

Hamlet

By

William
Shakespeare



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A Writer William Shakespeare
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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

CORNELIUS

ROSENCRANTZ

GUILDENSTERN

OSRIC

Gentlemen

A Lord

FRANCISCO

BARNARDO

MARCELLUS

} *courtiers at the Danish court*

} *Danish soldiers*

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 *The Murder of Gonzago*

Two Messengers

Sailors

Gravedigger

Gravedigger's companion

Doctor of Divinity

Attendants, Lords, Guards, Musicians, Laertes's Followers, Soldiers,
Officers

ACT 1

Scene 1

Enter Barnardo and Francisco, two sentinels.

BARNARDO Who's there?

FRANCISCO

Nay, answer me. Stand and unfold yourself.

BARNARDO Long live the King!

FRANCISCO Barnardo.

BARNARDO He.

FRANCISCO

You come most carefully upon your hour.

BARNARDO

'Tis now struck twelve. Get thee to bed, Francisco.

FRANCISCO

For this relief much thanks. 'Tis bitter cold,

And I am sick at heart.

BARNARDO Have you had quiet guard?

FRANCISCO Not a mouse stirring.

BARNARDO Well, good night.

If you do meet Horatio and Marcellus,

The rivals of my watch, bid them make haste.

Enter Horatio and Marcellus.

FRANCISCO

I think I hear them.—Stand ho! Who is there?

HORATIO Friends to this ground.

MARCELLUS And liegemen to the Dane.

FRANCISCO Give you good night.

MARCELLUS

O farewell, honest (soldier.) Who hath relieved
you?

FRANCISCO

Barnardo hath my place. Give you good night.

Francisco exits.

MARCELLUS Holla, Barnardo.

BARNARDO Say, what, is Horatio there?

HORATIO A piece of him.

BARNARDO

Welcome, Horatio.—Welcome, good Marcellus.

HORATIO

What, has this thing appeared again tonight?

BARNARDO I have seen nothing.

MARCELLUS

Horatio says 'tis but our fantasy
And will not let belief take hold of him
Touching this dreaded sight twice seen of us.
Therefore I have entreated him along
With us to watch the minutes of this night,
That, if again this apparition come,
He may approve our eyes and speak to it.

HORATIO

Tush, tush, 'twill not appear.

BARNARDO

Sit down awhile,

And let us once again assail your ears,
That are so fortified against our story,
What we have two nights seen.

HORATIO

Well, sit we down,

And let us hear Barnardo speak of this.

BARNARDO Last night of all,

When yond same star that's westward from the pole
Had made his course t' illumine that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one—

Enter Ghost.

MARCELLUS

Peace, break thee off! Look where it comes again.

BARNARDO

In the same figure like the King that's dead.

MARCELLUS, [to Horatio]

Thou art a scholar. Speak to it, Horatio.

BARNARDO

Looks he not like the King? Mark it, Horatio.

HORATIO

Most like. It (harrows) me with fear and wonder.

BARNARDO

It would be spoke to.

MARCELLUS

Speak to it, Horatio.

HORATIO

What art thou that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? By heaven, I charge thee,
speak.

MARCELLUS

It is offended.

BARNARDO

See, it stalks away.

HORATIO

Stay! speak! speak! I charge thee, speak!

Ghost exits.

MARCELLUS 'Tis gone and will not answer.

BARNARDO

How now, Horatio, you tremble and look pale.
Is not this something more than fantasy?
What think you on 't?

HORATIO

Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.

Against the which a moiety competent
Was gaged by our king, which had returned
To the inheritance of Fortinbras
Had he been vanquisher, as, by the same comart
And carriage of the article designed,
His fell to Hamlet. Now, sir, young Fortinbras,
Of unimproved mettle hot and full,
Hath in the skirts of Norway here and there
Sharked up a list of lawless resolute
For food and diet to some enterprise
That hath a stomach in 't; which is no other
(As it doth well appear unto our state)
But to recover of us, by strong hand
And terms compulsory, those foresaid lands
So by his father lost. And this, I take it,
Is the main motive of our preparations,
The source of this our watch, and the chief head
Of this posthaste and rummage in the land.

BARNARDO

I think it be no other but e'en so.
Well may it sort that this portentous figure
Comes armed through our watch so like the king
That was and is the question of these wars.

HORATIO

A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets;
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star,
Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse.
And even the like precursor of feared events,
As harbingers preceding still the fates
And prologue to the omen coming on,

Have heaven and Earth together demonstrated
Unto our climatures and countrymen.]

Enter Ghost.

But soft, behold! Lo, where it comes again!
I'll cross it though it blast me.—Stay, illusion!
It spreads his arms.

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. *The cock crows.*

Stay and speak!—Stop it, Marcellus.

MARCELLUS

Shall I strike it with my partisan?

HORATIO Do, if it will not stand.

BARNARDO 'Tis here.

HORATIO 'Tis here.

(Ghost exits.)

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.

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

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.

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.

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?

MARCELLUS

Let's do 't, I pray, and I this morning know
Where we shall find him most convenient.

They exit.

⟨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

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

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

「*Giving them a paper.*」

Farewell, and let your haste commend your duty.

CORNELIUS/VOLTEMAND

In that and all things will we show our duty.

KING

We doubt it nothing. Heartily farewell.

⟨Voltemand and Cornelius exit.⟩

And now, Laertes, what's the news with you?
 You told us of some suit. What is 't, Laertes?
 You cannot speak of reason to the Dane
 And lose your voice. What wouldst thou beg,
 Laertes,
 That shall not be my offer, not thy asking?
 The head is not more native to the heart,
 The hand more instrumental to the mouth,
 Than is the throne of Denmark to thy father.
 What wouldst thou have, Laertes?

LAERTES

My dread lord,

Your leave and favor to return to France,
 From whence though willingly I came to Denmark
 To show my duty in your coronation,
 Yet now I must confess, that duty done,
 My thoughts and wishes bend again toward France
 And bow them to your gracious leave and pardon.

KING

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

POLONIUS

Hath, my lord, [wrung from me my slow leave
By laborsome petition, and at last
Upon his will I sealed my hard consent.]
I do beseech you give him leave to go.

KING

Take thy fair hour, Laertes. Time be thine,
And thy best graces spend it at thy will.—
But now, my cousin Hamlet and my son—

HAMLET, [aside]

A little more than kin and less than kind.

KING

How is it that the clouds still hang on you?

HAMLET

Not so, my lord; I am too much in the sun.

QUEEN

Good Hamlet, cast thy nighted color off,
And let thine eye look like a friend on Denmark.
Do not forever with thy vailèd lids
Seek for thy noble father in the dust.
Thou know'st 'tis common; all that lives must die,
Passing through nature to eternity.

HAMLET

Ay, madam, it is common.

QUEEN

If it be,

Why seems it so particular with thee?

HAMLET

“Seems,” madam? Nay, it is. I know not “seems.”
'Tis not alone my inky cloak, (good) mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected havior of the visage,
Together with all forms, moods, [shapes] of grief,
That can (denote) me truly. These indeed “seem,”
For they are actions that a man might play;

But I have that within which passes show,
These but the trappings and the suits of woe.

KING

'Tis sweet and commendable in your nature,
Hamlet,
To give these mourning duties to your father.
But you must know your father lost a father,
That father lost, lost his, and the survivor bound
In filial obligation for some term
To do obsequious sorrow. But to persever
In obstinate condolement is a course
Of impious stubbornness. 'Tis unmanly grief.
It shows a will most incorrect to heaven,
A heart unfortified, *(a)* mind impatient,
An understanding simple and unschooled.
For what we know must be and is as common
As any the most vulgar thing to sense,
Why should we in our peevish opposition
Take it to heart? Fie, 'tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he that died today,
"This must be so." We pray you, throw to earth
This unprevailing woe and think of us
As of a father; for let the world take note,
You are the most immediate to our throne,
And with no less nobility of love
Than that which dearest father bears his son
Do I impart toward you. For your intent
In going back to school in Wittenberg,
It is most retrograde to our desire,
And we beseech you, bend you to remain
Here in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

QUEEN

Let not thy mother lose her prayers, Hamlet.
I pray thee, stay with us. Go not to Wittenberg.

HAMLET

I shall in all my best obey you, madam.

KING

Why, 'tis a loving and a fair reply.
Be as ourself in Denmark.—Madam, come.
This gentle and unforced accord of Hamlet
Sits smiling to my heart, in grace whereof
No jocund health that Denmark drinks today
But the great cannon to the clouds shall tell,
And the King's rouse the heaven shall bruit again,
Respeaking earthly thunder. Come away.

Flourish. All but Hamlet exit.

HAMLET

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

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

Enter Horatio, Marcellus, and Barnardo.

HORATIO Hail to your Lordship.

HAMLET I am glad to see you well.

Horatio—or I do forget myself!

HORATIO

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

HAMLET

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

MARCELLUS My good lord.

HAMLET

I am very glad to see you. 「*To Barnardo.*」 Good
even, sir.—

But what, in faith, make you from Wittenberg?

HORATIO

A truant disposition, good my lord.

