adieu, adieu! remember me.

Ham. O all you hosts of heaven! O earth! what else?
And shall I couple hell?---- O fie! hold, hold my heart;
And you, my finews, grow not instant old;

—whom the apostle willeth to be called
for to anoint the sick and to pray for him,

"Anointing with oil." Here is the sacrament of extreme unction so plainly promulgated (for it was instituted, as all other sacraments of the new testament, by our Saviour Christ himself, and as Venerable Bede thinketh, and other ancient writers, the anointing of the sick with oil, Marc. vi.
pertained therunto) that some heretikes, for the evidence of this place also (as of the other for good works) deny the episles, etc.

And left it should be objected, that Shakespeare, who in general makes use of the word anoint, would have used it here if that had been his meaning; if we turn to the above-mentioned Rhemifies testament, Mark vi. 13. we read, And they cast out many devils, and anointed with oil many sickes, and healed them.
So that anoi! and anoint were words in a differently used at that time.

n The qu's, howsoever.
{o First and 2d qu's, pursuets.
 p The fo's and R. read,
 Adieu, adieu, Hamlet: remember me.
 q Omitted in the qu's.
 r So the 1st q. The 2d and 3d qu's, the fo's and W, read, Ob hold my heart, except C. who omits O fie.

But
ACT I. SCENE VIII.

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.
So, uncle, there you are. Now to my word;
It is, Adieu, adieu, remember me:
I've sworn it.

\textsuperscript{a} The qu's read swiftly,
\textsuperscript{b} Qu's, while.
\textsuperscript{c} The 2d and 3d qu's read saw.
\textsuperscript{d} The fo's and R, read, Yet, yet, by.
\textsuperscript{e} The fo's and R. read, My tables, my.
\textsuperscript{x} The fo's and R. read, My tables, my.
tables, &c,
\textsuperscript{y} The 3d q. omits it.
\textsuperscript{z} Qu's, I am.
\textsuperscript{a} This direction first given by R.
SCENE IX.

Enter Horatio and Marcellus.

Hor. My lord, my lord.
Mar. Lord Hamlet.
Hor. Heavens secure him.
Ham. So be it.
Ham. Hillo, ho, ho, boy; 
Mar. How is 't, my noble lord?
Hor. What news, my lord?
Ham. Oh, 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—
Both. Ay, by heaven, my lord.
ACT I. SCENE IX.

Ham. There's never 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 1 in the right;
And so without more circumstance at all,
I hold it fit that we shake hands, and part;
You, as your business and k desires shall point you;
For every man has business and desire,
Such as it is; and, for my own poor part,
I will go pray.

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

Ham. I'm sorry they n offend you, heartily;

Yes o faith, heartily.

Hor. There's no offence, my lord.

Ham. Yes, by faint Patrick, but there is, p Horatio,
And much offence q 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'er-master '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? r we will.

---

1 All but qu's and R. 1"b'.

k Qu's, desire.

1 The fo's, R. and C. read, Look you,

"I'll go and pray.

m The fo's, R. P. H. and W. read hurling; the qu's, whirling.

n Two last fo's and R. offended.

o P. omits faith, which is in all the former editions, and is followed in this omission by all the succeeding editors, except C. C. puts yes out of his text.

p All the qu's read Horatio. The fo's and all editions after read my lord, except C.

q First and 2d qu's, to.

r The qu's, fo's, and R. have these words, we will. P. is the first who omits them, and is followed in this omission by all the succeeding editors, except C.
Ham. Never make known what you have seen to-night.
Both. My lord, we will not.
Ham. Nay, but swear 't.
Hor. In faith, my lord, not I.
Mar. Nor I, my lord, in faith.
Ham. Upon my sword.
Mar. We have sworn, my lord, already.
Ham. Indeed, upon my sword, indeed.
Ghost. Swear. [Ghost cries under the stage.
Ham. 'Ha, ha, boy, say'lt 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. Swear.
Ham. Hie et ubique? then we'll shift * our ground.
Come hither, gentlemen,
And lay your hands again upon my sword.
Swear by my sword,
Never to speak of this that you have heard.
Ghost. Swear a by his sword.

---

a So the qu's. The fo's, and all the
rest except C. read, Ab, ba.
[First f. are.
[Two last fo's, and R. my for the.
[w S. puts the instead of my, as in no
other edition.
[x The fo's and P. for for ear.

* The fo's, and all the succeeding edi-
tions except C. make this and the fol-
lowing line change places.
[ R. alters that to such, and is fol-
lowed by all the succeeding editors, ex-
cept C.
[a The words by his sword are omitted
by the fo's, R. P. and H.

Ham.
ACT I. SCENE I.

Ham. Well said, old mole, can’t work i’ th’ earth so faft?
A worthy pioneer! Once more remove, good friends.

Hor. Oh day and night! but this is wond’rous strange.

Ham. And therefore as a stranger give it welcome.
There are more things in heav’n and earth, Horatio,
Than are dreamt of in your philosophy. But come,

Here, as before, never (so help you mercy!)
How strange or odd see’er I bear myself,
As I perchance hereafter shall think meet
To put an antick disposition on,
That you, at such times seeing me, never shall,
With arms encumbred thus, or head thus flak’d,
Or by pronouncing of some doubtful phrase,

As, Well, well, we know—or, We could and if we would—
Or, If we lift to speak—or, There be and if there might—
Or such ambiguous giving out, denote
That you know aught of me; this do ye swear,

Ham. 3d q. reads canst thou work, &c.
Hor. The fo’s read ground for earth, followed by all the succeeding editors.

friend.

The 3d and 4th fo’s, and R. read

friend.

The 3d and 4th fo’s, and R.’s octavo, read bid.

The fo’s, R. and H. read our.

P.’s duodecimo reads Sware for

Hire.

First and 2d qu’s, so mere.

All but qu’s, time.

The 1st and 2d qu’s, P. and all after him, read, or this bead-flake, &c.
The 3d q. reads, or bead thus finde’t.
The fo’s and R. read, or thus, bead-flake.

1 So the qu’s and C. All the other editions read, As, well, we know, &c.

m The qu’s and C. read they; but S. who professes to print from them with all their blunders, reads there.

n W. giving out.

0 All the editions before T. read to note: But with this reading the sentence would not be compleat.

P The qu’s omit ye. The fo’s and R. read,

— this not to do,

So grace and mercy at your most need help you.

Sware.

The succeeding editors read,

— this do ye sware,

So grace and mercy at your most need help you.

Sware.
So grace and mercy at your most need help you!

Ghost. Swear.

Ham. Rest, rest, perturbed spirit. So, gentlemen,
With all my love 9 I do commend me to you;
And what so poor a man as Hamlet is
May do 't express his love and friendling 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; oh, cursed sight,
That ever I was born to 8 set it right!
Nay, come, let's go together.

[Exeunt.

9 The 2d, 3d and 4th fo's, omit I do. 8 The 3d and 4th fo's read fixe for
T. W. and J. do I. 9t.
H. omits together.

ACT
ACT II.

SCENE I.

* An Apartment in Polonius’s House.

b Enter Polonius and c Reynaldo.

Polonius. Give him d this money, e and these notes, Reynaldo.

Reynaldo. I will, my lord.

Pol. You shall do f marvellous wisely, good Reynaldo,

Before you visit him g to make enquiry

Of his behaviour.

Rey. My lord, I did intend it.

Pol. h Marry, well said; very well said. Look you, Sir,

Enquire me first what i Danfkers are in Paris;

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

What company; k at what expense; and finding

By this encompassment and drift of question,

a The scene first described by R.

b The qu’s, Enter old Polonius with

bis man or two.

c The fo’s, and all the editions after,

spell this word Reynolds.

d The fo’s and R. read bis.

e The 2d and 3d qu’s read, and these

two notes, &c. The 2d, 3d and 4th fo’s,

and R. read, and these notes, &c.

f The first q. reads marviles; the fo’s

marvels.

g The qu’s read to make inquiry: the

fo’s read, you make inquiry: R, make you

inquiry.

h First and 2d qu’s, Mary.

i C. Danfckers.

k The 4th f. and R.’s octavo, omit af.

That
That they do know my son, come you more nearer;
Then 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,
Quarreling, drabbing—you may go so far.
Rey. My lord, that would dishonour him.
Pol. Faith no, as you may seafon it in the charge;
You must not put another scandal on him,
That he is open to incontinency;
That's not my meaning; but breathe his faults so quaintly,

1—more nearer] So the qu's, 1st f. and C. This way of doubling the compa-

rative is usual in Shakespeare. All the other editions read more near.

m Second f. ibid.

n First and 2d qu's, particular demands will touch it. So S. but gives not the reading of his 3d q. where the words are spelt right.

o The fo's, And thus, &c.

p First and 2d qu's, y'f. So S. but gives not the reading of the 3d q. if it.

q W. says, the word fencing is interpo-

lated.

r The qu's read, Faith as may seafon it, &c.

s T. in his Shakespeare restored, thinks we should read an utter scandal, &c. (in which conjecture he is followed by the editors after him, except C.) but retracts his opinion in his own edition.

1 First and 2d q. quaintly.

That
ACT II. SCENE I.

That they may seem the taints of liberty;
The flash and out-break of a fiery mind,
A favagenes 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 wit.
You, laying these slight fullies on my son,
As 'twere a thing a little foil'd i' th' working,
Mark you your party in converse, b him c you would found,
Having ever seen, in the d prenominate crimes,
The youth you breathe of, guilty, be assure'd,
He closes with you in this f consequence;

c Good sir, (or so) or friend, or gentleman,
According to the phrase h or the i addition
Of man and country.

Rey. Very good, my lord.

Pol. And then, sir, does he this;

k He does—what was I about to say?

a Fo's, unreclaim'd. c P. alters breathe to speak. Followed by H.
b Second q. wherefor. So S. but gives not the reading of 3d q. wherefore.

c C. reads, my good lord, &c.

y The fo's, R. and C. for wit read warrant.

d The first q. and P. read fallies.

e The qu's read with working.

f Third q. T. W. and J. be for him.

For you would, J. puts, you 'ld.

g For you would, J. puts, you 'ld.

h instead of or, the fo's and R. read and.

i First q. addition.

j Qu's, a for be.

k Qu's, a for be.
HAMLET.

1 By the mafs, I was about to say something, What did I leave?

Rey. At, closes in the consequence.

Pol. At, closes in the consequence—Ay, marry.

° He closes thus: I know the gentleman,
I saw him yesterday, or t' other day,
q Or then, or then, with such, or such; and, as you say,
° There was he gaming, there o'ertook in 's rowse,
There falling out at tennis, or, perchance,
I saw him enter such a house of 's sale,
Videlicet, a brothel, or so forth.—See you now,
Your bait of falsliood * takes this * carp of truth:
And thus do we of wisdom and of reach,
With windlaces, and with * assays of byas,
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.

1 The words By the mafs, are in the qu's, but are omitted in all the other editions.

m The 2d, 3d and 4th fo's, and R. read nothing.

n The fo's and R. add to this speech of Reynolds these words, At friend, or fo, and gentleman.

° The fo's, R. and C. read,
He closes with you thus. I know the gent-

eleman.

p Qu's, * t' other.

q T. inserts but only one or then, and is followed by all the editors after him, except C.

r So the qu's and C. The fo's, and all the rest, instead of or read unde.

s The qu's read,
The was a gaming there, or toke in 's rowse.

t The 2d q. instead of such reads such or such; the 3d q. such and such.

u First and 2d fo's, faile; 3d and 4th, fail.

w First and 2d Qe's, take. So S. without giving takes, the reading of 3d q.

x The fo's read cape for carp.

y Third q. *assayes.

z The 2d and 3d qu's read indire£li.
ACT II. SCENE II.

Pol. God a b'w you, b fare you well.
Rey. Good, my lord---
Pol. Observe his inclination c in yourself.
Rey. I shall, my lord.
Pol. And let him ply his musick.
Rey. Well, my lord. [Exit Reynaldo.

SCENE II.

Enter Ophelia d.

Pol. Farewel. How now, Ophelia, what's the matter?

Oph. e O my lord, my lord, I have been so affrighted.

Pol. With what f i' th' name of God?

Oph. My lord, as I was g peewing in my h closet,
Lord Hamlet, with his doublet all unbrac'd,
No hat upon his head, his stockings i foul'd,
Ungarter'd, and k down-gyved to his ancle,
Pale as his shirt, his knees knocking each other,
And with a look so piteous in purport,
As if he had been loosed out of hell,
To speak of horrors; l he comes before me.

a Qu's, buy ye; 1st, 2d and 3d fo's, buy you.
 b First and 2d qu's, far ye, &c.
 c H. and W, e'en for in.
 d C. adds basily.
 e So the qu's and C. The fo's and all the other editions read, Alas, my lord, I have, &c.
 f The fo's and all succeeding editions read, in the name of know'n.
 g All but W. and J. seeing.
 h The fo's and R. read chambr,
 i Instead of foul'd, T. puts down loose; and, in his note, says he has restored the reading of the elder qu's: but there is no such reading as loose either in the qu's, fo's, or any edition before him: nevertheless the succeeding editors, except C, implicitly following him, read loose.
 k The 2d q. T. W. J. and C. read down-gyred.
 l P. and all after, except C. insert thus before hr.

D 2 Pol.
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 flaid 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 pitious and profound,
As 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 ways without his eyes;
For out * o' doors he went without their * helps,
And, to the last, bended their light on me.

Pol. * Come, go with me, I will go seek the king.

This is the very ecstacy of love,
Whose violent property * foredoes itself,
ACT II. SCENE II.

And leads the will to desp'rate undertakings,
As oft as any a passion under heav'n,
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 deny'd
His access to me.

Pol. That hath made him mad.
I am sorry that with better b heed and judgment
I had not c quoted him. d I fear'd he did but trifle,
And meant to wrack thee; but e besprow my jealousy!
By heaven it is as proper to our age
To cast beyond ourselves in our opinions,
As it is common for the younger fort
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,
Come. [Exit.]

---

a The qu's read passions.
b So the qu's, P. H. and C. The rest read speed.
c The 1st and 2d qu's read cited; the 3d coated. W. reads noted.
d The fo's read I fear, &c. P. alters thus, I fear'd be trifled; and is followed by all the succeeding editors, except C.
e First and 2d qu's, and C. besprow.
f So the qu's and C. The fo's, with all the rest, read, It seems, it is as proper, &c.
g H. reads,
h All but qu's and C, omit come.
SCENE III.

Enter King, Queen, Rosencraus, Guildenstern, \textit{m} Lords, and other Attendants.

King. Welcome, dear Rosencraus, and Guildenstern! Moreover that we much did long to see you, The need we have to use you did provoke Our hafty sending. \textit{n} Something have you heard Of Hamlet's transformation; so I call it, \textit{o} Since \textit{p} not th' 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 th' understanding of himself, I cannot \textit{q} dream of. I entreat you both That being of so young days brought up with him, And \textit{r} fith so neighbour'd to his youth and \textit{s} 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 \textit{t} occasion you may glean,

\textit{i} The fo's and \textit{R.} make the 2d scene begin here.  
\textit{k} R. first describes the scene.  
\textit{l} Qu's, Florib, Enter, &c.  
\textit{m} The following words of the direction put in by \textit{R.} instead of \textit{cum adiis} in the fo's.  
\textit{n} The 3d q, T. \textit{W.} and \textit{J.} read \textit{something you have heard}.  
\textit{o} Qu's, Stib.  
\textit{p} Qu's and C. nor.  
\textit{q} The fo's and \textit{R.} instead of \textit{dream}, read \textit{deem}.  
\textit{r} Qu's, stib.  
\textit{s} So the qu's, \textit{W.} reads 'humour. All the rest read 'humour.  
\textit{t} The qu's read occasion: All the rest occasions,  
\textit{u} Whether
ACT II. SCENE III.

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 suits a king's remembrance.

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

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

b To be commanded.

King. Thanks, Rosencraus and gentle Guildenstern.

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

---

* This line is omitted in the fo's. The qu's and C. read, Whether ought. &c. R.
and all after him read If instead of Whether.

w The first q. reads is for are.

x The 2d q. P. T. H. and W. read extend.

y The 3d q. reads should.

---

2 The fo's omit But.

a The fo's read services.

b To be commanded. This line is omitted in the 2d and 3d qu's, in P. and all the editions after him, except C.

c Qu's and C. you.

d Fo's and R. the.

Guil.
HAMLET.

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

Queen. * Ay, amen.

Enter Polonius.

Pol. Th' ambaffadors from Norway, my good lord,
Are joyfully return'd.

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

Pol. Have I, my lord? * I affure my good liege,
I hold my duty, as I hold my soul,
Both to my God, & 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 caufe of Hamlet's lunacy.

King. O speak of that, that I do long to hear,

Pol. Give firft admittance to th' ambaffadors;

* My news fhall be the fruit to that great feast.

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

Exit Polonius.

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

* The 1st and 2d qu's read, I Amen. All the other editions, except C, read Amen only.

* So the qu's. The fo's and the refi read, Assurance you, my good liege.

* The fo's read, Both to my God, one to my gracious king.

* The 3d and 4th fo's read, so be sure, &c.

* So the qu's and C, The fo's, and all editions after, read, As I have us'd to do.

* The fo's and R. read, My news fhall be the news, &c.

* J. of for to.

* This direction firft inferted by R.

* So the 1st and 3d qu's and C. The 2d q. reads, He tells me my deare: Gertrude, &c. The fo's, and all the other editions, read, He tells me, my sweet queen, that he hath found, &c.

Queen.
ACT II. SCENE IV.

Queen. I doubt it is no other but the main,
His father's death, o and our hafty marriage.

SCENE IV.

p Enter Polonius, Voltimand, and Cornelius.

King. Well, we shall sift him.---Welcome, a my good friends!
Say, Voltimand, what from our brother Norway?
Volt. Moft 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 'gainst 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 th' affay of arms against your majesty.
Whereon old Norway, overcome with joy,
Gives him threescore thousand crowns in annual fee,
And his commission to employ those soldiers,
So levied (as before) against the Polack;
With an entreaty, herein further shown,
That it might please you to give quiet pass.

o The fo's, and all after, read, and our o'er-hafty marriage.

p Qu's, Enter Embassadors.

a The fo's and R, omit my.

r The fo's, R. P. H. W. and C. read three thousand crowns.

s First and 2d qu's, shone.

Through
HAMLET.

Through your dominions for this enterprize,
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.
Mean time, we thank you for your well-took labour.
Go to your rest; at night we'll feast together.
Most welcome home!

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

\[Ex. Vol. and Cor,\]

That

1 The fo's and R. read Eit.
2 The 3d q. reads herein.
3 H. alters thus, And think upon an
answer to this business.
4 The 2d, 3d and 4th fo's, and R. read
well-look'd.
5 The fo's and R. read very well.
6 The qu's omit since.
7 First q. limmer; 2d q. limmer.
8 C. is for 'tis.
9 The fo's, R. and P. read, And pity,
it is true, &c.
ACT II. SCENE IV.

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 d while she is mine,
Who in her duty and obedience—mark—
Hath given me this; now gather, and furnish.

[He opens a letter and reads.]

To the celestial,  
and my f foul's idol, the most g beautified
Ophelia—(That's an ill phrase, a h vile phrase, g beautified
is a h vile phrase; but you shall hear, i thus)—in her excellent
white bosom; these k, &c.

Queen. Came this from Hamlet to her?
Pol. Good madam, stay a while. I will be faithful.

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

f Fos, rubrif.
ed The 3d q. omits and.
f C. reads soul's fair idol, &c.
g T. alters beautified to be beatified; and is followed by W. and C. J. says in
in his note that H. follows T. which is false. C. reads, that beatified is a vile,
&c.
h Fos, wilde.
i So the words in the qu's; but as we
are very little to regard the method of
flipping in those editions, I have flopp'd
them as I thought they would best make
sense; and suppose the meaning to be,
To Ophelia, most beatified in her excellent
white bosom; these.
The f's read, these in her excellent
white bosom, these. So C. R. and all af-
ter him, except C. read, these to her ex-
cellent white bosom, these.
k All but qu's omit &c.

O dear
O dear Ophelia, I am ill at these numbers; I have not art to reckon my groans; but that I love thee best, 0 most best, believe it.—Adieu.

Thine evermore, most deare lady, whilst

this machine is to him,

Hamlet.

This in obedience hath my daughter m shown me,
And, more n above, o hath his p follicitings,
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 4 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 r a s working, 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 t thus I did bespeak;
Lord Hamlet is a prince out of thy u sphere,

m Fo's and R. fervo'd.

n The qu's read about.

o The 3d q. reads havo't.

p The fo's read folliciting.

q The 3d and 4th fo's, R. P. and H. read bid.

r P. omits a.

s The 3d q. the fo's and R. read wink-ing.

t The 2d q. reads this.

u The 1st q. reads far; the 2d q. and

v The 2d q. read siarrre.

This
ACT II. SCENE IV.

This must not be; and then I \(^w\) prefcribed gave her, That she should lock herself from \(^x\) his resort, Admit no messengers, receive no tokens, \(^v\) Which done, she took the fruits of my advice; And he, \(^z\) repulsed, (a short tale to make) \(^a\) Fell into a sadness, then into a fast, Thence to a \(^b\) watch, thence into a weakness, Thence to a \(^c\) lightness, and, by this declension, Into the madness, \(^d\) wherein now he raves, And all we \(^e\) mourn for.

\(^f\) King. Do you think this?

\(^g\) Queen. It may be very \(^j\) like.

\(^h\) Pol. Hath there been such a time, \(^i\) I'd fain know that, That I have positively said, 'tis so, When it prov'd otherwife?

\(^i\) King. Not that I know.

\(^w\) So the 1st and 2d qu's and C. All the rest read precepts.

\(^x\) First q. her for his.

