

Humane Letters 11: Ancient Greece

March 23-27

Time Allotment: 80 minutes per day

Packet Overview

Date	Objective(s)
Monday (3/23)	Read <i>Hamlet</i> Act 1, Scenes 1-2 and complete questions.
Tuesday (3/24)	Read <i>Hamlet</i> Act 1, Scenes 3-5 and complete questions.
Wednesday (3/25)	Read <i>Hamlet</i> Act 2 and complete the grammar questions.
Thursday (3/26)	Review Act 2 and complete logic and rhetoric questions.
Friday (3/27)	Read Act 3, Scenes 1-2 and complete questions.

Additional Notes:

- i. Assignments should be completed preferably in (a) a notebook or loose-leaf paper, but if you do not have access to these, you may type your work.
- ii. Title each assignment with the DATE (see above).
- iii. If not in a notebook, keep all your written work in a folder (physical folder if written, digital folder if typed).
- iv. If you do not have a physical copy of *Hamlet*, a PDF copy of the text is included at the end of this packet. Also, the text can be downloaded at <https://www.folgerdigitaltexts.org/download/pdf/Ham.pdf>
- v. If you would like to read along with an audio recording of the play, here are some links to FREE audio editions:
 - a. <https://archive.org/details/HamletBBCRadioEdition1993>
 - b. <https://librivox.org/hamlet-by-william-shakespeare/>
- vi. An excellent audio edition for purchase is here:
 - a. <https://www.simonandschuster.com/books/Hamlet/Full-Cast-Dramatization/Folger-Shakespeare-Library-Presents/9781442374379>

Academic Honesty

I certify that I completed this assignment independently in accordance with the GHNO Academy Honor Code.

Student signature:

I certify that my student completed this assignment independently in accordance with the GHNO Academy Honor Code.

Parent signature:

Monday, March 23

Literature Unit: *Hamlet*

Lesson 1: Act 1, Scenes 1-2

Unit Overview: *Hamlet*

Having just completed Plato's *Republic*, you have been inducted into the serious examination of ideas such as objective justice and goodness, both ideas that you encountered in a "rougher" form during the first semester in your reading of the *Iliad*, the *Odyssey*, the histories of Herodotus and Thucydides, and other readings. From Plato you have also learned that true reality is about things that "are" (as Plato would say, true knowledge is of unchanging, universal forms). Now you will read Shakespeare's *Hamlet*, a play that, while it occurs at a royal court, is full of essential human struggles and reflections on human nature. In reading this play, you will be able to appreciate more the importance of the existence of objective justice and goodness, and the damage caused by their absence. You will also see characters struggle to discern truth in the midst of lies, disguises, conventions—in a word, Hamlet especially will try to see through things that *seem* true. A question to keep in mind while reading is, if Denmark is like Plato's Cave, which characters are enslaved, and which are the philosophers (if there are any)?

Although not necessary, if you do have your copy of the Folger Shakespeare Library Edition of *Hamlet*, we recommend that you consult the notes and illustrations positioned on each facing page since they will give you quick and easy access to information that will help you to better understand the reading. Also, when required you should cite the text by act, scene, and line numbers (ex: 3.2.12-25).

For each lesson, you will be required to write responses to four different types of questions: (1) Socratic, (2) Grammar, (3) Logic, and (4) Rhetoric. The first question type, ***Socratic***, helps you begin to think about the main ideas and challenges that you will encounter in the text by having you recall prior knowledge, memories, or interests. The second question type, ***Grammar***, helps you to identify essential facts or elements of the play by pointing out key literary devices, word definitions, and basic comprehension questions (such as identifying characters). The third question type, ***Logic***, helps you to discover the central idea of the text by leading you to draw conclusions through arranging, connecting, organizing, comparing, and reasoning with the facts learned (as Plato says, this is ***DIALECTIC!***) from the grammar question. Finally, the last question type, ***Rhetoric***, will help you to express in your own words a key conclusion about a central idea.

Objective:

1. Read Hamlet Act 1, Scenes 1-2 and complete questions.

I. SOCRATIC Question: *before reading, answer the following question:*

1. Would you believe a friend that told you about seeing the ghost of a deceased family member or loved one? Why or why not? How would you respond if you saw the ghost? Would you believe it is real? Would you trust what it told you?

II. GRAMMAR Questions: *Answer these questions WHILE reading (and if possible, annotating) Act 1, Scenes 1-2:*

2. Keep a list of characters that appear, along with a brief description of each.
3. Describe the setting at the beginning of the first scene. Where is this? Who is present?

4. Refer to (1.1.160); what animal is referenced? What is this animal doing that is so strange?
5. Describe the appearance of the ghost.
6. Mark (1.1.166-167) as an example of **PERSONIFICATION** (*a figure of speech in which a non-human thing is given human attributes.*); what is being personified? What effect does this have on the **MOOD** (*the emotional feeling aroused in the reader by the work*) of the play?
7. Look at (1.2.117) and write down the name of the university where Hamlet studies. Make a note that at the time this university was the great center in the West for classical studies, theology, and philosophy. The city was also the home of Martin Luther, the theologian who initiated the Protestant Reformation (remember the *Ninety-Five Theses*?).
8. Note that (1.2.133-164) is a **SOLILOQUY** (literary device in which a character, usually alone onstage, utters his or her thoughts aloud).

III. LOGIC Questions: Answer these AFTER reading ACT I, Scenes 1-2:

9. Refer to (1.1.1-3), and consider the opening question, “Who’s there?” Do you think the line holds a deeper meaning beyond the literal circumstances in which it occurs? Keep this question in mind as you read the play.
10. Briefly summarize the story of Fortinbras/Norway versus Hamlet the Elder/Denmark (Scene 1). What was the outcome of the rivalry? Why is war seemingly inevitable now? What does young Fortinbras want?
11. Reference King Claudius’ speech (1.2.1-38). What do we learn about him here? What kind of leader is he?
12. Reference (1.2.66-69). Note that this is an example of a **PUN** (a play on words by using different meanings of the same word, or different words with the same sound). Notice the pun that is being made between the words “sun” and “son”. Paraphrase what Hamlet is saying here, and then write a few sentences as to what we learn about Hamlet’s demeanor and his feelings toward Claudius.
13. Read (1.2.79-89), starting at “Hamlet: *Nay it is; I know not seems...*” Paraphrase what he is saying in 1-2 sentences. Then, in 1 sentence, write down what you learn about him from these lines.
14. By the end of scene 2, does Horatio believe that the ghost is Hamlet’s father? Use evidence. Why are Hamlet, Horatio and the other soldiers so concerned about this sighting?

IV. RHETORIC Question: Answer in at least 6-8 sentences.

15. Read aloud Hamlet’s first soliloquy at lines (1.2.133-164). What is the *most* important thing you learn about Hamlet from this soliloquy? Use evidence.

Tuesday, March 24

Literature Unit: *Hamlet*

Lesson 2: Act 1, Scenes 3-5.

Objective:

1. Read *Hamlet* Act 1, Scenes 3-5 and complete questions.

I. SOCRATIC Question: *refer to the same Socratic question from yesterday (lesson 1).*

1. Look at your initial answer, and if your opinion has changed write it down along with a few thoughts as to why you have changed your mind.

II. GRAMMAR Questions: *Answer these questions WHILE reading (and if possible, annotating) Act 1, Scenes 3-5:*

2. Continue to keep a list of characters that appear, along with a brief description of each.
3. Write down (1.3.20-24) and write a note that this means Hamlet is subject to the office of his (future) kingship; so unlike ordinary people, Hamlet may not choose whom to marry.
4. Summarize the advice that Laertes gives to his sister, Ophelia. What is Ophelia's response to her brother? (scene 3).
5. What does Ophelia communicate to Polonius after Laertes leaves? What does Polonius command Ophelia to do? (scene 3)
6. Refer to (1.5.6): "sulph'rous and tormenting flames" refers to the fires of purgatory.
7. What does the ghost tell Hamlet about who he is and where he comes from?
8. What does the ghost want of Hamlet?
9. What does Hamlet conclude about the ghost when speaking to his friends, and what does he demand of them?
10. "antic disposition" at (1.5.192) means "strange behavior; appearance of insanity".

III. LOGIC Questions: *Answer these AFTER reading ACT 1, Scenes 3-5:*

11. Consider Polonius' whole speech and his advice to Ophelia (1.3.64ff). Do you think this command is borne of good intentions and fatherly concern for his daughter? Give evidence for your answer.
12. In scene 4, Horatio advises Hamlet not to speak to the ghost alone. Why does Hamlet refuse to obey his advice?

13. Is there any reason to believe that this ghost is not real? Is it significant that Horatio and the others never hear the ghost speak?
14. Characterize the ghost: is full of vengeance, or something else? Use evidence.
15. Should Hamlet have followed Horatio's earlier advice not to speak with the ghost alone?

IV. RHETORIC Question: *Answer in 6-8 sentences.*

16. Hamlet says, "The time is out of joint. O cursed spite that every I was born to set it right" (1.5.210-211). Earlier, Marcellus says, "Something is rotten in the state of Denmark" (1.4.100). What is the "something rotten in the state," and why must Hamlet be required to "set it right"? Would killing Claudius "set it right"? Why or why not?

Wednesday, March 25

Literature Unit: *Hamlet*

Lesson 3: Act 2

Objective:

1. Read Act 2 and complete the Socratic and Grammar questions.

I. SOCRATIC Question: *BEFORE reading answer the following question:*

1. Reflect on what you have learned about the art of theatre. What is the purpose of theatre, and what can it show us about human nature?

II. GRAMMAR Questions: *Answer these questions WHILE reading (and if possible, annotating) Act 2:*

2. Briefly describe what is happening at the first scene of Act 2.
3. What does Polonius think is the cause of Hamlet's behavior?
4. Why do you think Hamlet is acting the way he is? Is he using or manipulating Ophelia in scene 1, or is he simply saying goodbye to youthful fancies and Ophelia in light of his oath to avenge his father's murder?
5. Scene 2: who are Rosencrantz and Guildenstern, and why have the queen and king sent for them? Briefly characterize these two as you learn about them in this scene.
6. Do you think Gertrude knows what has happened to her husband? Give evidence.
7. To what does Gertrude attribute her son's ill behavior. Is her belief reasonable?
8. What news does Voltmand bring the king? How does Claudius react?
9. What does Polonius read aloud to Claudius and Gertrude? Why?

10. What stands out to you about Hamlet's conversation with Polonius?
11. See line (2.2.247): "On fortune's cap we are not the very button" – note that this refers to the goddess Fortune, who personifies the irrational randomness of the world. The goddess Fortune has traditionally been viewed as being the cause of all misfortune.
12. What speech does Hamlet request the actors recite? Why might this selection be significant?
13. Note that line (2.2.518), "Out, Out, thou strumpet Fortune!" is another reference the theory that Fortune is the cause of evil and suffering.
14. At (2.2.577), "O, what a rogue and peasant slave am I!", why is Hamlet angry at himself?
15. Note that (2.2.631-632) indicates that Hamlet is wondering whether the Ghost is really the devil trying to deceive him and damn his soul.

Thursday, March 25

Literature Unit: *Hamlet*

Lesson 4: Act 2

Objective:

1. Review Act 2 and complete the Logic and Rhetoric Questions.

III. LOGIC Questions: Answer these AFTER reading Act 2:

1. Refer to (2.1.101-103): Why does Hamlet peruse Ophelia's face so thoughtfully? What do you believe he is thinking about?
2. Do you think that the love letter Polonius reads is real, or was it fabricated by Hamlet? What evidence do you have one way or the other?
3. Why do you think Hamlet acts in "antic disposition" before Ophelia? Does he really love her?
4. Read (2.2.262-266): Why does Hamlet use the **METAPHOR** (*comparison between two unlike things without using the words like, as, or than; it helps something less known be better understood through a comparison to something known*) of a prison here? Is this a fitting metaphor, and if so, why?
5. Review the conversation between Polonius and Hamlet in the second scene. Is there any truth in what Hamlet says?
6. Review the scene between Hamlet and Rosencrantz and Guildenstern. When are Rosencrantz and Guildenstern being honest? Are they ever dishonest, and if so, when? What about Hamlet?

7. Review the encounter with the actors. How does Hamlet greet the actors? Why?
8. Hamlet initiates the recitation of Aeneas' tale of Pyrrhus and Priam. Who are Priam, Hecuba, and Pyrrhus? What was Pyrrhus doing and why? How does Pyrrhus deal with the death of his father?
9. What did Hamlet hope to accomplish by having the actors recite this passage? Did he succeed? How can you tell?
10. Examine Hamlet's soliloquy at lines (2.2.576-634). What effect has the actor's recitation had on him?

IV. RHETORIC Question: *Answer in at least 2 paragraphs.*

11. The characters in this play are engaged in a fair amount of deception and spying. The first part of your answer should list the trail of deceit: who lies and why? Then, in the second part of your response, make an argument for who is the most honest character in the story thus far.

Friday, March 27

Literature Unit: *Hamlet*

Lesson 5: Act 3, Scenes 1-2.

Objective:

1. Read *Hamlet* Act 3, Scenes 1-2 and complete questions.

I. SOCRATIC Question: *BEFORE reading answer the following question:*

1. Think about groups or governments you have studied where secrecy, spying, and surveillance have prevailed. What are the risks in spying? Are there any benefits to doing it? Is it necessary for honesty and transparency to exist in society in order for the flourishing of its citizens? Why or why not?

II. GRAMMAR Questions: *Answer these questions WHILE reading (and if possible, annotating) Act 3, Scenes 1-2:*

2. Note (3.2.144): the "Dumb show" refers to the part of the play in which the actors perform a farce about key details of the plot.
3. Note (3.2.419): the "witching time of night" refers to the time of night believed to be when witches and demonic forces are most active—midnight or 3 a.m.

III. LOGIC Questions: *Answer these AFTER reading ACT 3, Scenes 1-2:*

4. What do you think of Rosencrantz and Guildenstern's treatment of Hamlet and their reporting to the king and queen? (scene 1)

5. Why does Claudius say, “How smart a lash that speech doth give my conscience” (3.1.57-58)?
6. Carefully examine Hamlet’s soliloquy (3.1.64-98), and answer the following questions:
 - a. Do you think he notices Ophelia and directs his speech to her? Do Claudius and Polonius also hear it? Or do you think Hamlet is alone when he delivers it, and only recognizes Ophelia at the end of his speech? Give evidence.
 - b. What is Hamlet brooding about in this soliloquy? What do we learn about him?
7. Carefully examine the encounter between Hamlet and Ophelia, which begins with tender greetings and ends in a fury. At what point does the dialogue turn ugly? Cite the line where the turning point happens and explain your reasoning.
 - a. Is Ophelia lying? If so, about what?
 - b. What does it mean that Ophelia should “to a nunnery go”?
 - c. Why does Hamlet use such degrading language about Ophelia and women in general?
8. In scene 2, what does the play-within-the-play, sponsored by Hamlet, reveal about Denmark and its key characters, and also about Hamlet’s feelings toward them?

IV. RHETORIC Question: *Answer in at least 1 paragraph.*

9. Hamlet says he loved Ophelia. What evidence do you have to suggest that this is true? What is the evidence to the contrary? What do you think—does he really love Ophelia?

The Tragedy of
HAMLET
Prince of Denmark
By WILLIAM SHAKESPEARE

Edited by BARBARA A. MOWAT
and PAUL WERSTINE

Folger Shakespeare Library

<http://www.folgerdigitaltexts.org>

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From the Director of the Folger Shakespeare Library

It is hard to imagine a world without Shakespeare. Since their composition four hundred years ago, Shakespeare's plays and poems have traveled the globe, inviting those who see and read his works to make them their own.

Readers of the New Folger Editions are part of this ongoing process of "taking up Shakespeare," finding our own thoughts and feelings in language that strikes us as old or unusual and, for that very reason, new. We still struggle to keep up with a writer who could think a mile a minute, whose words paint pictures that shift like clouds. These expertly edited texts are presented to the public as a resource for study, artistic adaptation, and enjoyment. By making the classic texts of the New Folger Editions available in electronic form as Folger Digital Texts, we place a trusted resource in the hands of anyone who wants them.

The New Folger Editions of Shakespeare's plays, which are the basis for the texts realized here in digital form, are special because of their origin. The Folger Shakespeare Library in Washington, DC, is the single greatest documentary source of Shakespeare's works. An unparalleled collection of early modern books, manuscripts, and artwork connected to Shakespeare, the Folger's holdings have been consulted extensively in the preparation of these texts. The Editions also reflect the expertise gained through the regular performance of Shakespeare's works in the Folger's Elizabethan Theater.

I want to express my deep thanks to editors Barbara Mowat and Paul Werstine for creating these indispensable editions of Shakespeare's works, which incorporate the best of textual scholarship with a richness of commentary that is both inspired and engaging. Readers who want to know more about Shakespeare and his plays can follow the paths these distinguished scholars have tread by visiting the Folger either in-person or online, where a range of physical and digital resources exists to supplement the material in these texts. I commend to you these words, and hope that they inspire.

Michael Witmore
Director, Folger Shakespeare Library

Textual Introduction By Barbara Mowat and Paul Werstine

Until now, with the release of the Folger Digital Texts, readers in search of a free online text of Shakespeare's plays had to be content primarily with using the Moby™ Text, which reproduces a late-nineteenth century version of the plays. What is the difference? Many ordinary readers assume that there is a single text for the plays: what Shakespeare wrote. But Shakespeare's plays were not published the way modern novels or plays are published today: as a single, authoritative text. In some cases, the plays have come down to us in multiple published versions, represented by various Quartos (Qq) and by the great collection put together by his colleagues in 1623, called the First Folio (F). There are, for example, three very different versions of *Hamlet*, two of *King Lear*, *Henry V*, *Romeo and Juliet*, and others. Editors choose which version to use as their base text, and then amend that text with words, lines or speech prefixes from the other versions that, in their judgment, make for a better or more accurate text.

Other editorial decisions involve choices about whether an unfamiliar word could be understood in light of other writings of the period or whether it should be changed; decisions about words that made it into Shakespeare's text by accident through four hundred years of printings and misprinting; and even decisions based on cultural preference and taste. When the Moby™ Text was created, for example, it was deemed "improper" and "indecent" for Miranda to chastise Caliban for having attempted to rape her. (See *The Tempest*, 1.2: "Abhorred slave,/Which any print of goodness wilt not take./Being capable of all ill! I pitied thee..."). All Shakespeare editors at the time took the speech away from her and gave it to her father, Prospero.

The editors of the Moby™ Shakespeare produced their text long before scholars fully understood the proper grounds on which to make the thousands of decisions that Shakespeare editors face. The Folger Library Shakespeare Editions, on which the Folger Digital Texts depend, make this editorial process as nearly transparent as is possible, in contrast to older texts, like the Moby™, which hide editorial interventions. The reader of the Folger Shakespeare knows where the text has been altered because editorial interventions are signaled by square brackets (for example, from *Othello*: "[If she in

chains of magic were not bound, J"). half-square brackets (for example, from *Henry I*: "With blood and sword and fire to win your right,"), or angle brackets (for example, from *Hamlet*: "O farewell, honest soldier:) Who hath relieved you?"). At any point in the text, you can hover your cursor over a bracket for more information.