HAMLET

I would not hear your enemy say so,
Nor shall you do my ear that violence
To make it truster of your own report
Against yourself. I know you are no truant.
But what is your affair in Elsinore?
We'll teach you to drink (deep) ere you depart.

HORATIO

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

HAMLET

I prithee, do not mock me, fellow student.

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

HORATIO

Indeed, my lord, it followed hard upon.

HAMLET

Thrift, thrift, Horatio. The funeral baked meats

Did coldly furnish forth the marriage tables.

Would I had met my dearest foe in heaven

Or ever I had seen that day, Horatio!

My father—methinks I see my father.

HORATIO

Where, my lord?

HAMLET

In my mind's eye, Horatio.

HORATIO

I saw him once. He was a goodly king.

HAMLET

He was a man. Take him for all in all,

I shall not look upon his like again.

HORATIO

My lord, I think I saw him yesternight.

HAMLET Saw who?

HORATIO

My lord, the King your father.

HAMLET

The King my father?

HORATIO

Season your admiration for a while

With an attent ear, till I may deliver

Upon the witness of these gentlemen

This marvel to you.

HAMLET

For God's love, let me hear!

HORATIO

Two nights together had these gentlemen,

Marcellus and Barnardo, on their watch,

In the dead waste and middle of the night,
 Been thus encountered: a figure like your father,
 Armed at point exactly, cap-à-pie,
 Appears before them and with solemn march
 Goes slow and stately by them. Thrice he walked
 By their oppressed and fear-surprisèd eyes
 Within his truncheon's length, whilst they, distilled
 Almost to jelly with the act of fear,
 Stand dumb and speak not to him. This to me
 In dreadful secrecy impart they did,
 And I with them the third night kept the watch,
 「Where, as」 they had delivered, both in time,
 Form of the thing (each word made true and good),
 The apparition comes. I knew your father;
 These hands are not more like.

HAMLET

But where was this?

MARCELLUS

My lord, upon the platform where we watch.

HAMLET

Did you not speak to it?

HORATIO

My lord, I did,

But answer made it none. Yet once methought
 It lifted up its head and did address
 Itself to motion, like as it would speak;
 But even then the morning cock crew loud,
 And at the sound it shrunk in haste away
 And vanished from our sight.

HAMLET

'Tis very strange.

HORATIO

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

HAMLET Indeed, sirs, but this troubles me.

Hold you the watch tonight?

ALL

We do, my lord.

HAMLET

Armed, say you?

Let it be tenable in your silence still;
 And whosoever else shall hap tonight,
 Give it an understanding but no tongue.
 I will requite your loves. So fare you well.
 Upon the platform, 'twixt eleven and twelve,
 I'll visit you.

ALL Our duty to your Honor.

HAMLET

Your loves, as mine to you. Farewell.

〔All but Hamlet〕 exit.

My father's spirit—in arms! All is not well.
 I doubt some foul play. Would the night were come!
 Till then, sit still, my soul. ⟨Foul⟩ deeds will rise,
 Though all the earth o'erwhelm them, to men's
 eyes.

He exits.

⟨Scene 3⟩

Enter Laertes and Ophelia, his sister.

LAERTES

My necessaries are embarked. Farewell.
 And, sister, as the winds give benefit
 And convey ⟨is⟩ assistant, do not sleep,
 But let me hear from you.

OPHELIA

Do you doubt that?

LAERTES

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

OPHELIA

No more but so?

LAERTES

Think it no more.

For nature, crescent, does not grow alone
In thews and ⟨bulk,⟩ but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now,
And now no soil nor cautel doth besmirch
The virtue of his will; but you must fear,
His greatness weighed, his will is not his own,
⟨For he himself is subject to his birth.⟩
He may not, as unvalued persons do,
Carve for himself, for on his choice depends
The safety and 「the」 health of this whole state.
And therefore must his choice be circumscribed
Unto the voice and yielding of that body
Whereof he is the head. Then, if he says he loves
you,

It fits your wisdom so far to believe it
As he in his particular act and place
May give his saying deed, which is no further
Than the main voice of Denmark goes withal.
Then weigh what loss your honor may sustain
If with too credent ear you list his songs
Or lose your heart or your chaste treasure open
To his unmastered importunity.
Fear it, Ophelia; fear it, my dear sister,
And keep you in the rear of your affection,
Out of the shot and danger of desire.
The chariest maid is prodigal enough
If she unmask her beauty to the moon.
Virtue itself 'scapes not calumnious strokes.
The canker galls the infants of the spring
Too oft before their buttons be disclosed,
And, in the morn and liquid dew of youth,
Contagious blastments are most imminent.
Be wary, then; best safety lies in fear.
Youth to itself rebels, though none else near.

OPHELIA

I shall the effect of this good lesson keep

As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles, <like> a puffed and reckless libertine,
Himself the primrose path of dalliance treads
And recks not his own rede.

LAERTES

O, fear me not.

Enter Polonius.

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

POLONIUS

Yet here, Laertes? Aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stayed for. There, my blessing with
thee.
And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them unto thy soul with hoops of steel,
But do not dull thy palm with entertainment
Of each new-hatched, unfledged courage. Beware
Of entrance to a quarrel, but, being in,
Bear 't that th' opposèd may beware of thee.
Give every man thy ear, but few thy voice.
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not expressed in fancy (rich, not gaudy),
For the apparel oft proclaims the man,
And they in France of the best rank and station
<Are> of a most select and generous chief in that.
Neither a borrower nor a lender <be,>
For <loan> oft loses both itself and friend,

And borrowing <dulls the> edge of husbandry.
This above all: to thine 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.

Laertes exits.

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
Unsifted in such perilous circumstance.
Do you believe his "tenders," as you call them?

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

As to give words or talk with the Lord Hamlet.

Look to 't, I charge you. Come your ways.

OPHELIA I shall obey, my lord.

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.

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 kettledrum 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.
[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

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

⟨Ghost⟩ beckons.

HORATIO

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

MARCELLUS Look with what courteous action

It waves you to a more removed ground.
 But do not go with it.

HORATIO No, by no means.

HAMLET

It will not speak. Then I will follow it.

HORATIO

Do not, my lord.

HAMLET Why, what should be the fear?

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

HORATIO

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

HAMLET

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

MARCELLUS

You shall not go, my lord. *〔They hold back Hamlet.〕*

HAMLET

Hold off your hands.

HORATIO

Be ruled. You shall not go.

HAMLET

My fate cries out

And makes each petty arture in this body

As hardy as the Nemean lion's nerve.

Still am I called. Unhand me, gentlemen.

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

I say, away!—Go on. I'll follow thee.

Ghost and Hamlet exit.

HORATIO

He waxes desperate with imagination.

MARCELLUS

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

HORATIO

Have after. To what issue will this come?

MARCELLUS

Something is rotten in the state of Denmark.

HORATIO

Heaven will direct it.

MARCELLUS

Nay, let's follow him.

They exit.

〔Scene 5〕

Enter Ghost and Hamlet.

HAMLET

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

GHOST

Mark me.

HAMLET I will.

GHOST My hour is almost come
When I to sulf'rous and tormenting flames
Must render up myself.

HAMLET Alas, poor ghost!

GHOST
Pity me not, but lend thy serious hearing
To what I shall unfold.

HAMLET Speak. I am bound to hear.

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

HAMLET What?

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

HAMLET O God!

GHOST
Revenge his foul and most unnatural murder.

HAMLET Murder?

GHOST
Murder most foul, as in the best it is,
But this most foul, strange, and unnatural.

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

As meditation or the thoughts of love,
May sweep to my revenge.

GHOST I find thee apt;
And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf,
Wouldst thou not stir in this. Now, Hamlet, hear.
'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forgèd process of my death
Rankly abused. But know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.

HAMLET O, my prophetic soul! My uncle!

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

The leprous distilment, whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,
And with a sudden vigor it doth ⟨posset⟩
And curd, like eager droppings into milk,
The thin and wholesome blood. So did it mine,
And a most instant tetter barked about,
Most lazar-like, with vile and loathsome crust
All my smooth body.

Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen at once dispatched,
Cut off, even in the blossoms of my sin,
Unhouseled, disappointed, unaneled,
No reck'ning made, but sent to my account
With all my imperfections on my head.
O horrible, O horrible, most horrible!
If thou hast nature in thee, bear it not.
Let not the royal bed of Denmark be
A couch for luxury and damnèd incest.
But, howsoever thou pursues this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven
And to those thorns that in her bosom lodge
To prick and sting her. Fare thee well at once.
The glowworm shows the matin to be near
And 'gins to pale his uneffectual fire.
Adieu, adieu, adieu. Remember me.

⟨*He exits.*⟩

HAMLET

O all you host of heaven! O Earth! What else?
And shall I couple hell? O fie! Hold, hold, my heart,
And you, my sinews, grow not instant old,
But bear me ⟨stiffly⟩ up. Remember thee?
Ay, thou poor ghost, whiles memory holds a seat
In this distracted globe. Remember thee?
Yea, from the table of my memory

I'll wipe away all trivial, fond records,
 All saws of books, all forms, all pressures past,
 That youth and observation copied there,
 And thy commandment all alone shall live
 Within the book and volume of my brain,
 Unmixed with baser matter. Yes, by heaven!
 O most pernicious woman!
 O villain, villain, smiling, damnèd villain!
 My tables—meet it is I set it down
 That one may smile and smile and be a villain.
 At least I am sure it may be so in Denmark.