\(^y\) Which done, she took the fruits of my advice;

And be repulsed,—] The fruits of advice are the effects of advice. But how could she be said to take them? The reading is corrupt. Shakespeare wrote Which done, see to the fruits of my advice;

For, be repulsed,—

The fruits of advice are the behaviour consequent upon advice; so the meaning is, she took upon her such a behaviour as he had advised her to. The words Which done, signify, which advice being given. 

\(^z\) The qu's read repelled; all the rest repulsed.

\(^a\) P. alters these lines as follows, 

Fell to a sadness, then into a fast, Thence to a watching, thence into a weakness, and is followed by all the succeeding editors.

\(^b\) P. and all after, except C, to for into.

\(^c\) P. and all after, watching

\(^d\) First q. watching

\(^e\) The 1st and 2d qu's omit a.

\(^f\) The fo's read wherein.

\(^i\) So the qu's. All the other editions read wait for mourn.

\(^g\) The 3d q. the fo's, R. and C, read, Do you think 'tis this?

\(^h\) In the 1st and 2d qu's, like. In all other editions, likely.

\(^i\) Qu's, I would.
62

HAMLET.

Pol. Take this from this, if this be otherwife.

[Pointing to his head and shoulder.]

If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the center.

King. How may we try it further?

Pol. You know, sometimes he walks for 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 affistant for a state,
But keep a farm and carters.

King. We will try it.

SCENE V.

Enter Hamlet reading.

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

Pol. Away, I do beseech you, both away.
I'll board him presently. [Exeunt King and Queen.

Oh, give me leave.—How does my good lord Hamlet?
ACT II.  SCENE V.

Ham. Well, God 'a' mercy.
Pol. Do you know me, my lord?
Ham. * Excellent well; you are 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 pick'd 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, kissting carrion—

Have you a daughter?
Pol. I have, my lord.

Ham. Let her not walk i'th' sun; conception is a blessing;
But as your daughter may conceive. Friend, look to 't.
Pol. How say you by that?—Still harping on my daughter!

Yet he knew me not at first; he said, I was a fish-monger.
He is far gone; and truly, in my youth,
I suffer'd 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?

9 The 3d and 4th fo's, R. Excellent, excellent
well, &c.
1 The 3d and 4th fo's, R. P. and H.
omit man.
* The fo's and R. two thousand.
  All the editions before H. read good.
  So the qu's: and this is the meaning, conception is in general a blessing; but
  to your daughter it may be a blessing if
  otherwise according as she may conceive.
* The fo's, and all succeeding editions, read, Not as your daughter may conceive.
  w The qu's, a for be. The fo's, R.
  and C. read, He is far gone, far gone,
  &c.

Ham.
Ham. Between who?

Pol. I mean the matter that you read, my lord.

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

Pol. Though this be madness, yet there is method in 't.

Will you walk out of the air, my lord?

Ham. Into my grave?

Pol. Indeed, that's out of the air.—

How pregnant sometimes his replies are!

A happiness that madness often hits on,

Which reason and sanity could not

So prosperously be deliver'd of. 

k I will leave him,
SCENE VI.

Enter Rosencraus and Guildenstern.

Ros. God save you, sir.

Guil. My honour'd lord!

Ros. My most dear lord!

Ham. My excellent good friends! How dost thou, Guildenstern?

Ah! Rosencraus, good lads! how do ye both?

Ros. As the indifferent children of the earth.

Guil. Happy in that we are not over-happy,

1 The words printed in italic, in these three lines, are omitted in the qu.s.
C. omits honourable and most humbly.

m Between cannot and take the word for is inserted in all editions but the qu's.

n Qu's read, I will not more, &c.

* So the qu's and C. The fo's and R. read, except my life, my life. All the other editions read except my life, but once without any addition.

p So the qu's and C. The fo's and R. read my for the; the rest omit the.

q Fo's, Mine.

r First q. extant.

s The 1st and 2d qu's, A; 3d and C.

Ab. All the rest, Qb 1

t Qu's, you.

u The qu's read ever happy.

On
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?

Guil. 'Faith, y her privates we.

Ham. In the secret parts of fortune? oh! most true; she is a trumpet.  *

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

Ham. Then is dooms-day near; but your news is not true.

Let me question more in particular: what have you, my good friends, deserved at the bands of fortune, that she sends you to prison hither?

Guil. Prison, my lord?

Ham. Denmark 's a prison.

Ros. Then is the world one.

Ham. A goodly one, in which there are many confines, wards and dungeons; Denmark being one o' the worst.

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. Oh God! I could be bounded in a nutshell, and count myself a king of infinite space; were it not that I have bad dreams.

w The 1st and 2d qu's read lap.

x The fo's and R. read favour.

y Here T. interpolates in before her; followed by all after but C.

2 The fo's and R. read, What's the news?  

a The qu's omit that.

b What is printed in italic here, is not in the qu's.

Guil.
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 out-stretch'd heroes, the beggars' shadows. Shall we to th' court? for, by my c say, I cannot reason.

Both. 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 Elsinor?

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

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

Guil. What should we say, my lord?

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

Ros. To what end, my lord?

Ham. That you must teach me; but let me conjure you by the rights of g our h fellowship, by the consonancy of our

---

c Fo's, fig.
d First and 2d qu's, ever.
e T. W. and j. read of a halfpenny.
f H. and C. at a halfpenny.
g So the qu's. The fo's and the rest read, Come, deal justly, &c.

E 2 you k,
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.

Ref. What say you?  

Guild. My lord, we were sent for.

Ham. I will tell you why. So shall my anticipation prevent your discovery, and, your secrecy to the king and queen moult no feather. I have of late, but wherefore I know not, lost all my mirth, forgone all custom of exercise; 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'erchanging firmament, this majestic roof fretted with golden fire, why it appeareth nothing to me but a foul and pestilent congregation of vapours. What a piece of work is a man! how noble in reason! how infinite in faculties! In action how like an angel! In apprehensions how like a God! The beauty of the world! The paragon of animals! and yet to me what is this quintessence of dust? Man de-
lights not me; nor a 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 a you laugh b then, when I said, man de-
lights not me?

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

Ham. He that plays the king shall be welcome; his ma-
jecty shall have tribute d of me: the adventurous knight shall
use his foil and target: the lover shall not e sigh gratis: the
humorous man shall end his part in peace: f the clown shall
make those laugh whose lungs are tickled o' th' e sere: and the
lady shall say her mind freely, or the h blank verse shall halt
for 't. What players are they?

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

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

y The fo's and R. read no nor, &c.
2 First q. women.
a Qu's, ye.
b The fo's and all editions after, ex-
ccept C. omit then.
c The 1st and 2d qu's read coted. The
d q. and the fo's read, coated. Perhaps
Shakespeare wrote quoted. Accepted is R.'s
emendation.
d The 1st and 2d qu's read on.
e The 2d q. reads sing.

f The sentence in italic is not in the
qu's. The fo's, R. and W, only have it.
Sere, i. e. dry, withered. Johnson's
dictionary. Then the sense will be (as
Shakespeare frequently uses adjectives as
substantives) Whose lungs are tickled o' th'
dry; or, whose lungs are withered.
h First q. black.
i The fo's and all succeeding editions
omit sicb.
j The 2d q. the for they.
"Rof. I think, their ¹ inhibition comes by ² the means of
the late ¹ innovation.

Ham. Do ³ they hold the same estimation they did when
I was in the city? are they so followed?

"Rof. No indeed ⁴ are they not.

Ham. ⁵ How comes it? do they grow rusty?

"Rof. Nay, their endeavour keeps in the wonted pace; but
there is, sir, an ⁶ aiery of children, little ⁷ eyefes, that cry out on
the top of ⁷ the question; and are most tyrannically clapt for 't: these
are now the fashion, and so ⁸ berattle the common flages (as they
call them) that many wearing rapiers are afraid of goose-quills,
and dare scarce come thither.

Ham. What, are they children? who maintains ⁹ 'em? how
are they ⁹ 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 ¹⁰ most like, if their
means are ¹⁰ no better) their writers do them wrong to make
them exclaim against their own succession.

"Rof. 'Faith there has been much to do on both sides; and the
nation holds it no sin, ¹¹ to tar them on to controversy. There was,

¹. J. thinks inhibition and innovation
should change places.

². J. omits the.

³. The 2d q. the for they.

⁴. So the 1st and 2d qu's and C. All
the rest read, they are not.

⁵. What is printed in italics is not in
the qu's.

⁶. The fo's, R. and P. read Yafers; which
seems to be no English word. T. corrects
it, eyefes. An aiery or eyery is a hawk's
or eagle's nest; and eyefes are young nefl-
lings, creatures just out of the egg. P.
informs us that this passage relates to the
playhouses then contending, the Bank-
fothes, the Fortune, &c.—play'd by the
children of his majesty's chapel.

⁷. C. the question, &c.

⁸. The 1st f. reads beratelled.

⁹. C. them.

¹. Escofed, pensioned: from the French
Escof, a shot or reckoning. H.

¹. The fo's and R. read, like moft. P.
corrects it, moft like.

¹. Second f. not.

¹. P.'s duodecimo, T, and those that
come after, except C, read, to tarry them
on to controversy.
for a while, no money bid for argument, unless the poet and the
player went to cuffs in the question.

Ham. Is 't possible?

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

Ham. Do the boys carry it away?

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

Ham. It is not very strange; for my uncle is king of

Denmark, and those that would make mouths at him while
my father lived, give twenty, forty, fifty, an hundred
ducats a-piece for his picture in little: 's'blood there is
something in this more than natural, if philosophy could
find it out.

Guil. There are the players. *Flourish for the players.

Ham. Gentlemen, you are welcome to Elsnoor. Your
hands. Come s then: the appurtenance of welcome is fa-
shion and ceremony; let me h comply with you in i this
garb, k left 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 l hand-saw.

\[2\] The fo's, R. and all editions after, omit very.
\[a\] All but qu's and C. mine.
\[b\] All but the qu's and C. read movees.
\[c\] The fo's and R. omit fifty.
\[d\] Qu's, a.
\[e\] This word is omitted in all editions but the qu's and C.

\[f\] Direction in qu's, A flourish.
\[g\] The fo's and R. omit then.
\[h\] H. reads compliment.
\[i\] The fo's, R. and C. read the for this.
\[k\] The 1st q. reads, let me; the 2d q. let my.
\[l\] H. reads here/now.
SCENE VII.

Enter Polonius.

Pol. Well be with you, gentlemen.

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

Rof. Haply, 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 then 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. Buzz, buzz.

Pol. Upon my honour.

Ham. Then came each actor on his ass.

m The 2d q. reads s. e.

n The 2d and 3d qu's read, as you see is not yet out, &c.

o Fo's and R. swathing, &c.

p Two 1d qu's, and three 1d fo's, hap- pily.

q The 2d and 3d qu's read, that he comes, &c.

r The fo's read, for a Monday morn- ing, &c. R. and all after him, ex- cept C. for on Monday morning, &c.

s All but the qu's and C. read fo for then.

t The fo's omit was,

u Fo's, mine.

v The fo's read can.
ACT II.  SCENE VII.

Pol. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, scene indivisible, or poem unlimited. Seneca cannot be too heavy, nor Plautus too light; for the law of a writ, and the liberty, these are the only men. Ham. O Jephtha, judge of Israel, what a treasure hadst thou!

Pol. What a treasure had he, my lord?

Ham. Why, one fair daughter, and no more, The which he loved paffing well.

Pol. Still on my daughter.

Ham. Am I not i' th' right, old Jephtha!

Pol. b If thou call me Jephtha, my lord, I have a daughter that I love paffing 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 pas, as moft like it was: the first row of the pious chanfion will shew you more; for look where d my abridgment comes.

c Enter the players.

f You are welcome, masters, welcome, all. I am glad to see

x The fo's and R. read, Pastoral-Comical-Historical-Pastoral: Tragical-Historical: Tragical-Comical-Historical-Pastoral: Scene, &c.

y The 2d q. reads scene.

z Fo's, indivible.

a Which R. alters to new; and is followed by all the editors after him, except I. and C.

b The two speeches in italic are not in the 2d and 3d qu's.

c So the 1st and 2d qu's. The 1st f. reads, pons chanfons; the other fo's and the third q. pons chanfons; H. and C. read pons-chanfons. R. is the first who reads rubrick, followed by the rest.

d The fo's and all after, except C. read, my abridgments come.

e The fo's, and all editions after, read, Enter four or five players; except C. who reads, Enter certain players ushered.

f Fo's, T are.
H A M L E T.

8 thee well. Welcome, good friends. h Oh old friend, i why, thy face is k valaue'd since I saw thee last: Com'ft thou to bearde me in Denmark? What! my young lady and mistress? i By 't lady, your ladyship is nearer m to heaven than when I saw you last by the altitude of a n chapin. Pray God, your voice, like a piece of uncurrent gold, be not crack'd within the ring.---Masters, you are all welcome; we'll e'en to 't like o friendly falconers, fly at any thing we see; we'll have a speech straight. Come, give us a taste of your quality; come, a passionate speech.

1 Play. What speech, my p good lord?

Ham. I heard thee speak me a speech once, but it was never acted; or if it was, not above once; for the play, I

---

8 H. reads you.

h The fo's and R. read, Obst my old friend, &c.

i All but the qu's and C. omit why.

k The fo's and R. readвалун; 1st q. валун.

l The 1st and 2d qu's read by lady; the 3d q. my lady; the 1st f. byr lady; all the other editions berlady, which last is a false contraction of by our lady.

m All but qu's and C. omit to.

n Chopin; Span. a thick piece of cork bound about with tin, thin iron or silver, worn by the women in Spain at the bottom of their shoes to make them appear taller. The qu's and C. read чопин; the fo's and R. чопин; P. and the rest чипин. Dr. Temple, in Grey's notes on Shakespeare, would have чопине to be the true reading, which, he says, is a term used to this day in the northern parts of our island, for half their pint, which contains two English quarts; and there are (like many other Scots words) nothing more than the two French words (chopins and piente) adopted. The sense of this passage seems more heightened by Hamlet's telling the player, she is near heaven by the altitude of a quart measure, than by that of a clog. Dr. T. Grey's notes, vol. ii. p. 291.

o The fo's, R. and H. French faultconers; but f. (who seems not to have met with this reading any where but in H. although he tells us he has the third f.) wonders that H. should give no reason for this correction, as he calls it, Qui's, faultners.

p The fo's and R. omit good.
remember, pleas'd not the million; 'twas a caviary 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 was no fault in the lines, to make the matter favour; nor no matter in the phrase that might indite the author of affection; "but call'd it, an honest method, as wholesome as sweet, and by very much more handsome than fine. X One speech y in it I chiefly lov'd; 'twas Aeneas' z tale to Dido; and thereabout of it especially, a where he speaks of Priam's laughter. If it live in your memory, begin at this line, let me see, let me see—The rugged Pyrrhus, like b th' Hyrcanian beast,—c It is not d fo;—It begins with Pyrrhus.

The rugged Pyrrhus, he, whose fable arms, Black as e his purpose, did the night resemble, When he lay couched in f the ominous horse

---

a Caviary or Cauer, a sort of eatable made of the roes of several forts of fish pickled; but especially of the spawn of sturgeons taken in the river Volga in Russia, which in colour and substance looks much like green soap. Bayley's Dict. The fo's, 2d, 3d and 4th, read, Cautary; R, P, T, H, and W, Caviar; J. and C, Caviare.

b So the qu's and C. the rest, judgment.

c The qu's read were no failles; the fo's and R. was no failles. P, corrects it, was no fail, followed by the rest.

d The fo's and H. read affection.

e If. thinks Shakespeare might probably write, but I call'd it, &c.

w What is here printed in italic is omitted in all editions but J. and C.

x The fo's and R. One chief speech in it I chiefly lov'd, &c.

y Qu's, in 't.

z The qu's read talke; followed by C.

a Qu's, when.

b The qu's read th' Ircanian.

c Qu's, 'tis.

d The 2d and 3d qu's omit fo.

e The 2d and 3d fo's read he for his.

f First q. th' ominous; 2d and 3d qu's, th' ominous.
HAMLET.

Hath now * his dread and black complexion finear'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 * embasted with the parching 1 streets,
That lend a tyrannous and * a damned light
To their lord's murther: roast'd in wrath and fire,
And thus o' er-sized with coagulate gore,
With eyes like p caruncles, the hellish Pyrrhus
Old grandsire Priam seeks.— So proceed you.

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

1 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,

8 The two first qu's and all the fo's, instead of his read this; so does S. without giving the different reading bis, which is in the 3d quarto, or that of 1637.
C. reads this.

h First and 2d qu's, heraldly.
1 The fo's read to take guules.

k The 2d and 3d qu's read embasted.
1 All editions before P. read streets; he alters it to fires, and is followed by all the rest, except C.

m All but qu's and C. omit a.

8 So the qu's. The fo's, 1st, 2d and 3d, To their wilde (wile, the 4th) murtherers. R, To the wilde murtherers. P. alters this, To murtherers wile; followed by all the rest, except C. who reads with the qu's.

o Qu's, ore-cifed.

P Third q. Caruncle.

9 The words, So proceed you, are omitted in the fo's and all editions after, except C. but they seem necessary; for it would appear rude in the player, to take the speech out of Hamlet's mouth, without being bid by him to proceed in it.

r Qu's, fo's and R. antyche or antick.

s R. in for to.

t The fo's and R. read match.
Th' unnerved father falls. "Then senseless Ilium, Seeming to feel \(w\) this blow, with flaming top Stoops to his base; and with a hideous craft Takes prisoner Pyrrhus' ear: for lo! his sword, Which was declining on the milky head Of \(x\) reverend Priam, seem'd i' th' air to flick: So, as a \(y\) painted tyrant, Pyrrhus stood; \(z\) And, like a neutral to his will and matter, Did nothing.

But as we often see, against some storm, A silence in the heav'ns, the \(a\) rack stand still, The \(b\) bold \(c\) 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 \(d\) Mars his \(e\) armour, forg'd for proof eterne, With les remorse than Pyrrhus' bleeding sword Now falls on Priam.

Out, out, thou trumpet Fortune! all you gods, In general synod take away her power: Break all the spokes and \(f\) fellies from her wheel, And bowl the round nave down the hill of heav'n, As low as to the fiends.

\(t\) The words, Then senseless Ilium, are omitted in the qu's.
\(w\) Fo's and R. read bis.
\(x\) Qu's, reverent.
\(y\) The 3d and 4th fo's and R.'s octavo, omit painted.
\(z\) The qu's omit And.
\(a\) The 3d q. reads rackes. S. does not give us this reading.

\(b\) S. chooseth to spell this word wrong, viz. bould; though his edition of 1637 spells it bold.
\(c\) Second q. wind.
\(d\) Qu's, Marses for Mars bis.
\(e\) The fo's and R. read armours.
\(f\) The 1st q. fellies; 2d q. fellies; 3d q. fellies; 10, 2d and 3d fo's, and R.'s duodecimo, fellies.
HAMLET.

Pol. This is too long.

Ham. It shall be to the barber's with your beard. Pr'ythee say on; he's for a jigg, or a tale of bawdry, or he sleeps. Say on, come to Hecuba.

1 Play. But who, ah woe! had seen the mobled queen,--

Ham. The mobled queen?

Pol. That's good; mobled queen, is good.

1 Play. Run bare-foot up and down, threatening the flames With bison 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 th' alarm 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 heav'n, And passion in the gods.

These words, mobled queen is good, are omitted in the qu's.

k The fo's and R. read flame.

l First q. resum'd.

m Fo's and R. alerum.

n First and 2d qu's, limmes.

o The 3d and 4th fo's read, meant.

p The 3d and 4th fo's, and R.'s octau-vo, omit at.

q P. alters milch to melt, followed by H.

r H. and C. read, And passioned the gods

Pol.
Pol. Look, he has not turn'd his colour, and has tears in his eyes. Pr'ythee no more.

Ham. 'Tis well. I'll have thee speak out the rest of this soon. Good my lord, will you see the players well bestowed? Do you hear, let them be well used; for they are the abstrac, 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. God's bodikins, man, much better. Use every man after his desert, and who shall 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, firs. [Exit Polonius.

Ham. Follow him, friends: we'll hear a play tomorrow. Doth thou hear me, old friend, can you play the murder of Gonzago?

Play. Ay, my lord.
HAMLET.

Ham. We'll hav'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?

Play. Ay, my lord.

Ham. Very well. Follow that lord, and look you mock him not. My good friends, [to Ros. and Guild.] I'll leave you 'till night. You are welcome to Elsinore.

Ros. Good my lord.

[Exeunt.

SCENE VIII.

Manet Hamlet.

Ham. Ay so, God b' w' ye. Now I am alone. Oh, what a rogue and peasant slave am I!

Is it not monstrous that this player here,

But in a fiction, in a dream of passion,

Could force his soul so to his own conceit,

That from her working, all his visage wan'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?

* So the 3d and 3d qu's; it q. bate; the rest ba't.
* The 3d qu's omit a.
* The qu's and C. read, some dozen lines or sixteen lines.
* All but qu's and C. ye.
* This direction first put in by J.
* The qu's read God buy ye; fo's, 1st, 3d and 3d, God buy ye.
* Third q. am I.
* First and 3d qu's and 1st f. fiction.
* The fo's and R. read whole instead of own.
* The qu's read the instead of his.
* So the qu's, W. J. and C. The fo's and all the rest read warn'd.
* Third q. fo's and R. in 't.

What's
What’s Hecuba to him, or he to her,
That he should weep for her? What would he do
Had he the motive, and the cue for passion
That I have, he would drown the stage with tears,
And cleave the general ear with horrid speech,
Make mad the guilty, and appall the free;
Confound the ignorant, and amaze, indeed,
The very faculties of eyes and ears: — Yet I,
[* A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can] say nothing,—no, not for a king,
Upon whose property and most dear life
A damn’d defeat was made. Am I a coward?
Who calls me villain, breaks my paté a-cros,
Plucks off my beard, and blows it in my face?
Tweaks me by th’ nose, gives me the lye i’ th’ throat,
As deep as to the lungs? who does me this?
Hah! ’swounds I should take it—for it cannot be
But I am pigeon-liver’d, and lack gall
To make oppression bitter; or, cre this
I should have fatted all the region kites
* With this slave’s offal. Bloody, bawdy villain!

n So the qu’s. The fo’s and all the ref, or be to Hecuba.
w Qu’s, and that for passion, &c.
x First q. appeal; 2d and 3d, appeal.
The fo’s,appeals.
y So the qu’s and C. All the ref, faculty.
z J. reads, ears and eyes.
a P. and H. omit what is included between the crotchets. But P. puts it in the margent.
b Three last fo’s, John-a-dreams.
c First and 2d qu’s, by the ins.
d So the qu’s; 2d and 3d fo’s and R.