Because the Folger Digital Texts are edited in accord with twenty-first century knowledge about Shakespeare's texts, the Folger here provides them to readers, scholars, teachers, actors, directors, and students, free of charge, confident of their quality as texts of the plays and pleased to be able to make this contribution to the study and enjoyment of Shakespeare.

Synopsis

Events before the start of *Hamlet* set the stage for tragedy. When the king of Denmark, Prince Hamlet's father, suddenly dies, Hamlet's mother, Gertrude, marries his uncle Claudius, who becomes the new king.

A spirit who claims to be the ghost of Hamlet's father describes his murder at the hands of Claudius and demands that Hamlet avenge the killing. When the counselor Polonius learns from his daughter, Ophelia, that Hamlet has visited her in an apparently distracted state, Polonius attributes the prince's condition to lovesickness, and he sets a trap for Hamlet using Ophelia as bait.

To confirm Claudius's guilt, Hamlet arranges for a play that mimics the murder; Claudius's reaction is that of a guilty man. Hamlet, now free to act, mistakenly kills Polonius, thinking he is Claudius. Claudius sends Hamlet away as part of a deadly plot.

After Polonius's death, Ophelia goes mad and later drowns. Hamlet, who has returned safely to confront the king, agrees to a fencing match with Ophelia's brother, Laertes, who secretly poisons his own rapier. At the match, Claudius prepares poisoned wine for Hamlet, which Gertrude unknowingly drinks; as she dies, she accuses Claudius, whom Hamlet kills. Then first Laertes and then Hamlet die, both victims of Laertes' rapier.

Characters in the Play

THE GHOST	
HAMLET, Prince of Denmark, son of the late King Hamlet and Queen Gertrude	
QUEEN GERTRUDE, widow of King Hamlet, now married to Claudius	
KING CLAUDIUS, brother to the late King Hamlet	
OPHELIA	
LAERTES, her brother	
POLONIUS, father of Ophelia and Laertes, councillor to King Claudius	
REYNALDO, servant to Polonius	
HORATIO, Hamlet's friend and confidant	
VOLTEMAND	} courtiers at the Danish court
CORNELIUS	
ROSENCRANTZ	
GUILDENSTERN	
OSRIC	
Gentlemen	
A Lord	
FRANCISCO	} Danish soldiers
BARNARDO	
MARCELLUS	
FORTINBRAS, Prince of Norway	
A Captain in Fortinbras's army	
Ambassadors to Denmark from England	
Players who take the roles of Prologue, Player King, Player Queen, and Lucianus in <i>The Murder of Gonzago</i>	
Two Messengers	
Sailors	
Gravedigger	
Gravedigger's companion	
Doctor of Divinity	
Attendants, Lords, Guards, Musicians, Laertes's Followers, Soldiers, Officers	

ACT I

	(Scene 1)	
	<i>Enter Barnardo and Francisco, two sentinels.</i>	
FTLN 0001	BARNARDO Who's there?	
	FRANCISCO	
FTLN 0002	Nay, answer me. Stand and unfold yourself.	
FTLN 0003	BARNARDO Long live the King!	
FTLN 0004	FRANCISCO Barnardo.	5
FTLN 0005	BARNARDO He.	
	FRANCISCO	
FTLN 0006	You come most carefully upon your hour.	
	BARNARDO	
FTLN 0007	'Tis now struck twelve. Get thee to bed, Francisco.	
	FRANCISCO	
FTLN 0008	For this relief much thanks. 'Tis bitter cold,	
FTLN 0009	And I am sick at heart.	
FTLN 0010	BARNARDO Have you had quiet guard?	10
FTLN 0011	FRANCISCO Not a mouse stirring.	
FTLN 0012	BARNARDO Well, good night.	
FTLN 0013	If you do meet Horatio and Marcellus,	
FTLN 0014	The rivals of my watch, bid them make haste.	
	<i>Enter Horatio and Marcellus.</i>	
	FRANCISCO	
FTLN 0015	I think I hear them.—Stand ho! Who is there?	15
FTLN 0016	HORATIO Friends to this ground.	

13	<i>Hamlet</i>		ACT 1, SC. 1	15	<i>Hamlet</i>		ACT 1, SC. 1
FTLN 0069	MARCELLUS	Is it not like the King?			Against the which a moiety competent		
FTLN 0070	HORATIO	As thou art to thyself.	70		Was gagèd by our king, which had (returned)		
FTLN 0071		Such was the very armor he had on			To the inheritance of Fortinbras		105
FTLN 0072		When he the ambitious Norway combated.			Had he been vanquisher, as, by the same comart		
FTLN 0073		So frowned he once when, in an angry parle,			And carriage of the article fdesigned, 7		
FTLN 0074		He smote the sledded Polacks 7 on the ice.	75		His fell to Hamlet. Now, sir, young Fortinbras,		
FTLN 0075		'Tis strange.			Of unimprovèd mettle hot and full,		
	MARCELLUS				Hath in the skirts of Norway here and there		
FTLN 0076		Thus twice before, and jump at this dead hour,			Sharped up a list of lawless resolute		110
FTLN 0077		With martial stalk hath he gone by our watch.			For food and diet to some enterprise		
	HORATIO				That hath a stomach in 't; which is no other		
FTLN 0078		In what particular thought to work I know not,			(As it doth well appear unto our state)		
FTLN 0079		But in the gross and scope of mine opinion			But to recover of us, by strong hand		
FTLN 0080		This bodes some strange eruption to our state.	80		And terms compulsatory, those foresaid lands		115
	MARCELLUS				So by his father lost. And this, I take it,		
FTLN 0081		Good now, sit down, and tell me, he that knows,			Is the main motive of our preparations,		
FTLN 0082		Why this same strict and most observant watch			The source of this our watch, and the chief head		
FTLN 0083		So nightly toils the subject of the land,			Of this posthaste and rummage in the land.		
FTLN 0084		And (why) such daily (cast) of brazen cannon			[BARNARDO		
FTLN 0085		And foreign mart for implements of war,	85		I think it be no other but e'en so.		120
FTLN 0086		Why such impress of shipwrights, whose sore task			Well may it sort that this portentous figure		
FTLN 0087		Does not divide the Sunday from the week.			Comes armèd through our watch so like the king		
FTLN 0088		What might be toward that this sweaty haste			That was and is the question of these wars.		
FTLN 0089		Doth make the night joint laborer with the day?			HORATIO		
FTLN 0090		Who is 't that can inform me?	90		A mote it is to trouble the mind's eye.		125
FTLN 0091	HORATIO	That can I.			In the most high and palmy state of Rome,		
FTLN 0092		At least the whisper goes so: our last king,			A little ere the mightiest Julius fell,		
FTLN 0093		Whose image even but now appeared to us,			The graves stood tenantless, and the sheeted dead		
FTLN 0094		Was, as you know, by Fortinbras of Norway,			Did squeak and gibber in the Roman streets;		
FTLN 0095		Thereto prickèd on by a most emulate pride,	95		As stars with trains of fire and dews of blood,		130
FTLN 0096		Dared to the combat; in which our valiant Hamlet			Disasters in the sun; and the moist star,		
FTLN 0097		(For so this side of our known world esteemèd him)			Upon whose influence Neptune's empire stands,		
FTLN 0098		Did slay this Fortinbras, who by a sealed compact,			Was sick almost to doomsday with eclipse.		
FTLN 0099		Well ratified by law and heraldry,			And even the like precurse of ffeared 7 events,		
FTLN 0100		Did forfeit, with his life, all (those) his lands	100		As harbingers preceding still the fates		
FTLN 0101		Which he stood seized of, to the conqueror.			And prologue to the omen coming on,		135

17	Hamlet	ACT 1, SC. 1	19	Hamlet	ACT 1, SC. 1
FTLN 0136 FTLN 0137	Have heaven and Earth together demonstrated Unto our climates and countrymen.]			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.	165
FTLN 0138 FTLN 0139	Enter Ghost. But soft, behold! Lo, where it comes again! I'll cross it though it blast me.—Stay, illusion! <i>It spreads his arms.</i>			MARCELLUS It faded on the crowing of the cock. Some say that ever 'gainst that season comes Wherein our Savior's birth is celebrated, This bird of dawning singeth all night long; And then, they say, no spirit dare stir abroad, The nights are wholesome; then no planets strike, No fairy takes, nor witch hath power to charm, So hallowed and so gracious is that time.	170
FTLN 0140 FTLN 0141 FTLN 0142 FTLN 0143 FTLN 0144 FTLN 0145 FTLN 0146 FTLN 0147 FTLN 0148 FTLN 0149 FTLN 0150 FTLN 0151 FTLN 0152	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.	140		HORATIO 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 tonight 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?	175
FTLN 0153 FTLN 0154 FTLN 0155 FTLN 0156	MARCELLUS Shall I strike it with my partisan? HORATIO Do, if it will not stand. BARNARDO 'Tis here. HORATIO 'Tis here.	150		MARCELLUS Let's do 't, I pray, and I this morning know Where we shall find him most convenient.	180
FTLN 0157 FTLN 0158 FTLN 0159 FTLN 0160 FTLN 0161	MARCELLUS 'Tis gone. We do it wrong, being so majestic, To offer it the show of violence, For it is as the air, invulnerable, And our vain blows malicious mockery.	155		They exit.	185
FTLN 0162 FTLN 0163 FTLN 0164	BARNARDO It was about to speak when the cock crew. HORATIO And then it started like a guilty thing Upon a fearful summons. I have heard	160			190

(Scene 2)

Flourish. Enter Claudius, King of Denmark, Gertrude the Queen, 'the' Council, as Polonius, and his son Laertes, Hamlet, with others, 'among them' Voltemand and Cornelius.↵

KING

FTLN 0191 Though yet of Hamlet our dear brother's death
FTLN 0192 The memory be green, and that it us befitted
FTLN 0193 To bear our hearts in grief, and our whole kingdom
FTLN 0194 To be contracted in one brow of woe,
FTLN 0195 Yet so far hath discretion fought with nature
FTLN 0196 That we with wisest sorrow think on him
FTLN 0197 Together with remembrance of ourselves.
FTLN 0198 Therefore our sometime sister, now our queen,
FTLN 0199 Th' imperial jointress to this warlike state,
FTLN 0200 Have we (as 'twere with a defeated joy,
FTLN 0201 With an auspicious and a dropping eye,
FTLN 0202 With mirth in funeral and with dirge in marriage,
FTLN 0203 In equal scale weighing delight and dole)
FTLN 0204 Taken to wife. Nor have we herein barred
FTLN 0205 Your better wisdoms, which have freely gone
FTLN 0206 With this affair along. For all, our thanks.
FTLN 0207 Now follows that you know. Young Fortinbras,
FTLN 0208 Holding a weak supposal of our worth
FTLN 0209 Or thinking by our late dear brother's death
FTLN 0210 Our state to be disjoint and out of frame,
FTLN 0211 Colleague'd with this dream of his advantage,
FTLN 0212 He hath not failed to pester us with message
FTLN 0213 Importing the surrender of those lands
FTLN 0214 Lost by his father, with all bonds of law,
FTLN 0215 To our most valiant brother—so much for him.
FTLN 0216 Now for ourselves and for this time of meeting.
FTLN 0217 Thus much the business is: we have here writ
FTLN 0218 To Norway, uncle of young Fortinbras,
FTLN 0219 Who, impotent and bedrid, scarcely hears

FTLN 0220 Of this his nephew's purpose, to suppress
FTLN 0221 His further gait herein, in that the levies,
FTLN 0222 The lists, and full proportions are all made
FTLN 0223 Out of his subject; and we here dispatch
FTLN 0224 You, good Cornelius, and you, Voltemand,
FTLN 0225 For bearers of this greeting to old Norway,
FTLN 0226 Giving to you no further personal power
FTLN 0227 To business with the King more than the scope
FTLN 0228 Of these dilated articles allow.

↵ *Giving them a paper.*↵

FTLN 0229 Farewell, and let your haste commend your duty.

CORNELIUS/VOLTEMAND

FTLN 0230 In that and all things will we show our duty.

KING

FTLN 0231 We doubt it nothing. Heartily farewell.

↵ *Voltemand and Cornelius exit.*↵

FTLN 0232 And now, Laertes, what's the news with you?

FTLN 0233 You told us of some suit. What is 't, Laertes?

FTLN 0234 You cannot speak of reason to the Dane

FTLN 0235 And lose your voice. What wouldst thou beg,

Laertes,

FTLN 0236 That shall not be my offer, not thy asking?

FTLN 0237 The head is not more native to the heart,

FTLN 0238 The hand more instrumental to the mouth,

FTLN 0239 Than is the throne of Denmark to thy father.

FTLN 0240 What wouldst thou have, Laertes?

LAERTES

FTLN 0242 My dread lord,

FTLN 0243 Your leave and favor to return to France,

FTLN 0244 From whence though willingly I came to Denmark

FTLN 0245 To show my duty in your coronation,

FTLN 0246 Yet now I must confess, that duty done,

FTLN 0247 My thoughts and wishes bend again toward France

FTLN 0248 And bow them to your gracious leave and pardon.

KING

FTLN 0249 Have you your father's leave? What says Polonius?

FTLN 0278 But I have that within which passes show,
FTLN 0279 These but the trappings and the suits of woe.
KING
FTLN 0280 'Tis sweet and commendable in your nature,
FTLN 0281 Hamlet,
FTLN 0282 To give these mourning duties to your father:
FTLN 0283 But you must know your father lost a father,
FTLN 0284 That father lost, lost his, and the survivor bound
FTLN 0285 In filial obligation for some term
FTLN 0286 To do obsequious sorrow. But to persevere
FTLN 0287 In obstinate condolement is a course
FTLN 0288 Of impious stubbornness. 'Tis unmanly grief.
FTLN 0289 It shows a will most incorrect to heaven,
FTLN 0290 A heart unfortified, (a) mind impatient,
FTLN 0291 An understanding simple and unschooled.
FTLN 0292 For what we know must be and is as common
FTLN 0293 As any the most vulgar thing to sense,
FTLN 0294 Why should we in our peevish opposition
FTLN 0295 Take it to heart? Fie, 'tis a fault to heaven,
FTLN 0296 A fault against the dead, a fault to nature,
FTLN 0297 To reason most absurd, whose common theme
FTLN 0298 Is death of fathers, and who still hath cried,
FTLN 0299 From the first corse till he that died today,
FTLN 0300 "This must be so." We pray you, throw to earth
FTLN 0301 This unprevailing woe and think of us
FTLN 0302 As of a father; for let the world take note,
FTLN 0303 You are the most immediate to our throne,
FTLN 0304 And with no less nobility of love
FTLN 0305 Than that which dearest father bears his son
FTLN 0306 Do I impart toward you. For your intent
FTLN 0307 In going back to school in Wittenberg,
FTLN 0308 It is most retrograde to our desire,
FTLN 0309 And we beseech you, bend you to remain
FTLN 0310 Here in the cheer and comfort of our eye,
FTLN 0311 Our chiefest courtier, cousin, and our son.

FTLN 0250 POLONIUS
FTLN 0251 Hath, my lord, [wrung from me my slow leave
FTLN 0252 By laborsome petition, and at last
FTLN 0253 Upon his will I sealed my hard consent.]
KING
FTLN 0254 Take thy fair hour, Laertes. Time be thine,
FTLN 0255 And thy best graces spend it at thy will.—
FTLN 0256 But now, my cousin Hamlet and my son—
HAMLET, *[aside]*
FTLN 0257 A little more than kin and less than kind.
KING
FTLN 0258 How is it that the clouds still hang on you?
HAMLET
FTLN 0259 Not so, my lord; I am too much in the sun.
QUEEN
FTLN 0260 Good Hamlet, cast thy nighted color off,
FTLN 0261 And let thine eye look like a friend on Denmark.
FTLN 0262 Do not forever with thy veiled lids
FTLN 0263 Seek for thy noble father in the dust.
FTLN 0264 Thou know'st 'tis common; all that lives must die,
FTLN 0265 Passing through nature to eternity.
HAMLET
FTLN 0266 Ay, madam, it is common.
FTLN 0267 If it be,
FTLN 0268 Why seems it so particular with thee?
HAMLET
FTLN 0269 "Seems," madam? Nay, it is. I know not "seems."
FTLN 0270 'Tis not alone my inky cloak, (good) mother,
FTLN 0271 Nor customary suits of solemn black,
FTLN 0272 Nor windy suspiration of forced breath,
FTLN 0273 No, nor the fruitful river in the eye,
FTLN 0274 Nor the dejected havior of the visage,
FTLN 0275 Together with all forms, moods, *[shapes]* of grief,
FTLN 0276 That can (denote) me truly. These indeed "seem,"
FTLN 0277 For they are actions that a man might play;

FTLN 0343 Like Niobe, all tears—why she, (even she)
 FTLN 0344 (O God, a beast that wants discourse of reason
 FTLN 0345 Would have mourned longer!), married with my
 FTLN 0346 uncle,
 FTLN 0347 My father's brother, but no more like my father
 FTLN 0348 Than I to Hercules. Within a month,
 FTLN 0349 Ere yet the salt of most unrighteous tears
 FTLN 0350 Had left the flushing in her galled eyes,
 FTLN 0351 She married. O, most wicked speed, to post
 FTLN 0352 With such dexterity to incestuous sheets!
 FTLN 0353 It is not, nor it cannot come to good.
 FTLN 0354 But break, my heart, for I must hold my tongue.

FTLN 0312 QUEEN Let not thy mother lose her prayers, Hamlet.
 FTLN 0313 I pray thee, stay with us. Go not to Wittenberg.
 FTLN 0314 HAMLET I shall in all my best obey you, madam.
 FTLN 0315 KING
 FTLN 0316 Why, 'tis a loving and a fair reply.
 FTLN 0317 Be as yourself in Denmark.—Madam, come.
 FTLN 0318 This gentle and unforced accord of Hamlet
 FTLN 0319 Sits smiling to my heart, in grace whereof
 FTLN 0320 No jocund health that Denmark drinks today
 FTLN 0321 But the great cannon to the clouds shall tell,
 FTLN 0322 And the King's rouse the heaven shall bruit again,
 Respeaking earthly thunder. Come away.

Flourish. All but Hamlet exit.

FTLN 0355 HORATIO Hail to your Lordship.
 FTLN 0356 HAMLET I am glad to see you well.
 FTLN 0357 Horatio—or I do forget myself!
 FTLN 0358 HORATIO
 The same, my lord, and your poor servant ever.
 FTLN 0359 HAMLET
 Sir, my good friend. I'll change that name with you.
 FTLN 0360 And what make you from Wittenberg, Horatio?—
 FTLN 0361 Marcellus?