⌈
He writes.
 ⌋

So, uncle, there you are. Now to my word.
 It is “adieu, adieu, remember me.”
 I have sworn ’t.

Enter Horatio and Marcellus.

HORATIO My lord, my lord!

MARCELLUS Lord Hamlet.

HORATIO Heavens secure him!

HAMLET So be it.

MARCELLUS Illo, ho, ho, my lord!

HAMLET Hillo, ho, ho, boy! Come, ⟨bird,⟩ come!

MARCELLUS

How is ’t, my noble lord?

HORATIO What news, my lord?

HAMLET O, wonderful!

HORATIO

Good my lord, tell it.

HAMLET No, you will reveal it.

HORATIO

Not I, my lord, by heaven.

MARCELLUS Nor I, my lord.

HAMLET

How say you, then? Would heart of man once think
 it?

But you’ll be secret?

HORATIO/MARCELLUS Ay, by heaven, (my lord.)

HAMLET

There's never a villain dwelling in all Denmark
But he's an arrant knave.

HORATIO

There needs no ghost, my lord, come from the grave
To tell us this.

HAMLET Why, right, you are in the right.
And so, without more circumstance at all,
I hold it fit that we shake hands and part,
You, as your business and desire shall point you
(For every man hath business and desire,
Such as it is), and for my own poor part,
I will go pray.

HORATIO

These are but wild and whirling words, my lord.

HAMLET

I am sorry they offend you, heartily;
Yes, faith, heartily.

HORATIO There's no offense, my lord.

HAMLET

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

HORATIO What is 't, my lord? We will.

HAMLET

Never make known what you have seen tonight.

HORATIO/MARCELLUS My lord, we will not.

HAMLET Nay, but swear 't.

HORATIO In faith, my lord, not I.

MARCELLUS Nor I, my lord, in faith.

HAMLET

Upon my sword.

MARCELLUS We have sworn, my lord, already.

HAMLET Indeed, upon my sword, indeed.

GHOST *cries under the stage* Swear.

HAMLET

Ha, ha, boy, sayst thou so? Art thou there,
truepenny?

Come on, you hear this fellow in the cellarage.

Consent to swear.

HORATIO Propose the oath, my lord.

HAMLET

Never to speak of this that you have seen,
Swear by my sword.

GHOST, 「*beneath*」 Swear.

HAMLET

Hic et ubique? Then we'll shift our ground.

Come hither, gentlemen,

And lay your hands again upon my sword.

Swear by my sword

Never to speak of this that you have heard.

GHOST, 「*beneath*」 Swear by his sword.

HAMLET

Well said, old mole. Canst work i' th' earth so fast?—

A worthy pioner! Once more remove, good friends.

HORATIO

O day and night, but this is wondrous strange.

HAMLET

And therefore as a stranger give it welcome.

There are more things in heaven and earth, Horatio,

Than are dreamt of in your philosophy. But come.

Here, as before, never, so help you mercy,

How strange or odd some'er I bear myself

(As I perchance hereafter shall think meet

To put an antic disposition on)

That you, at such times seeing me, never shall,

With arms encumbered thus, or this headshake,

Or by pronouncing of some doubtful phrase,

As “Well, well, we know,” or “We could an if we
would,”

Or “If we list to speak,” or “There be an if they
might,”

Or such ambiguous giving-out, to note

GHOST *be neath* Swear ,

HAMLET , .That you know aught of me—this do swear

So grace and mercy at your most need help you.

Rest, rest, perturbèd spirit.—So, gentlemen,

With all my love I do commend me to you,

And what so poor a man as Hamlet is

May do t’ express his love and friending to you,

God willing, shall not lack. Let us go in together,

And still your fingers on your lips, I pray.

The time is out of joint. O cursèd spite

That ever I was born to set it right!

Nay, come, let’s go together.

They exit.

⟨ACT 2⟩

「Scene 1」

Enter old Polonius with his man (Reynaldo.)

POLONIUS

Give him this money and these notes, Reynaldo.

REYNALDO I will, my lord.

POLONIUS

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

REYNALDO My lord, I did intend it.

POLONIUS

Marry, well said, very well said. Look you, sir,
Inquire me first what Danskers are in Paris;
And how, and who, what means, and where they
keep,
What company, at what expense; and finding
By this encompassment and drift of question
That they do know my son, come you more nearer
Than your particular demands will touch it.
Take you, as 'twere, some distant knowledge of him,
As thus: "I know his father and his friends
And, in part, him." Do you mark this, Reynaldo?

REYNALDO Ay, very well, my lord.

POLONIUS

"And, in part, him, but," you may say, "not well.

OPHELIA

O, my lord, my lord, I have been so affrighted!

POLONIUS With what, i' th' name of God?

OPHELIA

My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbraced,
No hat upon his head, his stockings fouled,
Ungartered, and down-gyvèd to his ankle,
Pale as his shirt, his knees knocking each other,
And with a look so piteous in purport
As if he had been loosèd out of hell
To speak of horrors—he comes before me.

POLONIUS

Mad for thy love?

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

POLONIUS What said he?

OPHELIA

He took me by the wrist and held me hard.
Then goes he to the length of all his arm,
And, with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stayed he so.
At last, a little shaking of mine arm,
And thrice his head thus waving up and down,
He raised a sigh so piteous and profound
As it did seem to shatter all his bulk
And end his being. That done, he lets me go,
And, with his head over his shoulder turned,
He seemed to find his way without his eyes,
For out o' doors he went without their helps
And to the last bended their light on me.

POLONIUS

Come, go with me. I will go seek the King.
This is the very ecstasy of love,
Whose violent property fordoes itself

And leads the will to desperate undertakings
 As oft as any passions under heaven
 That does afflict our natures. I am sorry.
 What, have you given him any hard words of late?

OPHELIA

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

POLONIUS

That hath made him mad.
 I am sorry that with better heed and judgment
 I had not coted him. I feared he did but trifle
 And meant to wrack thee. But beshrew my jealousy!
 By heaven, it is as proper to our age
 To cast beyond ourselves in our opinions
 As it is common for the younger sort
 To lack discretion. Come, go we to the King.
 This must be known, which, being kept close, might
 move
 More grief to hide than hate to utter love.
 Come.

They exit.

⟨Scene 2⟩

*Flourish. Enter King and Queen, Rosencrantz and
 Guildenstern [and Attendants.]*

KING

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

So much from th' understanding of himself
I cannot dream of. I entreat you both
That, being of so young days brought up with him
And sith so neighbored to his youth and havior,
That you vouchsafe your rest here in our court
Some little time, so by your companies
To draw him on to pleasures, and to gather
So much as from occasion you may glean,
[Whether aught to us unknown afflicts him thus]
That, opened, lies within our remedy.

QUEEN

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

ROSENCRANTZ

Both your Majesties

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

GUILDENSTERN

But we both obey,

And here give up ourselves in the full bent
To lay our service freely at your feet,
To be commanded.

KING

Thanks, Rosencrantz and gentle Guildenstern.

QUEEN

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

GUILDENSTERN

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

QUEEN

Ay, amen!

Rosencrantz and Guildenstern exit
「with some Attendants.」

Enter Polonius.

POLONIUS

Th' ambassadors from Norway, my good lord,
Are joyfully returned.

KING

Thou still hast been the father of good news.

POLONIUS

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

KING

O, speak of that! That do I long to hear.

POLONIUS

Give first admittance to th' ambassadors.
My news shall be the fruit to that great feast.

KING

Thyself do grace to them and bring them in.

「Polonius exits.」

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

QUEEN

I doubt it is no other but the main—
His father's death and our ⟨o'erhasty⟩ marriage.

KING

Well, we shall sift him.

*Enter Ambassadors ⟨Voltemand and Cornelius «with»
Polonius.⟩*

Welcome, my good friends.

Say, Voltemand, what from our brother Norway?

VOLTEMAND

Most fair return of greetings and desires.
 Upon our first, he sent out to suppress
 His nephew's levies, which to him appeared
 To be a preparation 'gainst the Polack,
 But, better looked into, he truly found
 It was against your Highness. Whereat, grieved
 That so his sickness, age, and impotence
 Was falsely borne in hand, sends out arrests
 On Fortinbras, which he, in brief, obeys,
 Receives rebuke from Norway, and, in fine,
 Makes vow before his uncle never more
 To give th' assay of arms against your Majesty.
 Whereon old Norway, overcome with joy,
 Gives him three-score thousand crowns in annual
 fee
 And his commission to employ those soldiers,
 So levied as before, against the Polack,
 With an entreaty, herein further shown,

〔He gives a paper.〕

That it might please you to give quiet pass
 Through your dominions for this enterprise,
 On such regards of safety and allowance
 As therein are set down.