Why should I take it? The 1st and 2d fo’s and C. Ha? why I should take it.
P, alters it to, Yet I should take it; but puts the folio-reading in the margent, which the ref (who all follow his alteration) neglect to do.
c First q. reads a instead of bawre.
f The fo’s read, With this slave’s offal, bloody: a bawdy, &c.

f Why,
82

HAMLET.

Why, what an as I! this is most brave,
That I, the son of a dear murthed,
Prompted to my revenge by heav'n and hell,
Must, like a whore, unpack my heart with words,
And fall a cursing like a very drab,

About, my brains! — I have heard,
That guilty creatures, fitting 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 murther, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murther of my father,
Before mine uncle: I'll observe his looks;

So the qu's and C. All the rest read brain. S. gives another reading of one of his editions, viz. braues.

m In all but the qu's and C. ham is omitted.

n P. omits fitting; followed by T.

H. and W.

o R. reads, Been struck unto the soul,

&c.

P. P.'s quarto reads,

With most miraculous organ. I'll observe his looks,

k So the qu's and P. The fo's, R.

W. J. and C. read stallion. T. is persuaded that Shakespeare wrote, cullion; and puts it in the text; H. follows him.

Play something like the murther of my father,
Before mine uncle. I'll observe his looks,

&c.

I'll
ACT II. SCENE VIII.

I’ll tent him to the quick, if he do blench,
I know my course. The spirit that I have seen
May be a 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.

* The 2d, 3d and 4th fo’s, read, all the rest, instead of do read but.
* J. reads This.
* The qu’s read a for be.
* First q. dextra.
* So the qu’s and C. The su’s and

G 2

ACT
Act I.

Scene I.

*The Palace.

Enter King, Queen, Polonius, Ophelia, Rosencranz, Gildenstern and Lords.

King.

And can you by no drift of conference 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. Nor do we find him forward to be founded; But with a crafty madness keeps aloof, When we would bring him on to some confession Of his true estate.

Queen. Did he receive you well?

Ros. Most like a gentleman.

Guil. But with much forcing of his disposition.

---

a R. first describes the scene.

b The fo's and R. read circumstance. confession.

c R.'s duodecimo has confession, where-

in an e is printed instead of an u; out of which P. makes a different reading which he puts in the margent, viz. con-

d First and 2d qu's, a for ks.

e Third q. estate. S. does not give this reading.
ACT III. SCENE I.

Ros. Most free of question, but of our demands
Niggard 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 here 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 into these delights.

Ros. We shall, my lord. [Exeunt Ros. and Guil.

King. Sweet Gertrude, leave us too.
For we have closely sent for Hamlet hither,
That we, as 'twere by accident, may here

---

f The text is here copied from H., alteration, followed by W., who gives the reason for thus altering, and which will sufficiently appear to the reader by his turning back to the scene between Hamlet and Rosencrantz. All other editions read,
Niggard of question, but of our demands
Most free in his reply.

E. H. reads unto.

h J. omits fo.

i O'er-raught, that is, o'er-reached.
The fo's, 1st and 2d, read, o'er-wrought; 3d and 4th, o'er-took; R. P. T. and H, o'erook; W. o'er-oade.

k All but the qu's omit here.

l The fo's, R. H. and C. read, on to, instead of into.

m All editions, but the qu's and C. mark this direction, [Exeunt, only.

n The qu's read two.

o S. gives only the corrupt reading betther, which is in the 1st and 2d qu's, and omits to give us the true reading bither, in the 3d q. which he has.

p Fo's and R. there.

G 3

Assront
HAMLET.

Affront Ophelia. Her father and myself a
Will fo bestow ourselves, that, seeing, unseen,
We may of their encounter frankly judge;
And gather by him, as he is behav'd,
If 't be th' affliction of his love, or no,
That thus he suffers for.

Queen. I shall obey you:
And for 1 your part, Ophelia, I do wish,
That your good beauties be the happy cause
Of Hamlet's wildness: fo shall I hope, your virtues
Will bring him to his wonted way again,
To both your honours.

Oph. Madam, I wish it may.  
Pol. Ophelia, walk you here.—Gracious, fo please 2 you,
We will bestow ourselves.—Read on this book; ["To Oph.
That show of such an exercise may colour
Your 3 loneliness. We're oft to blame in this,
'Tis too much prov'd, that with devotion's vilage,
And pious action, we do 4 Surgar o'er
The devil himself.

King. b Oh, 'tis too true,
How finart a lash that speech doth give my conscience!

9 The fo's, R. and J. after myself; read, lawful ofials.
1 The 1st and 2d qu's read Weelc; the 3d, We'll.
4 So the 1st q. the fo's and R. All the rest read my for your.
2 P. and H. omit shall.
3 P. alters 'will to may'; followed by all the editors after him, except C.
w All the editions till T, have no direction here.

x All but qu's and C. ye.
y J. first puts this direction.
2 The 1st and 2d qu's read loneliness; so does S, without giving the reading of the 3d q. 1727, viz. loneliness, which must be the true reading, and is in all the other editions.
4 Instead of Surgar the fo's read surge.
b The fo's read, Ob 'tis true. M.

Ob it is but too true,

The
ACT III. SCENE VI. 87

The harlot's cheek, beautied with plaffring art, [c Aside.
Is not more d ugly to the thing that helps it,
Than is my deed to my most painted word.
Oh heavy burthen.
Pol. I hear him coming, e let's withdraw, my lord.
[f Exeunt all but Ophelia.

SCENE II.

z 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 h sea of troubles,
And by opposing end them?—To die—to sleep—
No more; and by a sleep to say, we end
'The heart-ache, and the thousand natural shocks
That flesh is heir to; 'tis a consummation
Devoutly to be wish'd. To die—to sleep—
'To sleep? perchance to dream; ay, there's the rub;
For in that sleep of death what dreams may come,

[c P. first gives this direction.
[d The 1st and 2d qu's read ugly; so does S. but he does not give us the reading of the 3d, viz. ugly, which is in his edition 1617, and in all the rest.
[e The qu's omits let's.
[f This direction is omitted in the qu's. In the fo's, Exeunt, only.
[g In the qu's this direction is marked after Oh heavy burthen!
[h Perhaps, fies, which continues the metaphor of slings, arrows, taking arms; and represents the being encompassed on all sides with troubles. P.
{i Assailing troubles. A conjecture of T.
[j Ay, that is the question Shakespeare wrote, of assail of troubles; i.e. assault. W. He puts it in the text.
{k When
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 k whips and scorns of \( ^1 \) time,
Th' oppressor's wrong, the \( ^n \) proud man's contumely,
\( ^a \) The pangs of despis'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes;
When \( ^o \) he himself might his \( ^p \) Quietus make
With a bare bodkin? \( ^q \) Who would fardles bear,
To \( ^r \) grunt and sweat under a weary life,
But that the dread of something after death,
\( ^s \) The undiscover'd country, from whose \( ^t \) borne
No traveller returns, puzzles the will;
And makes us rather bear those ills we have,
Than fly to others that we know not of?

---

\( ^1 \) The 2d f. reads, When be have shuffled, \&c. the 3d and 4th, When he hath shuffled, \&c.
\( ^k \) Quips; conjecture of Grey. Quips and scorns of tyrants; Quips and scorns of title; two conjectures of \( ^f \).
\( ^l \) The evils here complained of are not the product of time or duration simply, but of a corrupt age or manners,
We may be sure then that Shakespeare wrote,—the whips and scorns of th' time.
And the description of the evils of a corrupt age, which follows, confirms this emendation. \( ^p \).
\( ^m \) The fo's and E. read poor.
\( ^n \) The 2d q. reads, The pangs of office, and the law's delay. The fo's read, The pangs of despis'd love, the law's delay.
\( ^o \) Second q. omits be; \( ^3d \), as for be.
\( ^p \) The 1st and 2d qu's read quietas.
\( ^q \) The fo's read, Who would these fardles bear.
\( ^r \) So the qu's, fo's and R. \( ^p \) alters grunt to groan; and is followed by all the editors after him, except C.
\( ^s \) P, alters The to That; followed by all, but \( ^t \) P. spells this bourne; \( ^t \) so do all after him, but \( ^t \) H, who says, bourn signifies a brook or stream of water; but what Shakespeare means is borne, a French word, signifying limit or boundary.

Thus
Thus conscience does make cowards "of us all; And thus the native w hue of resolution Is x sicklied o'er with the pale cast of thought; And enterprises of great y pitch and moment, With this regard their currents turn.2 awry, And lose the name of action—Soft you now— The fair Ophelia? Nymph, in thy a orations Be all my sins remembred,—

Oph. Good my lord, How does your honour for this many a day? Ham. I humbly thank you; b well. Oph. My lord, I have remembrances of yours, That I have longed c long to re-deliver: I pray you, now receive them, Ham. d No, not I; I never gave you ought, Oph. My honour'd lord, e you know right well you did; And with them words of so sweet breath compos'd,

u The words in italic are omitted in the qu's.
w The qu's spell this word, biw; the 1st and 2d fo's, bew.
x First and 2d qu's, sickled.
y So the qu's. All the rest read pitch. Pitch seems to be Shakespeare's word; he intends to give us the idea of a man pitching a javelin at a mark, but which, being turned out of its course, misfires doing execution.

2 Instead of awry the fo's, R. and C. read away,

a The qu's and 1st f. read orisons; the 2d, 3d and 4th fo's read horizons; T. H. W. and J. read orisons; but the right word is certainly oraisons (the French for prayers) as R. and P. read.
b The fo's and R. read, well, well, well.
c P. alters long to much; followed by H.
d So the qu's and C. The fo's and R, No, no, I never, &c. P. and the rest, No, I never, &c.
e The fo's, R, P. and H. read, I know, &c.
As made these things more rich; their perfume left,
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 sometime 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 can—
not so I evacuate our old stock, but we shall relish of it.

Oph. I was the more deceived.

Ham. Get thee to a nunnery: why wouldst thou be a breeder of sinners? 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 p earth and heaven? We are arrant knaves, 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 where but in 's own house. Farewel.

Oph. Oh help him, you sweet heav'ns!

1 The 1st q. reads evacuat; the 2d, evacuat; the 3d, evacuate; the 1st f. inoculat; the 2d and 3d, inoculat; the 4th, inocula; R. and P. inoculat; all the rest, inoculat. S. neglects giving the reading of the 3d quarto 1637 (which he has) which seems to be the true one, viz. evacuate.

m R. reads, I did love you once.

n The qu's spell this, nunry.

o What is the meaning of thoughts to put them in? A word is dropped out. We should read,—thoughts to put them in name. This was the progress. The offences are first conceived and named, then projected to be put in act, then executed. W. In answer to this, see Heath's Revival, p. 537.

But a few words will explain this matter; 1st, then I have thoughts to put them in, here the offences are put into the thoughts, or conceived; 2dly, imagination to give them shape, that is, the contrivance how, or in what manner they shall be perpetrated; lastly, time to act them in, which needs no explanation.

p The fo's, and all but the qu's and C, read, heaven and earth.

q The fo's, R. and C. read, We are arrant knaves all, &c.

r The fo's, instead of subere, read way.
Ham. If thou dost not marry, I’ll give thee this plague for thy dowry: Be thou chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery; 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. Farewel.

Oph. * Heavenly powers restore him!*

Ham. I have heard of your paintings well enough: God hath given you one face, and you make yourselves another. * You jig and amble; and you * lisp; * you nickname God’s creatures, and make your wantonness ignorance. Go to, I’ll no more ont; 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 Hamlet,

Oph. O what a noble mind is here o’erthrown!

---

* Second q. plague.
† First and 2d qu’s, yes. So S. but gives not the reading of 3d, ice.
# The fo’s and R. read, Get thee to a nunnery. Go—farewel.
$ The fo’s and R. read, O heavenly powers, &c.
** The 1st f. reads pratlings; 2d, 3d and 4th, and R. pratling; all after, painting; except C, who reads paintings with qu’s.
ε The 1st and 2d qu’s read, You jig and amble; the 3d q. gig and amble, omitting You (of which omission S. takes no notice) the fo’s read, You gidge; you amble; R. and all the rest read, You jig, you amble.
γ The qu’s read lift.
Θ So the qu’s. The fo’s and the rest omit you and insert and.
Θ All but the qu’s insert your before ignorance.
Γ The 2d, 3d and 4th fo’s, R. P. and H. omit to.
Η First and 2d qu’s, no; 3d, no.
Θ The 1st and 2d qu’s read marriages. S. takes no notice of the reading of the 3d q. marriages.
Ω The 2d, 3d, and 4th fo’s omit live.
ACT III. SCENE III.

The courtier's, soldier's, eye, tongue, sword;
The expectation and rose of the fair state,
The glass of fashion, and the mould of form,
Th' observ'd of all observers, quite, quite down!
And I, of ladies most desolate and wretched,
That fuc'd the honey of his music vows!
Now see that noble and most sov'reign reafon,
Like sweet bell jangled out of time, and harsh;
That unshatch'd form and stature of blown youth
Blasted with ecftasy. Oh, woe is me!
T' have seen what I have seen, see what I see.

SCENE III.

Enter King and Polonius.

King. Love! his affections do not that way tend,
Nor what he spake, tho' 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 doubt, the hatch and the disclose
Will be some danger; which \(^y\) for to prevent
I have in quick determination
Thus set \(^z\) 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 \(^a\) heart,
Whereon his brains still beating, puts him thus
From fashion of himself. What \(^b\) think you on 't?

Pol. It shall do well. But yet \(^c\) do I believe,
The origin and commencement of \(^d\) his grief
Sprung from neglected love. How now, Ophelia?* You need not tell us what lord Hamlet said;
We heard it all \(^e\). 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 \(^f\) 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,

---

* P. alters this to, *Something's in his soul, &c.* followed by all the editors after him, but C.
\(^y\) So the qu's and C. The 1st and 2d fo's have omitted \(^z\) for; the 3d and 4th fo's supply \(^a\) bow instead thereof; and are followed by the other editors.
\(^a\) The 2d and 3d qu's omit \(^b\) it.
\(^b\) S. reads tinke.
\(^c\) The 3d q. reads I doe.
\(^d\) So the 1st q. and C. The fo's and the rest read this grief. The 2d and 3d qu's read it for \(^f\) his grief.
\(^e\) Here T. gives this direction [Exit Ophelia. Followed by the editors after him, except H. and C.
\(^f\) The fo's and all editions after, except C, read griefs,
ACT III. SCENE IV.

To England send him; or confine him, where
Your wisdom beft fhall think.

King. It fhall be fo.

Madnefs in great ones must not unwatch'd go. [Exeunt.

SCENE IV.

Enter Hamlet and three of the Players.

Ham. Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lieve the town-crier spoke my lines. Nor do not saw the air too much with your hand thus, but ufe all gently; for in the very torrent, tempeft, and (as I may fay) whirlwind of your passion, you must acquire and beget a temperance that may give it smoothnefs. Oh! it offends me to the foul, to hear a robuftious periwig-pated fellow tear a passion to tatters, to very rags; to splitt the ears of the groundlings; who, for the moft part, are capable of nothing but inexplicable dumb fhews, and noife: I would have fuch a fellow whipt for
o'erdioing Termagant, it out-herods Herod; pray you avoid it.

Play. I warrant your honour.

Ham. Be not too tame neither; but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance that you "o'erstep not the modesty of nature; for any thing so "overdone is from the purpose of playing; whose end, both at \(^w\) the first and now, was and is, to hold as 'twere the mirror up to nature; to shew Virtue her \(^x\) own feature, Scorn her own image, and the very \(^y\) age and body of the Time, his form and pressure. Now this over-done, or come \(^z\) tardy off, though it \(^a\) make the unskilful laugh, cannot but make the judicious grieve; the cenSure \(^b\) of which one, must in your allowance \(^c\) o'erweigh a whole theatre of others.

Oh there be players that I have seen play, and heard others \(^d\) praise, and that highly, not to speak it prophaneely, that \(^e\) neither having the action of \(^f\) christians, \(^g\) nor the gait of christian, pagan, \(^h\) nor man,] have so strutted and bellow'd, that I have thought some of Nature's journey-men had made men,

---

\(^t\) The fo's and R. read o'er-slop.
\(^u\) First and 2d qu's, o'er-done.
\(^w\) The 3d q. omits the.
\(^x\) The qu's and C. omit own before feature.

\(^y\) F. says the age of the time can hardly pass; and therefore proposes, either face, or page, instead of age. But I believe nobody but himself would have any objection to the words as they stand.

\(^z\) Second q. trady.
\(^a\) The qu's and C. makes.
\(^b\) H. alters this to, of one of which.
\(^c\) The 1st f. had spelt this, o're-way; the 2d, 3d and 4th, make it o'er-way; so R. P. and H.
\(^d\) The 1st and 2d qu's read prayed (which reading only S. gives) the 3d q. and the other editions read praise.
\(^e\) W. is of opinion that the words between the crotchets are a foolish interpotation.

\(^f\) P. alters this to christia,n, followed by all but C.
\(^g\) R. and P. read or.
\(^h\) P. H. and F. or. The fo's and R. read, or Norman.
and not made them well; they imitated humanity so abominably.

Play. I hope we have reform'd that indifferently with us:

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

[Exeunt Players.

Enter Polonius, Rosencraus, 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.

[Exeunt, Polonius.

Will you two help to hasten them?

Ros. Ay, my lord.

[Exeunt.

---

1 First q. and 1st and 2d fo's, abominably.
2 After w, the fo's and R. add, Sir.
3 The 3d and 4th fo's, and R. read, will of themselves.
4 First and 2d qu's, te.

n This direction not in qu's.
9 Here begins Scene IV. in W. and F.

o This direction not in the qu's.
P This direction not in the qu's.
q So the qu's. The fo's make both answer here, We will, my lord: So all the editions after, except C.
Enter Horatio to Hamlet.

Ham. What, ho, 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. Oh my dear lord,---

Ham. Nay, do not think I flatter:
For what advancement may I hope from thee,
Thou no revenue haft, but thy good spirits,
To feed and cloath 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. Doft thou hear?
Since my dear soul was mistress of her choice
And could of men distinguish her election,
Sh'ath seal'd thee for herself; for thou haft been
As one, in suffering all, that suffers nothing;
A man, that fortune's buffets and rewards

r First q. bosw; 2d, bosw; 3d, bose.
First, 2d and 3d fo's, boa.

s Qu's, cop't; fo's, R. P. T. and W.

 comp'd.

 t First and 2d qu's, revenue; 1st and
2d fo's, revenue.

P. and the editors, except C, after
him, omit Why.

w The fo's, like.

x The 2d q. sfard; which is S.'s
only reading.

y The 1st, 2d and 3d fo's, read, faining;
the 4th f. and R. feigning.

z J. conjectures this might be clear.

a The fo's read my instead of her.

b So the qu's. The fo's, R. and the
rest read,

And could of men distinguish, her election
Hath seal'd thee for herself; &c.

C The 3d and 4th fo's read fortune.

d Haf
ACT III. SCENE V.

99

Haft ta'en with equal thanks. And blest are those
Whose blood and judgment are so well co-mingled,
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 pr'ythee, when thou seest that act a-foot,
Ev'n with the very comment of thy soul
Observe h 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 k filthy. Give him l heedful note;
For I mine eyes will rivet to his face;
And after we will both our m judgments join
n In censure of his seeming.

Hor. Well, my lord.
If o he steal aught, the whilst this play is playing,
And scarce p detecting, I will pay the theft.

---

d So the qu's, T. W. j. and G. The
reft read hath.
e The qu's read cancelled.
f Three last fo's omit very.
g The fo's read my.
h Qu's, my.
i So the qu's, fo's and R.'s cdavo.
All the reft read occult.

k The 1st f. fythe; the other fo's
and R. fyth'; T. and H. smity.
l The 1st and 3d fo's read needful.
m The 2d f. judgment.
n The fo's, R. F. and H. read, To
conjure, &c.
o Qu's, a for be.
p First and 2d qu's, detected; 3d, de-
etion.
Enter King, Queen, Polonius, Ophelia, Rosencrantz, Guildenstern, and other Lords attendant, with a guard carrying torches. Danish March. Sound a flourish.

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

King. How fares our cousin Hamlet?

Ham. Excellent, 'tis faith, of the camelion's dish: I eat the air, promisè-cramm'd. 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 play'd once i' th' university, you say? [To Polonius.

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

Ham. What did you enact?

Pol. I did enact Julius Caesar; I was kill'd i' th' capitol; Brutus kill'd me.

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

Ref. Ay, my lord, they stay upon your patience.

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

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

Pol. O ho, do you mark that?

Ham. Lady, shall I lie in your lap?

Oph. No, my lord.

Ham. I mean, my head upon your lap?

Oph. Ay, my lord.

Ham. Do you think I meant country matters?

Oph. I think nothing, my lord.

Ham. That's a fair thought, to lie between a maid's legs.

Oph. What is, my lord?

Ham. Nothing.

Oph. You are merry, my lord.

Ham. Who, I?

Oph. Ay, my lord.