FTLN 0362 MARCELLUS My good lord.
 FTLN 0363 HAMLET
 I am very glad to see you. ¹To Barnardo. ² Good
 FTLN 0364 even, sir.—
 FTLN 0365 But what, in faith, make you from Wittenberg?

FTLN 0366 HORATIO
 A truant disposition, good my lord.
 FTLN 0367 HAMLET
 I would not hear your enemy say so,
 FTLN 0368 Nor shall you do my ear that violence
 FTLN 0369 To make it truster of your own report
 FTLN 0370 Against yourself. I know you are no truant.
 FTLN 0371 But what is your affair in Elsinore?
 FTLN 0372 We'll teach you to drink (deep) ere you depart.

FTLN 0323 HAMLET
 FTLN 0324 O, that this too, too sullied flesh would melt,
 FTLN 0325 Thaw, and resolve itself into a dew,
 FTLN 0326 Or that the Everlasting had not fixed
 FTLN 0327 His canon 'gainst (self-slaughter!) O God, God,
 FTLN 0328 How (weary,) stale, flat, and unprofitable
 FTLN 0329 Seem to me all the uses of this world!
 FTLN 0330 Fie on 't, ah fie! 'Tis an unweeded garden
 FTLN 0331 That grows to seed. Things rank and gross in nature
 FTLN 0332 Possess it merely. That it should come (to this:)
 FTLN 0333 But two months dead—nay, not so much, not two.
 FTLN 0334 So excellent a king, that was to this
 FTLN 0335 Hyperion to a satyr; so loving to my mother
 FTLN 0336 That he might not betem the winds of heaven
 FTLN 0337 Visit her face too roughly. Heaven and Earth,
 FTLN 0338 Must I remember? Why, she (would) hang on him
 FTLN 0339 As if increase of appetite had grown
 FTLN 0340 By what it fed on. And yet, within a month
 FTLN 0341 (Let me not think on 't; frailty, thy name is woman!),
 FTLN 0342 A little month, or ere those shoes were old
 With which she followed my poor father's body,

FTLN 0343 Like Niobe, all tears—why she, (even she)
 FTLN 0344 (O God, a beast that wants discourse of reason
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 FTLN 0371 But what is your affair in Elsinore?
 FTLN 0372 We'll teach you to drink (deep) ere you depart.

FTLN 0373 HORATIO
My lord, I came to see your father's funeral.

FTLN 0374 HAMLET
I prithee, do not mock me, fellow student.

FTLN 0375 HORATIO
I think it was to (see) my mother's wedding.

FTLN 0376 HORATIO
Indeed, my lord, it followed hard upon.

FTLN 0377 HAMLET
Thrift, thrift, Horatio. The funeral baked meats

FTLN 0378 Did coldly furnish forth the marriage tables.

FTLN 0379 Would I had met my dearest foe in heaven

FTLN 0380 Or ever I had seen that day, Horatio!

FTLN 0381 My father—methinks I see my father.

FTLN 0382 HORATIO
Where, my lord?

FTLN 0383 HAMLET
In my mind's eye, Horatio.

FTLN 0384 HORATIO
I saw him once. He was a goodly king.

FTLN 0385 HAMLET
He was a man. Take him for all in all,

FTLN 0386 I shall not look upon his like again.

FTLN 0387 HORATIO
My lord, I think I saw him yesternight.

FTLN 0388 HAMLET
Saw who?

FTLN 0389 HORATIO
My lord, the King your father.

FTLN 0390 HAMLET
The King my father?

FTLN 0391 HORATIO
Season your admiration for a while

FTLN 0392 With an attent ear, till I may deliver

FTLN 0393 Upon the witness of these gentlemen

FTLN 0394 This marvel to you.

FTLN 0395 HAMLET
For God's love, let me hear!

FTLN 0396 HORATIO
Two nights together had these gentlemen,

FTLN 0397 Marcellus and Barnardo, on their watch,

FTLN 0398 In the dead waste and middle of the night,

FTLN 0399 Been thus encountered: a figure like your father,

FTLN 0400 Armed at point exactly, cap-à-pie,

FTLN 0401 Appears before them and with solemn march

FTLN 0402 Goes slow and stately by them. Thrice he walked

FTLN 0403 By their oppressed and fear-surprised eyes

FTLN 0404 Within his truncheon's length, whilst they, distilled

FTLN 0405 Almost to jelly with the act of fear,

FTLN 0406 Stand dumb and speak not to him. This to me

FTLN 0407 In dreadful secrecy impart they did,

FTLN 0408 And I with them the third night kept the watch,

FTLN 0409 ¶Where, as¹ they had delivered, both in time,

FTLN 0410 Form of the thing (each word made true and good),

FTLN 0411 The apparition comes. I knew your father;

FTLN 0412 These hands are not more like.

FTLN 0413 HAMLET
But where was this?

MARCELLUS

FTLN 0414 My lord, upon the platform where we watch.

FTLN 0415 HAMLET

FTLN 0416 Did you not speak to it?

FTLN 0417 HORATIO
My lord, I did,

FTLN 0418 But answer made it none. Yet once methought

FTLN 0419 It lifted up its head and did address

FTLN 0420 Itself to motion, like as it would speak;

FTLN 0421 But even then the morning cock crew loud,

FTLN 0422 And at the sound it shrunk in haste away

FTLN 0423 And vanished from our sight.

FTLN 0424 HAMLET
'Tis very strange.

FTLN 0425 HORATIO

FTLN 0426 As I do live, my honored lord, 'tis true.

FTLN 0427 And we did think it writ down in our duty

FTLN 0428 To let you know of it.

FTLN 0429 HAMLET
Indeed, sirs, but this troubles me.

FTLN 0430 Hold you the watch tonight?

FTLN 0431 ALL
We do, my lord.

FTLN 0432 HAMLET

FTLN 0433 Armed, say you?

FTLN 0431	ALL	Armed, my lord.	From top to toe?	
FTLN 0432	HAMLET			
FTLN 0433	ALL	My lord, from head to foot.		
FTLN 0434	HAMLET	Then saw you not his face?		
	HORATIO			
FTLN 0435	O, yes, my lord, he wore his beaver up.			245
FTLN 0436	HAMLET	What, looked he frowningly?		
	HORATIO			
FTLN 0437	A countenance more in sorrow than in anger.			
FTLN 0438	HAMLET	Pale or red?		
	HORATIO			
FTLN 0439	Nay, very pale.			
FTLN 0440	HAMLET	And fixed his eyes upon you?		
	HORATIO			
FTLN 0441	Most constantly.			
FTLN 0442	HAMLET	I would I had been there.		
FTLN 0443	HORATIO	It would have much amazed you.		
FTLN 0444	HAMLET	Very like. Stayed it long?		
	HORATIO			
FTLN 0445	While one with moderate haste might tell a			255
FTLN 0446	hundred.			
FTLN 0447	BARNARDO/MARCELLUS	Longer, longer.		
	HORATIO			
FTLN 0448	Not when I saw 't.			
FTLN 0449	HAMLET	His beard was grizzled, no?		
	HORATIO			
FTLN 0450	It was as I have seen it in his life,			260
FTLN 0451	A sable silvered.			
FTLN 0452	HAMLET	I will watch 't tonight.		
FTLN 0453	Perchance 'twill walk again.			
FTLN 0454	HORATIO	I warrant it will.		
	HAMLET			
FTLN 0455	If it assume my noble father's person,			265
FTLN 0456	I'll speak to it, though hell itself should gape			
FTLN 0457	And bid me hold my peace. I pray you all,			
FTLN 0458	If you have hitherto concealed this sight,			

FTLN 0459	Let it be tenable in your silence still;			
FTLN 0460	And whatsoever else shall hap tonight,			270
FTLN 0461	Give it an understanding but no tongue.			
FTLN 0462	I will requite your loves. So fare you well.			
FTLN 0463	Upon the platform, 'twixt eleven and twelve,			
FTLN 0464	I'll visit you.			
FTLN 0465	ALL	Our duty to your Honor.		275
	HAMLET			
FTLN 0466	Your loves, as mine to you. Farewell.			
		⌈ <i>All but Hamlet</i> ⌋ <i>exit.</i>		
FTLN 0467	My father's spirit—in arms! All is not well.			
FTLN 0468	I doubt some foul play. Would the night were come!			
FTLN 0469	Till then, sit still, my soul. (Foul) deeds will rise,			
FTLN 0470	Though all the earth o'erwhelm them, to men's			280
FTLN 0471	eyes.			
		<i>He exits.</i>		
	(Scene 3)			
	<i>Enter Laertes and Ophelia, his sister.</i>			
	LAERTES			
FTLN 0472	My necessities are embarked. Farewell.			
FTLN 0473	And, sister, as the winds give benefit			
FTLN 0474	And convey (is) assistant, do not sleep,			
FTLN 0475	But let me hear from you.			
OPHELIA	Do you doubt that?			5
	LAERTES			
FTLN 0477	For Hamlet, and the trifling of his favor,			
FTLN 0478	Hold it a fashion and a toy in blood,			
FTLN 0479	A violet in the youth of primy nature,			
FTLN 0480	Forward, not permanent, sweet, not lasting,			
FTLN 0481	The perfume and suppliance of a minute,			10
FTLN 0482	No more.			
OPHELIA	No more but so?			
FTLN 0483	Think it no more.			
FTLN 0484	LAERTES			

41	Hamlet	ACT 1, SC. 3	Hamlet	ACT 1, SC. 3	43
FTLN 0485	For nature, crescent, does not grow alone				
FTLN 0486	In thews and (bulk,) but, as this temple waxes,	15	As watchman to my heart. But, good my brother,		50
FTLN 0487	The inward service of the mind and soul		Do not, as some ungracious pastors do,		
FTLN 0488	Grows wide withal. Perhaps he loves you now,		Show me the steep and thorny way to heaven,		
FTLN 0489	And now no soil nor cautel doth besmirch		Whiles, (like) a puffed and reckless libertine,		
FTLN 0490	The virtue of his will; but you must fear,		Himself the primrose path of dalliance treads		55
FTLN 0491	His greatness weighed, his will is not his own,	20	And reck's not his own rede.		
FTLN 0492	(For he himself is subject to his birth.)		LAERTES	O, fear me not.	
FTLN 0493	He may not, as unvalued persons do,			<i>Enter Polonius.</i>	
FTLN 0494	Carve for himself, for on his choice depends				
FTLN 0495	The safety and the ¹ health of this whole state.		I stay too long. But here my father comes.		
FTLN 0496	And therefore must his choice be circumscribed	25	A double blessing is a double grace.		
FTLN 0497	Unto the voice and yielding of that body		Occasion smiles upon a second leave.		
FTLN 0498	Whereof he is the head. Then, if he says he loves		POLONIUS		
FTLN 0499	you,		Yet here, Laertes? Aboard, aboard, for shame!		60
FTLN 0500	It fits your wisdom so far to believe it		The wind sits in the shoulder of your sail,		
FTLN 0501	As he in his particular act and place	30	And you are stayed for. There, my blessing with		
FTLN 0502	May give his saying deed, which is no further		thee.		
FTLN 0503	Than the main voice of Denmark goes withal.		And these few precepts in thy memory		65
FTLN 0504	Then weigh what loss your honor may sustain		Look thou character. Give thy thoughts no tongue,		
FTLN 0505	If with too credent ear you list his songs		Nor any unproportioned thought his act.		
FTLN 0506	Or lose your heart or your chaste treasure open	35	Be thou familiar, but by no means vulgar.		
FTLN 0507	To his unmastered importunity.		Those friends thou hast, and their adoption tried,		
FTLN 0508	Fear it, Ophelia: fear it, my dear sister,		Grapple them unto thy soul with hoops of steel,		70
FTLN 0509	And keep you in the rear of your affection,		But do not dull thy palm with entertainment		
FTLN 0510	Out of the shot and danger of desire.		Of each new-hatched, unfledged courage. Beware		
FTLN 0511	The chariest maid is prodigal enough	40	Of entrance to a quarrel, but, being in,		
FTLN 0512	If she unmask her beauty to the moon.		Bear 't that th' opposed may beware of thee.		
FTLN 0513	Virtue itself 'scapes not calumnious strokes.		Give every man thy ear, but few thy voice.		75
FTLN 0514	The canker galls the infants of the spring		Take each man's censure, but reserve thy judgment.		
FTLN 0515	Too oft before their buttons be disclosed,		Costly thy habit as thy purse can buy,		
FTLN 0516	And, in the morn and liquid dew of youth,	45	But not expressed in fancy (rich, not gaudy),		
FTLN 0517	Contagious blastments are most imminent.		For the apparel oft proclaims the man,		
FTLN 0518	Be wary, then; best safety lies in fear.		And they in France of the best rank and station		80
FTLN 0519	Youth to itself rebels, though none else near.		(Are) of a most select and generous chief in that.		
	OPHELIA		Neither a borrower nor a lender (be,)		
FTLN 0520	I shall the effect of this good lesson keep		For (loan) oft loses both itself and friend,		

OPHELIA
I do not know, my lord, what I should think.
POLONIUS
Marry, I will teach you. Think yourself a baby
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly,
Or (not to crack the wind of the poor phrase,
"Running" it thus) you'll tender me a fool.
OPHELIA
My lord, he hath importuned me with love
In honorable fashion—
POLONIUS
Ay, "fashion" you may call it. Go to, go to!
OPHELIA
And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.
POLONIUS
Ay, (springes) to catch woodcocks. I do know.
When the blood burns, how prodigal the soul
Lends the tongue vows. These blazes, daughter,
Giving more light than heat, extinct in both
Even in their promise as it is a-making,
You must not take for fire. From this time
Be something scanted of your maiden presence.
Set your entreatments at a higher rate
Than a command to parle. For Lord Hamlet,
Believe so much in him that he is young,
And with a larger (tether) may he walk
Than may be given you. In few, Ophelia,
Do not believe his vows, for they are brokers,
Not of that dye which their investments show,
But mere (implorators) of unholy suits,
Breathing like sanctified and pious "bawds"
The better to (beguile.) This is for all:
I would not, in plain terms, from this time forth
Have you so slander any moment leisure

And borrowing (dulls the) edge of husbandry.
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell. My blessing season this in thee.
LAERTES
Most humbly do I take my leave, my lord.
POLONIUS
The time invests you. Go, your servants tend.
LAERTES
Farewell, Ophelia, and remember well
What I have said to you.
OPHELIA "'Tis in my memory locked,
And you yourself shall keep the key of it."
LAERTES Farewell.
POLONIUS
What is 't, Ophelia, he hath said to you?
OPHELIA
So please you, something touching the Lord
Hamlet.
POLONIUS 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 behooves my daughter and your honor.
What is between you? Give me up the truth.
OPHELIA
He hath, my lord, of late made many tenders
Of his affection to me.
POLONIUS
Affection, puh! You speak like a green girl
Unsuited in such perilous circumstance.
Do you believe his "tenders," as you call them?

Laertes exits.

FTLN 0639 From our achievements, though performed at
FTLN 0640 height,
FTLN 0641 The pith and marrow of our attribute. 25
FTLN 0642 So oft it chances in particular men
FTLN 0643 That for some vicious mole of nature in them,
FTLN 0644 As in their birth (wherein they are not guilty,
FTLN 0645 Since nature cannot choose his origin),
FTLN 0646 By 'the ' o'ergrowth of some complexion 30
FTLN 0647 (Of breaking down the pales and forts of reason),
FTLN 0648 Or by some habit that too much o'erleavens
FTLN 0649 The form of plausible manners—that these men,
FTLN 0650 Carrying, I say, the stamp of one defect,
FTLN 0651 Being nature's livery or fortune's star, 35
FTLN 0652 His virtues else, be they as pure as grace,
FTLN 0653 As infinite as man may undergo,
FTLN 0654 Shall in the general censure take corruption
FTLN 0655 From that particular fault. The dram of 'evil'
FTLN 0656 Doth all the noble substance of a doubt 40
FTLN 0657 To his own scandal.]

Enter Ghost.

HORATIO Look, my lord, it comes.
HAMLET
Angels and ministers of grace, defend us!
Be thou a spirit of health or goblin damned,
Bring with thee airs from heaven or blasts from 45
hell,
Be thy intents wicked or charitable,
Thou com'st in such a questionable shape
That I will speak to thee. I'll call thee "Hamlet,"
"King," "Father," "Royal Dane." O, answer me!
Let me not burst in ignorance, but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements; why the sepulcher,
Wherein we saw thee quietly interred, 50
Hath oped his ponderous and marble jaws

FTLN 0614 As to give words or talk with the Lord Hamlet.
FTLN 0615 Look to 't, I charge you. Come your ways.
FTLN 0616 OPHELIA I shall obey, my lord. 145

They exit.

['Scene 4]
Enter Hamlet, Horatio, and Marcellus.

HAMLET
The air bites shrewdly; it is very cold.
HORATIO
It is {a} nipping and an eager air.
HAMLET What hour now?
HORATIO I think it lacks of twelve.
MARCELLUS No, it is struck. 5
HORATIO
Indeed, I heard it not. It then draws near the season
Wherein the spirit held his wont to walk.
A flourish of trumpets and two pieces goes off.
What does this mean, my lord?

HAMLET
The King doth wake tonight and takes his rouse,
Keeps wassail, and the swagg'ring upspring reels;
And, as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph of his pledge.
HORATIO Is it a custom?
HAMLET Ay, marry, is 't,
But, to my mind, though I am native here
And to the manner born, it is a custom
More honored in the breach than the observance. 15
[This heavy-headed 'revel' east and west
Makes us traduced and taxed of other nations.
They clepe us drunkards and with swinish phrase
Soil our addition. And, indeed, it takes 20

FTLN 0672 To cast thee up again. What may this mean
 FTLN 0673 That thou, dead corse, again in complete steel,
 FTLN 0674 Revisits thus the glimpses of the moon,
 FTLN 0675 Making night hideous, and we fools of nature
 FTLN 0676 So horribly to shake our disposition
 FTLN 0677 With thoughts beyond the reaches of our souls?
 FTLN 0678 Say, why is this? Wherefore? What should we do?

(*Ghost*) *beckons.*

HORATIO

FTLN 0679 It beckons you to go away with it
 FTLN 0680 As if it some impartment did desire
 FTLN 0681 To you alone.

FTLN 0682 MARCELLUS Look with what courteous action
 FTLN 0683 It waves you to a more removed ground.
 FTLN 0684 But do not go with it.

FTLN 0685 HORATIO No, by no means.

HAMLET

FTLN 0686 It will not speak. Then I will follow it.

HORATIO

Do not, my lord.

FTLN 0687 HAMLET Why, what should be the fear?

FTLN 0688 I do not set my life at a pin's fee.

FTLN 0689 And for my soul, what can it do to that,

FTLN 0690 Being a thing immortal as itself?

FTLN 0691 It waves me forth again. I'll follow it.