KING

It likes us well,

And, at our more 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!

〔Voltemand and Cornelius〕 exit.

POLONIUS

This business is well ended.

My liege, and madam, to expostulate
 What majesty should be, what duty is,

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

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

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

KING But how hath she received his love?

POLONIUS What do you think of me?

KING

As of a man faithful and honorable.

POLONIUS

I would fain prove so. But what might you think,
When I had seen this hot love on the wing
(As I perceived it, I must tell you that,
Before my daughter told me), what might you,
Or my dear Majesty your queen here, think,
If I had played the desk or table-book
Or given my heart a (winking,) mute and dumb,
Or looked upon this love with idle sight?
What might you think? No, I went round to work,
And my young mistress thus I did bespeak:
“Lord Hamlet is a prince, out of thy star.
This must not be.” And then I prescripts gave her,
That she should lock herself from (his) resort,
Admit no messengers, receive no tokens;
Which done, she took the fruits of my advice,
And he, repelled (a short tale to make),
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to (a) lightness, and, by this declension,
Into the madness wherein now he raves
And all we mourn for.

KING, [to Queen]

Do you think (’tis) this?

QUEEN It may be, very like.

POLONIUS

Hath there been such a time (I would fain know
that)

That I have positively said "'Tis so,"

When it proved otherwise?

KING

Not that I know.

POLONIUS

Take this from this, if this be otherwise.

If circumstances lead me, I will find

Where truth is hid, though it were hid, indeed,

Within the center.

KING

How may we try it further?

POLONIUS

You know sometimes he walks four hours together

Here in the lobby.

QUEEN

So he does indeed.

POLONIUS

At such a time I'll loose my daughter to him.

「*To the King.*」 Be you and I behind an arras then.

Mark the encounter. If he love her not,

And be not from his reason fall'n thereon,

Let me be no assistant for a state,

But keep a farm and carters.

KING

We will try it.

Enter Hamlet (reading on a book.)

QUEEN

But look where sadly the poor wretch comes
reading.

POLONIUS

Away, I do beseech you both, away.

I'll board him presently. O, give me leave.

King and Queen exit (with Attendants.)

How does my good Lord Hamlet?

HAMLET Well, God-a-mercy.

POLONIUS Do you know me, my lord?

HAMLET Excellent well. You are a fishmonger.

POLONIUS Not I, my lord.

HAMLET Then I would you were so honest a man.

POLONIUS Honest, my lord?

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

POLONIUS That's very true, my lord.

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

POLONIUS I have, my lord.

HAMLET Let her not walk i' th' sun. Conception is a
blessing, but, as your daughter may conceive,
friend, look to 't.

POLONIUS, *['aside']* How say you by that? Still harping on
my daughter. Yet he knew me not at first; he said I
was a fishmonger. He is far gone. And truly, in my
youth, I suffered much extremity for love, very near
this. I'll speak to him again.—What do you read, my
lord?

HAMLET Words, words, words.

POLONIUS What is the matter, my lord?

HAMLET Between who?

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

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

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

HAMLET Into my grave?

POLONIUS Indeed, that's out of the air. *「Aside.」* How pregnant sometimes his replies are! A happiness that often madness hits on, which reason and *⟨sanity⟩* could not so prosperously be delivered of. I will leave him *⟨and suddenly contrive the means of meeting between him⟩* and my daughter.—My lord, I will take my leave of you.

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

POLONIUS Fare you well, my lord.

HAMLET, *「aside」* These tedious old fools.

Enter Guildenstern and Rosencrantz.

POLONIUS You go to seek the Lord Hamlet. There he is.

ROSENCRANTZ, *「to Polonius」* God save you, sir.

「Polonius exits.」

GUILDENSTERN My honored lord.

ROSENCRANTZ My most dear lord.

HAMLET My *⟨excellent⟩* good friends! How dost thou, Guildenstern? Ah, Rosencrantz! Good lads, how do 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.

HAMLET Nor the soles of her shoe?

ROSENCRANTZ Neither, my lord.

HAMLET Then you live about her waist, or in the middle of her favors?

GUILDENSTERN Faith, her privates we.

HAMLET In the secret parts of Fortune? O, most true! She is a strumpet. What news?

ROSENCRANTZ None, my lord, but *⟨that⟩* the world's grown honest.

HAMLET Then is doomsday near. But your news is not true. (Let me question more in particular. What have you, my good friends, deserved at the hands of Fortune that she sends you to prison hither?)

GUILDENSTERN Prison, my lord?

HAMLET Denmark's a prison.

ROSENCRANTZ Then is the world one.

HAMLET A goodly one, in which there are many confines, wards, and dungeons, Denmark being one o' th' worst.

ROSENCRANTZ We think not so, my lord.

HAMLET Why, then, 'tis none to you, for there is nothing either good or bad but thinking makes it so. To me, it is a prison.

ROSENCRANTZ Why, then, your ambition makes it one. 'Tis too narrow for your mind.

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

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

HAMLET A dream itself is but a shadow.

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

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

ROSENCRANTZ/GUILDENSTERN We'll wait upon you.

HAMLET No such matter. I will not sort you with the rest of my servants, for, to speak to you like an honest man, I am most dreadfully attended.) But, in the beaten way of friendship, what make you at Elsinore?

ROSENCRANTZ To visit you, my lord, no other occasion.

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

GUILDENSTERN What should we say, my lord?

HAMLET Anything but to th' purpose. You were sent
for, and there is a kind of confession in your looks
which your modesties have not craft enough to
color. I know the good king and queen have sent for
you.

ROSENCRANTZ To what end, my lord?

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

ROSENCRANTZ, 「*to Guildenstern*」 What say you?

HAMLET, 「*aside*」 Nay, then, I have an eye of you.—If
you love me, hold not off.

GUILDENSTERN My lord, we were sent for.

HAMLET I will tell you why; so shall my anticipation
prevent your discovery, and your secrecy to the
King and Queen molt no feather. I have of late, but
wherefore I know not, lost all my mirth, forgone all
custom of exercises, and, indeed, it goes so heavily
with my disposition that this goodly frame, the
Earth, seems to me a sterile promontory; this most
excellent canopy, the air, look you, this brave o'erhanging
firmament, this majestical roof, fretted
with golden fire—why, it appeareth nothing to me
but a foul and pestilent congregation of vapors.
What (a) piece of work is a man, how noble in
reason, how infinite in faculties, in form and moving

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

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

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

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

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

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

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

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

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

ROSENCRANTZ No, indeed are they not.

⟨HAMLET How comes it? Do they grow rusty?

ROSENCRANTZ Nay, their endeavor keeps in the wonted pace. But there is, sir, an aerie of children, little eyases, that cry out on the top of question and are most tyrannically clapped for ’t. These are now the

fashion and so 「berattle」 the common stages (so they call them) that many wearing rapiers are afraid of goose quills and dare scarce come thither.

HAMLET What, are they children? Who maintains 'em? How are they escoted? Will they pursue the quality no longer than they can sing? Will they not say afterwards, if they should grow themselves to common players (as it is 「most like,」 if their means are no better), their writers do them wrong to make them exclaim against their own succession?

ROSENCRANTZ Faith, there has been much 「to-do」 on both sides, and the nation holds it no sin to tar them to controversy. There was for a while no money bid for argument unless the poet and the player went to cuffs in the question.

HAMLET Is 't possible?

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

HAMLET Do the boys carry it away?

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

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

A flourish (for the Players.)

GUILDENSTERN There are the players.

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

GUILDENSTERN In what, my dear lord?

HAMLET I am but mad north-north-west. When the wind is southerly, I know a hawk from a handsaw.

Enter Polonius.

POLONIUS Well be with you, gentlemen.

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

ROSENCRANTZ Haply he is the second time come to them, for they say an old man is twice a child.

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

POLONIUS My lord, I have news to tell you.

HAMLET My lord, I have news to tell you: when Roscius was an actor in Rome—

POLONIUS The actors are come hither, my lord.

HAMLET Buzz, buzz.

POLONIUS Upon my honor—

HAMLET Then came each actor on his ass.

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

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

POLONIUS What a treasure had he, my lord?

HAMLET Why,
*One fair daughter, and no more,
The which he lovèd passing well.*

POLONIUS, *['aside']* Still on my daughter.

HAMLET Am I not i' th' right, old Jephthah?

POLONIUS If you call me “Jephthah,” my lord: I have a daughter that I love passing well.

HAMLET Nay, that follows not.

POLONIUS What follows then, my lord?

HAMLET Why,

As by lot, God wot

and then, you know,

It came to pass, as most like it was—

the first row of the pious chanson will show you more, for look where my abridgment comes.

Enter the Players.

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

⟨FIRST⟩ PLAYER What speech, my good lord?