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

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

Ham. So long? nay, then let the devil wear black, for

\[\text{Lying down at Ophelia's feet.}\]

\(\text{to within those two hours, followed by but C.}\)

\(\text{H. omits twice.}\)

\(\text{I. reads, for I'll have a suit of er-}\)

\(\text{myn. W. says the true reading is, 'fore}\)

\(\text{I'll have a suit of sable. But if the}\)

\(\text{meaning (according to W.) be, Let the}\)

\(\text{devil wear black for me, I'll have none;}\)

\(\text{why may not the old reading stand, fa-}\)

\(\text{bles not being mourning, but a rich}\)

\(\text{warm suit worn in that cold country.}\)

\(\text{Vide Canon. p. 94, and Revifal, p. 538.}\)
I'll have a suit of fables. Oh heav'n's! die two months ago, and not forgotten yet! then there's hope a great man's memory may out-live his life half a year: but, by 'r lady, k he must build churches then; or else shall k he suffer not thinking on, with the hobby horse; whose epitaph is, *For O, for O, the hobby horse is forgot.*

**Scene VII.**

The trumpets sound. Dumb shew follows.

Enter a king and a queen 9, the queen embracing him, and he her, 9 she kneels, he takes her up, and declines his head upon her neck, he lies down upon a bank of flowers, she seeing him asleep.
Asleep, leaves him: Anon comes in another man, takes off his crown, kisses it, pours poison in the sleeper's ears, and leaves him: the queen returns, finds the king dead, makes passionate action: the poisoner, with three or four, comes in again, seems to console with her, the dead body is carried away, the poisoner woos the queen with gifts, she seems harsh awhile, but in the end accepts his love.

imputed to him for the arbitrary correction. T.

Notwithstanding this seeming clear triumph of T. over the former editors, which he enjoys by the consent of all the succeeding ones, who follow him in the alteration; perhaps there is a way of accounting for these seeming contradictions in the old editions. The play here acted, Hamlet says, is the image of a murder done in Vienna, Gonzago is the duke's name, his wife's Baptista; but the poet who may be supposed to have formed this story into a play, must be allowed the right of changing the quality of the persons as he pleases: So, though in the story it was a duke and a duchess, yet in the play it might be altered to a king and a queen, by poetical licence. And that this supposition is true, seems to be confirmed by Hamlet's words almost immediately after the above-quoted ones; viz. This is one Lucianus, nephew to the king. But T. has taken care to alter this word king here, which stands so in all the editions before him, to duke, without giving any notice of the alteration.

p After queen the fo's insert, very lovingly. But no edition before T. has these words, with regal coronets; who puts them into the direction without acquainting us that they are his interpolation; and no wonder, as he could make us believe they are to be found in the old editions; for he says (v. note foregoing) Regal coronets being at first ordered by the poet for the duke and duchess, &c.

q These words, he kneels, are omitted in the qu's.

r The fo's, instead of another man read a fellow. So do all the editions after, except C.

s The fo's, R. and P. read, King's ears, &c.

t The fo's, and all after but C, read, and exit.

u The fo's, and all editions after, read, some two or three minutes, &c. except C, who reads, some three or four minutes, &c.

w The fo's, and the editions after, seeming to lament with her.

x The fo's, and editions after except C. read, loth and unwilling awhile.

y The qu's and C. omit his.
Oph. What means this, my lord?
Ham. Marry ² this is ² munching ³ Mallico, ⁴ it means mischief.

Oph. Belike, this shew imports the argument of the play.

Enter Prologue.

Ham. We shall know by ⁵ this fellow; the players cannot keep ˣ counsel, they'll tell all.

Oph. Will ⁶ he tell us what this shew meant?
Ham. Ay, or any shew that ² you'll shew him. Be not you ashamed to shew, he'll not shame to tell you what it means.

Oph. You are naught, you are naught. I'll ⁸ mark the play.

² The ⁴ th q. omits is after this; the ²d reads, this; the ³d, it is; all the rest as in the text.
³ So the qu's and C. All the rest read miching.
⁴ So the qu's. The fo's and all the rest, Mallico, besides W. who reads Malbebor, and gives the following note,
   Marry, this is miching Malicho; it means mischief.] The Oxford editor, imagining that the speaker had here employed his own cant phrase, of miching Mallico, tells us (by his glossary) that it signifies mischief lying hid, and that Mallico is the Spanish Malbebor; whereas as it signifies, Lying in wait for the poinner, which the speaker tells us was the very purpose of this representation. It should therefore be read Malbebor, Spanish, the poinner. So Mitch signified originally, to keep hid and out of sight; and as such men generally did it for the purposes of lying in wait, it then signified to rob. And in this sense Shakespeare uses the noun, a micher, when speaking of prince Henry among the gang of robbers. Shall the blest son of heaven prove a micher? Shall the son of England prove a thief? And in this sense it is used by Chaucer in the translation of Le Roman de la rose, where he turns the word liere, (which is larron, volter) by micher. W.
⁵ The fo's, R, P., and H. read, that means.
ˣ The fo's and R. those fellows.
⁻ The qu's omit counsel.
⁻ Qu's, for he; fo's and R. they.
⁻ Qu's, you shall.
₇ The ²d, ³d, and ⁴th fo's, make for mark.

Prol.
ACT III. SCENE VII.

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

Ham. Is this a prologue, or the posie of a ring?
Oph. 'Tis brief, my lord.
Ham. As woman's love.

Enter King and Queen, 1 Players.

King. Full thirty times hath Phoebus k cart gone round
Neptune's salt wath, and Tellus l orbed ground;
And thirty dozen moons with borrow'd sheen
About the world have n times twelve thirties been
Since love our hearts, and Hymen did our hands,
Unite co-mutual, in most sacred bands.

Queen. So many journeys may the sun and moon
Make us again count o'er, ere love be done.
But woe is me, you are so sick of late,
So far from cheer and from your former state,
That I distrust you; yet though I distrust,
Discomfort you, my lord, it nothing must:
[° For women fear too much, ev'n as they love.]
And womens' fear and love p hold quantity
a In neither ought, or in extremity.

1 Players first added by P.
k So qu's, fo's and C. the rest ear.
l The qu's read, and Tellus orb'd the
ground.

m The 3d q. reads twelve times thirty.
S. takes no notice of this reading. The
2d, 3d and 4th fo's, R. P. T. W. and f,
read, time twelve thirties. H. reads times
twelve thirty.

n The 1st q. reads, eur.

° Here a line seems wanting, either
before or after this, which should rhyme
to love. This line, in crotchets, is
omitted in the fo's, R. P. H. and C.
And in the next line they read For in-
stead of And, except P. and H.

p The fo's read bolds.

q The qu's read, Either none, in nei-
ther ought, &c. P. alters it, 'Tis either
none, or in extremity; and is followed
by the editors after him. What is in
the text is the reading of the fo's and
C.

Now
Now what my love is, proof hath made you know;
And as my love is "siz'd, my fear is so.

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

King. 'Faith, I must leave thee, love, and shortly too:
My operant pow'rs w 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——

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

Ham. y That's wormwood——

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

King. I do believe you z 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:

z The 1st and 2d qu's read lord. So
S. but gives not love, the reading of
3d.

3 The 1st and 3d qu's read ciz'd;
the 2d q. ciz'dt. The 1st f, siz'd; the
2d, siz; the 3d and 4th, siz'd; fo R. and P. and the rest read after the first

u T. alters this to smalrest; and is fol-
loved by the rest, who retain these
lines, except C.

w The fo's and R. read my functions.

x T. W. and F. read kill.

y So the qu's and C. All the rest,
Wormwood, wormwood!

z The fo's and R. put a period after

1 The two lines in italic are not in
the fo's, R. P, and H.

Which
Which now, a like b fruit unripe, flicks on the tree,
But fall unhaken, when they mellow be.
Moft necessary 'tis, that we forget
To pay ourselves what to ourselves is debt;
What to ourselves in passion we propofe,
The passion ending doth the purpose lose;
The violence of either grief or joy,
Their own d enactures with themselves deftroy.
Where joy most revels, grief doth most relent,
Grief joys, joy grieves, on flender accident.
This world is not for aye, f nor 'tis not strange,
That ev'n our loves should with our fortunes change,
For 'tis a question left us yet to prove
Whether love h lead fortune, or else fortune love.
The great man down, you mark, his fav'rite 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 season'd him his enemy.
But orderly to end where I begun,
Our will and fates do so contrary run,
That our devices flill are overturned;
Our thoughts are ours, their ends none of our own.

a So the fo's. The qu's read the instead of like.
b P. alters fruit to fruits, followed by the after editors, except C.
c So the fo's read order.
d So the qu's, J, and C. All the rest,

So
So think thou wilt not second husband wed;
But die thy thoughts, when thy first lord is dead.

\[Queen.\] Nor earth to give me food, nor heaven light!
\[Ham.\] Sport and repose lock from me, day and night!
\[Queen.\] To desperation turn my trust and hope!
\[Ham.\] And anchors' chain 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!

\[Queen.\] If once I be a widow, ever I be a wife.
\[Ham.\] If she should break it now---

\[King.\] 'Tis deeply sworn; sweet, leave me here awhile;
My spirits grow dull, and fain I would beguile
The tedious day with sleep. 

\[Sleeps.\]
\[Queen.\] Sleep rock thy brain,
And never come mischance between us twain!

\[Ham.\] 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 jeft, poison in jeft. No offence
i' th' world.

\[King.\] What do you call the play?

\[Footnotes:\]
1 H. and C. read, Nor earth to give me food, or heaven light! rest read,
2 And anchors' chain in prison be my scope!
3 The two lines in italic are omitted in the fo's, R. P. and H.
4 An anchor's chain, &c. And the chair of anchorites. T. alters this to, An anchor's chair, &c. followed by W. the play.
5 So the qu's. The fo's and all the The lady protests, &c.
Act III. Scene VII.

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 of that? Your majesty and we ‡ that have free souls, it touches us not. Let the gall'd jade winch; our withers are ‡ unwrung.

Enter Lucianus.

This is one Lucianus, nephew to the * king.

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

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

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

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

‡ Oph. Still better and worse.

* ‡ He spells this word, Gonzago, different from all other editions.
† T. alters this to wife; ‡ followed by the after editors except C.
‡ The 2d and 3d qu's, instead of that read ball.
† The 3d q. reads unawring.
‡ So all the editions to T. who (as I observed before) alters it to duke, followed by the rest. But it is remarkable that though P. in his duodecimo follows T. in the alteration of king into duke in this place, yet he suffers king and queen still to stand in the Dumb Show above.
† The fo's and R. read, You are a good chorus, &c.
‡ Qu's, mine.

Ham.
Ham. So you must take your husbands. — Begin, murderer. Leave thy damnable faces, and begin. Come: The croaking raven doth bellow for revenge.

Luc. Thoughts black, hands apt, drugs fit, and time agreeing; Confederate season, else no creature seeing, Thou mixture rank, of midnight weeds collected, With Hecat's ban thrice blasted, thrice infected, Thy natural magic, and dire property, On wholesome life usurp immediately.

[\(^k\) Pours the poison in his ears:

Ham. He poisons him i' th' garden for his estate, his name's Gonzago; the story is extant and written in a very choice Italian. You shall see anon how the murtherer gets the love of Gonzago's wife.

Oph. The king rises.

\(^n\) Ham. What, frighted with false fire

Queen. How fares my lord?

Pol. Give o'er the play.

King. Give me some light: away!

\(^p\) Pol. Lights, lights, lights!

[Exeunt.

\(^b\) The 4th f. and R. read murder.
\(^c\) The so's and R. read, Pax leave,

\(^d\) The qu's read considerat.
\(^e\) T. alters this to, and no creature, &c.

followed by H. and W.

\(^f\) The 3d q. 4th f. R. P. and H. read done.
\(^g\) The 1st q. inverted.
\(^h\) The 4th f. and R. read the. P.'s q. and H. read thou.

\(^i\) The qu's and C. read usurps.
\(^k\) This direction is not in the qu's.
\(^l\) Qu's, A for He.
\(^m\) The so's and all after, except C. read writ.
\(^n\) Very is read in the qu's and C. but omitted in all the other editions.

\(^o\) This speech of Hamlet is omitted in the qu's and P.
\(^p\) The qu's and C. give this speech to Polonius only; the so's and the rest direct it to be spake by all.

\(^s\) SCENE
ACT III. SCENE VIII.

Manent Hamlet and Horatio.

Ham. Why let the strucken deer go weep,
The hart ungalled play;
For some must watch, while some must sleep;
Thus runs the world away.
Would not this, sir, and a forest of feathers, if the rest of my fortunes turn Turf with me, with provincial roses on my rais'd shoes, get me a fellowship in a "cry of players"?

Hor. Half a shilling.

Ham. * A whole one, I.

For thou dost know, oh Damon dear,
This realm dismantled was
Of Jove himself, and now reigns here
A very, very,—y peacock.

Hor. You might have rhym'd.

"This is Scene VII. in W. and J.
* The fo's and the editions after, except C, read so instead of thus.
* So the qu's. The rest read, with two provincial, &c.
* The qu's read raz'd; the fo's and i. e. striped; spangled, or enriched with shining ornaments. But this is no reading before P. and rais'd comes nearer
u Alluding to a pack of hounds. W.
The ad and 3d qu's and P.'s duodecimo read, city.
* After players, all but the qu's read, sir.
* H. reads, Ay, a whole one.
y The qu's read paiock; the fo's and P. conjectures peacock, and that Shakespeare alludes to a fable of the birds cherishing a king; instead of the eagle, a peacock.

Ham.
Ham. Oh, 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 Rosencraus 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 distemper'd---
Ham. With drink, sir?
Guil. No, my lord, with choler.
Ham. Your wisdom should shew itself more rich, to signify this to the doctor; for, for me to put him to his purgation, would perhaps plunge him into 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.

---So the qu's. The fo's, ob, ba! ---So the qu's and C. The 4th f. this.
&c.
---The fo's and R. read, rather with.
---The qu's read faire.
---So the qu's, 1st f. and C. The rest.
---The 3d q. reads upon. This reading is neglected in S.

Ham.
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 diseas'd. 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—

Rof. Then thus she says; Your behaviour hath struck her into amazement and admiration.

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

Rof. She desires to speak with you in your closet ere you go to bed.

Ham. We shall obey, were she ten times our mother. Have you any further trade with us?

Rof. My lord, you once did love me.

Ham. And do still, by these pickers and ftealers.

---

8 C, here directs with great ceremony.

h The 1st and 2d q. and C. omit my. The 3d reads the instead thereof; but S. takes no notice of this reading.

i The qu's gives this speech to Rof.

k The fo's, R. P. and H. answers.

l The fo's, R. and P.'s quarto, omit as.

m So the 1st and 2d qu's and C. All the rest, oftentimes.

n The 3d f. reads mother-admiration; the 4th, R. and P.'s q. mother-admiration.

o All but the qu's and C. omit impart.

p So the qu's and C. All the rest read, So I do still, &c.
Ros. Good my lord, what is your cause of distemper? You do surely bar the door upon your own liberty, if you deny your griefs to your friend.

Ham. Sir, I lack advancement.

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

Ham. Ay sir, but while the grass grows— the proverb is something musty.

Enter the players with recorders.

Oh, 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. Oh 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. It is as easy as lying. Govern these ventages with

9 The fo's and R. read freely instead of surely.
10 Fo's, of.
5 So the qu's and C. All the rest omit hr.
3 So the qu's. The fo's and the rest direct, Enter one with a recorder; and the fo's, to make what follows agree with this direction, alter Hamlet's speech thus, Ob, the recorder, let me see; to withdraw, &c. But unfortunately R. and the modern editors (except C.) having restored the reading of the qu's in Hamlet's speech, have forgot to restore the direction in the qu's, with which it should agree.
ACT III. SCENE VIII.

your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you these are the stops.

Ham. Why, look you now, how unworthy a thing 'tis 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 find me from my lowest note to my compass; and there is much music, excellent voice in this little organ, yet cannot you make it speak: 'sblood do you think I am easier to be play'd on than a pipe? Call me what instrument you will, 'tis you can fret me, you cannot play upon me. God bless you, sir.

Enter Polonius.

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

Ham. Do you see yonder cloud, that's almost in shape of a camel?

Pol. By th' mass and 'tis—like a camel indeed!

Ham. Methinks it is like a weasel.

* The fo's and R. read finger.
* The 1st q. and C. read, and theumber; the 2d and 3d, and the thumb. We should be glad to know what C. understands by the umber.
* F's and R. excellent.
* J. reads, you would make, &c.
* So the qu's. The rest read to the top of my compass.
* The fo's and R. omit speak.
* So the qu's. The rest, Why, do you think that I am easier to be play'd on, &c.
* The qu's read, though you fret me not, &c.
* The fo's and R. read, Do you see that cloud, that's almost in shape like a camel?
* The 1st, 2d and 3d fo's read, By th' Muses, and it's like a camel indeed; 4th f. and all after but C, By th' muses, and it's like a camel indeed. C. weazel for camel.
* P. reads owze, i.e. blackbird, followed by the rest, except C, who reads camel.

H 2

Pol.
Pol. It is back'd like a weasel.
Ham. Or like a whale.
Pol. Very like a whale.
Ham. Then I will 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. Leave me, friends.
Tis now the very witching time of night, [Exeunt.
When church-yards yawn, and hell itself breathes out
Contagion to this world. Now could I drink hot blood,
And do such 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 I soever she be shent,
To give them seals, never my soul consent! [Exit.

SCENE
ACT III. SCENE IX.

*SCENE IX.

Enter King, Rosencraus and Guildenstern.

King. I like him not, nor stands it safe with us
To let his madness range. Therefore, prepare you;
I your commission will forthwith dispatch,
And he to England shall along with you.
The terms of our estate may not endure
Hazard so near us, as doth hourly grow
Out of his brows.

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 depend and rest
The lives of many. The cease of majesty
Dies not alone, but like a gulf doth draw

* This is called Scene VIII. in W.
1 P. alters this to rage.
2 The fo's and R. read fo dangerous.
3 Instead of browz the fo's, R. P.
4 W. and J. read lunacies; T. H. and C. lunas.
5 P. inverts these two words to, provide ourselves; and is followed by the after-editors, except C.
6 The qu's read ceffe; P. decease.

What's
What's near it with it.  
It is a mafsy wheel
Fixt on the ^ summit of the highest mount,
To whose ^ huge spokes ten thousand lesser things
Are z mortiz'd and adjoin'd; which when it falls,
Each small annexment, petty consequence,
Attends the boisterous k ruin. Never alone
Did the king sigh; but i with a general groan.

King. Arm you, I pray you, to this speedy voyage;
For we will fetters put k upon this fear,
Which now goes too free-footed.

1 Res. m We will hafte us. [Exeunt Gent.

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'er-hear
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. [Exit.

King. Thanks, dear my lord.
Oh! my offence is rank, it finells to heav'n,
It hath the primal, eldest, curse upon 't;

\[a\] Before it is the qu's instert er.
\[b\] The qu's and fo's read, fummit.
\[c\] The 1st q. bough; 2d, bag'd.
\[d\] Que's, moreijk.
\[e\] The qu's read raine.
\[f\] The qu's omit with.

\[k\] Qu's, about.

\[i\] The qu's and C. give this speech only to Reuencrus; the rest to beik.

\[k\] The 3d q. reads we will make hafte; which S. takes no notice of.
A brother’s murder!—Pray I cannot,
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 two-fold force
To be fore-stalled ere we come to fall,
Or pardon’d being down? Then I’ll look up;
My fault is past. But oh! what form of prayer
Can serve my turn? Forgive me my foul murther!
That cannot be, since I am still possess’d
Of those effects for which I did the murther,
My crown, mine own ambition, and my queen.
May one be pardon’d, and retain ’th’ offence?
In the corrupted w currents of this world,
Offence’s gilded hand may shove by justice;

n To supply the want of a foot in this
verse, T. proposes to read, That of a broth-
er’s murther, &c. For the same reason
H. reads,—Pray, alas! I cannot.
o R. alters this to, Pray I cannot;
followed by the rest, except C.
p W. reads, as th’ ill. T. and Heath
proposes, as ’twill: So H. and J. read.
q The qu’s read pardon.
r The 2d q. reads faults: So S. but
he does not give us the reading of the
3d q. viz. faults.
s The 2d and 3d q. read affeBs.

ACT III. SCENE IX. 119

W. reads th’ effects, esteeming the
other reading improper. Shakespeare’s
meaning is plain enough, May I be par-
don’d, yet still determine to go on offend-
ing, by continuing illegally to possess the
crown, and by living in incest with the
queen? These are properly enough the
very offences themselves.
u The 2d q. reads corrupted.
w The fo’s read currents.
x The 2d and 3d qu’s read guided.
y The qu’s read snow.

H 4

And
HAMLET.

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,
Ev'n to the teeth and forehead of our faults,
To give in evidence. What then? what refts?
Try what repentance can. What can it not?
* Yet what can it, when one cannot repent?
O wretched state! oh bosom, black as death!
O limed foul, that, striving to be free,
Art more engaged! Help, angels! make assay!
Bow, stubborn knees; and, heart with string's of steel,
Be soft as finews of the new-born babe!
All may be well, * The king retires and kneels.

SCENE X.

Enter Hamlet.

Ham. * Now might I do it---but 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.

---P. and H. omit and.
* H. reads; Yet what can aught; C. 
W. reads, Yet what can it when one can
but repent?

No direction in qu's or fo's.

This is called Scene IX. in W. and

So the qu's (and much better than
the fo's and all other editions, which
read, Now might I do it pat, now be is
praying, &c.) We have here the sudden
flar's of mind of one intent on doing a
business of this nature more naturally

expressed, Now might I do it, while he's
done; No, but he is praying now, which
makes it an improper time.---Nevertheless
I'll do it; his prayers sha'n't proteft him.
---But if I kill him now be is praying, he
goes to heaven.---And so am I reveng'd,
&c.

* Qu's, a for be.

The 1st and 2d qu's read revenge;
and fo S; but he does not give us the
reading which is in the 3d q. viz. re-
The villan
A villain kills my father, and for that
I, his sole son, do this same villain send
To heav'n. Oh this is hire and salary, not revenge.