FTLN 0692 HORATIO

What if it tempt you toward the flood, my lord?
 Or to the dreadful summit of the cliff

FTLN 0693 That beetles o'er his base into the sea,

FTLN 0694 And there assume some other horrible form

FTLN 0695 Which might deprive your sovereignty of reason

FTLN 0696 And draw you into madness? Think of it.

FTLN 0697 [The very place puts toys of desperation,

FTLN 0698 Without more motive, into every brain

FTLN 0699 That looks so many fathoms to the sea

FTLN 0700 And hears it roar beneath.]

FTLN 0701

FTLN 0702

HAMLET

FTLN 0703 It waves me still.—Go on, I'll follow thee.

MARCELLUS

FTLN 0704 You shall not go, my lord. [†]*They hold back Hamlet.*

FTLN 0705 HAMLET

Hold off your hands.

HORATIO

Be ruled. You shall not go.

HAMLET

My fate cries out

FTLN 0706 And makes each petty arture in this body

FTLN 0707 As hardy as the Nemean lion's nerve.

FTLN 0708 Still am I called. Unhand me, gentlemen.

FTLN 0709 By heaven, I'll make a ghost of him that lets me!

FTLN 0710 I say, away!—Go on. I'll follow thee.

FTLN 0711 *Ghost and Hamlet exit.*

HORATIO

He waxes desperate with imagination.

MARCELLUS

FTLN 0713 Let's follow. 'Tis not fit thus to obey him.

HORATIO

Have after. To what issue will this come?

MARCELLUS

FTLN 0715 Something is rotten in the state of Denmark.

HORATIO

Heaven will direct it.

MARCELLUS

FTLN 0717 Nay, let's follow him.

FTLN 0718 *They exit.*

[†]Scene 5[†]

Enter Ghost and Hamlet.

HAMLET

FTLN 0719 Whither wilt thou lead me? Speak. I'll go no
 FTLN 0720 further.

GHOST

Mark me.

FTLN 0721

FTLN 0754 As meditation or the thoughts of love,
 FTLN 0755 May sweep to my revenge.
 FTLN 0756 GHOST I find thee apt;
 FTLN 0757 And duller shouldst thou be than the fat weed
 FTLN 0758 That roots itself in ease on Lethe wharf,
 FTLN 0759 Wouldst thou not stir in this. Now, Hamlet, hear:
 FTLN 0760 'Tis given out that, sleeping in my orchard,
 FTLN 0761 A serpent stung me. So the whole ear of Denmark
 FTLN 0762 Is by a forged process of my death
 FTLN 0763 Rankly abused. But know, thou noble youth,
 FTLN 0764 The serpent that did sting thy father's life
 FTLN 0765 Now wears his crown.
 FTLN 0766 HAMLET O, my prophetic soul! My uncle!
 FTLN 0767 GHOST
 FTLN 0768 Ay, that incestuous, that adulterate beast,
 FTLN 0769 With witchcraft of his wits, with traitorous gifts—
 FTLN 0770 O wicked wit and gifts, that have the power
 FTLN 0771 So to seduce!—won to his shameful lust
 FTLN 0772 The will of my most seeming-virtuous queen.
 FTLN 0773 O Hamlet, what (a) falling off was there!
 FTLN 0774 From me, whose love was of that dignity
 FTLN 0775 That it went hand in hand even with the vow
 FTLN 0776 I made to her in marriage, and to decline
 FTLN 0777 Upon a wretch whose natural gifts were poor
 FTLN 0778 To those of mine.
 FTLN 0779 But virtue, as it never will be moved,
 FTLN 0780 Though lewdness court it in a shape of heaven,
 FTLN 0781 So, (lust,) though to a radiant angel linked,
 FTLN 0782 Will (sate) itself in a celestial bed
 FTLN 0783 And prey on garbage.
 FTLN 0784 But soft, methinks I scent the morning air.
 FTLN 0785 Brief let me be. Sleeping within my orchard,
 FTLN 0786 My custom always of the afternoon,
 FTLN 0787 Upon my secure hour thy uncle stole,
 FTLN 0788 With juice of cursd hebona in a vial
 And in the porches of my ears did pour

FTLN 0722 HAMLET I will.
 FTLN 0723 GHOST My hour is almost come
 FTLN 0724 When I to sultrous and tormenting flames
 FTLN 0725 Must render up myself.
 FTLN 0726 HAMLET Alas, poor ghost!
 FTLN 0727 GHOST
 FTLN 0728 Pity me not, but lend thy serious hearing
 FTLN 0729 To what I shall unfold.
 FTLN 0730 HAMLET Speak. I am bound to hear.
 FTLN 0731 GHOST
 FTLN 0732 So art thou to revenge, when thou shalt hear.
 FTLN 0733 HAMLET What?
 FTLN 0734 GHOST I am thy father's spirit,
 FTLN 0735 Doomed for a certain term to walk the night
 FTLN 0736 And for the day confined to fast in fires
 FTLN 0737 Till the foul crimes done in my days of nature
 FTLN 0738 Are burnt and purged away. But that I am forbid
 FTLN 0739 To tell the secrets of my prison house,
 FTLN 0740 I could a tale unfold whose lightest word
 FTLN 0741 Would harrow up thy soul, freeze thy young blood,
 FTLN 0742 Make thy two eyes, like stars, start from their
 FTLN 0743 spheres,
 FTLN 0744 Thy knotted and combined locks to part,
 FTLN 0745 And each particular hair to stand an end,
 FTLN 0746 Like quills upon the fearful porpentine.
 FTLN 0747 But this eternal blazon must not be
 FTLN 0748 To ears of flesh and blood. List, list, O list!
 FTLN 0749 If thou didst ever thy dear father love—
 FTLN 0750 HAMLET O God!
 FTLN 0751 GHOST
 FTLN 0752 Revenge his foul and most unnatural murder.
 FTLN 0753 HAMLET Murder?
 FTLN 0754 GHOST
 FTLN 0755 Murder most foul, as in the best it is,
 FTLN 0756 But this most foul, strange, and unnatural.
 FTLN 0757 HAMLET
 FTLN 0758 Haste me to know 't, that I, with wings as swift

61	<i>Hamlet</i>	ACT 1, SC. 5	<i>Hamlet</i>	ACT 1, SC. 5
FTLN 0789	The leprous distilment, whose effect		I'll wipe away all trivial, fond records,	
FTLN 0790	Holds such an enmity with blood of man		All saws of books, all forms, all pressures past,	
FTLN 0791	That swift as quicksilver it courses through		That youth and observation copied there,	
FTLN 0792	The natural gates and alleys of the body,		And thy commandment all alone shall live	110
FTLN 0793	And with a sudden vigor it doth <i>(posset)</i>	75	Within the book and volume of my brain,	
FTLN 0794	And curd, like eager droppings into milk,		Unmixed with baser matter. Yes, by heaven!	
FTLN 0795	The thin and wholesome blood. So did it mine,		O most pernicious woman!	
FTLN 0796	And a most instant tetter barked about,		O villain, villain, smiling, damnèd villain!	
FTLN 0797	Most lazarus-like, with vile and loathsome crust		My tables—meet it is I set it down	
FTLN 0798	All my smooth body.	80	That one may smile and smile and be a villain.	115
FTLN 0799	Thus was I, sleeping, by a brother's hand		At least I am sure it may be so in Denmark.	
FTLN 0800	Of life, of crown, of queen at once dispatched,		[<i>He writes.</i>]	
FTLN 0801	Cut off, even in the blossoms of my sin,		So, uncle, there you are. Now to my word.	
FTLN 0802	Unhouseled, disappointed, unaneled,		It is "adieu, adieu, remember me."	
FTLN 0803	No reek'ning made, but sent to my account	85	I have sworn 't.	
FTLN 0804	With all my imperfections on my head.		<i>Enter Horatio and Marcellus.</i>	
FTLN 0805	O horrible, O horrible, most horrible!		HORATIO My lord, my lord!	120
FTLN 0806	If thou hast nature in thee, bear it not.		MARCELLUS Lord Hamlet.	
FTLN 0807	Let not the royal bed of Denmark be	90	HORATIO Heavens secure him!	
FTLN 0808	A couch for luxury and damnèd incest.		HAMLET So be it.	
FTLN 0809	But, howsoever thou pursues this act,		MARCELLUS Illo, ho, ho, my lord!	125
FTLN 0810	Taint not thy mind, nor let thy soul contrive		HAMLET Hillo, ho, ho, boy! Come, <i>(bird,)</i> come!	
FTLN 0811	Against thy mother aught. Leave her to heaven		MARCELLUS	
FTLN 0812	And to those thorns that in her bosom lodge	95	How is 't, my noble lord?	
FTLN 0813	To prick and sting her. Fare thee well at once.		HORATIO What news, my lord?	
FTLN 0814	The glowworm shows the matin to be near		HAMLET O, wonderful!	
FTLN 0815	And 'gins to pale his uneffectual fire.		HORATIO	
FTLN 0816	Adieu, adieu, adieu. Remember me.		Good my lord, tell it.	
	HAMLET		No, you will reveal it.	130
FTLN 0817	O all you host of heaven! O Earth! What else?		HORATIO	
FTLN 0818	And shall I couple hell? O fie! Hold, hold, my heart,	100	Not I, my lord, by heaven.	
FTLN 0819	And you, my sinews, grow not instant old,		MARCELLUS Nor I, my lord.	
FTLN 0820	But bear me <i>(stiffly)</i> up. Remember thee?		HAMLET	
FTLN 0821	Ay, thou poor ghost, whiles memory holds a seat		How say you, then? Would heart of man once think	
FTLN 0822	In this distracted globe. Remember thee?	105	it?	
FTLN 0823	Yea, from the table of my memory		But you'll be secret?	135

FTLN 0854 HORATIO/MARCELLUS Ay, by heaven, (my lord.)
 HAMLET
 FTLN 0855 There's never a villain dwelling in all Denmark
 FTLN 0856 But he's an arrant knave.
 HORATIO
 FTLN 0857 There needs no ghost, my lord, come from the grave
 FTLN 0858 To tell us this.
 HAMLET Why, right, you are in the right.
 FTLN 0859 And so, without more circumstance at all,
 FTLN 0860 I hold it fit that we shake hands and part,
 FTLN 0861 You, as your business and desire shall point you
 FTLN 0862 (For every man hath business and desire,
 FTLN 0863 Such as it is), and for my own poor part,
 FTLN 0864 I will go pray.
 HORATIO
 FTLN 0865 These are but wild and whirling words, my lord.
 HAMLET
 FTLN 0867 I am sorry they offend you, heartily;
 FTLN 0868 Yes, faith, heartily.
 HORATIO There's no offense, my lord.
 HAMLET
 FTLN 0870 Yes, by Saint Patrick, but there is, Horatio,
 FTLN 0871 And much offense, too. Touching this vision here,
 FTLN 0872 It is an honest ghost—that let me tell you.
 FTLN 0873 For your desire to know what is between us,
 FTLN 0874 O'ermaster 't as you may. And now, good friends,
 FTLN 0875 As you are friends, scholars, and soldiers,
 FTLN 0876 Give me one poor request.
 HORATIO What is 't, my lord? We will.
 HAMLET
 FTLN 0878 Never make known what you have seen tonight.
 FTLN 0879 HORATIO/MARCELLUS My lord, we will not.
 FTLN 0880 HAMLET Nay, but swear 't.
 FTLN 0881 HORATIO In faith, my lord, not I.
 FTLN 0882 MARCELLUS Nor I, my lord, in faith.
 HAMLET
 FTLN 0883 Upon my sword.

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FTLN 0884 MARCELLUS We have sworn, my lord, already.
 FTLN 0885 HAMLET Indeed, upon my sword, indeed.
 FTLN 0886 GHOST *cries under the stage* Swear.
 HAMLET
 FTLN 0887 Ha, ha, boy, sayst thou so? Art thou there,
 FTLN 0888 truepenny?
 FTLN 0889 Come on, you hear this fellow in the cellarage.
 FTLN 0890 Consent to swear.
 HORATIO Propose the oath, my lord.
 HAMLET
 FTLN 0892 Never to speak of this that you have seen,
 FTLN 0893 Swear by my sword.
 FTLN 0894 GHOST, *['beneath']* Swear.
 HAMLET
 FTLN 0895 *Hic et ubique?* Then we'll shift our ground.
 FTLN 0896 Come hither, gentlemen,
 FTLN 0897 And lay your hands again upon my sword.
 FTLN 0898 Swear by my sword
 FTLN 0899 Never to speak of this that you have heard.
 FTLN 0900 GHOST, *['beneath']* Swear by his sword.
 HAMLET
 FTLN 0901 Well said, old mole. Canst work i' th' earth so fast?—
 FTLN 0902 A worthy pioneer! Once more remove, good friends.
 HORATIO
 FTLN 0903 O day and night, but this is wondrous strange.
 HAMLET
 FTLN 0904 And therefore as a stranger give it welcome.
 FTLN 0905 There are more things in heaven and earth, Horatio,
 FTLN 0906 Than are dreamt of in your philosophy. But come.
 FTLN 0907 Here, as before, never, so help you mercy,
 FTLN 0908 How strange or odd some'er I bear myself
 FTLN 0909 (As I perchance hereafter shall think meet
 FTLN 0910 To put an antic disposition on)
 FTLN 0911 That you, at such times seeing me, never shall,
 FTLN 0912 With arms encumbered thus, or this headshake,
 FTLN 0913 Or by pronouncing of some doubtful phrase,

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ACT 2

ACT 1, SC. 5

Hamlet

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FTLN 0914 As "Well, well, we know," or "We could an if we
FTLN 0915 would,"
FTLN 0916 Or "If we list to speak," or "There be an if they
FTLN 0917 might,"

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FTLN 0918 Or such ambiguous giving-out, to note
FTLN 0919 That you know aught of me—this do swear,
FTLN 0920 So grace and mercy at your most need help you.
FTLN 0921 GHOST, *¶beneath*¹ Swear.

HAMLET

FTLN 0922 Rest, rest, perturbed spirit.—So, gentlemen,
FTLN 0923 With all my love I do commend me to you,
FTLN 0924 And what so poor a man as Hamlet is

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FTLN 0925 May do t' express his love and friending to you,
FTLN 0926 God willing, shall not lack. Let us go in together,
FTLN 0927 And still your fingers on your lips, I pray.
FTLN 0928 The time is out of joint. O cursed spite
FTLN 0929 That ever I was born to set it right!

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FTLN 0930 Nay, come, let's go together.

They exit.

¶Scene 1⁷

Enter old Polonius with his man (Reynaldo.)

POLONIUS

FTLN 0931 Give him this money and these notes, Reynaldo.

FTLN 0932

REYNALDO I will, my lord.

POLONIUS

FTLN 0933 You shall do marvelous wisely, good Reynaldo,
FTLN 0934 Before you visit him, to make inquire
FTLN 0935 Of his behavior.

5

REYNALDO My lord, I did intend it.

POLONIUS

FTLN 0937 Marry, well said, very well said. Look you, sir,
FTLN 0938 Inquire me first what Danskers are in Paris;
FTLN 0939 And how, and who, what means, and where they
FTLN 0940 keep,

10

FTLN 0941 What company, at what expense; and finding
FTLN 0942 By this encompassment and drift of question
FTLN 0943 That they do know my son, come you more nearer
FTLN 0944 Than your particular demands will touch it.

15

FTLN 0945 Take you, as 'twere, some distant knowledge of him,
FTLN 0946 As thus: "I know his father and his friends
FTLN 0947 And, in part, him." Do you mark this, Reynaldo?

REYNALDO

FTLN 0948 Ay, very well, my lord.
FTLN 0949 POLONIUS
"And, in part, him, but," you may say, "not well.

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FTLN 0985 REYNALDO Very good, my lord. 55
 FTLN 0986 POLONIUS And then, sir, does he this, he does—what
 FTLN 0987 was I about to say? By the Mass, I was about to say
 FTLN 0988 something. Where did I leave?
 FTLN 0989 REYNALDO At “closes in the consequence,” (at “friend,
 FTLN 0990 or so,” and “gentleman.”) 60
 POLONIUS
 FTLN 0991 At “closes in the consequence”—ay, marry—
 FTLN 0992 He closes thus: “I know the gentleman.
 FTLN 0993 I saw him yesterday,” or “th’ other day”
 FTLN 0994 (Or then, or then, with such or such), “and as you
 FTLN 0995 say,” 65
 FTLN 0996 There was he gaming, there {o’ertook} in ’s rouse,
 FTLN 0997 There falling out at tennis”; or perchance
 FTLN 0998 “I saw him enter such a house of sale”—
 FTLN 0999 *I’delicet*, a brothel—or so forth. See you now
 FTLN 1000 Your bait of falsehood take this carp of truth;
 FTLN 1001 And thus do we of wisdom and of reach,
 FTLN 1002 With windlasses and with assays of bias,
 FTLN 1003 By indirections find directions out.
 FTLN 1004 So by my former lecture and advice
 FTLN 1005 Shall you my son. You have me, have you not? 75
 REYNALDO
 FTLN 1006 My lord, I have.
 FTLN 1007 POLONIUS God be wi’ you. Fare you well.
 FTLN 1008 REYNALDO Good my lord.
 POLONIUS
 FTLN 1009 Observe his inclination in yourself.
 FTLN 1010 REYNALDO I shall, my lord.
 FTLN 1011 POLONIUS And let him ply his music.
 FTLN 1012 REYNALDO Well, my lord.
 POLONIUS
 FTLN 1013 Farewell. *Reynaldo exits.*
 Enter Ophelia.
 FTLN 1014 How now, Ophelia, what’s the matter?