HAMLET I heard thee speak me a speech once, but it was never acted, or, if it was, not above once; for the play, I remember, pleased not the million: ’twas caviary to the general. But it was (as I received it, and others whose judgments in such matters cried in the top of mine) an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember one said there were no sallets in the lines to make the matter savory, nor no matter in the phrase that might indict the author of affection, but called it an honest

method, [as wholesome as sweet and, by very much, more handsome than fine.] One speech in 't I chiefly loved. 'Twas Aeneas' <tale> to Dido, and thereabout of it especially when he speaks of Priam's slaughter. If it live in your memory, begin at this line—let me see, let me see:

The rugged Pyrrhus, like th' Hyrcanian beast—
'tis not so; it begins with Pyrrhus:

*The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couchèd in th' ominous horse,
Hath now this dread and black complexion smeared
With heraldry more dismal. Head to foot,
Now is he total gules, horridly tricked
With blood of fathers, mothers, daughters, sons,
Baked and impasted with the parching streets,
That lend a tyrannous and a damnèd light
To their lord's murder. Roasted in wrath and fire,
And thus o'ersizèd with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.*

So, proceed you.

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

<FIRST> PLAYER *Anon he finds him
Striking too short at Greeks. His antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command. Unequal matched,
Pyrrhus at Priam drives, in rage strikes wide;
But with the whiff and wind of his fell sword
Th' unnervèd father falls. <Then senseless Ilium,>
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus' ear. For lo, his sword,
Which was declining on the milky head
Of reverend Priam, seemed i' th' air to stick.*

*So as a painted tyrant Pyrrhus stood
 (And,) like a neutral to his will and matter,
 Did nothing.*

*But as we often see against some storm
 A silence in the heavens, the rack stand still,
 The bold winds speechless, and the orb below
 As hush as death, anon the dreadful thunder
 Doth rend the region; so, after Pyrrhus' pause,
 Arouseèd vengeance sets him new a-work,
 And never did the Cyclops' hammers fall
 On Mars's armor, forged for proof eterne,
 With less remorse than Pyrrhus' bleeding sword
 Now falls on Priam.*

*Out, out, thou strumpet Fortune! All you gods
 In general synod take away her power,
 Break all the spokes and fellyes from her wheel,
 And bowl the round nave down the hill of heaven
 As low as to the fiends!*

POLONIUS This is too long.

HAMLET It shall to the barber's with your beard.—

Prithee say on. He's for a jig or a tale of bawdry, or
 he sleeps. Say on; come to Hecuba.

(FIRST) PLAYER

But who, ah woe, had seen the moblèd queen—

HAMLET “The moblèd queen”?

POLONIUS That's good. (‘Moblèd queen’ is good.)

(FIRST) PLAYER

*Run barefoot up and down, threat'ning the flames
 With (bisson rheum,) a clout upon that head
 Where late the diadem stood, and for a robe,
 About her lank and all o'erteemèd loins
 A blanket, in the alarm of fear caught up—
 Who this had seen, with tongue in venom steeped,
 'Gainst Fortune's state would treason have
 pronounced.*

But if the gods themselves did see her then

*When she saw Pyrrhus make malicious sport
In mincing with his sword her (husband's) limbs,
The instant burst of clamor that she made
(Unless things mortal move them not at all)
Would have made milch the burning eyes of heaven
And passion in the gods.*

POLONIUS Look whe'er he has not turned his color and
has tears in 's eyes. Prithee, no more.

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

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

HAMLET God's (bodykins,) man, much better! Use every
man after his desert and who shall 'scape
whipping? Use them after your own honor and
dignity. The less they deserve, the more merit is in
your bounty. Take them in.

POLONIUS Come, sirs.

HAMLET Follow him, friends. We'll hear a play
tomorrow. *〔As Polonius and Players exit, Hamlet speaks to
the First Player.〕* Dost thou hear me, old friend? Can
you play "The Murder of Gonzago"?

〔FIRST〕 PLAYER Ay, my lord.

HAMLET We'll ha 't tomorrow night. You could, for (a)
need, study a speech of some dozen or sixteen
lines, which I would set down and insert in 't,
could you not?

〔FIRST〕 PLAYER Ay, my lord.

HAMLET Very well. Follow that lord—and look you
mock him not. *〔First Player exits.〕* My good friends,
I'll leave you till night. You are welcome to Elsinore.

ROSENCRANTZ Good my lord.

HAMLET

Ay, so, good-bye to you.

〔Rosencrantz and Guildenstern〕 exit.

Now I am alone.

O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all \langle his \rangle visage wanned,
Tears in his eyes, distraction in his aspect,
A broken voice, and his whole function suiting
With forms to his conceit—and all for nothing!
For Hecuba!

What's Hecuba to him, or he to \langle Hecuba, \rangle
That he should weep for her? What would he do
Had he the motive and \langle the cue \rangle for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appall the free,
Confound the ignorant and amaze indeed
The very faculties of eyes and ears. Yet I,
A dull and muddy-mettled rascal, peak
Like John-a-dreams, unpregnant of my cause,
And can say nothing—no, not for a king
Upon whose property and most dear life
A damned defeat was made. Am I a coward?
Who calls me “villain”? breaks my pate across?
Plucks off my beard and blows it in my face?
Tweaks me by the nose? gives me the lie i' th' throat
As deep as to the lungs? Who does me this?
Ha! 'Swounds, I should take it! For it cannot be
But I am pigeon-livered and lack gall
To make oppression bitter, or ere this
I should \langle have \rangle fatted all the region kites
With this slave's offal. Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless
villain!

〈O vengeance!〉

Why, what an ass am I! This is most brave,
That I, the son of a dear 「father」 murdered,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words
And fall a-cursing like a very drab,
A stallion! Fie upon 't! Foh!
About, my brains!—Hum, I have heard
That guilty creatures sitting at a play
Have, by the very cunning of the scene,
Been struck so to the soul that presently
They have proclaimed their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle. I'll observe his looks;
I'll tent him to the quick. If he do blench,
I know my course. The spirit that I have seen
May be a 〈devil,〉 and the 〈devil〉 hath power
T' assume a pleasing shape; yea, and perhaps,
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King.

He exits.

ACT 3

「Scene 1」

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

KING

And can you by no drift of conference
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?

ROSENCRANTZ

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

GUILDENSTERN

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

QUEEN

Did he receive you well?

ROSENCRANTZ Most like a gentleman.

GUILDENSTERN

But with much forcing of his disposition.

ROSENCRANTZ

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

QUEEN Did you assay him to any pastime?

ROSENCRANTZ

Madam, it so fell out that certain players

We o'erraught on the way. Of these we told him,
 And there did seem in him a kind of joy
 To hear of it. They are here about the court,
 And, as I think, they have already order
 This night to play before him.

POLONIUS 'Tis most true,
 And he beseeched me to entreat your Majesties
 To hear and see the matter.

KING
 With all my heart, and it doth much content me
 To hear him so inclined.
 Good gentlemen, give him a further edge
 And drive his purpose into these delights.

ROSENCRANTZ
 We shall, my lord. *Rosencrantz and Guildenstern*
[and Lords] exit.

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

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

OPHELIA Madam, I wish it may.
[Queen exits.]

POLONIUS
 Ophelia, walk you here.—Gracious, so please you,

We will bestow ourselves. 「*To Ophelia.*」 Read on this
 book,
 That show of such an exercise may color
 Your ⟨loneliness.⟩—We are oft to blame in this
 ('Tis too much proved), that with devotion's visage
 And pious action we do sugar o'er
 The devil himself.

KING, 「*aside*」 O, 'tis too true!

How smart a lash that speech doth give my
 conscience.

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

POLONIUS

I hear him coming. ⟨Let's⟩ withdraw, my lord.

「*They withdraw.*」

Enter Hamlet.

HAMLET

To be or not to be—that is the question:
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles
 And, by opposing, end them. To die, to sleep—
 No more—and by a sleep to say we end
 The heartache and the thousand natural shocks
 That flesh is heir to—'tis a consummation
 Devoutly to be wished. To die, to sleep—
 To sleep, perchance to dream. Ay, there's the rub,
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,
 Must give us pause. There's the respect
 That makes calamity of so long life.
 For who would bear the whips and scorns of time,
 Th' oppressor's wrong, the proud man's contumely,

The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn
No traveler returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards (of us all,)
And thus the native hue of resolution
Is (sicklied) o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action.—Soft you now,
The fair Ophelia.—Nymph, in thy orisons
Be all my sins remembered.

OPHELIA Good my lord,
How does your Honor for this many a day?

HAMLET I humbly thank you, well.

OPHELIA
My lord, I have remembrances of yours
That I have longèd long to redeliver.
I pray you now receive them.

HAMLET
No, not I. I never gave you aught.

OPHELIA
My honored lord, you know right well you did,
And with them words of so sweet breath composed
As made (the) things more rich. Their perfume
lost,
Take these again, for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

HAMLET Ha, ha, are you honest?

OPHELIA My lord?

HAMLET Are you fair?

OPHELIA What means your Lordship?

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

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

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

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

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

OPHELIA I was the more deceived.

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

OPHELIA At home, my lord.

HAMLET Let the doors be shut upon him that he may play the fool nowhere but in 's own house. Farewell.

OPHELIA O, help him, you sweet heavens!

HAMLET If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a

nunnery, 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.
To a nunnery, go. *He exits.*

OPHELIA

O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue,
sword,
<Th' expectancy> 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

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.