He took my father grofly, full of bread,
With all his crimes broad blown, as flush as May;
And how his audit stands, who knows, save heav'n?
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 paffage? -- No.
Up, sword, and know thou a more horrid hent;
When he is drunk, asleep, or in his rage,
Or in th' incestuous pleasure of his bed,
At game, a swearing, or about some act
That has no relish of salvation in 't;
Then trip him, that his heels may kick at heav'n;
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays:
This physic but prolongs thy fickly days.

The king rises and comes forward.

King. My words fly up, my thoughts remain below;
Words, without thoughts, never to heaven go.

A villain kills my father, and for that
I, his sole son, do this same villain send
To heav'n. Oh this is hire and salary, not revenge.

He took my father grofly, full of bread,
With all his crimes broad blown, as flush as May;
And how his audit stands, who knows, save heav'n?
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 paffage? -- No.
Up, sword, and know thou a more horrid hent;
When he is drunk, asleep, or in his rage,
Or in th' incestuous pleasure of his bed,
At game, a swearing, or about some act
That has no relish of salvation in 't;
Then trip him, that his heels may kick at heav'n;
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays:
This physic but prolongs thy fickly days.

The king rises and comes forward.

King. My words fly up, my thoughts remain below;
Words, without thoughts, never to heaven go.
SCENE XI.

The Queen's Apartment.

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 flood between Much heat and him. I'LL silence me even here; Pray you, be round * with him.

Queen. I'll warrant you, fear me not.

Pol. [within] Mother, mother, mother.

Queen. I'll warrant you, fear me not.

Pol. Withdraw, I hear him coming.

Queen. [Polonius hides himself 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.

* This is Scene X. in W. and F.

y Qu's, A for He.

z H. reads 'scome, i.e. cover or secure; followed by W.*

a The words 'with him are omitted by the qu's, P. and C.

b This speech of Hamlet's is omitted by the qu's, P, H, and C.

c The r1t and ad qu's read wait: fo does S, but neglects giving the reading of the 3d q. warrant.

& This direction first given by R.  

f The 3d and 4th fo's read, Comes, go,  

o The fo's and R. read, idle for wicked.
ACT III.  SCENE XI.  123

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, m ho!
Pol. What m ho, help!
[Behind the arras.
Ham. How now, a rat? Dead for a ducat, dead.
Pol. Oh, I am slain.
[Hamlet kills Polonius.
Queen. Oh me, what hast thou done?
Ham. Nay, I know not: is it the king?
Queen. Oh, what a rash and bloody deed is this!
Ham. A bloody deed; almost as bad, good mother,
As kill a king and marry with his brother.
Queen. As p kill a king?
Ham. Ay, lady, it was my word.
Thou wretched, rash, intruding fool, farewell; [To Polon.

I took
I took thee for thy a better; take thy fortune; 
Thou find'st, to be too busy, is some danger. 
Leave wringing of your hands; peace; fit you down. 
And let me wring your heart, for so I shall, 
If it be made of penetrable stuff: 
If damned custom have not braz'd it so, 
That it i be 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 a sets a blister there; makes marriage vows 
As false as dices' oaths. Oh such a deed, 
As from the body of ' contraction plucks 
The very soul, and sweet religion makes 
A rhapsody of words. Heav'n's face doth glow 
"O'er this solidity and compound mass, 
With ' heated visage, " as against the doom; 
"Is thought-sick, at the act. 

Queen. Ay me! what act,
ACT III.  SCENE XI.  

2 That roars so loud, and thunders in the a index? 

Ham. Look here upon this picture, and on this,  
The counterfeit presentment of two brothers:  
See, what a grace b was seated on c this brow;  
Hyperion's curls; the front of Jove himself;  
An eye, like Mars, to threaten d and command;  
A station, like the herald Mercury  
* New-lighted f on a heaven-kissing-hill;  
A combination, and g a form indeed,  
Where ev'ry 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 h ear,  
Blafting his wholesome i brother.  Have you eyes?  
Could you on this fair mountain leave to feed,  
And batten on this moor? ha? have you eyes?  
You cannot call it love; for, at your age,  
The hey-day in the blood is 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 ever so thrall’d,
But it reserv’d some quantity of choice
To serve in such a difference 1. — What devil was ’t,
That thus hath cozen’d you at m hoodman-blind?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling fans all.
Or but a sickly part of one true sense,
Could not so mope.
O shame! where is thy blush? Rebellious n hell,
If thou canst * mutiny 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 p ardour gives the charge;
Since frost itself as actively doth burn
q And reason r panders will.
Queen. O Hamlet, speak no more.
Thou turn’dst mine eyes into my very soul,
And there I see such black and grained spots,
As will not leave their tint.

* W. says that, Motion depends so little
upon sense, that the greatest part of motion
in the universe, is amongst bodies devoid of
sense: therefore motion is improper, and
we should read motion, i. e. intellect, reason,
&c. But why may not motion here
signify the power of moving one’s self as
one pleases, or self-motion, and then it is
necessary it should be accompanied by
both sense and will.
1 What is in italic is omitted in the
fo’s, R. P. and H.

k Qu’s, bodman blind.
1 H. puts heat instead of bell.
0 The qu’s, fo’s and C. read motion.
p The qu’s, fo’s and R. read ardour.
q The fo’s and R. read A. instead of
And.
r The qu’s and P. read pardons.
s The qu’s read,
Thou turn’dst my very eyes into my soul
And there I see such blacke and greued
spots
As will leave there theyg tin’d.

Ham.
ACT III. SCENE XI.

Ham. Nay, but to live
In the rank sweat of an incestuous bed,
Stew'd in corruption, honying and making love
Over the nasty fly!

Queen. O speak * to me no more,
These words like daggers enter in my ears,
No more, sweet Hamlet.

Ham. A murderer, and a villain!
A slave, that is not twentieth part the tythe
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.

Enter Ghost.

Ham. * A king of shreds and patches --
Save me, and hover o'er me with your wings, [ ¹ Starting up.
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, let's go by

¹ The ¹ q. reads inseemed; the fo's, onseamed; i. e. grofs, fouline, fowinife. Seam is properly the fat or greafe of a hog; derived from sebem, or sebem; which words lesfide brings a fuc. ¹ These words to me, are in the qu's, fo's and R. P. drops them (for the fake of the meafure, probably) and they are not reftor'd by the after-editors, till C.
² The qu's read lyth. ² By a vice is meant that bufoon char- racter, that ufed to play the fool in old plays. T.
³ This speech of the queen's is omit- ted by the 2d and 3d qu's and P.
² H. reads Ob! no more.
⁴ A king of shreds and patches.] This is said, purfuing the idea of the vice of kings. The vice was drefs'd as a fool, in a cost of party-coloured patches. ²
 ¹ Put in by R.
Th' 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 weakeft bodies strongeft 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 th' incorporeal air do hold discourse?
Forth at your eyes your spirits wildly peep,
And, as the sleeping soldiers in th' alarm,
Your bedded hairs, like life in excrements,
Start up, and stand an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?

Ham. On him! on him!—Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable. Do not look upon me,
Left with this piteous action you convert
My stern effects; then what I have to do,
Will want true colour; tears, perchance, for blood.

e The 2d and 3d qu's read figbing.
d So the qu's. The 1st f. had omitted do; the 2d f. to make up the verse, supplies thus before you, instead of do after you; and is followed by the refl.
c The 1st f. reads their corporal, &c.
The fo's and R. read the corporal.

f The 2d and 3d qu's, read beaded.
g The qu's, fo's, and C. read hair.

h The hairs are excrementitious, that is without life or sensation; yet those very hairs, as if they had life, start up, &c. P.
i The 2d and 3d qu's and C. read starts.

k P. alters upon to on; so all after him, but C.
l The 3d and 4th fo's read have I.
ACT III. SCENE XI.

Queen. To whom do you speak this?
Ham. Do you see nothing there? \[Pointing to the Ghost.\]
Queen. Nothing at all; yet all that is \(m\) 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 \(n\) liv'd!
Look where he goes even now out at the portal. \[Ex. Ghost.\]
Queen. This is the very coinage of your brain,
This bodiless creation ecstasy
Is very cunning in.
Ham. \(o\) 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 \(p\) I the matter will re-word; which madness
Would gambol from. Mother, for love of grace,
Lay not \(q\) 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, \(r\) mining all within,
Infests unseen. Confess yourself to heaven;
Repent what's past, avoid what is to come;
And do not spread the compost \(s\) on the weeds
To make them \(t\) ranker. Forgive me this my virtue;

\(m\) After \(is\) the 2d and 3d qu's insert
\(n\) The 2d q. reads lives.
\(o\) This word Ecstasy is omitted by the
\(p\) Faint and 2d qu's omit I.
\(q\) The 3d q. reads this; the fo's and
\(r\) The 3d q. reads this; the fo's and
\(s\) The fo's read or.
\(t\) Fo's, rank.
For, in the fatness of "these purfy times,  
Virtue itself of vice must pardon beg,  
Yea, curb and woe for leave to do * it good.

Queen. Oh! Hamlet, thou hast cleft my heart in twain.  
Ham. O, throw away the worser part of it,  
And y live the purer with the other half.  
Good night; but go not to my uncle's bed,  
Assume a virtue if you have it not.

* That monfier 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.  b Refrain to-night;  
And that shall lend a kind of easiness  
To the next abstinence; the next, more easy;  
For use e almost can change the stamp of nature,  
And either master the devil, or throw him out  
With wondrous potency. Once more, good night!  
And when you are desirous to be blest,  
I'll blessing beg of you — For this same lord,

I do repent: f but heav'n hath pleas'd it so,

u The 1st f. reads this.  
w From courber Fr. to bend. H.  
x The qu's, fo's and R. read his.  
y The qu's read leave.  
z What is in italic is not in the fo's.  
a T. reads evil from Dr. Thirby's conjecture; followed by H. W. and C.  
b The 1st and 2d qu's read, to re- 
strain.  
c R. and all after but C. can almost.  
c The 1st q. reads, And either the de-

oil, &c. The 2d and 3d, and R. read,  
And master the devil, &c. P. and the  
ref, And master even the devil, &c. But  
the 1st q. supplies the word either, a more  
proper one than even, in this place.  
c Put in by R.  
1 If. alters this to, but the heav'n's have  
pleas'd it fo, &c. to make it agree with  
their scourge, &c. (followed by J. omit- 
ting the). But perhaps heav'n may be  
taken as a noun of multitude, q. d. the  
powers of heav'n.

" To
ACT III.  SCENE XI.  

"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 * blate king tempt you again to bed;
Pinch wanton on your cheek; call you his mouse;
And let him, for a pair of reechy kisses,
Or paddling in your neck with his damn'd fingers,
Make you to † ravel all this matter out,
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know.

For who that's but a queen, fair, sober, wife,
Would from a paddock, from a bat, a " gibbe,
Such dear concernings hide? Who would do so?
No, in despight 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 haft said to me.

*Ham.* I muft to England, you know that.

*Queen.* Alack, I had forgot; 'tis fo 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 muft sweep my way,*
*And marshal me to knavery. Let it work.*
For 'tis the fport to have the engineer
*Hoft with his own petar; and 't shall go hard*
*But I will delve one yard below their mines,*
*And blow them at the moon. O, 'tis moft fweet,*
*When in one line two crafts directly meet.*
This man fhall fet me packing.
I'll lug the guts into the neighbour room.
Mother, good night.—Indeed, this counfellor
Is now moft still, moft fecret, and moft grave,
Who was o in life a moft fooilifh, prating knave.
Come, fir, to draw toward an end with you.
Good night, mother. [Exit Hamlet, *tugging in* Polonius.

---

*n The verses in italic are omitted by the fo's. P. tells us here are ten verses added out of the old edition; I can make but nine of them.
*o The 3d q. reads in 's. This reading S. omits.
*p So the qu's; all the rest omit moft.
*q No mention in qu's of tugging in Pol. H. *Exeunt, Hamlet tugging on Polonius.*
ACT IV.

SCENE I.

* A royal Apartment.

Enter King and Queen, with Rosencraus 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 Rosencraus and Guildenstern, who go out.

Ah, mine own 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,

Whips out his rapier, cries, A rat, a rat! And in this brainish apprehension kills The unfeen good old man.

---

a The scene first described by R.

b Fo's and R. matters.

c The fo's, R. P. and H. omit this line, and do not make Ros. and Guild.

d So the qu's; the rest, my good lord, &c.

e So the qu's and C.; the rest, sea.

f So the qu's and C. The fo's and

R. He whips his rapier out, and cries, A rat, a rat. P. and the rest, He whips his rapier out, and cries, A rat!

g The fo's, R. P. and II. bis.
HAMLET

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 soul disease,
To keep it from divulging, let it feed
Ev'n 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!

Enter Rosencraus 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.

h The fo's, R. and F.'s quarto, read, lett.
i Qu's, a for be.
k The 2d and 3d qu's omits O.
l Three 1st fo's, wilde.

m Instead of you with, the 3d q. reads with you.

o First q. disregard'd.
Go seek him out, speak fair, and bring the body
Into the chapel. ⁷ I pray you, hafte in this.

⁸ [Exeunt Rosencraus 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.  [¹ For, haply, slander]
Whose whisper o'er the world's diameter,
As level as the cannon to his blank,
Transports its poison'd shot; may miss our name,
And hit the woundless air.—O come away;
My soul is full of discord and dismay. ⁷ [Exeunt.

SCENE II.

Enter Hamlet.

¹ Ham. Safely strow'd—but a'soft, what noise? Who calls
on Hamlet?—O here they come.

Enter Rosencraus and Guildenstern.

Ros. What have you done, my lord, with the dead body?

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. Safely strow'd.

Gentleman within. Hamlet! Lord Hamlet!

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham, What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?

Ros. Oh here they come.

Ham. What noise? who calls on Hamlet?
Ham. * Compound it with duff, whereto 'tis kin.
Rof. Tell us where 'tis, that we may take it thence,
And bear it to the chapel.
Ham. Do not believe it.
Rof. 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?
Rof. Take you me for a sponge, my lord?
Ham. Ay, sir, that jokes 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 mouth'd, to be last swallow'd. When
he needs what you have glean'd, it is but squeezing you, and,
sponge, you shall be dry again.
Rof. I understand you not, my lord.
Ham. I am glad of it; a knavish speech sleeps in a foolish
car.
Rof. My lord, you must tell us where the body is, and go
with us to the king.

w So the 1st q. According to this edition, Hamlet, instead of answering the
question of Rosencrantz about the dead bod-
y, bids them compound it with duff, &c.
So also he gives no direct answer to Ros-
encrantz when he repeats the enquiry.
It Shakespeare did not design Hamlet to
speak an untruth here, this must be the
right reading; for he had not compounded
it with duff, i.e. buried it, but laid it
upon the flanks to the lobby, as we read
afterwards. All other editions read

* The qu's read apple, followed by

P; T. W. F. and H. reads ape, and
gives the following note,
It is the way of monkeys in eating to
throw that part of their food which they
take up first into a pouch they are pro-
vided with on the side of their jaw, and
there they keep it till they have done
with the rest.
ACT IV.  SCENE III.

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?


SCENE III.

Enter King.

King. I have sent to seek him, and to find the body. How dang'rous 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, th' offender's scourge is weigh'd, But never the offence. To bear all smooth even, This sudden sending him away must seem Deliberate pause. Diseases, des'rate grown,

"The body is with the king, &c.]" This answer I do not comprehend. Perhaps it should be, "The body is not with the king, for the king is not with the body." If. Answer. The body, being in the palace, might be said to be with the king; though the king, not being in the same room with the body, was not with the body.

"Ham. Of nothing." Should it not be read Or nothing? When the courriers remark, that Hamlet has contemptuously called the king a thing, Hamlet defends him-
By desperate appliance are reliev’d,
Or not at all.

*Enter* Rosencraus,

How now? what hath befallen?

*Rof.* Where the dead body is beflow’d, my lord,

We cannot get from him.

*King.* But where is he?

*Rof.* Without, my lord, guarded to know your pleasure,

*King.* Bring him before us.

*Rof.* '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 * politque 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.

p * King. Alas, alas!*

*Ham.* * A man may eat * fish with the worm that hath eat of a king, * and eat of the * fish that hath fed of that worm. *

*King.* What doft thou mean by this?

---

* Guildenstern is omitted in the qu’s

* and C.

* First q. How.

* The qu’s read, the lord.

* First and 2d qu’s, * for be.

* Politique is omitted in the fo’s and

* R.

* P. and II. omit e’en.

m The 1st f. reads, ourselves.

n The 1st f. to.

o P. and H. omit but.

p These two speeches in italic are omitted in the fo’s and R.

q So the 1st q; the 2d and 3d, * T.

w; and f. omit and.

Ham.
ACT IV. SCENE III.

Ham. Nothing, but to show you how a king may go a
progress through the guts of a beggar.

King. Where is Polonius?

Ham. In heaven; send thither to see. If your messenger
find him not there, seek him i' th' 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.

Ham. 'Tis he will stay till you come.

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 y help,
Th' associates tend, and every thing z is bent
For England.

Ham. For England?

King. Ay, Hamlet.

Ham. Good.

King. So is it, if thou knew'ft our purposes.

Ham. I see a cherub, that sees a them. But come.

For England! Farewel, dear mother.

King. Thy loving father, Hamlet.

Ham. My mother. Father and mother is man and wife;

w These words in italic are not in the
qu's.

x P. and H. read then instead of there-
fore.

y J. proposes helm instead of help.

z The fo's and R. read at tent.

a The fo's read him.

man
man and wife is one flesh; \footnote{b} so, my mother. Come, for England.  
\footnote{Exit.}

King. Follow him at foot. Tempt him with speed aboard; Delay it not, I'll have him hence to-night. Away, for every thing is seall'd and done That else leans on th' affair. Pray you, make haste.  
\footnote{c} Exeunt Rosencraus and Guildenstern.

And, England, if my love thou hold'st at aught, As my great pow'r thereof may give thee sense, Since yet thy cicatrice looks raw and red After the Danish sword, \footnote{d} and thy free awe Pays homage to us; thou may'st not coldly \footnote{e} set Our sovereign proceeds, which imports at full, By letters \footnote{e} congruing 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, How-e'er my haps, \footnote{f} my joys will ne'er begin.

\footnote{b} All but the \footnote{1} and \footnote{2} qu's and \footnote{C.} read and so.  
\footnote{c} This direction T's.  
\footnote{d} P.'s duodecimo reads let, i.e. retard. H. J. and C. read set by.  
\footnote{e} So the qu's, P. T. H. W. and C. The fo's, R. and J. read conjuring.  
\footnote{f} The fo's and R. read, my joys were ne'er begun. J. thinks this, being the termination of a scene, should, according to our author's custom, be rhymed; and that perhaps he wrote He once my hopes, my joys are not begun. Heath suspects the poet might write, (Rev. p. 544.) Heav'n may hap, my joys will ne'er begin.}
SCENE IV.

A Camp, on the Frontiers of Denmark.

Enter Fortinbras, with an Army.

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 ought with us,
We shall express our duty in his eye,
And let him know so.

Capt. I will do't, my lord.

For. Go softly on. [Exit Fortinbras, with the army.

Enter Hamlet, Rosencraus, &c.

Ham. Good sir, whose powers are these?

Capt. They are of Norway, sir.

Ham. How purpos'd, sir, I pray you.

Capt. Against some part of Poland.

Ham.
Ham. Who commands them, sir?

Capt. The nephew of old Norway, Fortinbras.

Ham. Goes it against the main of Poland, sir?

Or for some frontier?

Capt. 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 Poles never will defend it.

Capt. Yes, it is already garrison'd.

Ham. Two thousand souls, and twenty thousand ducats,

Will not debate the question of this straw;

This is th' imposthume of much wealth and peace,

That inward breaks, and shews no cause without

Why the man dies. I humbly thank you, sir.

Capt. God b'w'ye, sir.

Ref. Will't please you go, my lord?

Ham. I'll be with you straight. Go a little before. [Exit.

Manet Hamlet.

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 God-like reason
To such in us unus'd, now whether it be
Bestial oblivion, or some craven scruple
Of thinking too precifely on th' 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, gros 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,
Makes mouths at the invisible event;
Exposing what is mortal and unsure
To all that fortune, death, and danger dare,
Ev'n 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 slain'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

\* Discourse is here taken for compre-

\_henison.

\* So the qu's, J, and C. The rest read rust.

\* P. alters thus,

Tis not to be great.

Never to stir without great argument, &c.

followed by T. H, and W.
Go to their graves like beds; fight for a plot,
Whereon the members 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.

2 A Palace.

h Enter Queen and Horatio, with a Gentleman.

Queen. I will not speak with her.

Gent. She is importunate,

Indeed distraed. Her mood will needs be pitied.

Queen. What would she have?

Gent. She speaks much of her father; says, she hears,
There's tricks i'th 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 yawn at it,
And botch the words up fit to their own thoughts;
Which as her winks, and nods, and gestures yield them,
Indeed would make one think, there might be thought,

Though nothing sure, yet much unhappily.

Hor. 'Twere good she were spoked with, for she may fiow
Dangerous conjectures in ill-breeding minds.

Let her come in.

Queen. To my sick soul, as sin's true nature is,
Each toy seems prologue to some great amifs;
So full of artless jealousy is guilt,
It spills itself, in fearing to be spilt.

Enter Ophelia disrailed.

Opb. Where is the beauteous majesty of Denmark?

Queen. How now, Ophelia?

Opb. How should I your true love know from another one?

By his cockle hat and staff, and his sandal shoon. [singing

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


He is dead and gone, lady, he is dead and gone;

* The 1st and 2d fo's read, there would be thought; the 3d and 4th and R. there would be thoughts.

^ This nothing sure, yet much unhappily. I. e. though her meaning cannot be certainly collected, yet there is enough to put a mischievous interpretation to it.

This speech, by the fo's and R. is given to the queen; and by H. to the gentleman, except the words Let her come in, which he gives to the queen. J. joins this speech to the foregoing, and makes the whole Horatio's, except the words Let her come in, which he gives to the queen.