FTLN 0950 But if ’t be he I mean, he’s very wild,
 FTLN 0951 Addicted so and so.” And there put on him
 FTLN 0952 What forgeries you please—marry, none so rank
 FTLN 0953 As may dishonor him, take heed of that,
 FTLN 0954 But, sir, such wanton, wild, and usual slips
 FTLN 0955 As are companions noted and most known
 FTLN 0956 To youth and liberty.
 FTLN 0957 REYNALDO As gaming, my lord.
 FTLN 0958 POLONIUS Ay, or drinking, fencing, swearing,
 FTLN 0959 Quarreling, drabbing—you may go so far.
 FTLN 0960 REYNALDO My lord, that would dishonor him.
 POLONIUS
 FTLN 0961 Faith, {no.} as you may season it in the charge.
 FTLN 0962 You must not put another scandal on him
 FTLN 0963 That he is open to incontinency;
 FTLN 0964 That’s not my meaning. But breathe his faults so
 FTLN 0965 quaintly
 FTLN 0966 That they may seem the taints of liberty,
 FTLN 0967 The flash and outbreak of a fiery mind,
 FTLN 0968 A savageness in unreclaimed blood,
 FTLN 0969 Of general assault.
 FTLN 0970 REYNALDO But, my good lord—
 FTLN 0971 POLONIUS Wherefore should you do this?
 FTLN 0972 REYNALDO Ay, my lord, I would know that.
 FTLN 0973 POLONIUS Marry, sir, here’s my drift,
 FTLN 0974 And I believe it is a fetch of wit.
 FTLN 0975 You, laying these slight sullies on my son,
 FTLN 0976 As ’twere a thing a little soiled {i’ th’} working,
 FTLN 0977 Mark you, your party in converse, him you would
 FTLN 0978 sound,
 FTLN 0979 Having ever seen in the prenominate crimes
 FTLN 0980 The youth you breathe of guilty, be assured
 FTLN 0981 He closes with you in this consequence:
 FTLN 0982 “Good sir,” or so, or “friend,” or “gentleman,”
 FTLN 0983 According to the phrase or the addition
 FTLN 0984 Of man and country—

FTLN 1015	OPHELIA			FTLN 1046	
FTLN 1016	O, my lord, my lord, I have been so affrighted!			FTLN 1047	And leads the will to desperate undertakings
	POLONIUS With what, i' th' name of God?	85		FTLN 1048	As oft as any passions under heaven
	OPHELIA			FTLN 1049	That does afflict our natures. I am sorry.
FTLN 1017	My lord, as I was sewing in my closet,				What, have you given him any hard words of late?
FTLN 1018	Lord Hamlet, with his doublet all unbraced,			FTLN 1050	OPHELIA
FTLN 1019	No hat upon his head, his stockings fouled,			FTLN 1051	No, my good lord, but as you did command
FTLN 1020	Ungartered, and down-gyved to his ankle,	90		FTLN 1052	I did repel his letters and denied
FTLN 1021	Pale as his shirt, his knees knocking each other,			FTLN 1053	His access to me.
FTLN 1022	And with a look so piteous in purport			FTLN 1054	POLONIUS That hath made him mad.
FTLN 1023	As if he had been loosed out of hell			FTLN 1055	I am sorry that with better heed and judgment
FTLN 1024	To speak of horrors—he comes before me.			FTLN 1056	I had not coted him. I feared he did but trifle
	POLONIUS			FTLN 1057	And meant to wrack thee. But beshrew my jealousy!
FTLN 1025	Mad for thy love?	95		FTLN 1058	By heaven, it is as proper to our age
FTLN 1026	OPHELIA My lord, I do not know,			FTLN 1059	To cast beyond ourselves in our opinions
FTLN 1027	But truly I do fear it.			FTLN 1060	As it is common for the younger sort
FTLN 1028	POLONIUS What said he?			FTLN 1061	To lack discretion. Come, go we to the King.
	OPHELIA			FTLN 1062	This must be known, which, being kept close, might
FTLN 1029	He took me by the wrist and held me hard.			FTLN 1063	move
FTLN 1030	Then goes he to the length of all his arm,	100		FTLN 1064	More grief to hide than hate to utter love.
FTLN 1031	And, with his other hand thus o'er his brow,				Come.
FTLN 1032	He falls to such perusal of my face				<i>They exit.</i>
FTLN 1033	As he would draw it. Long stayed he so.				
FTLN 1034	At last, a little shaking of mine arm,	105			
FTLN 1035	And thrice his head thus waving up and down,				
FTLN 1036	He raised a sigh so piteous and profound				
FTLN 1037	As it did seem to shatter all his bulk				
FTLN 1038	And end his being. That done, he lets me go,				
FTLN 1039	And, with his head over his shoulder turned,				
FTLN 1040	He seemed to find his way without his eyes,	110			
FTLN 1041	For out o' doors he went without their helps				
FTLN 1042	And to the last bended their light on me.				
	POLONIUS				
FTLN 1043	Come, go with me. I will go seek the King.				
FTLN 1044	This is the very ecstasy of love,				
FTLN 1045	Whose violent property fordoes itself	115			

(Scene 2)
*Flourish. Enter King and Queen, Rosencrantz and Guildenstern, and Attendants.*¹

	KING				
FTLN 1065	Welcome, dear Rosencrantz and Guildenstern.				
FTLN 1066	Moreover that we much did long to see you,				
FTLN 1067	The need we have to use you did provoke				
FTLN 1068	Our hasty sending. Something have you heard				
FTLN 1069	Of Hamlet's transformation, so call it,				
FTLN 1070	Sith nor th' exterior nor the inward man				
FTLN 1071	Resembles that it was. What it should be,				
FTLN 1072	More than his father's death, that thus hath put him				

83	Hamlet	ACT 2, SC. 2	85	Hamlet	ACT 2, SC. 2
FTLN 1073	So much from th' understanding of himself		FTLN 1106	QUEEN	
FTLN 1074	I cannot dream of. I entreat you both	10			Ay, amen!
FTLN 1075	That, being of so young days brought up with him				<i>Rosencrantz and Guildenstern exit</i>
FTLN 1076	And sith so neighbored to his youth and havior,				<i>['with some Attendants.']</i>
FTLN 1077	That you vouchsafe your rest here in our court				<i>Enter Polonius.</i>
FTLN 1078	Some little time, so by your companies	15			
FTLN 1079	To draw him on to pleasures, and to gather				
FTLN 1080	So much as from occasion you may glean,		FTLN 1107	POLONIUS	
FTLN 1081	[Whether aught to us unknown afflicts him thus]		FTLN 1108	Th' ambassadors from Norway, my good lord,	
FTLN 1082	That, opened, lies within our remedy.			Are joyfully returned.	
	QUEEN			KING	
	Good gentlemen, he hath much talked of you,		FTLN 1109	Thou still hast been the father of good news.	45
FTLN 1083	And sure I am two men there is not living			POLONIUS	
FTLN 1084	To whom he more adheres. If it will please you	20	FTLN 1110	Have I, my lord? I assure my good liege	
FTLN 1085	To show us so much gentry and goodwill		FTLN 1111	I hold my duty as I hold my soul,	
FTLN 1086	As to expend your time with us awhile		FTLN 1112	Both to my God and to my gracious king,	
FTLN 1087	For the supply and profit of our hope,		FTLN 1113	And I do think, or else this brain of mine	
FTLN 1088	Your visitation shall receive such thanks	25	FTLN 1114	Hunts not the trail of policy so sure	50
FTLN 1089	As fits a king's remembrance.		FTLN 1115	As it hath used to do, that I have found	
FTLN 1090			FTLN 1116	The very cause of Hamlet's lunacy.	
FTLN 1091	ROSENCRANTZ Both your Majesties			KING	
FTLN 1092	Might, by the sovereign power you have of us,			O, speak of that! That do I long to hear.	
FTLN 1093	Put your dread pleasures more into command			POLONIUS	
FTLN 1094	Than to entreaty.	30	FTLN 1118	Give first admittance to th' ambassadors.	
FTLN 1095	GUILDENSTERN But we both obey,		FTLN 1119	My news shall be the fruit to that great feast.	55
FTLN 1096	And here give up ourselves in the full bent			KING	
FTLN 1097	To lay our service freely at your feet,		FTLN 1120	Thyself do grace to them and bring them in.	
FTLN 1098	To be commanded.				<i>['Polonius exits.']</i>
	KING				
FTLN 1099	Thanks, Rosencrantz and gentle Guildenstern.	35	FTLN 1121	He tells me, my dear Gertrude, he hath found	
	QUEEN		FTLN 1122	The head and source of all your son's distemper.	
FTLN 1100	Thanks, Guildenstern and gentle Rosencrantz.			QUEEN	
FTLN 1101	And I beseech you instantly to visit		FTLN 1123	I doubt it is no other but the main—	
FTLN 1102	My too much changèd son.—Go, some of you,		FTLN 1124	His father's death and our {o'erhasty} marriage.	60
FTLN 1103	And bring these gentlemen where Hamlet is.			KING	
	GUILDENSTERN		FTLN 1125	Well, we shall sift him.	
FTLN 1104	Heavens make our presence and our practices	40			
FTLN 1105	Pleasant and helpful to him!				<i>Enter Ambassadors ['Voltemand and Cornelius 'with']</i>
					<i>Polonius.]</i>

FTLN 1126
FTLN 1127
VOLTEMAND
Say, Voltemand, what from our brother Norway?

FTLN 1128
FTLN 1129
FTLN 1130
FTLN 1131
FTLN 1132
FTLN 1133
FTLN 1134
FTLN 1135
FTLN 1136
FTLN 1137
FTLN 1138
FTLN 1139
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FTLN 1145
FTLN 1146
FTLN 1147
FTLN 1148
FTLN 1149
FTLN 1150
FTLN 1151
FTLN 1152
FTLN 1153
FTLN 1154
FTLN 1155
KING
And, at our more considered time, we'll read,
Answer, and think upon this business.
Meantime, we thank you for your well-took labor.
Go to your rest. At night we'll feast together.
Most welcome home!

FTLN 1156
FTLN 1157
FTLN 1158
POLONIUS
My liege, and madam, to expostulate
What majesty should be, what duty is,

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FTLN 1159
FTLN 1160
FTLN 1161
FTLN 1162
FTLN 1163
FTLN 1164
FTLN 1165
FTLN 1166
FTLN 1167
QUEEN
POLONIUS
Madam, I swear I use no art at all.
That he's mad, 'tis true; 'tis true 'tis pity,
And pity 'tis 'tis true—a foolish figure,
But farewell it, for I will use no art.
Mad let us grant him then, and now remains
That we find out the cause of this effect,
Or, rather say, the cause of this defect,
For this effect defective comes by cause.
Thus it remains, and the remainder thus.
Perpend.

FTLN 1168
FTLN 1169
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FTLN 1172
FTLN 1173
FTLN 1174
FTLN 1175
FTLN 1176
FTLN 1177
FTLN 1178
FTLN 1179
FTLN 1180
FTLN 1181
FTLN 1182
FTLN 1183
FTLN 1184
FTLN 1185
FTLN 1186
QUEEN
POLONIUS
Good madam, stay awhile. I will be faithful.
[He reads the letter.]

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FTLN 1185
FTLN 1186
QUEEN
POLONIUS
Good madam, stay awhile. I will be faithful.
[He reads the letter.]

FTLN 1192	<i>O dear Ophelia, I am ill at these numbers. I have not</i>	QUEEN	It may be, very like.	
FTLN 1193	<i>art to reckon my groans, but that I love thee best, O</i>	POLONIUS		
FTLN 1194	<i>most best, believe it. Adieu.</i>		Hath there been such a time (I would fain know	
FTLN 1195	<i>Thine evermore, most dear lady, whilst</i>		that)	
FTLN 1196	<i>this machine is to him. Hamlet.</i>		That I have positively said "'Tis so,"	165
FTLN 1197	This, in obedience, hath my daughter shown me,		When it proved otherwise?	
FTLN 1198	And more (above,) hath his solicitings,	KING	Not that I know.	
FTLN 1199	As they fell out by time, by means, and place,	POLONIUS		
FTLN 1200	All given to mine ear.		Take this from this, if this be otherwise.	
FTLN 1201	KING But how hath she received his love?		If circumstances lead me, I will find	
FTLN 1202	POLONIUS What do you think of me?		Where truth is hid, though it were hid, indeed,	170
	KING		Within the center.	
FTLN 1203	As of a man faithful and honorable.	KING	How may we try it further?	
	POLONIUS			
FTLN 1204	I would fain prove so. But what might you think,		You know sometimes he walks four hours together	
FTLN 1205	When I had seen this hot love on the wing		Here in the lobby.	
FTLN 1206	(As I perceived it, I must tell you that,	QUEEN	So he does indeed.	175
FTLN 1207	Before my daughter told me), what might you,	POLONIUS		
FTLN 1208	Or my dear Majesty your queen here, think,		At such a time I'll loose my daughter to him.	
FTLN 1209	If I had played the desk or table-book		['To the King.] Be you and I behind an arras then.	
FTLN 1210	Or given my heart a (winking,) mute and dumb,		Mark the encounter. If he love her not,	
FTLN 1211	Or looked upon this love with idle sight?		And be not from his reason fall'n thereon,	
FTLN 1212	What might you think? No, I went round to work,		Let me be no assistant for a state,	180
FTLN 1213	And my young mistress thus I did bespeak:		But keep a farm and carters.	
FTLN 1214	"Lord Hamlet is a prince, out of thy star.	KING	We will try it.	
FTLN 1215	This must not be." And then I prescripts gave her,			
FTLN 1216	That she should lock herself from (his) resort,		<i>Enter Hamlet (reading on a book.)</i>	
FTLN 1217	Admit no messengers, receive no tokens;	QUEEN		
FTLN 1218	Which done, she took the fruits of my advice,		But look where sadly the poor wretch comes	
FTLN 1219	And he, repelled (a short tale to make),		reading.	
FTLN 1220	Fell into a sadness, then into a fast,	POLONIUS		
FTLN 1221	Thence to a watch, thence into a weakness,		Away, I do beseech you both, away.	185
FTLN 1222	Thence to (a) lightness, and, by this declension,		I'll board him presently. O, give me leave.	
FTLN 1223	Into the madness wherein now he raves		<i>King and Queen exit [with Attendants.]</i>	
FTLN 1224	And all we mourn for.		How does my good Lord Hamlet?	
FTLN 1225	KING, ['to Queen'] Do you think ('tis) this?	HAMLET	Well, God-a-mercy.	

FTLN 1253 POLONIUS Do you know me, my lord?
 FTLN 1254 HAMLET Excellent well. You are a fishmonger.
 FTLN 1255 POLONIUS Not I, my lord.
 FTLN 1256 HAMLET Then I would you were so honest a man.
 FTLN 1257 POLONIUS Honest, my lord?
 FTLN 1258 HAMLET Ay, sir. To be honest, as this world goes, is to
 FTLN 1259 be one man picked out of ten thousand.
 FTLN 1260 POLONIUS That's very true, my lord.
 FTLN 1261 HAMLET For if the sun breed maggots in a dead
 FTLN 1262 dog, being a good kissing carrion—Have you a
 FTLN 1263 daughter?
 FTLN 1264 POLONIUS I have, my lord.
 FTLN 1265 HAMLET Let her not walk i' th' sun. Conception is a
 FTLN 1266 blessing, but, as your daughter may conceive,
 FTLN 1267 friend, look to 't.
 FTLN 1268 POLONIUS, *aside* How say you by that? Still harping on
 FTLN 1269 my daughter. Yet he knew me not at first; he said I
 FTLN 1270 was a fishmonger. He is far gone. And truly, in my
 FTLN 1271 youth, I suffered much extremity for love, very near
 FTLN 1272 this. I'll speak to him again.—What do you read, my
 FTLN 1273 lord?
 FTLN 1274 HAMLET Words, words, words.
 FTLN 1275 POLONIUS What is the matter, my lord?
 FTLN 1276 HAMLET Between who?
 FTLN 1277 POLONIUS I mean the matter that you read, my lord.
 FTLN 1278 HAMLET Slanders, sir; for the satirical rogue says here
 FTLN 1279 that old men have gray beards, that their faces are
 FTLN 1280 wrinkled, their eyes purging thick amber and
 FTLN 1281 plum-tree gum, and that they have a plentiful lack of
 FTLN 1282 wit, together with most weak hams; all which, sir,
 FTLN 1283 though I most powerfully and potently believe, yet I
 FTLN 1284 hold it not honesty to have it thus set down; for
 FTLN 1285 yourself, sir, shall grow old as I am, if, like a crab,
 FTLN 1286 you could go backward.
 FTLN 1287 POLONIUS, *aside* Though this be madness, yet there is
 FTLN 1288 method in 't.—Will you walk out of the air, my lord?

FTLN 1289 HAMLET Into my grave?
 FTLN 1290 POLONIUS Indeed, that's out of the air. *Aside.* How
 FTLN 1291 pregnant sometimes his replies are! A happiness
 FTLN 1292 that often madness hits on, which reason and
 FTLN 1293 (sanity) could not so prosperously be delivered of. I
 FTLN 1294 will leave him (and suddenly contrive the means of
 FTLN 1295 meeting between him) and my daughter.—My lord,
 FTLN 1296 I will take my leave of you.
 FTLN 1297 HAMLET You cannot, (sir,) take from me anything that I
 FTLN 1298 will more willingly part withal—except my life,
 FTLN 1299 except my life, except my life.
 FTLN 1300 POLONIUS Fare you well, my lord.
 FTLN 1301 HAMLET, *aside* These tedious old fools.

Enter Guildenstern and Rosencrantz.

 FTLN 1302 POLONIUS You go to seek the Lord Hamlet. There he is.
 FTLN 1303 ROSENCRANTZ, *to Polonius* God save you, sir. *Polonius exits.*
 FTLN 1304 GUILDENSTERN My honored lord.
 FTLN 1305 ROSENCRANTZ My most dear lord.
 FTLN 1306 HAMLET My (excellent) good friends! How dost thou,
 FTLN 1307 Guildenstern? Ah, Rosencrantz! Good lads, how do
 FTLN 1308 you both?
 ROSENCRANTZ
 As the indifferent children of the earth.
 GUILDENSTERN
 Happy in that we are not (overhappy.)
 On Fortune's (cap.) we are not the very button.
 FTLN 1311 HAMLET Nor the soles of her shoe?
 FTLN 1312 ROSENCRANTZ Neither, my lord.
 FTLN 1313 HAMLET Then you live about her waist, or in the
 FTLN 1314 middle of her favors?
 FTLN 1315 GUILDENSTERN Faith, her privates we.
 FTLN 1316 HAMLET In the secret parts of Fortune? O, most true!
 FTLN 1317 She is a strumpet. What news?
 FTLN 1318 ROSENCRANTZ None, my lord, but (that) the world's
 FTLN 1320 grown honest.

FTLN 1321 HAMLET Then is doomsday near. But your news is not
 FTLN 1322 true. (Let me question more in particular. What
 FTLN 1323 have you, my good friends, deserved at the hands of
 FTLN 1324 Fortune that she sends you to prison hither?) 260
 FTLN 1325 GUILDENSTERN Prison, my lord?
 FTLN 1326 HAMLET Denmark's a prison.
 FTLN 1327 ROSENCRANTZ Then is the world one.
 FTLN 1328 HAMLET A goodly one, in which there are many confines,
 FTLN 1329 wards, and dungeons, Denmark being one o'
 FTLN 1330 th' worst.
 FTLN 1331 ROSENCRANTZ We think not so, my lord.
 FTLN 1332 HAMLET Why, then, 'tis none to you, for there is
 FTLN 1333 nothing either good or bad but thinking makes it
 FTLN 1334 so. To me, it is a prison.
 FTLN 1335 ROSENCRANTZ Why, then, your ambition makes it one.
 FTLN 1336 'Tis too narrow for your mind.
 FTLN 1337 HAMLET O God, I could be bounded in a nutshell and
 FTLN 1338 count myself a king of infinite space, were it not
 FTLN 1339 that I have bad dreams.
 FTLN 1340 GUILDENSTERN Which dreams, indeed, are ambition,
 FTLN 1341 for the very substance of the ambitious is merely
 FTLN 1342 the shadow of a dream.
 FTLN 1343 HAMLET A dream itself is but a shadow.
 FTLN 1344 ROSENCRANTZ Truly, and I hold ambition of so airy
 FTLN 1345 and light a quality that it is but a shadow's shadow.
 FTLN 1346 HAMLET Then are our beggars bodies, and our monarchs
 FTLN 1347 and outstretched heroes the beggars' shadows.
 FTLN 1348 Shall we to th' court? For, by my fay, I cannot
 FTLN 1349 reason.
 FTLN 1350 ROSENCRANTZ/GUILDENSTERN We'll wait upon you.
 FTLN 1351 HAMLET No such matter. I will not sort you with the
 FTLN 1352 rest of my servants, for, to speak to you like an
 FTLN 1353 honest man, I am most dreadfully attended.) But,
 FTLN 1354 in the beaten way of friendship, what make you at
 FTLN 1355 Elsinore?
 ROSENCRANTZ To visit you, my lord, no other occasion.