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,

it offends me to the soul to hear a robustious,
periwig-pated fellow tear a passion to tatters, to very
rags, to split the ears of the groundlings, who for the
most part are capable of nothing but inexplicable
dumb shows and noise. I would have such a fellow
whipped for o'erdoing Termagant. It out-Herods
Herod. Pray you, avoid it.

PLAYER I warrant your Honor.

HAMLET Be not too tame neither, but let your own
discretion be your tutor. Suit the action to the
word, the word to the action, with this special
observance, that you o'erstep not the modesty of
nature. For anything so o'erdone is from the purpose
of playing, whose end, both at the first and
now, was and is to hold, as 'twere, the mirror up to
nature, to show virtue her ⟨own⟩ feature, scorn her
own image, and the very age and body of the time
his form and pressure. Now this overdone or come
tardy off, though it makes the unskillful laugh,
cannot but make the judicious grieve, the censure
of ⟨the⟩ which one must in your allowance o'erweigh
a whole theater of others. O, there be players that I
have seen play and heard others ⟨praise⟩ (and that
highly), not to speak it profanely, that, neither
having th' accent of Christians nor the gait of
Christian, pagan, nor man, have so strutted and
bellowed that I have thought some of nature's
journeymen had made men, and not made them
well, they imitated humanity so abominably.

PLAYER I hope we have reformed that indifferently
with us, ⟨sir.⟩

HAMLET O, reform it altogether. And let those that play
your clowns speak no more than is set down for
them, for there be of them that will themselves
laugh, to set on some quantity of barren spectators
to laugh too, though in the meantime some necessary

question of the play be then to be considered.
That's villainous and shows a most pitiful ambition
in the fool that uses it. Go make you ready.

⟨Players exit.⟩

Enter Polonius, Guildenstern, and Rosencrantz.

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

POLONIUS And the Queen too, and that presently.

HAMLET Bid the players make haste. *⟨Polonius exits.⟩*

Will you two help to hasten them?

ROSENCRANTZ Ay, my lord. *They exit.*

HAMLET What ho, Horatio!

Enter Horatio.

HORATIO Here, sweet lord, at your service.

HAMLET

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

HORATIO

O, my dear lord—

⟨HAMLET⟩ Nay, do not think I flatter,

For what advancement may I hope from thee
That no revenue hast but thy good spirits
To feed and clothe thee? Why should the poor be
flattered?

No, let the candied tongue lick absurd pomp
And crook the pregnant hinges of the knee
Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of her choice
And could of men distinguish, her election
Hath sealed thee for herself. For thou hast been
As one in suffering all that suffers nothing,
A man that Fortune's buffets and rewards
Hast ta'en with equal thanks; and blessed are those
Whose blood and judgment are so well
commeddled

That they are not a pipe for Fortune's finger
 To sound what stop she please. Give me that man
 That is not passion's slave, and I will wear him
 In my heart's core, ay, in my heart of heart,
 As I do thee.—Something too much of this.—
 There is a play tonight before the King.
 One scene of it comes near the circumstance
 Which I have told thee of my father's death.
 I prithee, when thou seest that act afoot,
 Even with the very comment of thy soul
 Observe my uncle. If his occulted guilt
 Do not itself unkennel in one speech,
 It is a damnèd ghost that we have seen,
 And my imaginations are as foul
 As Vulcan's stithy. Give him heedful note,
 For I mine eyes will rivet to his face,
 And, after, we will both our judgments join
 In censure of his seeming.

HORATIO Well, my lord.

If he steal aught the whilst this play is playing
 And 'scape <detecting>, I will pay the theft.

<Sound a flourish.>

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-crammed. 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?

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

HAMLET What did you enact?

POLONIUS I did enact Julius Caesar. I was killed i' th' Capitol. Brutus killed me.

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

ROSENCRANTZ Ay, my lord. They stay upon your patience.

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

HAMLET No, good mother. Here's metal more attractive. *〔Hamlet takes a place near Ophelia.〕*

POLONIUS, *〔to the King〕* Oh, ho! Do you mark that?

HAMLET Lady, shall I lie in your lap?

OPHELIA No, my lord.

〈HAMLET I mean, my head upon your lap?〉

OPHELIA Ay, my lord.)

HAMLET Do you think I meant country matters?

OPHELIA I think nothing, my lord.

HAMLET That's a fair thought to lie between maids' legs.

OPHELIA What is, my lord?

HAMLET Nothing.

OPHELIA You are merry, my lord.

HAMLET Who, I?

OPHELIA Ay, my lord.

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

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

HAMLET So long? Nay, then, let the devil wear black, for I'll have a suit of sables. O heavens, die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year. But, by 'r Lady, he must build churches, then,

or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is “For 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.

OPHELIA What means this, my lord?

HAMLET Marry, this (is miching) mallecho. It means mischief.

OPHELIA Belike this show imports the argument of the play.

Enter Prologue.

HAMLET We shall know by this fellow. The players cannot keep (counsel;) they’ll tell all.

OPHELIA Will he tell us what this show meant?

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.

OPHELIA You are naught, you are naught. I’ll mark the play.

PROLOGUE

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

〔He exits.

HAMLET Is this a prologue or the posy of a ring?

OPHELIA 'Tis brief, my lord.

HAMLET As woman's love.

Enter [the Player] King and Queen.

PLAYER KING

*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 QUEEN

*So many journeys may the sun and moon
Make us again count o'er ere love be done!
But woe is me! You are so sick of late,
So far from cheer and from (your) former state,
That I distrust you. Yet, though I distrust,
Discomfort you, my lord, it nothing must.
[For women fear too much, 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 KING

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

PLAYER QUEEN

O, confound the rest!

*Such love must needs be treason in my breast.
In second husband let me be accurst.
None wed the second but who killed the first.*

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.*

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 would 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.›*

PLAYER QUEEN *Sleep rock thy brain,
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.

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

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

HAMLET It would cost you a groaning to take off mine
edge.

OPHELIA Still better and worse.

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

*Thoughts black, hands apt, drugs fit, and time
agreeing,*

*⟨Confederate⟩ season, else no creature seeing,
Thou mixture rank, of midnight weeds collected,
With Hecate's ban thrice blasted, thrice ⟨infected,⟩
Thy natural magic and dire property
On wholesome life ⟨usurp⟩ immediately.*

⟨Pours the poison in his ears.⟩

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.

「Claudius rises.」

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!

POLONIUS Lights, lights, lights!

All but Hamlet and Horatio exit.

HAMLET

Why, let the stricken deer go weep,

The hart ungallèd play.

For some must watch, while some must sleep:

Thus runs the world away.

Would not this, sir, and a forest of feathers (if the rest of my fortunes turn Turk with me) with \langle two \rangle Provincial roses on my razed shoes, get me a fellowship in a cry of players?

HORATIO Half a share.

HAMLET A whole one, I.

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

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?

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.*

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—

HAMLET Ay, sir, what of him?

GUILDENSTERN Is in his retirement marvelous distempered.

HAMLET With drink, sir?

GUILDENSTERN No, my lord, with choler.

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.

GUILDENSTERN Good my lord, put your discourse into some frame and <start> not so wildly from my affair.

HAMLET I am tame, sir. Pronounce.

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

HAMLET You are welcome.

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

HAMLET Sir, I cannot.

ROSENCRANTZ What, my lord?

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

ROSENCRANTZ Then thus she says: your behavior hath struck her into amazement and admiration.

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

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

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

ROSENCRANTZ My lord, you once did love me.

HAMLET And do still, by these pickers and stealers.

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

HAMLET Sir, I lack advancement.

ROSENCRANTZ How can that be, when you have the voice of the King himself for your succession in Denmark?

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

Enter the Players with recorders.

O, the recorders! Let me see one. *[He takes a recorder and turns to Guildenstern.]* To withdraw with you: why do you go about to recover the wind of me, as if you would drive me into a toil?

GUILDENSTERN O, my lord, if my duty be too bold, my love is too unmannerly.

HAMLET I do not well understand that. Will you play upon this pipe?

GUILDENSTERN My lord, I cannot.

HAMLET I pray you.

GUILDENSTERN Believe me, I cannot.

HAMLET I do beseech you.

GUILDENSTERN I know no touch of it, my lord.

HAMLET It is as easy as lying. Govern these ventages with your fingers and *(thumb,)* give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

GUILDENSTERN But these cannot I command to any utterance of harmony. I have not the skill.

HAMLET Why, look you now, how unworthy a thing you make of me! You would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note to *(the top of)* my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak. ’Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you *(can)* fret me, you cannot play upon me.

Enter Polonius.

God bless you, sir.

POLONIUS My lord, the Queen would speak with you,
and presently.

HAMLET Do you see yonder cloud that's almost in
shape of a camel?

POLONIUS By th' Mass, and 'tis like a camel indeed.

HAMLET Methinks it is like a weasel.

POLONIUS It is backed like a weasel.

HAMLET Or like a whale.

POLONIUS Very like a whale.

⟨HAMLET⟩ Then I will come to my mother by and by.