The qu's omit disrailed.

* After and the 3d q. inserts by. Not noted by S.

† The qu's, sandall.

v By his cockle but, &c.] This is the description of a pilgrim. While this kind of devotion was in fashion, love-intrigues were carried on under that mask. Hence the old ballads and novels made pilgrimages the subjects of their plots. The cockle-shell hat was one of the essential badges of this vocation: for the chief places of devotion being beyond sea, or on the coasts, the pilgrims were accustomed to put cockle-shells upon their hats, to denote the intention or performance of their devotion. W.
At his head a grass-green turf, at his heels a stone.

O ho!

Enter King.

Queen. Nay, but Ophelia—

Oph. Pray you, mark.

White y his brooad as the mountain snow.

Queen. Alas, look here, my lord.

Oph. Larded all with sweet flowers:
Which bewept to the ground did not go
With true love flowers.

King. How do you, pretty lady?

Oph. Well, God 'eld you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

King. Conceit upon her father.

Oph. Pray let's have no words of this; but when they ask you what it means, say you this:

To-morrow is St. Valentine's day,
All in the morning betime;
And I a maid at your window,
To be your Valentine.
Then up he rose, and d’ond his cloaths,
And d’upt the chamber door;
Let in the maid, that out a maid
Never departed more.

**King.** Pretty Ophelia!

**Oph.** Indeed, without an oath, I’ll make an end on’t.

By Gis and by St. Charity;

Alack, and fie for shame!

Young nien will do’t, if they come to’t,

By cock, they are to blame.

* Quoth she, before you tumbled me,

You promis’d me to wed:

He answers.) So would I ha’ done, by yonder sun;

And thou hadst not come to my bed.

**King.** How long hath she been thus?

**Oph.** I hope all will be well. We must be patient; but I cannot chuse but weep, to think they should lay him i’ th’ 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.]

---

1 First and 2d qu’s, eafs. So S. but takes no notice of clothes, the reading of 3d.

k H. reads op’d; W. does, open; * says to dup is to do up, to lift the latch.

m P. and H. read, Indeed? with an interrogation, making it (I suppose) re-

fer to the king’s epithet, Pretty. The

su’s and R. read, Indeed la? 

n F. conjectures Gis, i. e. St. Cecily.

o C. reads, Before, quoth she, you, &c.

p All but the qu’s and C. omit, He

answers.

q The 2d and 3d qu’s read should.

r The 1st f. reads this.

s Qu’s and C. would.

t The 1st and 2d qu’s read God night.

So S. but gives not the reading of 3d, good night.
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; and now behold, O Gertrude, Gertrude,

When sorrows come, they come not single spies,
But in battalions. First, her father slain;
Next your son gone, and he most violent author
Of his own just remove; the people muddled,
Thick and unwholesome in their thoughts and whispers,
For good Polonius’ death: And we have done but greenly,
In hugger mugger to interr 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 peptilent speeches of his father’s death;
Wherein necessity, of matter beggar’d,
Will nothing stick our person to arraign

u This direction first put in by T.
w P, and the editors after him, except C. omit O.
x All but the qu’s omit, and now behol: this seems to be put out in the fo’t, to make verse of what is printed prosewise in the qu’s.
y First f. comes.

The 1st and 2d fo’s read battalions; the 2d and 3d, battalies.
a The qu’s omit their.
b P. leaves out And, and reads thus,

We've done but greenly: followed by the rest, except C.
c P. reads, In private to interr him, C, followed by T. H. and W. C. reads, and we have done but greenly to interr him,

The qu’s, R. P. T. and W. read, Feeds on this wonder. The fo’s read, Keeps on his wonder, &c. H. reads, Feeds on his anger, &c. J. and C. Feeds on his wonder.

c H. reads, Whence animosity, &c.
f So the qu’s; all the rest, person.
In ear and ear. O my dear Gertrude, this,
Like to a murdering piece, in many places,
Gives me superfluous death.
Queen, Alack! what noise is this?

SCENE VI.

Enter a Messenger.

King. Attend. Where are my Switzers? Let them guard the door.
What is the matter?

Mess. Save yourself, my lord.
The ocean, over-peering of his lift,
Eats not the flats with more impetuous haste,
Then young Laertes, in a riotous head,
O'er-bears 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!
Hamlet.

Caps, hands, and tongues, applaud it to the clouds;
Laertes shall be king, Laertes king!

Queen. How cheerfully on the false trail they cry!
Oh, this is counter, you false Danish dogs. [Noise within.

Enter Laertes, with a party at the door.

King. The doors are broke.
Laer. Where is the king? Sirs, stand you all without,
All. No, let's come in.
Laer. I pray you give me leave.
All. We will, we will.
Laer. I thank you, Keep the door,
O thou vile king, give me my father.

Queen. Calmly, good Laertes.

Laer. That drop of blood that's calm, proclaims me bastard;
Cries cuckold to my father; brands the harlot
Even here, between the chasté, unsmirched brow
Of my true mother.

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,
ACT IV. SCENE VI.

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:

To hell, allegiance! Vows, to the blackest devil!

Conscience and grace, to the profoundest pit!

I dare damnation; to this point I stand,

That both the worlds I give to negligence,

Let come what comes; only I'll be reveng'd

Most throughly for my father.

King. Who shall stay you?

Laer. My will, not all the world's;

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, 'tis writ in your revenge,

That, sweep-flake, you will draw both friend and foe,

Winner and loser?

Laer. None but his enemies.

King. Will you know them then

---

w The 3d and 4th fo's read, Why art thou, &c. R. and all after him except 6. Why are you, &c.

x C. adds Laertes.

y H. reads, Vows to the black devil!

z The fo's, R. T. W. and J. read world.

---

a The 2d q. The. So S. but notes not the reading of 3d, They

b The fo's, R. P. H. and C. read, Of your dear father's death.

c P. and H. omit, it's write; the fo's read, if was written; R. reads, if 'tis not written, &c.

d The qu's, fo's and R. foot-flake.
Laert. To his good friends thus wide I'll e'op my arms, 
And, like the kind life-rend'ring pelican, Reap't them with my blood.

King. Why, now you speak Like a good child, and a true gentleman. That I am guiltles of your father's death, And am most sensibly in grief for it, It shall as level to your judgement pear, As day does to your eye.

[ A noise within, * Let her come in.

Laert. How now, what noise is that?

SCENE VII.

Enter Ophelia fantastically dress'd with straws and flowers.
O heat, dry up my brains! Tears seven times fail, 
Burn out the sense and virtue of mine eye! 
By heav'n, thy madness shall be paid with weight, 
Till our scale turn the beam. O rose of May; 
Dear maid, kind sister, sweet Ophelia! 
O heav'n, is't possible a young maid's wits Should be as mortal as an old man's life?

* The 2d f. hope.
D The 1st f. reads, fension.
H The 2d, 3d and 4th fo's read, Why
Now? what noise is that? Like a good child, &c.

m The following words of the direction put in by R.

n P.'s q. reads burn on the sense.

o The fo's, R. and C. read by for.

p The fo's and R. turn.

q The qu's pover for old.

Nature
Nature is fine in love; and, where 'tis fine,
It feels some precious instance of itself.
After the thing it loves.

Oph. They bore him bare-faced on the bier,
And in 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, a down a down, and you call him a down a. O how the wheel becomes it! It is the falfe steward that stole his master's daughter.

Laer. This nothing's more than matter.

Oph. There's rosemary, that's for remembrance. Pray you, love, remember. And there is pansies, 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 of grace o' Sundays. You may wear your rue with a difference; there's a daisy; I would give you some violets,

---

† P. conjectures fine for fine, and instance for instance. W. reads fauln instead of fine. These lines in italic of Laertes's speech are not in the qu's.

‡ The 1st q. bare-false.

§ After this line the fo's and R. insert the following,

Hey, non, money, money, key money.

w So the qu's. All the rest read en.

x All but the qu's omit this a.

y W. reads went. Heath thinks that possibly by the wheel is meant, the burden of the ballad.

z Second q. that for that's.

a All but the qu's and C. omit you.

b The 1st f. reads pacemies.

c For's, herb grace.

d The fo's and R. read, Ch, you must wear, &c.
but they withered all when my father died. They say he made a good end.

For bonny sweet Robin is all my joy.

Laer. ' Thought, and z affliction, passion, hell itself,
She turns to favour and to prettiness.

Oph. And will he not come again?
And will he not come again?
No, no, he is dead,
Go to thy death-bed.
He never will come again,
His beard was white as snow,
Flaxen was his pole:
He is gone, he is gone,
And we cast away moan,
God a mercy on his soul!

And of all christian souls! n God b' w' ye. [Exit Ophelia.

Laer. Do you see this? — O God!

---

c Qu's, a for be.
f The 3d q. reads thoughts. S. does not give this reading.
g The qu's read effiucions.
h Qu's, a for be.
i All but the qu's read 'All before flaxen.
j So the qu's; all the rest Gramercy.
k j. on.

m After souls the so's and R. insert I pray God.

n The qu’s omit see.
o So the qu’s. All the rest read You Gods; and so make Laertes talk like a heathen instead of a christian, which he is supposed to be in the play. This very passage has been made use of to prove that Shakespeare sometimes forgot his characters. And it is surprising that none of the modern editors should, in passing over this place, have consulted the qu’s; or, if they did consult them, that none of them should prefer the reading of the qu’s to that of the fo’s.

Do you see this? is spoken to the king and queen; and O God! is only an exclamation expressing the anguish of Laertes’s mind on the sight of his sister’s phrensy.

King.
**SCENE VII.**

**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 funeral,
No trophy, sword, nor hatchment o'er his bones,
No noble rite, nor formal ostentation,
Cry to be heard, as 'twere from heav'n to earth,
That I must call 't in question.

**King.** So you shall:
And where th' offence is, let the great ax fall.
I pray you go with me. [Exeunt.

---

1. *First f. commen.*
2. *The fo's, R. and P. read call for call't.*
3. *Qu'il, right.*
4. *W. reads tax, which he explains, penalty, punishment.*
SCENE VIII.

Enter Horatio, with an attendant.

Hor. What are they, that would speak with me?

Serv. "Sea-faring men, Sir. They say they have letters for you.

Hor. Let them come in.

I do not know from what part of the world
I should be greeted, if not from lord Hamlet.

Enter Sailors.

Sail. God bless you, sir.

Hor. Let him bless thee too.

Sail. "He shall, sir; ye shall not please him.—There's a letter for you, sir. It comes from th' ambassador that was bound for England, if your name be Horatio, as I am let to know it is.

Horatio reads the letter.

Horatio, when thou shalt have over-read this, give these fellows some means to the king: they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour, and in the grapple I boarded them:

On the instant they got clear of our fo'c'sle, so I alone became their

u Qu's, Enter Horatio and others.

w So the qu's; all the rest read, Sailors, Sir.

x Qu's, A for Ire.

y The 1st and 2d qu's read and without the contracted it: so does S; but neglects giving the reading of the 3d,
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. Rosencraus and Guildenstern hold their course for England. Of them I have much to tell thee. Farewel.

_k_ He that thou knowest thine,

Hamlet.

Come, I will make you way for these letters; And do't the speedier that you may direct me To him from whom you brought them. [Exeunt.

**SCENE IX.**

Enter King and Laertes.

King. Now must your conscience my acquaintance seal, And you must put me in your heart for friend; Sith you have heard, and with a knowing ear, That he, which hath your noble father slain, Pursu'd my life.

_ACT IV, SCENE IX._

1 The qu's read, give you way; 1st q. omits make.

_Lacr._
Laer. It well appears. But tell me,
Why you m proceeded not against these feats,
So a criminal and o so capital in nature,
As by your safety, p greatness, wisdom, all things else,
You mainly were stirr'd up?

King. q O, for two special reasons,
Which may to you perhaps seem much r unfinish'd,
• And yet to me t they are strong. The queen, his mother,
Lives almost by his looks; and for myself,
My virtue or my plague, be 't 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 dippin all his faults in their affection,
• Work like the spring that turneth wood to stone,
Convert his gyves to graces. So that my arrows,
Too slightely timber'd for x so loved, arm'd,

o The qu's read procecd.
a So the qu's; all the rest, crimeful.
• Third q. omits fe.
p All but the qu's omit greatnes.
q The words O, for are left out by P.
and all after, except C. and f.
I Qu's and 1st and 2d fo's, unfinish'd,
• Qu's, But for And.
• P. and all after except C. omit they.
• The qu's read, She is so conclave to my life, &c.
w So the qu's; all the rest read,
Would like the spring, &c.
x So the 1st q; the 2d and 3d read
so loved arms; all the rest read so loved a
Would have reverted to my bow again,
And not where I had aim'd them.

Lear. 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 ourselves,
And that I hope will teach you to imagine—

Enter a messenger with letters.

Mess. Letters, my lord, from Hamlet.

King. From Hamlet? Who brought them?

Mess. Sailors, my lord, they say; I saw them not:
They were given me by Claudio; he received them
Of him that brought them.
King. Laertes, you shall hear them.—Leave us.

[Exit messenger.

High and mighty, you shall know I am set naked on your kingdom. To-morrow I shall beg leave to see your kingly eyes. When I shall, first asking your pardon thereunto, recount the occasion of my sudden return.

What should this mean? Are all the rest come back? Or is it some abuse, a and no such thing.

Laer. Know you the hand?

King. 'Tis Hamlet's character;

Naked, and (in a postscript here, he says)

Alone. Can you advise me?

Laer. I'm lost in it, my lord; but let him come;

It warms the very sickness in my heart,

That I shall live and tell him to his teeth,

Thus didst thou.

King. If it be so, Laertes,

(As how should it be so? — how otherwise? —)

Will you be rul'd by me?

m After us P. inserts all to make up the measure, to which he has sacrificed sense by this means; for no edition makes any more than three persons present in this scene, viz. the king, Laertes, and the messenger: Now if the king had wanted Laertes and the messenger to depart, he should not say, Leave us, all; he might indeed have said, Leave us, for: But Laertes is to stay to hear the letter read, therefore the king only bids the messenger depart; Leave us. But that this blunder of P. should be followed (as it is) by all the after-editors till C. is astonishing.

n The so's and R. read occasions.

o The so's and R. read sudden and more strange return.

p All but the qu's put the subscription, Hamlet, at the bottom of the letter; but this was unnecessary for the king to read, as it is before mentioned that the letter came from Hamlet.

q The so's and R. read or instead of and.

r The qu's read devise.

s The qu's omit shull.

t H. reads live to till, &c.

Laer.
A C T IV.  S C E N E  I X.

Lac. * 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 liking not 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 talkt 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 fo's and R. read, If so you'll
so you'll not, &c. except C. who reads,
I will, my lord, so you, &c.

w The 1st q. reads, As the king at his voyage, &c. The fo's and R. read, As checking at his voyage, &c. J. is mistaken in saying the folio (it is the 3d folio he tells us he has) reads As checking at his, &c.

x The lines in italic are not in the not, &c. P. and those after, I. (J. A)
so you'll not, &c. except C. who reads, I will, my lord, so you, &c.

y P. omits My lord, so do all after him but C.

z R. alters organ to instrument; followed by P.

a Of the unworthiest siege | Of the lowest rank. Siege for seat, place. J.
b R. alters riband to feather; followed by all but J. and C.

L

Thy
The light and careless livery that it wears,
Than settled age his fables, and his weeds,
Importing health and graveness.—
c Two months since,
Here was a gentleman of Normandy.—
I've seen myself, and serv'd against the French,
And they d can well on horse-back; but this gallant
Had witchcraft in 't, he grew e unto his feet;
And to such wondrous doing brought his horse,
As he had been incorps'd and demy-natur'd
With the brave beast; so far he 'f topt g 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, h Lamord.
King. The i very fame.
Laer. I know him well: he is the brooch indeed,
And gem of all k the nation.

King. He l made confession of you,
And gave you such a masterly report,
For art and exercise in your defence,
And for your rapier most m especial,
That he cried out, 'twould be a n fight indeed,

The fo's read, Some two months
for topt.

R. and P. read fight.
If one could match you. The * Scrimers of their nation,
He swore, had neither motion, guard, nor eye,
If you oppos'd 'em.—p 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 * pleurisy,
Dies in his own too much. * That we would do,
We should do when we would; for this would change,
And bath abatements and delays as many

* Scrimers; i.e. fencers. J. The first q. reads Scimures. What is in italic is not the fo's, R. P. or H.
p P. and H. omit Sir.
q The fo's and R. read, Why out of this, &c.
r These lines in italic are not in the fo's.
*s First and 2d qu's, wecke; 3d, wicke.

* I would believe, for the honour of Shakespeare, that he wrote plethory. But I observe the dramatic writers of that time frequently call a fulness of blood a pleurisy, as if it came not from wæscape, but from pias, pliris. W. H. reads plethory.

w P. alters that to what; followed by the rest, except C.
As there are tongues, are hands, are accidents;
And then this should is like a 'spend-thrift sign
That hurts by easing.—But to th' quick d'lh ulcer —
Hamlet comes back; what would you undertake
To shew yourfelf x your father's fon indeed
More than in words?

Laer. To cut his throat i'th' church.

King. No place, indeed, should murder sanctuarife,
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 tho'f shall praife your excellence,
And set a double varnifh on the fame
The Frenchman gave you; bring you in fine together,
And wager y o'er your heads. He being remifs,
Most generous, and free from all contriving,
Will not perufe the foils; so that with eafe,
Or with a little shuffling, you may choofe
A sword z unbated, and in a pafs of practice
Requite him for your father.

u Qu's, indeed your father's fon.

x The 1st and 2d q. and P. read, spend-thrift's sign; W. reads spend-thrift's sign; alluding to a spendthrift's signing bonds and mortgages for present relief, who in so doing brings greater diitrefles on himfelf in the end.

y So the qu's and C. All the rest read, on your heads.

z Unbated, i. e. not blunted as foils are. Or as one edition has it embaited or envenomed. P. But what edition has embaited?—And if there was one that had, this could not be the proper reading here. The poifoninf the point of the sword is the propofal of Laertes; but let us suppofe it to be the king's propofal in the paffage; then we have the king advising Laertes to choose an envenomed sword out of the number that were to be produced to the combatants; but how is he to know which was en- venomed (suppoing any of them were) and which not, or who is suppoed to envenom the sword? If he had adived Laertes to poifon his sword after he had chofen it, he would speak, fene; other- wife nonfene.

z The qu's read pace.
ACT IV. SCENE IX. 165

Laer. I will do 't;
And for b the purpose I'll anoint my sword:
I bought anunction of a mountebank,
c So mortal, that but a 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;

b Weigh, what c convenience both of time and means
May fit us to our shape. If this should fail,
And that our drift d look through our bad performance,
'Twere better not assay'd; therefore this project
Should have a back, or second, that might hold,
If this e should blast in proof. Soft—let me see—
We'll make a solemn wager on your h cunnings.
I i hav'n't—When in your motion you are k hot and dry,
(As make you bouts more violent to l that end)
And that he calls for drink, I'll have m prepar'd him
A chalice for the n nonce; whereon but fipping,

b The fo's and R. read that; 1st q. 
omits the.
c The fo's read, So mortal, I but dip a
knife, &c.
d The 1st and 2d qu's read Weigh; fo
does S. without giving the reading of
the 3d, viz. Weigh.
e The 2d and 3d qu's read convenience.
f The 4th f. and R. looks.
g The qu's and C. read did blast.
h The fo's read commings.
i First q. hate.
k P. omits and dry; followed by T.
H. and W.
1 The fo's, R. P. and H. read the end.
m The 1st q. reads presfard; 2d and 3d and C. prefer'd.
n The 2d q. reads once.
If he by chance escape your venom’d tuck,
Our purpose may hold there— but stay, what noise?

SCENE X.

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 asaunt the brook,
That shews his hoary leaves in the glassy stream:
There with fantastick garlands did he make,
Of crow-flowers, nettles, daisies, and long purples,
(That liberal shepherds give a groser name,)
But our cold maids do dead men’s fingers call them;
There on the pendant boughs, her coronet weeds

The 1st and 2d qu’s, and the fo’s, read fluxe; so does S. but omits giving the reading of the 3d q. tucke.
All but the qu’s and C. omit these words, but stay what noise? which are very significant, as they express the king’s guilt, and fear of being overheard, while he was plotting so damnable a contrivance.
The words, how now, sweet queen? are omitted in the qu’s, the 1st f. omits grow.
The fo’s and R. read they’ll follow.
So the qu’s and C; the rest read a brook.

All but the qu’s read boar; 1st q. berry.
So the qu’s and C. With the willow she made a garland of flowers, i.e. the willow was the frame of the garland into which the flowers were stuck. But the fo’s and all the rest read, There with fantastick garlands did she come, &c.
The 4th f. reads gove.
After name, R. and W. insert ts.
The 1st and 2d qu’s read, But our cull-cold maids, &c. the 3d reads cul-cold.

C. Then for There.
The 1st q. crown.

Clambring
ACT IV. SCENE X. 167

Clambrng to hang, an envious fliver broke;
When down her weedy trophies and herself
Fell in the weeping brook; her cloaths spread wide,
And mermaid-like, a while they bore her up;
Which time she chaunted snatches of old lauds;
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, is she 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 drowns it. [Exit.

b The 2d q. reads sliver; so does S, but omits giving the reading of the 3d.

f The fo's and R. for her.

c The fo's and R. the for her.

d The 4th f. and R. read bear.

e So the qu's; all the rest read tunes.

But the word tunes gives an uncertain notion of what she sung; the word
lauds, i.e. hymns or psalms, fixes the idea of the kind of music she entertained
herself with just before she died.

f The 2d, 3d and 4th fo's, and R.

g First f. her for their.

h Second and 3d qu's, wench.

i Instead of lay the 1st f. reads lay; the other fo's by.

k P. alters is she drown'd? to She is drown'd! followed by the editors after him.