FTLN 1357 HAMLET Beggar that I am, I am (even) poor in thanks;
 FTLN 1358 but I thank you, and sure, dear friends, my thanks
 FTLN 1359 are too dear a halfpenny. Were you not sent for? 295
 FTLN 1360 Is it your own inclining? Is it a free visitation?
 FTLN 1361 Come, come, deal justly with me. Come, come; nay,
 FTLN 1362 speak.
 FTLN 1363 GUILDENSTERN What should we say, my lord?
 FTLN 1364 HAMLET Anything but to th' purpose. You were sent
 FTLN 1365 for, and there is a kind of confession in your looks
 FTLN 1366 which your modesties have not craft enough to
 FTLN 1367 color. I know the good king and queen have sent for
 FTLN 1368 you.
 FTLN 1369 ROSENCRANTZ To what end, my lord?
 FTLN 1370 HAMLET That you must teach me. But let me conjure
 FTLN 1371 you by the rights of our fellowship, by the consonancy
 FTLN 1372 of our youth, by the obligation of our ever-preserved
 FTLN 1373 love, and by what more dear a better
 FTLN 1374 proposer can charge you withal: be even and direct
 FTLN 1375 with me whether you were sent for or no. 310
 FTLN 1376 ROSENCRANTZ, *To Guildenstern* What say you?
 FTLN 1377 HAMLET, *Aside* Nay, then, I have an eye of you.—If
 FTLN 1378 you love me, hold not off.
 FTLN 1379 GUILDENSTERN My lord, we were sent for.
 FTLN 1380 HAMLET I will tell you why; so shall my anticipation
 FTLN 1381 prevent your discovery, and your secrecy to the
 FTLN 1382 King and Queen molt no feather. I have of late, but
 FTLN 1383 wherefore I know not, lost all my mirth, forgone all
 FTLN 1384 custom of exercises, and, indeed, it goes so heavily
 FTLN 1385 with my disposition that this goodly frame, the
 FTLN 1386 Earth, seems to me a sterile promontory; this most
 FTLN 1387 excellent canopy, the air, look you, this brave o'erhanging
 FTLN 1388 firmament, this majestical roof, fretted
 FTLN 1389 with golden fire—why, it appeareth nothing to me
 FTLN 1390 but a foul and pestilent congregation of vapors.
 FTLN 1391 What (a) piece of work is a man, how noble in
 FTLN 1392 reason, how infinite in faculties, in form and moving

FTLN 1393 how express and admirable; in action how like
FTLN 1394 an angel, in apprehension how like a god: the
FTLN 1395 beauty of the world, the paragon of animals—and
FTLN 1396 yet, to me, what is this quintessence of dust? Man
FTLN 1397 delights not me, (no,) nor women neither, though by
FTLN 1398 your smiling you seem to say so.

FTLN 1399 ROSENCRANTZ My lord, there was no such stuff in my
FTLN 1400 thoughts.

FTLN 1401 HAMLET Why did you laugh, then, when I said “man
FTLN 1402 delights not me”?

FTLN 1403 ROSENCRANTZ To think, my lord, if you delight not in
FTLN 1404 man, what Lenten entertainment the players shall
FTLN 1405 receive from you. We coted them on the way, and
FTLN 1406 hither are they coming to offer you service.

FTLN 1407 HAMLET He that plays the king shall be welcome—his
FTLN 1408 Majesty shall have tribute on me. The adventurous
FTLN 1409 knight shall use his foil and target, the lover shall
FTLN 1410 not sigh gratis, the humorous man shall end his
FTLN 1411 part in peace, (the clown shall make those laugh
FTLN 1412 whose lungs are ‘tickle’ o’ th’ sear,) and the lady
FTLN 1413 shall say her mind freely, or the (blank) verse shall
FTLN 1414 halt for ‘t. What players are they?

FTLN 1415 ROSENCRANTZ Even those you were wont to take such
FTLN 1416 delight in, the tragedians of the city.

FTLN 1417 HAMLET How chances it they travel? Their residence,
FTLN 1418 both in reputation and profit, was better both ways.

FTLN 1419 ROSENCRANTZ I think their inhibition comes by the
FTLN 1420 means of the late innovation.

FTLN 1421 HAMLET Do they hold the same estimation they did
FTLN 1422 when I was in the city? Are they so followed?

FTLN 1423 ROSENCRANTZ No, indeed are they not.

FTLN 1424 (HAMLET How comes it? Do they grow rusty?

FTLN 1425 ROSENCRANTZ Nay, their endeavor keeps in the wonted
FTLN 1426 pace. But there is, sir, an aerie of children, little
FTLN 1427 eyases, that cry out on the top of question and are
FTLN 1428 most tyrannically clapped for ‘t. These are now the

FTLN 1429 fashion and so ‘berattle’ the common stages (so
FTLN 1430 they call them) that many wearing rapiers are afraid
FTLN 1431 of goose quills and dare scarce come thither.

FTLN 1432 HAMLET What, are they children? Who maintains ‘em?

FTLN 1433 How are they escoted? Will they pursue the quality
FTLN 1434 no longer than they can sing? Will they not say
FTLN 1435 afterwards, if they should grow themselves to common
FTLN 1436 players (as it is ‘most like,’ if their means are
FTLN 1437 no better), their writers do them wrong to make
FTLN 1438 them exclaim against their own succession?

FTLN 1439 ROSENCRANTZ Faith, there has been much ‘to-do’ on
FTLN 1440 both sides, and the nation holds it no sin to tar
FTLN 1441 them to controversy. There was for a while no
FTLN 1442 money bid for argument unless the poet and the
FTLN 1443 player went to cuffs in the question.

FTLN 1444 HAMLET Is ‘t possible?

FTLN 1445 GUILDENSTERN O, there has been much throwing
FTLN 1446 about of brains.

FTLN 1447 HAMLET Do the boys carry it away?

FTLN 1448 ROSENCRANTZ Ay, that they do, my lord—Hercules
FTLN 1449 and his load too.)

FTLN 1450 HAMLET It is not very strange; for my uncle is King of
FTLN 1451 Denmark, and those that would make mouths at
FTLN 1452 him while my father lived give twenty, forty, fifty,
FTLN 1453 a hundred ducats apiece for his picture in little.

FTLN 1454 ‘Sblood, there is something in this more than natural,
FTLN 1455 if philosophy could find it out.

A flourish (for the Players.)

FTLN 1456 GUILDENSTERN There are the players.

FTLN 1457 HAMLET Gentlemen, you are welcome to Elsinore.

FTLN 1458 Your hands, come then. Th’ appurtenance of welcome
FTLN 1459 is fashion and ceremony. Let me comply
FTLN 1460 with you in this garb, (lest my) extent to the players,
FTLN 1461 which, I tell you, must show fairly outwards, should
FTLN 1462 more appear like entertainment than yours. You are
FTLN 1463 welcome. But my uncle-father and aunt-mother are
FTLN 1464 deceived.

FTLN 1465 GUILDENSTERN In what, my dear lord?
 FTLN 1466 HAMLET I am but mad north-north-west. When the
 FTLN 1467 wind is southerly, I know a hawk from a handsaw.

Enter Polonius.

FTLN 1468 POLONIUS Well be with you, gentlemen.
 FTLN 1469 HAMLET Hark you, Guildenstern, and you too—at
 FTLN 1470 each ear a hearer! That great baby you see there is
 FTLN 1471 not yet out of his swaddling clouts.
 FTLN 1472 ROSENCRANTZ Haply he is the second time come to
 FTLN 1473 them, for they say an old man is twice a child.
 FTLN 1474 HAMLET I will prophesy he comes to tell me of the
 FTLN 1475 players; mark it.—You say right, sir, a Monday
 FTLN 1476 morning, 'twas then indeed.

FTLN 1477 POLONIUS My lord, I have news to tell you.
 FTLN 1478 HAMLET My lord, I have news to tell you: when Roscius
 FTLN 1479 was an actor in Rome—
 FTLN 1480 POLONIUS The actors are come hither, my lord.

FTLN 1481 HAMLET Buzz, buzz.
 FTLN 1482 POLONIUS Upon my honor—
 FTLN 1483 HAMLET Then came each actor on his ass.
 FTLN 1484 POLONIUS The best actors in the world, either for
 FTLN 1485 tragedy, comedy, history, pastoral, pastoral-comical,
 FTLN 1486 historical-pastoral, (tragic-historical,
 FTLN 1487 tragic-comical-historical-pastoral,) scene individable, or
 FTLN 1488 poem unlimited. Seneca cannot be too heavy, nor
 FTLN 1489 Plautus too light. For the law of writ and the liberty,
 FTLN 1490 these are the only men.

FTLN 1491 HAMLET O Jephthah, judge of Israel, what a treasure
 FTLN 1492 hadst thou!
 FTLN 1493 POLONIUS What a treasure had he, my lord?

FTLN 1494 HAMLET Why,
 FTLN 1495 *One fair daughter, and no more,*
 FTLN 1496 *The which he lovèd passing well.*
 FTLN 1497 POLONIUS, *aside* Still on my daughter.
 FTLN 1498 HAMLET Am I not i' th' right, old Jephthah?

FTLN 1499 POLONIUS If you call me “Jephthah,” my lord: I have a
 FTLN 1500 daughter that I love passing well.
 FTLN 1501 HAMLET Nay, that follows not.

FTLN 1502 POLONIUS What follows then, my lord?
 FTLN 1503 HAMLET Why,
 FTLN 1504 *As by lot, God wot*
 FTLN 1505 and then, you know,
 FTLN 1506 *It came to pass, as most like it was—*
 FTLN 1507 the first row of the pious chanson will show you
 FTLN 1508 more, for look where my abridgment comes.

Enter the Players.

FTLN 1509 You are welcome, masters; welcome all.—I am glad
 FTLN 1510 to see thee well.—Welcome, good friends.—O (my)
 FTLN 1511 old friend! Why, thy face is valanced since I saw thee
 FTLN 1512 last. Com'st thou to beard me in Denmark?—What,
 FTLN 1513 my young lady and mistress! (By 't) Lady, your Ladyship
 FTLN 1514 is nearer to heaven than when I saw you last, by
 FTLN 1515 the altitude of a chopine. Pray God your voice, like a
 FTLN 1516 piece of uncurrent gold, be not cracked within the
 FTLN 1517 ring. Masters, you are all welcome. We'll e'en to 't
 FTLN 1518 like (French) falconers, fly at anything we see. We'll
 FTLN 1519 have a speech straight. Come, give us a taste of your
 FTLN 1520 quality. Come, a passionate speech.

FTLN 1521 (FIRST) PLAYER What speech, my good lord?
 FTLN 1522 HAMLET I heard thee speak me a speech once, but it
 FTLN 1523 was never acted, or, if it was, not above once; for
 FTLN 1524 the play, I remember, pleased not the million:
 FTLN 1525 'twas caviary to the general. But it was (as I
 FTLN 1526 received it, and others whose judgments in such
 FTLN 1527 matters cried in the top of mine) an excellent play,
 FTLN 1528 well digested in the scenes, set down with as much
 FTLN 1529 modesty as cunning. I remember one said there
 FTLN 1530 were no sallets in the lines to make the matter
 FTLN 1531 savory, nor no matter in the phrase that might indict
 FTLN 1532 the author of affection, but called it an honest

FTLN 1533 method, [as wholesome as sweet and, by very much,
 FTLN 1534 more handsome than fine.] One speech in 't I
 FTLN 1535 chiefly loved. 'Twas Aeneas' (tale) to Dido, and
 FTLN 1536 thereabout of it especially when he speaks of
 FTLN 1537 Priam's slaughter. If it live in your memory, begin at
 this line—let me see, let me see:
 FTLN 1538 *The rugged Pyrrhus, like th' Hyrcanian beast—*
 FTLN 1539 *'tis not so; it begins with Pyrrhus:*
 FTLN 1540 *The rugged Pyrrhus, he whose sable arms,*
 FTLN 1541 *Black as his purpose, did the night resemble*
 FTLN 1542 *When he lay couched in th' ominous horse,*
 FTLN 1543 *Hath now this dread and black complexion smeared*
 FTLN 1544 *With heraldry more dismal. Head to foot,*
 FTLN 1545 *Now is he total gules, horribly tricked*
 FTLN 1546 *With blood of fathers, mothers, daughters, sons,*
 FTLN 1547 *Baked and impasted with the parching streets,*
 FTLN 1548 *That lend a tyrannous and a damned light*
 FTLN 1549 *To their lord's murder. Roasted in wrath and fire,*
 FTLN 1550 *And thus o'ersized with coagulate gore,*
 FTLN 1551 *With eyes like carbuncles, the hellish Pyrrhus*
 FTLN 1552 *Old grandsire Priam seeks.*
 FTLN 1553
 FTLN 1554 So, proceed you.
 FTLN 1555 POLONIUS 'Fore God, my lord, well spoken, with good
 FTLN 1556 accent and good discretion.
 FTLN 1557 (FIRST) PLAYER *Anon he finds him*
 FTLN 1558 *Striking too short at Greeks. His antique sword,*
 FTLN 1559 *Rebellious to his arm, lies where it falls,*
 FTLN 1560 *Repugnant to command. Unequal matched,*
 FTLN 1561 *Pyrrhus at Priam drives, in rage strikes wide;*
 FTLN 1562 *But with the whiff and wind of his fell sword*
 FTLN 1563 *Th' unnerfed father falls. (Then senseless Ilium,)*
 FTLN 1564 *Seeming to feel this blow, and with flaming top*
 FTLN 1565 *Stoops to his base, and with a hideous crash*
 FTLN 1566 *Takes prisoner Pyrrhus' ear. For lo, his sword,*
 FTLN 1567 *Which was declining on the milky head*
 FTLN 1568 *Of reverend Priam, seemed i' th' air to stick.*

FTLN 1569 *So as a painted tyrant Pyrrhus stood*
 FTLN 1570 *(And,) like a neutral to his will and matter,*
 FTLN 1571 *Did nothing.*
 FTLN 1572 *But as we often see against some storm*
 FTLN 1573 *A silence in the heavens, the rack stand still,*
 FTLN 1574 *The bold winds speechless, and the orb below*
 FTLN 1575 *As hush as death, anon the dreadful thunder*
 FTLN 1576 *Doth rend the region; so, after Pyrrhus' pause,*
 FTLN 1577 *Aroused vengeance sets him new a-work,*
 FTLN 1578 *And never did the Cyclops' hammers fall*
 FTLN 1579 *On Mars's armor, forged for proof eterne,*
 FTLN 1580 *With less remorse than Pyrrhus' bleeding sword*
 FTLN 1581 *Now falls on Priam.*
 FTLN 1582 *Out, out, thou trumpet Fortune! All you gods*
 FTLN 1583 *In general synod take away her power,*
 FTLN 1584 *Break all the spokes and fellyes¹ from her wheel,*
 FTLN 1585 *And bowl the round nave down the hill of heaven*
 FTLN 1586 *As low as to the fiends!*
 FTLN 1587 POLONIUS This is too long.
 FTLN 1588 HAMLET It shall to the barber's with your beard.—
 FTLN 1589 Prithee say on. He's for a jig or a tale of bawdry, or
 FTLN 1590 he sleeps. Say on; come to Hecuba.
 FTLN 1591 (FIRST) PLAYER
 FTLN 1592 *But who, ah woe, had seen the mobled queen—*
 FTLN 1593 HAMLET "The mobled queen"?
 FTLN 1594 POLONIUS That's good. ("Mobled¹ queen" is good.)
 FTLN 1595 (FIRST) PLAYER
 FTLN 1596 *Run barefoot up and down, threat'ning the flames*
 FTLN 1597 *With (bisson rheum,) a clout upon that head*
 FTLN 1598 *Where late the diadem stood, and for a robe,*
 FTLN 1599 *About her lank and all o'erteemèd loins*
 FTLN 1600 *A blanket, in the alarm of fear caught up—*
 FTLN 1601 *Who this had seen, with tongue in venom steeped,*
 FTLN 1602 *'Gainst Fortune's state would treason have*
pronounced.
But if the gods themselves did see her then

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FTLN 1603 *When she saw Pyrrhus make malicious sport*
 FTLN 1604 *In mincing with his sword her (husband's) limbs,*
 FTLN 1605 *The instant burst of clamor that she made*
 FTLN 1606 *(Unless things mortal move them not at all)*
 FTLN 1607 *Would have made milch the burning eyes of heaven*
 FTLN 1608 *And passion in the gods.*
 FTLN 1609 POLONIUS Look whe'er he has not turned his color and
 FTLN 1610 has tears in 's eyes. Prithee, no more.
 FTLN 1611 HAMLET 'Tis well. I'll have thee speak out the rest of
 FTLN 1612 this soon.—Good my lord, will you see the players
 FTLN 1613 well bestowed? Do you hear, let them be well used,
 FTLN 1614 for they are the abstract and brief chronicles of the
 FTLN 1615 time. After your death you were better have a bad
 FTLN 1616 epitaph than their ill report while you live.
 FTLN 1617 POLONIUS My lord, I will use them according to their
 FTLN 1618 desert.
 FTLN 1619 HAMLET God's (bodykins,) man, much better! Use every
 FTLN 1620 man after his desert and who shall 'scape
 FTLN 1621 whipping? Use them after your own honor and
 FTLN 1622 dignity. The less they deserve, the more merit is in
 FTLN 1623 your bounty. Take them in.
 FTLN 1624 POLONIUS Come, sirs.
 FTLN 1625 HAMLET Follow him, friends. We'll hear a play
 FTLN 1626 tomorrow. *¶ As Polonius and Players exit, Hamlet speaks to*
 FTLN 1627 *the First Player.*¹ Dost thou hear me, old friend? Can
 FTLN 1628 you play "The Murder of Gonzago"?
 FTLN 1629 ¹FIRST¹ PLAYER Ay, my lord.
 FTLN 1630 HAMLET We'll ha 't tomorrow night. You could, for (a)
 FTLN 1631 need, study a speech of some dozen or sixteen
 FTLN 1632 lines, which I would set down and insert in 't,
 FTLN 1633 could you not?
 FTLN 1634 ¹FIRST¹ PLAYER Ay, my lord.
 FTLN 1635 HAMLET Very well. Follow that lord—and look you
 FTLN 1636 mock him not. *¶ First Player exits.*¹ My good friends,
 FTLN 1637 I'll leave you till night. You are welcome to Elsinore.
 FTLN 1638 ROSENCRANTZ Good my lord.