「*Aside.*」 They fool me to the top of my bent.—I will
come by and by.

⟨POLONIUS⟩ I will say so.

⟨HAMLET⟩ “By and by” is easily said. Leave me,
friends.

「*All but Hamlet exit.*」

'Tis now the very witching time of night,
When churchyards yawn and hell itself ⟨breathes⟩
out

Contagion to this world. Now could I drink hot
blood

And do such ⟨bitter⟩ business as the day
Would quake to look on. Soft, now to my mother.

O heart, lose not thy nature; let not ever
The soul of Nero enter this firm bosom.

Let me be cruel, not unnatural.

I will speak ⟨daggers⟩ to her, but use none.

My tongue and soul in this be hypocrites:

How in my words somever she be shent,

To give them seals never, my soul, consent.

He exits.

[Scene 3]

Enter King, Rosencrantz, and Guildenstern.

KING

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

GUILDENSTERN We will ourselves provide.
 Most holy and religious fear it is
 To keep those many many bodies safe
 That live and feed upon your Majesty.

ROSENCRANTZ

The single and peculiar life is bound
 With all the strength and armor of the mind
 To keep itself from noyance, but much more
 That spirit upon whose weal depends and rests
 The lives of many. The cress of majesty
 Dies not alone, but like a gulf doth draw
 What's near it with it; or it is a massy wheel
 Fixed on the summit of the highest mount,
 To whose (huge) spokes ten thousand lesser things
 Are mortised and adjoined, which, when it falls,
 Each small annexment, petty consequence,
 Attends the boist'rous (ruin.) Never alone
 Did the king sigh, but (with) a general groan.

KING

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

ROSENCRANTZ

We will haste us.

[Rosencrantz and Guildenstern] exit.

Enter Polonius.

POLONIUS

My lord, he's going to his mother's closet.
 Behind the arras I'll convey myself
 To hear the process. I'll warrant she'll tax him
 home;
 And, as you said (and wisely was it said),
 'Tis meet that some more audience than a mother,
 Since nature makes them partial, should o'erhear
 The speech of vantage. Fare you well, my liege.
 I'll call upon you ere you go to bed
 And tell you what I know.

KING

Thanks, dear my lord.

[Polonius] exits.

O, my offense is rank, it smells to heaven;
 It hath the primal eldest curse upon 't,
 A brother's murder. Pray can I not,
 Though inclination be as sharp as will.
 My stronger guilt defeats my strong intent,
 And, like a man to double business bound,
 I stand in pause where I shall first begin
 And both neglect. What if this cursèd hand
 Were thicker than itself with brother's blood?
 Is there not rain enough in the sweet heavens
 To wash it white as snow? Whereto serves mercy
 But to confront the visage of offense?
 And what's in prayer but this twofold force,
 To be forestallèd ere we come to fall,
 Or (pardoned) being down? Then I'll look up.
 My fault is past. But, O, what form of prayer
 Can serve my turn? "Forgive me my foul murder"?
 That cannot be, since I am still possessed
 Of those effects for which I did the murder:
 My crown, mine own ambition, and my queen.
 May one be pardoned and retain th' offense?
 In the corrupted currents of this world,
 Offense's gilded hand may (shove) by justice,

And oft 'tis seen the wicked prize itself
 Buys out the law. But 'tis not so above:
 There is no shuffling; there the action lies
 In his true nature, and we ourselves compelled,
 Even to the teeth and forehead of our faults,
 To give in evidence. What then? What rests?
 Try what repentance can. What can it not?
 Yet what can it, when one cannot repent?
 O wretched state! O bosom black as death!
 O limèd soul, that, struggling to be free,
 Art more engaged! Help, angels! Make assay.
 Bow, stubborn knees, and heart with strings of steel
 Be soft as sinews of the newborn babe.
 All may be well. [*He kneels.*]

Enter Hamlet.

HAMLET

Now might I do it (pat,) now he is a-praying,
 And now I'll do 't. [*He draws his sword.*]
 And so he goes to heaven,
 And so am I (revenged.) That would be scanned:
 A villain kills my father, and for that,
 I, his sole son, do this same villain send
 To heaven.
 Why, this is (hire) and (salary,) not revenge.
 He took my father grossly, full of bread,
 With all his crimes broad blown, as flush as May;
 And how his audit stands who knows save heaven.
 But in our circumstance and course of thought
 'Tis heavy with him. And am I then revenged
 To take him in the purging of his soul,
 When he is fit and seasoned for his passage?
 No.
 Up sword, and know thou a more horrid hent.
[*He sheathes his sword.*]
 When he is drunk asleep, or in his rage,

Or in th' incestuous pleasure of his bed,
 At game, a-swearing, or about some act
 That has no relish of salvation in 't—
 Then trip him, that his heels may kick at heaven,
 And that his soul may be as damned and black
 As hell, whereto it goes. My mother stays.
 This physic but prolongs thy sickly days.

「Hamlet」 exits.

KING, *「rising」*

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

He exits.

「Scene 4」

Enter (Queen) and Polonius.

POLONIUS

He will come straight. Look you lay home to him.
 Tell him his pranks have been too broad to bear
 with
 And that your Grace hath screened and stood
 between
 Much heat and him. I'll silence me even here.
 Pray you, be round (with him.

HAMLET, *within* Mother, mother, mother!

QUEEN I'll (warrant) you. Fear me not. Withdraw,
 I hear him coming.

「Polonius hides behind the arras.」

Enter Hamlet.

HAMLET Now, mother, what's the matter?

QUEEN

Hamlet, thou hast thy father much offended.

HAMLET

Mother, you have my father much offended.

QUEEN

Come, come, you answer with an idle tongue.

HAMLET

Go, go, you question with a wicked tongue.

QUEEN

Why, how now, Hamlet?

HAMLET

What's the matter now?

QUEEN

Have you forgot me?

HAMLET

No, by the rood, not so.

You are the Queen, your husband's brother's wife,
And (would it were not so) you are my mother.

QUEEN

Nay, then I'll set those to you that can speak.

HAMLET

Come, come, and sit you down; you shall not budge.

You go not till I set you up a glass

Where you may see the <inmost> part of you.

QUEEN

What wilt thou do? Thou wilt not murder me?

Help, ho!

POLONIUS, 「*behind the arras*」 What ho! Help!

HAMLET

How now, a rat? Dead for a ducat, dead.

「*He <kills Polonius> by thrusting a rapier
through the arras.*」

POLONIUS, 「*behind the arras*」

O, I am slain!

QUEEN

O me, what hast thou done?

HAMLET Nay, I know not. Is it the King?

QUEEN

O, what a rash and bloody deed is this!

HAMLET

A bloody deed—almost as bad, good mother,
As kill a king and marry with his brother.

QUEEN

As kill a king?

HAMLET

Ay, lady, it was my word.

〔He pulls Polonius' body from behind the arras.〕

Thou wretched, rash, intruding fool, farewell.

I took thee for thy better. Take thy fortune.

Thou find'st to be too busy is some danger.

〔To Queen.〕 Leave wringing of your hands. Peace, sit
you down,

And let me wring your heart; for so I shall

If it be made of penetrable stuff,

If damnèd custom have not brazed it so

That it be proof and bulwark against sense.

QUEEN

What have I done, that thou dar'st wag thy tongue

In noise so rude against me?

HAMLET

Such an act

That blurs the grace and blush of modesty,

Calls virtue hypocrite, takes off the rose

From the fair forehead of an innocent love

And sets a blister there, makes marriage vows

As false as dicers' oaths—O, such a deed

As from the body of contraction plucks

The very soul, and sweet religion makes

A rhapsody of words! Heaven's face does glow

O'er this solidity and compound mass

With heated visage, as against the doom,

Is thought-sick at the act.

QUEEN

Ay me, what act

That roars so loud and thunders in the index?

HAMLET

Look here upon this picture and on this,

The counterfeit presentment of two brothers.

See what a grace was seated on this brow,

Hyperion's curls, the front of Jove himself,

An eye like Mars' to threaten and command,

A station like the herald Mercury

New-lighted on a (heaven)-kissing hill,

A combination and a form indeed
 Where every god did seem to set his seal
 To give the world assurance of a man.
 This was your husband. Look you now what follows.
 Here is your husband, like a mildewed ear
 Blasting his wholesome brother. Have you eyes?
 Could you on this fair mountain leave to feed
 And batten on this moor? Ha! Have you eyes?
 You cannot call it love, for at your age
 The heyday in the blood is tame, it's humble
 And waits upon the judgment; and what judgment
 Would step from this to this? [Sense sure you have,
 Else could you not have motion; but sure that sense
 Is apoplexèd; for madness would not err,
 Nor sense to ecstasy was ne'er so thrallèd,
 But it reserved some quantity of choice
 To serve in such a difference.] What devil was 't
 That thus hath cozened you at hoodman-blind?
 [Eyes without feeling, feeling without sight,
 Ears without hands or eyes, smelling sans all,
 Or but a sickly part of one true sense
 Could not so mope.] O shame, where is thy blush?
 Rebellious hell,
 If thou canst mutine in a matron's bones,
 To flaming youth let virtue be as wax
 And melt in her own fire. Proclaim no shame
 When the compulsive ardor gives the charge,
 Since frost itself as actively doth burn,
 And reason <panders> will.