1 The qu's read a speech a fire, which may mean a speech on fire, i.e. set on fire.

m The 1st f. reads doubts it.

L 4

King.
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.]
[133]

ACT V.

SCENE I.

A Church.

Enter two clowns, * with spades and mattocks.

1 Clown.

Is she to be buried in christian burial, b when she wilfully seeks her own salvation?

2 Clown, I tell thee, she is; e therefore make her grave straight. The crowner hath fat on her, and finds it christian burial.

1 Clown, How can that be, unless she drowned herself in her own defence?

2 Clown, Why, 'tis found so.

---

* With spades and mattocks, first interpreted by R.

b So the qu's; all the rest read, that wilfully seek, &c.

c The fo's and R. read, and therefore, &c.

d —straight.] J. interprets this, make her grave from east to west in a direct line parallel to the church, not from north to south, athwart the regular line. So according to this, Dr. Johnson thinks that burying east and west is Christian burial, north and south not Christian burial: But who ever heard of this distinction? To be buried in a Christian manner is to be buried in consecrated ground and with the rites of the church. So Dr. Johnson may take my word that Shakespeare meant; She is to be buried in consecrated ground, therefore make her grave straight, i.e. forthwith, immediately.

e The 3d q. is.

1 Clown.
HAMLET.

1 Clown. It must be so offenderdo, 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, &c and to perform. Argal, she drown'd herself wittingly.

2 Clown. Nay, but hear you, good-man Delver.

1 Clown. Give me leave; here lies the water; 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.

2 Clown. But is this law?

1 Clown. Ay, marry is't, crowner's queft-law.

2 Clown. Will you ha' the truth &c? If this had not been a gentlewoman, she should have been buried out o' christIan burial.

1 Clown. 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 christians. Come; my spade. There is no ancient gentlemen but

---

f The qu's read so offended.

*g The fo's, R. and P.'s q. read, It is an act to do, and to perform, &c.

h The qu's omit and.

i The qu's read or all, instead of Argal; this plainly appears to be an error of the press; for this clown in his next speech sums up his argument again with argal for argy, and the qu's there read argall.

k Before here, J. inserts, Clown.

l The 3d f. reads, his water.

m The 1st f. himself.

n So the qu's; an't is the clownish pronunciation of on't, and should stand so; but all other editions alter it to on't.

o —even christians.] An old English expression for fellow christians. Dr. Thirsk, W.—R. reads, more than other christians; followed by P. T. and H.

p Here C. gives direction, Strips, and falls to digging.
ACT V. SCENE I.

171

gardeners, ditchers, and grave-makers; they hold up Adam's profession.

2 Clown. Was he a gentleman?

1 Clown. a He was the first that ever bore arms.

2 Clown. Why he had none.

1 Clown. What, art a heathen? How dost thou understand the scripture says, Adam digg'd; could he dig without arms? I'll put another question to thee; if thou answerest me not to the purpose, confess thyself—

2 Clown. Go to.

1 Clown. What is he that builds stronger than either the mason, the shipwright, or the carpenter?

2 Clown. The gallows-maker; for that out-lives a thousand tenants.

1 Clown. 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.

2 Clown. Who builds stronger than a mason, a shipwright, or a carpenter?

1 Clown. Ay, tell me that, and unyoke.

2 Clown. Marry, now I can tell,

1 Clown. To't.

2 Clown. Masf, I cannot tell.

What is in italic here, is not in the qu's.

2 W. omits not.

a So the qu's; the rest read that frame unfinished, &c. Frame was put in (I suppose) to make it grammar; but there seems to be no necessity of grammar here, as it is a clown's speech; besides, Shakespeare would have hardly put such a word as frame in the sense here used, into the mouth of a clown.

u i.e. when you have done that, I'll trouble you no more with these riddles. The phrase taken from husbandry. W.
Enter Hamlet and Horatio, at a distance.

1 Clown. Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and when you are ask'd this question next, say, a grave-maker: the houses he makes, last till dooms-day. Go, get thee in, and fetch me a fcoope of liquor.

Ham. Has this fellow no feeling of his business? he sings in grave-making!

Hor. Custom hath made it in him a property of easiness.

Ham. 'Tis even so. The hand of little employment hath the daintier sense.
ACT V. SCENE I. 173

Clown sings.

\[ k \] But age with his feeling steps,
Hath \( h \) claw'd me in his clutch:
And \( m \) hath shipped me \( n \) into \( o \) the land
As if \( ? \) I had never been such.

Ham. That skull had a tongue in it, and could sing once:
How the knave jowles it to the ground, as if 'twere Cain's
jaw-bone, that did the first murther! \( a \) This might be the
pate of a politician, which this \( a \)s now \( b \) o'er-reaches; one
that \( c \) would circumvent God, might it not?

Hor. It might, my lord.

Ham. Or of a courtier, which could say, good-morrow,
\( * \) my lord; how dost thou, \( w \) sweet lord? \( x \) This might be my
lord \( z \), such-a-one, that prais'd my lord such-a-one's horse,
when \( y \) he \( z \) meant to beg it; might it not?

Hor. Ay, my lord.

\[ k \] This stanza is evidently corrupted;
for it wants what is found in the other
two, an alternate rhyme. We may read
thus till something better occur:
But age, with his feasting hand,
Hath claw'd me in the clutch:
And hath shifted me into his land,
As though I had never been such. \( j \)
\( i \) The fo's and R. read caught me.
\( m \) C. omits bath.
\( n \) The fo's and R. read intill the land.
\( o \) H. and W. read his instead of the.
\( p \) The 3d and 4th fo's, and R. read,
as if I never bad, \( & c. \) \( x \) H. and \( f. \) read such-a-one's,
I ne'er bad, \( & c. \)
\( a \) The fo's and R. read It instead of

This.

\[ v \] All but the qu's and C. omit now.
\( \ast \) All but the qu's and C. read o'er-
offices; but o'er-reaches seems preferable,
when applied to a politician, not as an
insolent officer, but as a circumventing,
scheming man.
\( t \) The fo's, R. P. and H. read soal.
\( w \) So the 2d and 3d qu's; the 1st q.
and all the other editions read sweet
lord.

\( u \) So the qu's and C; all the rest read
good lord.
\( x \) H. and \( f. \) read such-a-one's.
\( y \) Qu's, a for bs.
\( z \) The 1st q. reads went for meant.

Ham.
Ham. Why e'en so; and a now my lady Worm's; b chaplets, and knock'd about the c mazzard with a sexton's spade. d Here's fine revolution; e if we had the trick to see 't. Did these bones cost no more the breeding, but to play at f loggats with 'em? mine ake to think on't.

Clown sings.

A pick-ax and a spade, a spade,
For,—and a shrouding sheet!

O, a pit of clay for to be made
For such a guest is meet.

Ham. There's another. Why g may not that be the scull of a lawyer? Where be his h quiddities now, his h quillities, his cafes, his tenures, and his tricks? Why does he suffer this i mad knave now to knock him about the fonce with a dirty shovel, and will not tell him of his k 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

---

a R. reads now 'tis my lady, &c.
b Qu's, chaplets.
c The 1st q. reads massone; the 2d and 3d, mazer.
d P.'s duodecimo, T. W. and J. read, Here's a fint, &c.
e The qu's read, and we bad, &c.
f Loggats is the ancient name of a play or game, which is one among the unlawful games enumerated in the flat.
g The fo's and R. read, might not,
h So the qu's and C; all the rest read quidits and quilletts.
i So the qu's; all the rest read rude for mad.
j The 3d q. reads aitions.
k The 3d q. reads aitions.
l This in italic is not in the qu's.

fine
A C T V.  S C E N E  I.  

fine dirt? Will vouchers vouch him no more of his purchases and doubles, than the length and breadth of a pair of indentures? The very conveyances of his lands will scarcely 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 calves-skins too.

Ham. They are sheep and calves which seek out assurance in that, I will speak to this fellow. Whose grave's this, sirrah?

Clown. Mine, sir—

* O, a pit of clay for to be made

* For such a 't guest is meet.

Ham. I think, it be thine indeed, for thou liest in 't.

Clown. You lie out on 't, sir, and therefore 'tis not yours; for my part, I do not lie in't, 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.

Clown. 'Tis a quick lie, sir, 'twill away again from me to you.

m So the qu's; the rest read Will his vouchers, &c.

n So the qu's; the rest read and double ones too, &c.

o So the qu's; the rest read hardly for scarcely.

p So the qu's and C; the rest read that for which.

q The fo's and R, read sir,

r The qu's read, Or.

s This line is omitted in the qu's and C.

t R. and P. read Ghost for guest. Spirits are not buried.

u The 3d q. reads, it's thine, &c.

w Fo's and R. and yet, &c.

x The 3d q. omits away; S. takes no notice of this omission.

Ham.
Ham. What man dost thou dig it for?
Clown. For no man, sir.
Ham. What woman then?
Clown. For none neither.
Ham. Who is to be buried in 't?
Clown. One that was a woman, sir; but, rest her soul, she's dead.

Ham. How absolute the knave is! We must speak by the card, or equivocation will undo us. By the Lord, Horatio, these three years I have taken note of it, the age is grown so picked, that the toe of the peasant comes so near the heel of the courtier, he galls his kibe. How long hast been a grave-maker?

Clown. Of all the days i'th' year, I came to't that day our last king Hamlet o'ercame Fortinbras.

Ham. How long is that since?
Clown. Cannot you tell that? every fool can tell that. It was that very day that young Hamlet was born, he that is mad and sent into England.

Ham. Ay, marry, why was he sent into England?
Clown. Why, because he was mad: he shall recover his wits there; or if he do not, 'tis no great matter there.

Ham. Why?
ACT V.  SCENE I.  177

Clown. 'Twill not be seen in him there; there the men are as mad as he.

Ham. How came he mad?

Clown. Very strangely, they say.

Ham. How strangely?

Clown. 'Faith, e'en with losing his wits.

Ham. Upon what ground?

Clown. Why, here in Denmark. I have been here, man and boy, thirty years.

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

Clown. 'Faith, if he be not rotten before he die, as we have many pocky coarses now-a-days that will scarce hold the lying in, he will last you some eight year, or nine year; a tanner will last you nine year.

Ham. Why he more than another?

Clown. Why, sir, his hide is so tann'd with his trade, that he will keep out water a great while: and your water is a fore decayer of your whorson dead body. Here's a scull now hath lain you i'th' earth three and twenty years.

Ham. Whose was it?

Clown. A whorson mad fellow's it was. Whose do you think it was?

Ham. Nay, I know not.

Clown. A pestilence on him for a mad rogue! he pour'd

k All but the qu's and C. omit this.  q So the qu's and 1st f; the rest, first there, years.

l The 2d q. reads, there be men as.  r The 3d and 4th fo's and R. omit mad, &c. the 3d, there be men as mad, fo.

m The 1st f. reads sixteen.  s After now the fo's and R. read,  

n So the qu's and C; the rest, 'I faith.  t This scull, &c.

o Qu's, a for be.  

P The qu's omit now-a-days.  u The qu's read in figures, 23 years.

M a flaggon
HAMLET.

a flaggon of rhenish on my head once.  

Ham. This scull, sir, was Sir Yorick's scull, the king's jester.

Clown. E'en that.

Ham. 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 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 chap-fallen! Now get you to my lady's table; and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that.—Pr'ythee, Horatio, tell me one thing.

Hor. What's that, my lord?

Ham. Doft thou think Alexander look'd o' this fashion i'th' earth?

Hor. E'en so.

Ham. And finelt so? pah!  

[Smelling to the skull.]
ACT V. SCENE I.

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 found 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 likelyhood to lead it; Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make lome; and why of that lome, whereeto he was converted, might they not stop a beer-barrel?

* Imperious Caesar, dead and turn'd to clay,

Might stop a hole to keep the wind away.

Oh, that the earth, which kept the world in awe,

Should patch a wall, p t' expel the q water's flaw!

But soft, but soft awhile!—here comes the king,

SCENE II.

Enter King, Queen, Laertes, and a Coffin, with Lords and Priests, attendant.

The queen, the courtiers! * Who is this they follow,

And with such maimed rites? This doth betoken,

The coarse they follow, did with desperate hand.

m Before Alexander all but the qu's read, as thus. * The fo's, R. and C. read aside for awhile.

n The fo's and R. read into.

o So the qu's; all the rest read, Imperial.

p The 2d f. reads expel, omitting the contracted to.

q So the qu's; all the rest, winter's.

M 2
HAMLET.

Forsake its own life. 'Twas of some estate.
Couch we awhile, and mark.

Laer. What ceremony else?

Ham. That is Laertes, a very noble youth; mark —

Laer. What ceremony else?

Prieft. Her obsequies have been as far enlarg'd
As we have a warranty; her death was doubtful;
And but that great command o'erways 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 allow'd her virgin rites,
Her maiden-strewments, and the bringing home
Of bell and burial.

Laer. Must there no more be done?

Prieft. No more be done!

We should prophan-e the service of the dead,
To sing a requiem, and such reft to her
As to peace-parted souls.

\[\text{\textsuperscript{1}}\] The 1st and 2d qu's, and 1st and 2d fo's, read it for its. So does S. but gives not the reading of the 3d quarto, its.
\[\text{\textsuperscript{2}}\] The fo's, R. and J. omit of.
\[\text{\textsuperscript{3}}\] R. reads me for we.
\[\text{\textsuperscript{4}}\] P. alters very to most; followed by all the after-editors, except C.
\[\text{\textsuperscript{5}}\] The 3d q. omits mark; the 2d reads make.
\[\text{\textsuperscript{6}}\] J.'s duodecimo alters as to fo; followed by W. and J.
\[\text{\textsuperscript{7}}\] The 1st f. warrants.
\[\text{\textsuperscript{8}}\] R.'s 8vo reads were for was.
\[\text{\textsuperscript{9}}\] The 2d and 3d fo's read unsanctified.
\[\text{\textsuperscript{10}}\] The qu's read been for hawe.
\[\text{\textsuperscript{11}}\] P. alters this to trump; followed by all the after-editors, except C.
\[\text{\textsuperscript{12}}\] The fo's and R. read prayer.
\[\text{\textsuperscript{13}}\] The qu's omit church.
\[\text{\textsuperscript{14}}\] For rites the 1st and 3d qu's read Cantia; W. cantia. See Heath's Rev. in loc. and Canons, p. 109.
\[\text{\textsuperscript{15}}\] P. omits there; followed by the after-editors except C.
\[\text{\textsuperscript{16}}\] The fo's and R. read sage for a.
\[\text{\textsuperscript{17}}\] The 3d and 4th fo's read peace departed.

Laer.
ACT V. SCENE II.

Laer. Lay her i'th' earth;
And from her fair and unpolluted flesh
May violets spring! I tell thee, churlish priest,
A ministring angel shall my sister be,
When thou liest howling.

Ham. What, the fair Ophelia?

Queen. Sweets to the sweet. Farewel! [Scattering flowers.
I hop'd, thou should'st have been my Hamlet's wife;
I thought thy bride-bed to have deck'd, sweet maid,
And not have firew'd thy grave.

Laer. O treble woe
Fall ten times double on that cursed head,
Whose wicked deed thy most ingenious sense
Depriv'd thee of! Hold off the earth awhile,
'Till I have caught her once more in mine arms.

[Laertes leaps into the grave.

Now pile your dust upon the quick and dead,
'Till of this flat a mountain you have made,
T' o'ertop old Pelion, or the skyish head
Of blue Olympus.

Ham. [discovering himself.] What is he, whose grief
Bears such an emphasis, whose phrase of sorrow
Conjures the wandring stars, and makes them stand

m The 2d and 3d fo's, R. P. and H, read wouldn't instead of should'st.

n The fo's and R. read, not t' have firew'd, &c.

o The fo's and R. read, O terrible woe.

p So the qu's; the fo's and all the

reft read treble; R. reads treble woe on that curb'd head.

q The 3d q. reads ingenious.

r This direction not in qu's.

s So the qu's and C. The 1st, 2d and 3d fo's read griefs bear, &c. The

4th, and all the other editions, griefs bear, &c.

M 3 Like
Like wonder-wounded hearers? This is I,

Hamlet the Dane.  

Laer. The devil take thy soul!  

Ham. Thou pray'ft not well.

I pr'ythee, take thy fingers from my throat—

For though I am not sullen xx and rash;
Yet have I in me something dangerous,
Which let thy wisdom fear.  

Ham. Like wonder-wounded hearers? This is I,

Hamlet the Dane.  

Laer. The devil take thy soul!  

Ham. Thou pray'ft not well.

I pr'ythee, take thy fingers from my throat—

For though I am not sullen xx and rash;
Yet have I in me something dangerous,
Which let thy wisdom fear.  

Hold off thy hand.

King. Pluck them asunder.

Queen: Hamlet, Hamlet.

All. Gentlemen.

Hor. Good my lord, be quiet.

[The attendants part them.

Ham. Why, I will fight with him upon this theme,

Until my eyelids will no longer wag.

Queen. Oh 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. 'Swoonds shew me what thou'lt do:

Woo't weep? woo't fight? woo't fast? woo't tear thyself?
ACT V. SCENE II.

Woo't drink up eifel, eat a crocodile? I'll do't.—Doft thou come here to whine? To out-face 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, Singing his pate against the burning zone, Make Ossà like a wart! Nay, an thou'llt mouth, I'll rant as well as thou.

Queen. This is meer 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 fit 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 thee, good Horatio, wait upon him.[Ex. Hor.

---

f Eifel, i. e. vinegar. T. The qu's and P. read Ejfıl; the fo's and R. Ejfle; 3d, tbus.
C. Ejfil; H. Nil, voott eat, &c.

g The 3d and 4th fo's and R. read bitber; P. and thole after him, except C. bitber but to rubine.

h This reading is absurd in all senses. We should read fun. W. But we are here to consider Hamlet as acting the madman.

i The fo's, R. and P. give this speech to the king.

k The 1st and 2d qu's read this; so you for thers.

M 4

Strengthen
Strengthen your patience in our last night's speech. [To Laer. We'll put the matter to the present use.

Good Gertrude, set some watch over your son.

This grave shall have a living monument:

An hour of quiet thence shall we see;

'Till then, in patience our proceeding be. [Exeunt.

SCENE III.

A Hall, in the Palace.

Enter Hamlet and Horatio.

Ham. So much for this, sir. "Now shall you 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 x mutines in v the bilboes.  

r This direction by R.

s So the 2d and 3d qu's and C. There- by seems to refer to the living monument, i.e. Hamlet who is to be murdered. The 1st q. reads thirty; all the rest shortly.

s This description R.'s.

u The fo's and R. read, Now let me see the other, &c.

w The 1st q. reads my thought.

x The French word for mutineers. R. P. and H. read, mutineers.

y P. and H. omit the.

z P. alters this as follows—Rashness (and prais'd be rashness for it) lets us know, &c. and is followed by all but J. This new reading of P.'s gives an occa-

sion to W. of altering Our to Or in the next line. He says the sense of this reading (as it stands in P.) is, Our rashness lets us know that our indiscretion serves us well, &c. But this, he says, could never be Shakespeare's sense; and that we should read and point thus,—Rashness, (and prais'd be rashness for it) lets us know; or indiscretion, &c. See Heath in loc.

But there is no difficulty in the passage if we take it as we find it in all the editions before P. Hamlet is proceeding in his story, but interrupts himself with a reflection, Let us know, &c. to the end of the speech.

And
And *praise'd be rashness for it, — (Let us know,  
Our indiscretion sometimes serves us well,  
When our b deep plots do c fail; and that should d learn 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 scarft 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 e fears forgetting manners, to f unfold  
Their grand commiſſion; where I found, **Horatio,**  
A royal knavery; an exact command,  
Larded with many several h forts of i reaſons,  
Importing Denmark's health, and England's too,  
With, ho! such buggs and goblins in my life;  
That on the supervife, no leisure bated,  
No, not to flay the grinding of the ax,  
My head should be struck off.  

**Hor.** Is't poſsible?  

**Ham.** Here's the commiſſion, read it at more leisure;  
But wilt thou hear k now how I did proceed?  

---

a Fo's, praise.  
b The fo's and R. read, dear plots, &c.  
c The 1st q. 4th f. and R. read pall; the 2d and 3d q. fall; the 1st, 2d and 3d fo's, paule.  
d So the qu's; the word learn is sometime taken in this sense by Shakespeare and other writers. All the rest read teach.  

c The 2d, 3d and 4th fo's read tears.  
f So the qu's; the rest read unequal for unfold.  
g The fo's and R. read, Oh Royal knavery! &c.  
h The 2d f. reads forts.  
i The fo's and R. read reaſon.  
k The 2d, 3d and 4th fo's and R. omit now: The 1st f. reads, bear me bow I did, &c.  

---

**Hor.**
Hor. 'I beseech you.

Ham. Being thus benetted round with m villains n, o Ere I could p make a prologue to my q brains, r They had begun the play: I fat 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 Th' effect 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 w comma 'tween their amities And many such like as's of great charge; That on the view and y knowing z of these contents, Without debatement further, more or less,

1 C. reads, Ay, beseech you.
2 T. reads willany.
3 After villains H. reads and.
4 The qu's and C. read Or for Ere.
5 W. reads mark.
6 w. and T. read bone; objecting against brains as nonsence; but brains may be here read a metonymy of cause for effect, and made use of for the effect of Hamlet's brain, the counterplot. Vide Heath in loc.
7 H. reads, They having begun, &c.
8 The fo's and R. read effetts.
9 The fo's and R. read as for like.
10 The fo's and R. read should for might.
12 The qu's read, as far; fo's, affli.
13 I shall here, for the great curiosity of it, transcribe an explanatory note of Dr. F.'s on this passage:
—As's of great charge;] Asses heavily laden.
14 y The fo's and R. read know.
15 z P. omits of; followed by the rest, except C. and F.

He
He should those bearers put to sudden death
Not thriving 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 Danifh seal;
\(d\) Folded the writ up in the form of th' other,
Subscribed it, \(e\) gave 't th' impression, plac'd it safely,
\(s\) The changeling never known; now, the next day
Was our sea-fight, and what to this was \(h\) frequent
Thou know'st already.