FTLN 1639 HAMLET
 FTLN 1640 Ay, so, good-bye to you. *¶ Rosencrantz and Guildenstern*¹ *exit.*
 FTLN 1641 Now I am alone.
 FTLN 1642 O, what a rogue and peasant slave am I!
 FTLN 1643 Is it not monstrous that this player here,
 FTLN 1644 But in a fiction, in a dream of passion,
 FTLN 1645 Could force his soul so to his own conceit
 FTLN 1646 That from her working all (his) visage wanned,
 FTLN 1647 Tears in his eyes, distraction in his aspect,
 FTLN 1648 A broken voice, and his whole function suiting
 FTLN 1649 With forms to his conceit—and all for nothing!
 FTLN 1650 For Hecuba!
 FTLN 1651 What's Hecuba to him, or he to (Hecuba,)
 FTLN 1652 That he should weep for her? What would he do
 FTLN 1653 Had he the motive and (the cue) for passion
 FTLN 1654 That I have? He would drown the stage with tears
 FTLN 1655 And cleave the general ear with horrid speech,
 FTLN 1656 Make mad the guilty and appall the free,
 FTLN 1657 Confound the ignorant and amaze indeed
 FTLN 1658 The very faculties of eyes and ears. Yet I,
 FTLN 1659 A dull and muddy-metled rascal, peak
 FTLN 1660 Like John-a-reams, unpregnant of my cause,
 FTLN 1661 And can say nothing—no, not for a king
 FTLN 1662 Upon whose property and most dear life
 FTLN 1663 A damned defeat was made. Am I a coward?
 FTLN 1664 Who calls me "villain"? breaks my pate across?
 FTLN 1665 Plucks off my beard and blows it in my face?
 FTLN 1666 Tweaks me by the nose? gives me the lie i' th' throat
 FTLN 1667 As deep as to the lungs? Who does me this?
 FTLN 1668 Ha! 'Swounds, I should take it! For it cannot be
 FTLN 1669 But I am pigeon-livered and lack gall
 FTLN 1670 To make oppression bitter, or ere this
 FTLN 1671 I should (have) fatted all the region kites
 FTLN 1672 With this slave's offal. Bloody, bawdy villain!
 FTLN 1673 Remorseless, treacherous, lecherous, kindless
 villain!

FTLN 1674

(O vengeance!)

FTLN 1675

Why, what an ass am I! This is most brave,

FTLN 1676

That I, the son of a dear father³ murdered,

FTLN 1677

Prompted to my revenge by heaven and hell,

FTLN 1678

Must, like a whore, unpack my heart with words

FTLN 1679

And fall a-cursing like a very drab,

FTLN 1680

A stallion! Fie upon 't! Foh!

FTLN 1681

About, my brains!—Hum, I have heard

FTLN 1682

That guilty creatures sitting at a play

FTLN 1683

Have, by the very cunning of the scene,

FTLN 1684

Been struck so to the soul that presently

FTLN 1685

They have proclaimed their malefactions:

FTLN 1686

For murder, though it have no tongue, will speak

FTLN 1687

With most miraculous organ. I'll have these players

FTLN 1688

Play something like the murder of my father

FTLN 1689

Before mine uncle. I'll observe his looks;

FTLN 1690

I'll tent him to the quick. If he do blench,

FTLN 1691

I know my course. The spirit that I have seen

FTLN 1692

May be a (devil,) and the (devil) hath power

FTLN 1693

T' assume a pleasing shape; yea, and perhaps,

FTLN 1694

Out of my weakness and my melancholy,

FTLN 1695

As he is very potent with such spirits,

FTLN 1696

Abuses me to damn me. I'll have grounds

FTLN 1697

More relative than this. The play's the thing

FTLN 1698

Wherein I'll catch the conscience of the King.

He exits.

[ACT 3]

[Scene 1]

*Enter King, Queen, Polonius, Ophelia, Rosencrantz,**Guildestern, (and) Lords.*

KING

FTLN 1699

And can you by no drift of conference

FTLN 1700

Get from him why he puts on this confusion,

FTLN 1701

Grating so harshly all his days of quiet

FTLN 1702

With turbulent and dangerous lunacy?

ROSENCRANTZ

FTLN 1703

He does confess he feels himself distracted,

FTLN 1704

But from what cause he will by no means speak.

GUILDESTERN

FTLN 1705

Nor do we find him forward to be sounded,

FTLN 1706

But with a crafty madness keeps aloof

FTLN 1707

When we would bring him on to some confession

FTLN 1708

Of his true state.

FTLN 1709

QUEEN Did he receive you well?

FTLN 1710

ROSENCRANTZ Most like a gentleman.

FTLN 1711

GUILDESTERN

FTLN 1712

But with much forcing of his disposition.

FTLN 1713

ROSENCRANTZ Niggard of question, but of our demands

FTLN 1714

Most free in his reply.

FTLN 1715

QUEEN Did you assay him to any pastime?

FTLN 1716

ROSENCRANTZ

FTLN 1717

Madam, it so fell out that certain players

125	<i>Hamlet</i>	ACT 3, SC. 1
FTLN 1716	We o'erraught on the way. Of these we told him,	
FTLN 1717	And there did seem in him a kind of joy	
FTLN 1718	To hear of it. They are here about the court,	20
FTLN 1719	And, as I think, they have already order	
FTLN 1720	This night to play before him.	
FTLN 1721	POLONIUS 'Tis most true,	
FTLN 1722	And he beseeched me to entreat your Majesties	
FTLN 1723	To hear and see the matter.	25
KING		
FTLN 1724	With all my heart, and it doth much content me	
FTLN 1725	To hear him so inclined.	
FTLN 1726	Good gentlemen, give him a further edge	
FTLN 1727	And drive his purpose into these delights.	
ROSENCRANTZ		
FTLN 1728	We shall, my lord. <i>Rosencrantz and Guildenstern</i>	30
	<i>and Lords</i> } <i>exit.</i>	
KING		
FTLN 1729	Sweet Gertrude, leave us {too,}	
FTLN 1730	For we have closely sent for Hamlet hither,	
FTLN 1731	That he, as 'twere by accident, may here	
FTLN 1732	Affront Ophelia.	
FTLN 1733	Her father and myself, {lawful espials,}	35
FTLN 1734	{Will} so bestow ourselves that, seeing unseen,	
FTLN 1735	We may of their encounter frankly judge	
FTLN 1736	And gather by him, as he is behaved,	
FTLN 1737	If 't be th' affliction of his love or no	
FTLN 1738	That thus he suffers for.	40
QUEEN	I shall obey you.	
FTLN 1739	And for your part, Ophelia, I do wish	
FTLN 1740	That your good beauties be the happy cause	
FTLN 1741	Of Hamlet's wildness. So shall I hope your virtues	
FTLN 1742	Will bring him to his wonted way again,	45
FTLN 1743	To both your honors.	
OPHELIA	Madam, I wish it may.	
	{ <i>Queen exits.</i> }	
POLONIUS		
FTLN 1746	Ophelia, walk you here.—Gracious, so please you,	
127	<i>Hamlet</i>	ACT 3, SC. 1
FTLN 1747	We will bestow ourselves. { <i>To Ophelia.</i> }	
FTLN 1748	book,	50
FTLN 1749	That show of such an exercise may color	
FTLN 1750	Your {loneliness.}—We are oft to blame in this	
FTLN 1751	{'Tis too much proved}, that with devotion's visage	
FTLN 1752	And pious action we do sugar o'er	
FTLN 1753	The devil himself.	55
FTLN 1754	KING, { <i>aside</i> }	
FTLN 1755	O, 'tis too true!	
FTLN 1756	How smart a lash that speech doth give my	
FTLN 1757	conscience.	
FTLN 1758	The harlot's cheek beautied with plast'ring art	
FTLN 1759	Is not more ugly to the thing that helps it	60
FTLN 1760	Than is my deed to my most painted word.	
POLONIUS	O heavy burden!	
FTLN 1761	I hear him coming. {Let's} withdraw, my lord.	
	{ <i>They withdraw.</i> }	
	<i>Enter Hamlet.</i>	
HAMLET		
FTLN 1762	To be or not to be—that is the question:	65
FTLN 1763	Whether 'tis nobler in the mind to suffer	
FTLN 1764	The slings and arrows of outrageous fortune,	
FTLN 1765	Or to take arms against a sea of troubles	
FTLN 1766	And, by opposing, end them. To die, to sleep—	
FTLN 1767	No more—and by a sleep to say we end	
FTLN 1768	The heartache and the thousand natural shocks	70
FTLN 1769	That flesh is heir to—'tis a consummation	
FTLN 1770	Devoutly to be wished. To die, to sleep—	
FTLN 1771	To sleep, perchance to dream. Ay, there's the rub,	
FTLN 1772	For in that sleep of death what dreams may come,	
FTLN 1773	When we have shuffled off this mortal coil,	75
FTLN 1774	Must give us pause. There's the respect	
FTLN 1775	That makes calamity of so long life.	
FTLN 1776	For who would bear the whips and scorns of time,	
FTLN 1777	Th' oppressor's wrong, the proud man's contumely,	

FTLN 1778 The pangs of despised love, the law's delay,
 FTLN 1779 The insolence of office, and the spurns
 FTLN 1780 That patient merit of th' unworthy takes,
 FTLN 1781 When he himself might his quietus make
 FTLN 1782 With a bare bodkin? Who would fardels bear,
 FTLN 1783 To grunt and sweat under a weary life,
 FTLN 1784 But that the dread of something after death,
 FTLN 1785 The undiscovered country from whose bourn
 FTLN 1786 No traveler returns, puzzles the will
 FTLN 1787 And makes us rather bear those ills we have
 FTLN 1788 Than fly to others that we know not of?
 FTLN 1789 Thus conscience does make cowards (of us all,)
 FTLN 1790 And thus the native hue of resolution
 FTLN 1791 Is (sicklied) o'er with the pale cast of thought,
 FTLN 1792 And enterprises of great pitch and moment
 FTLN 1793 With this regard their currents turn awry
 FTLN 1794 And lose the name of action.—Soft you now,
 FTLN 1795 The fair Ophelia.—Nymph, in thy orisons
 FTLN 1796 Be all my sins remembered.
 FTLN 1797 OPHELIA Good my lord,
 FTLN 1798 How does your Honor for this many a day?
 FTLN 1799 HAMLET I humbly thank you, well.
 OPHELIA
 FTLN 1800 My lord, I have remembrances of yours
 FTLN 1801 That I have longed long to redeliver.
 FTLN 1802 I pray you now receive them.
 HAMLET
 FTLN 1803 No, not I. I never gave you aught.
 OPHELIA
 FTLN 1804 My honored lord, you know right well you did,
 FTLN 1805 And with them words of so sweet breath composed
 FTLN 1806 As made (the) things more rich. Their perfume
 FTLN 1807 lost,
 FTLN 1808 Take these again, for to the noble mind
 FTLN 1809 Rich gifts wax poor when givers prove unkind.
 FTLN 1810 There, my lord.

FTLN 1811 HAMLET Ha, ha, are you honest?
 FTLN 1812 OPHELIA My lord?
 FTLN 1813 HAMLET Are you fair?
 FTLN 1814 OPHELIA What means your Lordship?
 FTLN 1815 HAMLET That if you be honest and fair, (your honesty)
 FTLN 1816 should admit no discourse to your beauty.
 FTLN 1817 OPHELIA Could beauty, my lord, have better commerce
 FTLN 1818 than with honesty?
 FTLN 1819 HAMLET Ay, truly, for the power of beauty will sooner
 FTLN 1820 transform honesty from what it is to a bawd than
 FTLN 1821 the force of honesty can translate beauty into his
 FTLN 1822 likeness. This was sometime a paradox, but now
 FTLN 1823 the time gives it proof. I did love you once.
 FTLN 1824 OPHELIA Indeed, my lord, you made me believe so.
 FTLN 1825 HAMLET You should not have believed me, for virtue
 FTLN 1826 cannot so (inoculate) our old stock but we shall
 FTLN 1827 relish of it. I loved you not.
 FTLN 1828 OPHELIA I was the more deceived.
 FTLN 1829 HAMLET Get thee (to) a nunnery. Why wouldst thou be
 FTLN 1830 a breeder of sinners? I am myself indifferent honest,
 FTLN 1831 but yet I could accuse me of such things that it
 FTLN 1832 were better my mother had not borne me: I am
 FTLN 1833 very proud, revengeful, ambitious, with more offenses
 FTLN 1834 at my beck than I have thoughts to put them
 FTLN 1835 in, imagination to give them shape, or time to act
 FTLN 1836 them in. What should such fellows as I do crawling
 FTLN 1837 between earth and heaven? We are arrant knaves
 FTLN 1838 (all;) believe none of us. Go thy ways to a nunnery.
 FTLN 1839 Where's your father?
 OPHELIA At home, my lord.
 FTLN 1840 HAMLET Let the doors be shut upon him that he may
 FTLN 1841 play the fool nowhere but in 's own house. Farewell.
 FTLN 1842 OPHELIA O, help him, you sweet heavens!
 FTLN 1843 HAMLET If thou dost marry, I'll give thee this plague
 FTLN 1844 for thy dowry: be thou as chaste as ice, as pure as
 FTLN 1845 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. Farewell.

OPHELIA Heavenly powers, restore him!

HAMLET I have heard of your paintings (too,) 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 (your) ignorance. Go to, I'll no more on 't. It hath made me mad. I say we will have no more marriage. Those that are married already, all but one, shall live. The rest shall keep as they are.

He exits.

OPHELIA

O, what a noble mind is here o'erthrown!

The courtier's, soldier's, scholar's, eye, tongue,
sword,

$\langle \text{Th}' \text{ expectancy} \rangle$ and rose of the fair state,

The glass of fashion and the mold of form,

Th' observed of all observers, quite, quite down!

And I, of ladies most deject and wretched,

That sucked the honey of his musicked vows,

Now see <that> noble and most sovereign reason.

Like sweet bells jangled, out of time and harsh:

That unmatched form and stature of blown youth

Blasted with ecstasy. O, woe is me

T'have seen what I have seen, see what I see!

KING, [advancing with] *Polonius*,

Love? His affections do not that way tend:

Nor what he spake, though it lacked form a little.

Was not like madness. There's something in his soul

O'er which his melancholy sits on brood,

And I do doubt the hatch and the disclose

Will be some danger: which for to prevent,

I have in quick determination

Thus set it down: he shall with speed to England
For the demand of our neglected tribute.
Haply the seas, and countries different,
With variable objects, shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on 't?

POLONIUS

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

KING
It shall be so.
Madness in great ones must not (unwatched) go.

200

They exit.

「Scene 2」

Enter Hamlet and three of the Players.

HAMLET Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O,

137	<i>Hamlet</i>	ACT 3, SC. 2	139	<i>Hamlet</i>	ACT 3, SC. 2
FTLN 1910	it offends me to the soul to hear a robustious,		FTLN 1946	question of the play be then to be considered.	45
FTLN 1911	periwig-pated fellow tear a passion to tatters, to very	10	FTLN 1947	That's villainous and shows a most pitiful ambition	
FTLN 1912	rags, to split the ears of the groundlings, who for the		FTLN 1948	in the fool that uses it. Go make you ready.	
FTLN 1913	most part are capable of nothing but inexplicable			<i>{Players exit.}</i>	
FTLN 1914	dumb shows and noise. I would have such a fellow			<i>Enter Polonius, Guildenstern, and Rosencrantz.</i>	
FTLN 1915	whipped for o'erdoing Termagant. It out-Herods			How now, my lord, will the King hear this piece of	
FTLN 1916	Herod. Pray you, avoid it.	15		work?	
FTLN 1917	PLAYER I warrant your Honor.		FTLN 1949		
FTLN 1918	HAMLET Be not too tame neither; but let your own		FTLN 1950		
FTLN 1919	discretion be your tutor. Suit the action to the		FTLN 1951	POLONIUS And the Queen too, and that presently.	50
FTLN 1920	word, the word to the action, with this special		FTLN 1952	HAMLET Bid the players make haste. <i>{Polonius exits.}</i>	
FTLN 1921	observance, that you o'erstep not the modesty of	20	FTLN 1953	Will you two help to hasten them?	
FTLN 1922	nature. For anything so o'erdone is from the purpose		FTLN 1954	ROSENCRANTZ Ay, my lord.	
FTLN 1923	of playing, whose end, both at the first and		FTLN 1955	HAMLET What ho, Horatio!	
FTLN 1924	now, was and is to hold, as 'twere, the mirror up to			<i>They exit.</i>	
FTLN 1925	nature, to show virtue her (own) feature, scorn her			<i>Enter Horatio.</i>	
FTLN 1926	own image, and the very age and body of the time	25	FTLN 1956	HORATIO Here, sweet lord, at your service.	55
FTLN 1927	his form and pressure. Now this overdone or come			HAMLET	
FTLN 1928	tardy off, though it makes the unskillful laugh,		FTLN 1957	Horatio, thou art e'en as just a man	
FTLN 1929	cannot but make the judicious grieve, the censure		FTLN 1958	As e'er my conversation coped withal.	
FTLN 1930	of (the) which one must in your allowance o'erweigh	30	FTLN 1959	O, my dear lord—	
FTLN 1931	a whole theater of others. O, there be players that I		FTLN 1960	<i>{HAMLET}</i> Nay, do not think I flatter,	
FTLN 1932	have seen play and heard others (praise) (and that		FTLN 1961	For what advancement may I hope from thee	60
FTLN 1933	highly), not to speak it profanely, that, neither		FTLN 1962	That no revenue hast but thy good spirits	
FTLN 1934	having th' accent of Christians nor the gait of		FTLN 1963	To feed and clothe thee? Why should the poor be	
FTLN 1935	Christian, pagan, nor man, have so strutted and	35	FTLN 1964	flattered?	
FTLN 1936	bellowed that I have thought some of nature's		FTLN 1965	No, let the candied tongue lick absurd pomp	
FTLN 1937	journeymen had made men, and not made them		FTLN 1966	And crook the pregnant hinges of the knee	
FTLN 1938	well, they imitated humanity so abominably.		FTLN 1967	Where thrift may follow fawning. Dost thou hear?	65
FTLN 1939	PLAYER I hope we have reformed that indifferently		FTLN 1968	Since my dear soul was mistress of her choice	
FTLN 1940	with us, (sir.)	40	FTLN 1969	And could of men distinguish, her election	
FTLN 1941	HAMLET O, reform it altogether. And let those that play		FTLN 1970	Hath sealed thee for herself. For thou hast been	
FTLN 1942	your clowns speak no more than is set down for		FTLN 1971	As one in suffering all that suffers nothing,	70
FTLN 1943	them, for there be of them that will themselves		FTLN 1972	A man that Fortune's buffets and rewards	
FTLN 1944	laugh, to set on some quantity of barren spectators		FTLN 1973	Hast ta'en with equal thanks; and blessed are those	
FTLN 1945	to laugh too, though in the meantime some necessary		FTLN 1974	Whose blood and judgment are so well	
			FTLN 1975	commeddled	

FTLN 1976 That they are not a pipe for Fortune's finger
 FTLN 1977 To sound what stop she please. Give me that man
 FTLN 1978 That is not passion's slave, and I will wear him
 FTLN 1979 In my heart's core, ay, in my heart of heart,
 FTLN 1980 As I do thee.—Something too much of this.—
 FTLN 1981 There is a play tonight before the King.
 FTLN 1982 One scene of it comes near the circumstance
 FTLN 1983 Which I have told thee of my father's death.
 FTLN 1984 I prithee, when thou seest that act afoot,
 FTLN 1985 Even with the very comment of thy soul
 FTLN 1986 Observe my uncle. If his occulted guilt
 FTLN 1987 Do not itself unkennel in one speech,
 FTLN 1988 It is a damnd ghost that we have seen,
 FTLN 1989 And my imaginations are as foul
 FTLN 1990 As Vulcan's stithy. Give him heedful note,
 FTLN 1991 For I mine eyes will rivet to his face,
 FTLN 1992 And, after, we will both our judgments join
 FTLN 1993 In censure of his seeming.
 FTLN 1994 HORATIO Well, my lord.
 FTLN 1995 If he steal aught the whilst this play is playing
 FTLN 1996 And 'scape (detecting), I will pay the theft.
 FTLN 1997 (Sound a flourish.)
 FTLN 1998 HAMLET They are coming to the play. I must be idle.
 Get you a place.