_Hor._ So, Guildenstern and Rosencraus go to't.

_Ham._ \(i\) Why, man, they did make love to this employment.
They are not near my conscience; their defeat
\(k\) Doth by their own insinuation grow:
'Tis dangerous when the baser nature comes
Between the pafs, and fell incensed points
Of mighty apposites.

_Hor._ Why, what a king is this!

---

\(a\) So the qu's; the fo's and all the rest read the.
\(b\) The 4th f. R. P. and H. read No.
\(c\) The fo's, R. and P.'s q. read ordinate.
\(d\) Before folded R. and all after him read I.
\(e\) The fo's, R. and all after, omit the.
\(f\) The 2d, 3d and 4th fo's, R. and all after, except C. read gives, omitting the contracted it.
\(g\) P. alters this as follows, The change was never known, &c. By which means he has blotted out a beautiful metaphor, and given us tame prose in the room of spirited poetry. But is it not strange that in this he should be followed by H. ?
\(h\) The fo's read sement for frequent.
\(i\) This line in italic is omitted in the qu's, P. and H.
\(k\) The fo's and R. read debate for defeat.
\(l\) Qu's, does.
\(m\) The 2d, 3d and 4th fo's, R. P. and H. omit the. H. reads, when baser natures come.
Ham. Does it not, a think thee, stand me now upon? He that hath kill'd my king, and whor'd my mother, Popt in between th' elec'tion and my hopes, Thrown out his angle for my proper life, And with such cozenage; is't not perfect conscience o To quit him with this arm? p and is't not to be damn'd, To 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 q count his favours; But, sure, the bravery of his grief did put me Into a tow'ring passion.

Hor. Peace, who comes here?

a Think thee, i.e. bethink thyself, imp. mood: But the fo's read think'f thee, making it an interrogation; which R. to make it better grammar, alters to think'f thou; followed by the after-editors, except C. o These lines in italics are not in the qu's.

p H. omits and.
q The fo's read count, i.e. make account of, or value. R. alters this to court, followed by all the rest. Court is not so proper a word for Hamlet, when applied to his inferior Laertes.

SCENE
Enter Ofrick.

Ofr. Your lordship is right welcome back to Denmark.

Ham. I humbly thank you, sir. Do not 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 mews.

'Tis a 'chough; but, as I say, spacious in the possession of dirt.

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

Ham. I will receive it, sir, with all diligence of spirit.

Your bonnet to his right use, 'tis for the head.

Ofr. I thank your lordship, it is very hot.

Ham. No, believe me, 'tis very cold; the wind is northerly.

Ofr. It is indifferent cold, my lord, indeed.

Ham. But yet, methinks, it is very sultry, and hot; or my complexion —

a The qu's read, Enter a courtier.

b C. reads cough.

u The 1st f. reads, saw.

w The fo's and R. read friendship for yet.

lordship.

x So the qu's and C; the rest omit fir.

y Before your the fo's, R. P. and H. insert Put.

a The 1st q. reads fully; the 2d and 3d, and the fo's, faultly.

b So the 1st and 2d qu's, W. and C; all the rest read for.

Ofr.
Ofr. Exceedingly, my lord. It is very foultry, as 'twere, I cannot tell how.—

My lord, his majesty bad 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.

Ofr. h Nay, good my lord,—for my 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 spending: 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 definment suffers no perdition in you; though I know, to divide him inventorially would dizzy the arithmetic of memory; and yet but raw neither in respect of his quick fail. But, in the verity of quick extolment, I take him to be a soul of great article; and his infusion of such dearth and

c The 1st q. foultry; the 2d and 3d

and the fo's, foultry.

d Before my lord the fo's and R. read

But.

c So the qu’s and 1st, 2d and 3d fo's,

and C; the rest, bid.

i Third q. unto.

g This direction is first inserted by

Jr.

h So the qu’s and C; the fo’s and all

the other editions read,

Nay in good faith, for mine ease, in good

faith.

i What is here in italic is omitted by

the fo's, R. P. and H. Instead of which

they insert in this speech, Sir, you are not

ignorant of what excellence Laertes is at his

weapon.

k So the qu’s; T. who first referes

this passage from the old qu’s, alters

spending to spend; and is followed by

W. and Jr.

l The first q. reads feelingly; which

perhaps Shakespeare might have written;

if so, he alludes to the praises and com-

mendations the seller gives to his wares.

m Jr. says, he knows not but it should

be read, You shall find him the continent,

&c.

n The 1st q. reads deft.

o W. reads show for raw: the 1st q.

yow.

\vareness\,
raveness, as, to make true division of him, his semblable is his mirror; and, who else would trace him, his umbrage, nothing more.

Ofr. Your lordship speaks most infallibly of him.

Ham. The concernancy, sir?—Why do we wrap the gentleman in our more ravier breath?

Ofr. 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?

Ofr. Of Laertes.

Hor. His purse is empty already: all’s golden words are spent.

p T here puts in this direction, To Horatio. But Hamlet seems to direct the whole of this speech to Ofrick: The concernancy, sir? i.e. Come to the business, what is your concern with me? Why do we wrap, &c. What need we spend the time in decanting any longer on the good qualities of Laertes, which will gain but little credit by our raw, imperfect praises?

q Heath proposes to read, It is not possible, &c. ironically.

r The 1st q. reads too’t.

T alters really to rarely; followed by W. and C. Heath says, We should undoubtedly read, You do’t, sir, rarely; i.e. you have hit upon the humour of this language. J. would read, It’s possible not to be understood in another tongue? You will do’t, sir, really.

But perhaps this passage, without any alterations but such as regard pointing, may become more intelligible. It has been supposed all along, that this speech is directed to Hamlet: but let us suppose it directed to Ofrick, and see what sense we can make of it then. Hamlet has been contending with Ofrick in his own unintelligible file, and has got the better of him; for Hamlet’s question, The concernancy, sir? &c. seems not to be understood by Ofrick, who therefore demanding his meaning, says, Sir?—Horatio, finding him pos’d, says, It’s not possible to understand? In another tongue you will do’t, sir, really; i.e. Are you defeated at your own weapons? Can’t you understand your own kind of jargon?—If so, you had better speak in another tongue, make use of common sense without any flourishes, and you’ll not be in danger of being put out of countenance.

Ham.
Ham. Of him, sir.

Ofr. 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.

Ofr. 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 him-
self.

Ofr. 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?

Ofr. Rapier and dagger.

Ham. That's two of his weapons; but well.

Ofr. The king, sir, hath wager'd with him six Barbary
horses, against the which he has impon'd, as I take it,
six French rapiers and poniards, with their affigns, as girdle,
hanger, and so. Three of the carriages, in faith, are
very dear to fancy, very responsive to the hilts, most deli-
cate carriages, and of very liberal conceit.

Ham. What call you the carriages?

Hor. I knew, you must be edified by the marginet, ere you
had done.

Ofr. The carriages, sir, are the hangers.

---

1 The 2d and 3d qu's omit not.
2 C. for for but.
3 The 1st and 2d qu's read this; fo
does S. but gives not the reading of the
3d, viz. hit.
4 C. this.
5 So the qu's and C; the rest wag'd.
6 The fo's, R. P. and H. omit bat.
7 The 1st and 2d qu's read impon'd;
the 3d, impon'd. J. proposes depend'd.

---

b All but the qu's and C. read bang-
ters.
c The fo's, R. P. and H. read or for
and.
d This speech in italic is omitted by
the fo's, R. P. and H.
e The 1st and 2d qu's read carriage;
so does S. but gives not the reading of
the 3d, viz. carriages.
ACT V. SCENE IV. 193

Ham. The phrase would be more germane to the matter if we could carry a cannon by our sides; I would it might be hangers till then. But, on; fix Barbary horses against six French swords, their as!igns, and three liberal conceited carriages; that's the French bet against the Danish. 1 Why is this impon'd, as you call it?

Ofr. The king, sir, hath laid, sir, that in a dozen paffes between yourself and him, he shall not exceed you three hits: m He hath laid on twelve for nine, and n it would come to immediate trial, if your lordship would vouchsafe the answer.

Ham. How if I answer, no?

Ofr. 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, 'tis 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 o if I can: if not, I will gain nothing but shame and the odd hits.

Ofr. p Shall I deliver you so?

Ham. To this effect, sir, after what flourish your nature will.

Ofr. I commend my duty to your lordship. [Exit.

f All but the qu's and C. omit it.  
g The 1st q. omits might.  
h The fo's and R. read but.  
i The qu's read, Why is this all you call it?  
k All but the qu's omit sir.  
l So the qu's and C; the rest read you.

m The fo's read, be hath one twelve  
for mine, &c.  
n The fo's and R. read that for it.  
o The qu's read, and I can. C, an I can.  
p The fo's and R. read, Shall I re-  
deliver you e'en so?  
q C. that.

N  Ham.
Ham. 

Yours. 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 so, sir, with his dug before he suck'd it. Thus has he, and many more of the same breed that I know the droffy age doats on, only got the tune of the time, and (out of an habit of encounter) a kind of miffy collection, which carries them through and through

\[ a \] The fo's, R. and editions after, read, Yours, yours, &c.
\[ b \] The qu's omit He.
\[ c \] The fo's read tongue for turn.
\[ d \] All the editions read runs. J. says, I see no propriety in the image of lapwing. (He means, I suppose, when applied to Ofrick's taking his leave of Hamlet.) Ofrick did not run till he had done his business. We may read, This lapwing ran away—that is, this fellow was full of unimportant buffle from his birth. So far J. But I see no reason why we may not read runs: Ofrick is called young Ofrick in the next speech but one, and being young, he may be supposed to be but an half-formed courtier, which Horatio justly compares to a lapwing fearfully hatched; and, by the running away with the shell on his head, he would image out his forwards of talk, and conceal of himself; his putting on the courtier before he was properly qualified.

\[ e \] The first q. reads, A did, sir, with his dug, &c. The other qu's, A did so, sir, with his dug, &c. What! (says W.) run away with it? The folio reads, He did comply with bis dug. So that the true reading appears to be, He did comply with his dug before he suck'd it; i. e. stand upon ceremony with it, to shew he was born a courtier. This is extremely humorous. W. Followed by J. and C. But I don't see why the old reading may not stand. If Horatio's foregoing speech means to express a wonder at so raw a youth's affecting the airs of a courtier; Hamlet's reply is very pertinent, He did so with his dug before he suck'd it. Do you wonder at his affecting the courtier now? why he has done it from his very cradle.

\[ f \] R. P. and H. follow the qu's.
\[ g \] Fo's, bas.
\[ h \] For many, the first reads mine, the other fo's and R. nine.
\[ i \] For breed, the fo's and R. read beavy.
\[ j \] C. an.

\[ k \] So the qu's; the rest, outward habit of encounter.
\[ l \] The first q. reads kifly; the 2d and 3d, ufly; all the rest yfly.
the most profane and tres-renowned 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 Osrick, 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, 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.

---

d So the qu's; H. W. and C. read, fann'd; all the rest, fond.

e The 1st q. reads tres-renowned; the other qu's trenoivned. All the rest, winnowed. Shakespeare seems to have written tres-renowned (which is the French method of forming the superlative degree) i.e. most renowned. Then the description of these persons, as it stands in the old quartos, will be, Those who, out of accustoming themselves to encounter in all kinds of discourse, have got such a superficial collection of knowledge, as furnish them with words on all topics, and carries them through and through the most common (for so profane may here signify) and even the most renowned opinions; i.e. opinions, or branches of learning, which bring renown to the learned in them.

f All but the qu's and C. read trials.

g What passes between Hamlet and the Lord is omitted in the fo's.

h The 2d and 3d qu's, and R. read go for full.

i So the qu's; the rest, You will lose this wager, my lord,
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 any thing, obey it. I will forefetl their repair hither, and say you are not fit.

Ham. Not a whit, we defy augury; there is a special providence in the fall of a sparrow. If it be, '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 of aught he leaves, knows, what is't to leave betimes? Let be.
Enter King, Queen, Laertes and Lords, with other attendants with foils, and gantlets. A table, and flagons of wine on it.

King. Come, Hamlet, come and take this hand from me. [Gives him the hand of Laertes.

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 fore 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 my arrow o'er the house, And hurt my brother,

The qu's direct thus, A table prepared, trumpets, drums and officers, with cushions, King, Queen, and all the state, foils, daggers and Laertes.

This direction by H.

The qu's and R. P. H. and C. omit a. ther.

a The qu's and R. read mother for bris.

N 3

Lær.
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 reconcilement, 
'Till by some elder masters of known honour 
I have a voice, and president 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.

Laer. Come, one for me, 

Ham. I'll be your foil, Laertes; in mine ignorance 
Your skill shall, like a star i'th' 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,

---

b So all editions but J. and C. who reads, precedent; and perhaps this was Shakespeare's meaning.
c The qu's omit keep.
d The fo's and R. ungor'd.
e The qu's, but all that time.
t The fo's and R. read, I do embrace.

&c.

After foils, the fo's, R. H. and C. read Come on. But, this being a phrase used immediately before attacking, cannot be proper here, as they had not yet furnished themselves with foils.

h The 2d, 3d and 4th fo's and R., read brightest for darkest.
i The 2d, 3d and 4th fo's and R. omit them.
j P. and all after, except C. omit Cousin.
k P. and all after omit Very.

& You
ACT V. SCENE V.

Your Grace hath laid the odds o'th' weaker side.

King. I do not fear it, I have seen you both:
But since he is 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?

[Prepares to play.

Off. Ay, my good lord.

King. Set me the floops of wine upon p 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,

II. and J. read, Your grace hath laid upon the weaker side. J. objects against the reading of the other editions, as the odds were on the side of Laer, who was to hit Hamlet twelve times to nine, and says, it was perhaps the author's slip. But let Dr. Johnson consider, the odds here spoken of were laid, therefore the odds were in the wager; and if we turn back, we shall find that the king betted six Barbary horses against six French rapiers and poniards, with their appurtenances. Who fees not that the Barbary horses are to be look'd upon as odds, against the French rapiers, &c. What the king says afterwards of his having the odds, relates to the number of hits.

n The qu's read better. Since he is better'd, &c. i.e. since the wager he gains, if he should win, is better than what we shall gain if he looses, therefore we have odds, that is, we are not to make so many hits as Laer-

C. reads you for ace.

P The 2d and 3d qu's the for that,

T. reads gives.

r The 3d and 4th f. and R. read a for the.

The 1st q. reads Vincet; the 2d and 3d, and P. onyx. T. says, If I am not mistaken, neither the onyx nor sardonyx are jewels which ever found place in an imperial crown. An union is the finest fort of pearl, and has its place in all crowns and coronets. Besides, let us consider what the king says on Hamlet's giving Laer the first hit.

Stay, give me drink; Hamlet, this pearl is thine, &c.

Therefore if an union be a pearl, and an onyx a gem, or stone quite differing in its nature from pearls; the king's saying, that Hamlet has earn'd the pearl, I think, amounts to a demonstration that it was an union-pearl, which he meant to throw into the cup. T.

Richer
Richer than that which four successive kings
In Denmark's crown have worn. Give me the cups;
And let the kettle to the 1 trumpet speak,
The 1 trumpet to the cannoneer without,
The cannon to the heavens, the 1 heavens 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. Judgement.
Ofr. 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, 1st goes off.

Ham. I'll play this bout first. Set 2 it by awhile,
Come: another hit—what say you?
Laer. * I do confess 't.
King. Our son shall win.
Queen. He's fat, and scant of breath.

* So the qu's and C. The 1st and 2d
fo's read, trumpets, &c. trumpet; the 3d
and 4th, and all the rest, trumpets, &c.
trumpets.

u The fo's and R. read heaven.

w Here the qu's direct, Trumpets the
while.

* The fo's and R.'s octavo read,
rest, except C. A touch, a touch, I do con-
Come on, sir, R.'s duodecimo, S0 on, ffs.

b Here,
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 ’t.

Laer. And yet it is almost against my conscience. [*Aside.*

Ham. Come, for the third, *Laertes*; you *do* but dally;

I pray you, pass with your best violence:

I am sure you make a wanton of me.

Laer. Say you so? come on. [*Play.*


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.

Ofr. Look to the queen there ho!

Hor. They bleed on both sides. How is ’t, my lord?

Ofr. How is ’t, *Laertes*?

[^The fo’s and R. read, *Here’s a napkin, rub,* &c.*

[^C. reads, *Thank you, good madam.* you, &c.*

[^Here C. directs, *drinks,* and tenders the cup to Hamlet.*

[^P. and all after him, except C. omit, *My lord,]*

[^All but qu’s omit do.*

[^So the qu’s; the rest, *I am afraid*]

[^The qu’s have no direction here; the fo’s, what is between the inverted commas.]

Laer.*
Laer. Why, as a woodcock to my own springe, Ofrick; 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—

Oh! my dear Hamlet— the drink, the drink—

I am poison'd— [Queen dies.]

Ham. Oh! villainy!—m how?—let the doors be lock'd, Treachery! seek it out—

Laer. n It is here, Hamlet: thou art slain; No medicine in the world can do thee good: In thee there is not 0 half an hour's life; The treacherous instrument is in p thy hand, Unbated and envenom'd. The soul practise Hath turn'd itself on me. Lo, here I lie, Never to rise again. Thy mother's poison'd.

q I can no more—the king, the king's to blame.

Ham. The point envenom'd too?

Then, venom, r to thy work. [s Stabs the king,

All. Treason, treason:

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

1 The fo's and R. omit own.

k First and 2d qu's, and 1st and 2d fo's, found.

1 The 3d q. reads villains.

m—how? i.e. how was the poison'd. So the 1st q. the fo's and R. the rest read bo!

n The fo's, R. and C. read, It is here, Hamlet. Hamlet, thou, &c.

o So the qu's and C; the rest, kalf an hour of life.

p The 1st and 2d qu's read, my hand;

q The 3d q. reads, I am no more, &c.

r So all the editions before T.'s duo-decimo, where to is altered to do; and so does comes into all the editions after, except C.

s The qu's have no direction here. The fo's direct, Hurst the king.
ACT V. SCENE V.  

Ham. Here thou incestuous, murtherous, damned Dane; Drink off this potion. Is the union here? Follow my mother. [King dies.

Laer. He is justly serv'd. It is a poison temper'd by himself. Exchange forgivenes with me, noble Hamlet; Mine and my father's death come not upon thee, Nor thine on me! [Diet.

Ham. Heav'n 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 mates or audience to this act, Had I but time (as this fell serjeant death Is strict in his arrest) oh, I could tell you— But let it be—Horatio, I am dead; Thou liv'ft, 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 heav'n I'll hav't.

O God! Horatio, what a wounded name,

u The fo's and R. read thy for the.  read at for to.

w All the qu's here read snyx; so that it's likely Shakespeare first wrote snyx, and afterwards finding the error, altered it to union.

x No direction in the qu's.

y T. W. and J. read on for upon.

z No direction in the qu's.

a The 2d, 3d and 4th fo's and R, good Horatio.

b The 2d, 3d and 4th fo's read this for bis.

c The fo's and R. read, my causes right.

d The 3d and 4th fo's read be for the.

e So the qu's and C; the rest, Oh

Things
HAMLET.

Things standing thus unknown, shall I leave 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 shout within.
What warlike noise is this? [Exit Ofrick.

SCENE VI.

Enter Ofrick.

Ofr. 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'er-grows my spirit;
I cannot live to hear the news from England,
But I do prophesy, thy election lights
On Fortinbras; he has my dying voice;
So tell him, with th' occurrences more or less,
Which have solicited—The rest is silence. [p Dies.

f So the qu'; the rest, shall live behind me; but, a wounded man living behind a man, is scarcely English.
g P. and all after him, but J. and C. read side for story.
h The qu's omit, and shout within.
i The 2d q. has Th. instead To; the 3d omits To.
j H. reads ambassador.
k The 1st q. and all the fo's (followed by C.) read o'er grows my spirit; which may perhaps be Shakespeare's word; we have then the image of a victorious cock crowing over his defeated antagonist; and the words potent and spirit seem favourable to this reading. A striking metaphor! But it may perhaps be thought a little too ludicrous, in this place.

m The qu's, three 1st fo's and C. read more and left.

n The 3d q. read in for is.
o After silence, the fo's and R. read, O, e, a.

p Not in the qu's.
Act IV. Scene V.

Hor. Now a cracks a noble heart. Good night, sweet prince;
And flights of angels sing thee to thy rest!
Why does the drum come hither?
* Enter Fortinbras, and English and Ambassadors, with drum, colours, and attendants.

Fort. Where is this fight?
Hor. What is it you would see?
If aught of woe or wonder, cease your search.

Fort. O This quarry cries on havock. O proud death!
What feast is tow'rd in thine infernal cell,
That thou so many princes at a shot
So bloodily hast struck?

Amb. The fight is dismali
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 Rosencranz and Guildenstern are dead.
Where shou'd we have our thanks?

Hor. Not from his mouth,
Had it th' ability of life to thank you:
He never gave commandment for their death,
But since so a 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 th' yet unknowing world,
How these things came about. So shall you hear
Of cruel, bloody, and unnatural acts;
Of accidental judgments, caual slaughters;
Of deaths put on by cunning, and for no cause;
And, in this upshot, purposes mistook
Fall'n on th' inventors' heads. All this can I
Truly deliver.

Fort. Let us hast 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 fame be presently perform'd,
Even while men's minds are wild, left 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,
ACT V. SCENE VI.

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 fight as this
Becomes the field, but here shews much amiss.
Go bid the soldiers shoot.

[Exeunt, *marching: after which, a peal
of Ordnance is shot off.]

---

1 The qu's read *royal.*
2 The qu's and C, read *right of war.*
3 So the qu's and C; all the rest read *body,* so according to these editors, only the body of Hamlet was to be taken up,
and the rest lie and rot where they were,
4 This direction not in the qu's.

FINIS.