Enter Trumpets and Kettle Drums. (Enter) King, Queen, Polonius, Ophelia, (Rosencrantz, Guildenstern, and other Lords attendant with 'the King's' guard carrying torches.)

KING How fares our cousin Hamlet?
 HAMLET Excellent, i' faith, of the chameleon's dish. I eat the air, promise-cramped. You cannot feed capons so.
 KING I have nothing with this answer, Hamlet. These words are not mine.
 HAMLET No, nor mine now. 'To Polonius.' My lord, you played once i' th' university, you say?

105

FTLN 2007 POLONIUS That did I, my lord, and was accounted a
 FTLN 2008 good actor.
 FTLN 2009 HAMLET What did you enact?
 FTLN 2010 POLONIUS I did enact Julius Caesar. I was killed i' th'
 FTLN 2011 Capitol. Brutus killed me.
 FTLN 2012 HAMLET It was a brute part of him to kill so capital a
 FTLN 2013 calf there.—Be the players ready?
 FTLN 2014 ROSENCRANTZ Ay, my lord. They stay upon your
 FTLN 2015 patience.
 FTLN 2016 QUEEN Come hither, my dear Hamlet, sit by me.
 FTLN 2017 HAMLET No, good mother. Here's metal more
 FTLN 2018 attractive. 'Hamlet takes a place near Ophelia.'
 FTLN 2019 POLONIUS, 'To the King' Oh, ho! Do you mark that?
 FTLN 2020 HAMLET Lady, shall I lie in your lap?
 FTLN 2021 OPHELIA No, my lord.
 FTLN 2022 (HAMLET I mean, my head upon your lap?
 FTLN 2023 OPHELIA Ay, my lord.)
 FTLN 2024 HAMLET Do you think I meant country matters?
 FTLN 2025 OPHELIA I think nothing, my lord.
 FTLN 2026 HAMLET That's a fair thought to lie between maids'
 FTLN 2027 legs.
 FTLN 2028 OPHELIA What is, my lord?
 FTLN 2029 HAMLET Nothing.
 FTLN 2030 OPHELIA You are merry, my lord.
 FTLN 2031 HAMLET Who, I?
 FTLN 2032 OPHELIA Ay, my lord.
 FTLN 2033 HAMLET O God, your only jig-maker. What should a
 FTLN 2034 man do but be merry? For look you how cheerfully
 FTLN 2035 my mother looks, and my father died within 's two
 FTLN 2036 hours.
 FTLN 2037 OPHELIA Nay, 'tis twice two months, my lord.
 FTLN 2038 HAMLET So long? Nay, then, let the devil wear black,
 FTLN 2039 for I'll have a suit of sables. O heavens, die two
 FTLN 2040 months ago, and not forgotten yet? Then there's
 FTLN 2041 hope a great man's memory may outlive his life half
 FTLN 2042 a year. But, by 'r Lady, he must build churches, then,

140

145		Hamlet		ACT 3, SC. 2	
or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is "For oh, for oh, the hobby-horse is forgot."		The trumpets sounds. Dumb show follows.			
Enter a King and a Queen, (very lovingly,) the Queen embracing him and he her. (She kneels and makes show of protestation unto him.) He takes her up and declines his head upon her neck. He lies him down upon a bank of flowers. She, seeing him 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 some three or four come in again, seem to condole 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.		[Players exit.]			
FTLN 2043	OPHELIA	What means this, my lord?			
FTLN 2044	HAMLET	Marry, this (is miching) mallecho. It means mischief.			
FTLN 2045	OPHELIA	Belike this show imports the argument of the play.			
Enter Prologue.					
FTLN 2063	HAMLET	We shall know by this fellow. The players cannot keep (counsel;) they'll tell all.			
FTLN 2064	OPHELIA	Will he tell us what this show meant?			
FTLN 2065	HAMLET	Ay, or any show that you will show him. Be not you ashamed to show, he'll not shame to tell you what it means.			
FTLN 2066	OPHELIA	You are naught, you are naught. I'll mark the play.			
FTLN 2067	PROLOGUE				
FTLN 2068					
FTLN 2069					
FTLN 2070					
FTLN 2071					
FTLN 2072					
FTLN 2073					

147		Hamlet		ACT 3, SC. 2	
Is this a prologue or the posy of a ring?		Enter [the Player] King and Queen.			
FTLN 2074	HAMLET				
FTLN 2075	OPHELIA	'Tis brief, my lord.			
FTLN 2076	HAMLET	As woman's love.			
Full thirty times hath Phoebus 'cart gone round Neptune's salt wash and Tellus' (orbèd) ground, And thirty dozen moons with borrowed sheen About the world have times twelve thirties been Since love our hearts and Hymen did our hands Unite commutual in most sacred bands.		PLAYER KING			
FTLN 2077					
FTLN 2078					
FTLN 2079					
FTLN 2080					
FTLN 2081					
FTLN 2082					
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, even as they love.] And women's fear and love hold quantity; In neither aught, or in extremity. Now what my (love) is, proof hath made you know, And, as my love is sized, my fear is so: [Where love is great, the littlest doubts are fear; Where little fears grow great, great love grows there.]		PLAYER QUEEN			
FTLN 2083					
FTLN 2084					
FTLN 2085					
FTLN 2086					
FTLN 2087					
FTLN 2088					
FTLN 2089					
FTLN 2090					
FTLN 2091					
FTLN 2092					
FTLN 2093					
FTLN 2094					
FTLN 2095					
Faith, I must leave thee, love, and shortly too. My operant powers their functions leave to do. And thou shalt live in this fair world behind, Honored, beloved; and haply one as kind For husband shalt thou—		PLAYER QUEEN			
FTLN 2096					
FTLN 2097					
FTLN 2098					
FTLN 2099					
FTLN 2100					
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PLAYER QUEEN
*Nor Earth to me give food, nor heaven light,
Sport and repose lock from me day and night,
[To desperation turn my trust and hope,
[An] anchor's cheer in prison be my scope.]
Each opposite that blanks the face of joy
Meet what I should have well and it destroy.
Both here and hence pursue me lasting strife,
If, once a widow, ever I be wife.*
HAMLET If she should break it now!
PLAYER KING
*'Tis deeply sworn. Sweet, leave me here awhile.
My spirits grow dull, and fain I would beguile
The tedious day with sleep. (Sleeps.)*
And never come mischance between us twain. [Player Queen exits.]
HAMLET Madam, how like you this play?
QUEEN The lady doth protest too much, methinks.
HAMLET O, but she'll keep her word.
KING Have you heard the argument? Is there no
offense in 't?
HAMLET No, no, they do but jest, poison in jest. No
offense i' th' world.
KING What do you call the play?
HAMLET "The Mousetrap." 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 galled jade wince;
our withers are unwrung.

Enter Lucianus.

This is one Lucianus, nephew to the king.
OPHELIA You are as good as a chorus, my lord.

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FTLN 2138
FTLN 2139

HAMLET That's wormwood!
PLAYER QUEEN
*The instances that second marriage move
Are base respects of thrift, but none of love.
A second time I kill my husband dead
When second husband kisses me in bed.*
PLAYER KING
*I do believe you think what now you speak,
But what we do determine oft we break.
Purpose is but the slave to memory;
Of violent birth, but poor validity;
Which now, the fruit unripe, sticks on the tree
But fall unshaken when they mellow be.
Most necessary 'tis that we forget
To pay ourselves what to ourselves is debt.
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures with themselves destroy.
Where joy most revels, grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye, nor 'tis not strange
That even our loves should with our fortunes change;
For 'tis a question left us yet to prove
Whether love lead fortune or else fortune love.
The great man down, you mark his favorite flies;
The poor, advanced, makes friends of enemies.
And hitherto doth love on fortune tend,
For who not needs shall never lack a friend,
And who in want a hollow friend doth try
Directly seasons him his enemy.
But, orderly to end where I begun:
Our wills and fates do so contrary run
That our devices still are overthrown;
Our thoughts are ours, their ends none of our own.
So think thou wilt no second husband wed,
But die thy thoughts when thy first lord is dead.*

FTLN 2202 Would not this, sir, and a forest of feathers (if the
FTLN 2203 rest of my fortunes turn Turk with me) with (two)
FTLN 2204 Provincial roses on my razed shoes, get me a
FTLN 2205 fellowship in a cry of players?
305
HORATIO Half a share.
HAMLET A whole one, I.
FTLN 2207 *For thou dost know, O Damon dear,*
FTLN 2208 *This realm dismantled was*
FTLN 2209 *Of Jove himself, and now reigns here*
310 *A very very—pajock.*
HORATIO You might have rhymed.
HAMLET O good Horatio, I'll take the ghost's word for
a thousand pound. Didst perceive?
HORATIO Very well, my lord.
HAMLET Upon the talk of the poisoning?
315
HORATIO I did very well note him.
HAMLET Ah ha! Come, some music! Come, the
recorders!
For if the King like not the comedy,
Why, then, belike he likes it not, perdy.
320
Come, some music!

Enter Rosencrantz and Guildenstern.

GUILDENSTERN Good my lord, vouchsafe me a word
with you.
HAMLET Sir, a whole history.
GUILDENSTERN The King, sir—
325
HAMLET Ay, sir, what of him?
GUILDENSTERN Is in his retirement marvelous
distempered.
HAMLET With drink, sir?
GUILDENSTERN No, my lord, with choler.
330
HAMLET Your wisdom should show itself more richer
to signify this to the doctor, for for me to put him to
his purgation would perhaps plunge him into more
choler.

FTLN 2171 HAMLET I could interpret between you and your love,
FTLN 2172 if I could see the puppets dallying.
FTLN 2173 OPHELIA You are keen, my lord, you are keen.
FTLN 2174 HAMLET It would cost you a groaning to take off mine
FTLN 2175 edge.
FTLN 2176 OPHELIA Still better and worse.
275
HAMLET So you mis-take your husbands.—Begin,
murderer. (Pox,) leave thy damnable faces and
begin. Come, the croaking raven doth bellow for
revenge.
LUCIANUS
FTLN 2181 *Thoughts black, hands apt, drugs fit, and time*
FTLN 2182 *agreeing,*
FTLN 2183 *(Confederate) season, else no creature seeing,*
FTLN 2184 *Thou mixture rank, of midnight weeds collected,*
FTLN 2185 *With Hecate's ban thrice blasted, thrice infected,*
FTLN 2186 *Thy natural magic and dire property*
FTLN 2187 *On wholesome life usurp immediately.*
280
HAMLET He poisons him i' th' garden for his estate. His
name's Gonzago. The story is extant and written in
very choice Italian. You shall see anon how the
murderer gets the love of Gonzago's wife.
290
OPHELIA The King rises.
(HAMLET What, frightened with false fire?)
QUEEN How fares my lord?
POLONIUS Give o'er the play.
KING Give me some light. Away!
295
POLONIUS Lights, lights, lights!
All but Hamlet and Horatio exit.

HAMLET
FTLN 2198 *Why, let the stricken deer go weep,*
FTLN 2199 *The hart ungalled play.*
FTLN 2200 *For some must watch, while some must sleep:*
FTLN 2201 *Thus runs the world away.*
300

FTLN 2236 GUILDENSTERN Good my lord, put your discourse into
FTLN 2237 some frame and (start) not so wildly from my
FTLN 2238 affair.
FTLN 2239 HAMLET I am tame, sir. Pronounce.
FTLN 2240 GUILDENSTERN The Queen your mother, in most great
FTLN 2241 affliction of spirit, hath sent me to you.
FTLN 2242 HAMLET You are welcome.
FTLN 2243 GUILDENSTERN Nay, good my lord, this courtesy is not
FTLN 2244 of the right breed. If it shall please you to make me
FTLN 2245 a wholesome answer, I will do your mother's
FTLN 2246 commandment. If not, your pardon and my return
FTLN 2247 shall be the end of (my) business.
FTLN 2248 HAMLET Sir, I cannot.
FTLN 2249 ROSENCRANTZ What, my lord?
FTLN 2250 HAMLET Make you a wholesome answer. My wit's
FTLN 2251 diseased. But, sir, such answer as I can make, you
FTLN 2252 shall command—or, rather, as you say, my mother:
FTLN 2253 Therefore no more but to the matter. My mother,
FTLN 2254 you say—
FTLN 2255 ROSENCRANTZ Then thus she says: your behavior hath
FTLN 2256 struck her into amazement and admiration.
FTLN 2257 HAMLET O wonderful son that can so 'stonish a mother!
FTLN 2258 But is there no sequel at the heels of this
FTLN 2259 mother's admiration? Impart.
FTLN 2260 ROSENCRANTZ She desires to speak with you in her
FTLN 2261 closet ere you go to bed.
FTLN 2262 HAMLET We shall obey, were she ten times our mother.
FTLN 2263 Have you any further trade with us?
FTLN 2264 ROSENCRANTZ My lord, you once did love me.
FTLN 2265 HAMLET And do still, by these pickers and stealers.
FTLN 2266 ROSENCRANTZ Good my lord, what is your cause of
FTLN 2267 distemper? You do surely bar the door upon your
FTLN 2268 own liberty if you deny your griefs to your friend.
FTLN 2269 HAMLET Sir, I lack advancement.
FTLN 2270 ROSENCRANTZ How can that be, when you have the
FTLN 2271 voice of the King himself for your succession in
FTLN 2272 Denmark?

FTLN 2273 HAMLET Ay, sir; but "While the grass grows"—the
FTLN 2274 proverb is something musty.
Enter the Players with recorders.
FTLN 2275 O, the recorders! Let me see one. *[He takes a*
FTLN 2276 *recorder and turns to Guildenstern.]* To withdraw
FTLN 2277 with you: why do you go about to recover the wind
FTLN 2278 of me, as if you would drive me into a toil?
FTLN 2279 GUILDENSTERN O, my lord, if my duty be too bold, my
FTLN 2280 love is too unmannerly.
FTLN 2281 HAMLET I do not well understand that. Will you play
FTLN 2282 upon this pipe?
FTLN 2283 GUILDENSTERN My lord, I cannot.
FTLN 2284 HAMLET I pray you.
FTLN 2285 GUILDENSTERN Believe me, I cannot.
FTLN 2286 HAMLET I do beseech you.
FTLN 2287 GUILDENSTERN I know no touch of it, my lord.
FTLN 2288 HAMLET It is as easy as lying. Govern these ventages
FTLN 2289 with your fingers and (thumb,) give it breath with
FTLN 2290 your mouth, and it will discourse most eloquent
FTLN 2291 music. Look you, these are the stops.
FTLN 2292 GUILDENSTERN But these cannot I command to any
FTLN 2293 utt'rance of harmony. I have not the skill.
FTLN 2294 HAMLET Why, look you now, how unworthy a thing
FTLN 2295 you make of me! You would play upon me, you
FTLN 2296 would seem to know my stops, you would pluck
FTLN 2297 out the heart of my mystery, you would sound me
FTLN 2298 from my lowest note to (the top of) my compass;
FTLN 2299 and there is much music, excellent voice, in this
FTLN 2300 little organ, yet cannot you make it speak. 'Sblood,
FTLN 2301 do you think I am easier to be played on than a pipe?
FTLN 2302 Call me what instrument you will, though you (can)
FTLN 2303 fret me, you cannot play upon me.

Enter Polonius.

God bless you, sir.

FTLN 2305	POLONIUS	My lord, the Queen would speak with you, and presently.	405
FTLN 2306			
FTLN 2307	HAMLET	Do you see yonder cloud that's almost in shape of a camel?	
FTLN 2308			
FTLN 2309	POLONIUS	By th' Mass, and 'tis like a camel indeed.	
FTLN 2310	HAMLET	Methinks it is like a weasel.	
FTLN 2311	POLONIUS	It is backed like a weasel.	410
FTLN 2312	HAMLET	Or like a whale.	
FTLN 2313	POLONIUS	Very like a whale.	
FTLN 2314	⟨HAMLET⟩	Then I will come to my mother by and by.	
FTLN 2315		⌈ <i>Aside.</i> ⌋ They fool me to the top of my bent.—I will come by and by.	415
FTLN 2316	⟨POLONIUS⟩	I will say so.	
FTLN 2317			
FTLN 2318	⟨HAMLET⟩	"By and by" is easily said. Leave me, friends.	
FTLN 2319		⌈ <i>All but Hamlet exit.</i> ⌋	
FTLN 2320		'Tis now the very witching time of night,	
FTLN 2321		When churchyards yawn and hell itself (breathes) out	420
FTLN 2322		Contagion to this world. Now could I drink hot blood	
FTLN 2323		And do such (bitter) business as the day	
FTLN 2324		Would quake to look on. Soft, now to my mother.	425
FTLN 2325		O heart, lose not thy nature; let not ever	
FTLN 2326		The soul of Nero enter this firm bosom.	
FTLN 2327		Let me be cruel, not unnatural.	
FTLN 2328		I will speak (daggers) to her, but use none.	
FTLN 2329		My tongue and soul in this be hypocrites:	
FTLN 2330		How in my words some ever she be shent,	430
FTLN 2331		To give them seals never, my soul, consent.	
FTLN 2332		<i>He exits.</i>	
FTLN 2333			