QUEEN O Hamlet, speak no more!

Thou turn'st my eyes into my <very> soul,
 And there I see such black and <grainèd> spots
 As will <not> leave their tinct.

HAMLET Nay, but to live
 In the rank sweat of an enseamèd bed,
 Stewed in corruption, honeying and making love
 Over the nasty sty!

QUEEN O, speak to me no more!

These words like daggers enter in my ears.

No more, sweet Hamlet!

HAMLET A murderer and a villain,

A slave that is not twentieth part the <tithe>

Of your precedent lord; a vice of kings,

A cutpurse of the empire and the rule,

That from a shelf the precious diadem stole

And put it in his pocket—

QUEEN No more!

HAMLET A king of shreds and patches—

Enter Ghost.

Save me and hover o'er me with your wings,

You heavenly guards!—What would your gracious
figure?

QUEEN Alas, he's mad.

HAMLET

Do you not come your tardy son to chide,

That, lapsed in time and passion, lets go by

Th' important acting of your dread command?

O, say!

GHOST Do not forget. This visitation

Is but to whet thy almost blunted purpose.

But look, amazement on thy mother sits.

O, step between her and her fighting soul.

Conceit in weakest bodies strongest works.

Speak to her, Hamlet.

HAMLET How is it with you, lady?

QUEEN Alas, how is 't with you,

That you do bend your eye on vacancy

And with th' incorporal air do hold discourse?

Forth at your eyes your spirits wildly peep,

And, as the sleeping soldiers in th' alarm,

Your bedded hair, like life in excrements,

Start up and stand an end. O gentle son,

Upon the heat and flame of thy distemper
Sprinkle cool patience! Whereon do you look?

HAMLET

On him, on him! Look you how pale he glares.
His form and cause conjoined, preaching to stones,
Would make them capable. 「*To the Ghost.*」 Do not
look upon me,
Lest with this piteous action you convert
My stern effects. Then what I have to do
Will want true color—tears perchance for blood.

QUEEN To whom do you speak this?

HAMLET Do you see nothing there?

QUEEN

Nothing at all; yet all that is I see.

HAMLET Nor did you nothing hear?

QUEEN No, nothing but ourselves.

HAMLET

Why, look you there, look how it steals away!
My father, in his habit as he lived!
Look where he goes even now out at the portal!

Ghost exits.

QUEEN

This is the very coinage of your brain.
This bodiless creation ecstasy
Is very cunning in.

HAMLET

〈Ecstasy?〉

My pulse as yours doth temperately keep time
And makes as healthful music. It is not madness
That I have uttered. Bring me to the test,
And 〈I〉 the matter will reword, which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul
That not your trespass but my madness speaks.
It will but skin and film the ulcerous place,
Whiles rank corruption, mining all within,
Infects unseen. Confess yourself to heaven,

Repent what's past, avoid what is to come,
 And do not spread the compost on the weeds
 To make them ranker. Forgive me this my virtue,
 For, in the fatness of these pury times,
 Virtue itself of vice must pardon beg,
 Yea, curb and woo for leave to do him good.

QUEEN

O Hamlet, thou hast cleft my heart in twain!

HAMLET

O, throw away the worser part of it,
 And <live> the purer with the other half!
 Good night. But go not to my uncle's bed.
 Assume a virtue if you have it not.
 [That monster, custom, who all sense doth eat,
 Of habits devil, is angel yet in this,
 That to the use of actions fair and good
 He likewise gives a frock or livery
 That aptly is put on.] Refrain <tonight,>
 And that shall lend a kind of easiness
 To the next abstinence, [the next more easy;
 For use almost can change the stamp of nature
 And either 「...」 the devil or throw him out
 With wondrous potency.] Once more, good night,
 And, when you are desirous to be blest,
 I'll blessing beg of you. For this same lord

「Pointing to Polonius.

I do repent; but heaven hath pleased it so
 To punish me with this and this with me,
 That I must be their scourge and minister.
 I will bestow him and will answer well
 The death I gave him. So, again, good night.
 I must be cruel only to be kind.
 This bad begins, and worse remains behind.
 [One word more, good lady.]

QUEEN

What shall I do?

HAMLET

Not this by no means that I bid you do:
Let the bloat king tempt you again to bed,
Pinch wanton on your cheek, call you his mouse,
And let him, for a pair of reechy kisses
Or paddling in your neck with his damned fingers,
Make you to ravel all this matter out
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know,
For who that's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a gib,
Such dear concernings hide? Who would do so?
No, in despite of sense and secrecy,
Unpeg the basket on the house's top,
Let the birds fly, and like the famous ape,
To try conclusions, in the basket creep
And break your own neck down.

QUEEN

Be thou assured, if words be made of breath
And breath of life, I have no life to breathe
What thou hast said to me.

HAMLET

I must to England, you know that.

QUEEN

Alack,

I had forgot! 'Tis so concluded on.

HAMLET

[There's letters sealed; and my two schoolfellows,
Whom I will trust as I will adders fanged,
They bear the mandate; they must sweep my way
And marshal me to knavery. Let it work,
For 'tis the sport to have the engineer
Hoist with his own petard; and 't shall go hard
But I will delve one yard below their mines
And blow them at the moon. O, 'tis most sweet
When in one line two crafts directly meet.]
This man shall set me packing.

I'll lug the guts into the neighbor room.
Mother, good night indeed. This counselor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.—
Come, sir, to draw toward an end with you.—
Good night, mother.

「*They*」 *exit, (Hamlet tugging in Polonius.)*

「ACT 4」

Scene 1

Enter King and Queen, with Rosencrantz and Guildenstern.

KING

There's matter in these sighs; these profound heaves
You must translate; 'tis fit we understand them.
Where is your son?

QUEEN

[Bestow this place on us a little while.]

「Rosencrantz and Guildenstern exit.」

Ah, mine own lord, what have I seen tonight!

KING What, Gertrude? How does Hamlet?

QUEEN

Mad as the sea and wind when both contend
Which is the mightier. In his lawless fit,
Behind the arras hearing something stir,
Whips out his rapier, cries "A rat, a rat,"
And in this brainish apprehension kills
The unseen good old man.

KING

O heavy deed!

It had been so with us, had we been there.
His liberty is full of threats to all—
To you yourself, to us, to everyone.
Alas, how shall this bloody deed be answered?
It will be laid to us, whose providence

Should have kept short, restrained, and out of haunt
 This mad young man. But so much was our love,
 We would not understand what was most fit,
 But, like the owner of a foul disease,
 To keep it from divulging, let it feed
 Even on the pith of life. Where is he gone?

QUEEN

To draw apart the body he hath killed,
 O'er whom his very madness, like some ore
 Among a mineral of metals base,
 Shows itself pure: he weeps for what is done.

KING O Gertrude, come away!

The sun no sooner shall the mountains touch
 But we will ship him hence; and this vile deed
 We must with all our majesty and skill
 Both countenance and excuse.—Ho, Guildenstern!

Enter Rosencrantz and Guildenstern.

Friends both, go join you with some further aid.
 Hamlet in madness hath Polonius slain,
 And from his mother's closet hath he dragged him.
 Go seek him out, speak fair, and bring the body
 Into the chapel. I pray you, haste in this.

(Rosencrantz and Guildenstern exit.)

Come, Gertrude, we'll call up our wisest friends
 And let them know both what we mean to do
 And what's untimely done. 「...」
 [Whose whisper o'er the world's diameter,
 As level as the cannon to his blank
 Transports his poisoned shot, may miss our name
 And hit the woundless air.] O, come away!
 My soul is full of discord and dismay.

They exit.

GUILDENSTERN

HAMLET A “thing,” my lord?
Of nothing. Bring me to him. (Hide fox, and
all after!)

They exit.

「Scene 3」

Enter King and two or three.

KING

I have sent to seek him and to find the body.
How dangerous is it that this man goes loose!
Yet must not we put the strong law on him.
He’s loved of the distracted multitude,
Who like not in their judgment, but their eyes;
And, where ’tis so, th’ offender’s scourge is weighed,
But never the offense. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause. Diseases desperate grown
By desperate appliance are relieved
Or not at all.

Enter Rosencrantz.

How now, what hath befallen?

ROSENCRANTZ

Where the dead body is bestowed, my lord,
We cannot get from him.

KING

But where is he?

ROSENCRANTZ

Without, my lord; guarded, to know your pleasure.

KING

Bring him before us. Ho! Bring in the lord.

ROSENCRANTZ

They enter 「with Hamlet.」

KING Now, Hamlet, where’s Polonius?

HAMLET At supper.

KING At supper where?

HAMLET Not where he eats, but where he is eaten. A certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service—two dishes but to one table. That's the end.

[KING Alas, alas!

HAMLET A man may fish with the worm that hath eat of a king and eat of the fish that hath fed of that worm.]

KING What dost thou mean by this?

HAMLET Nothing but to show you how a king may go a progress through the guts of a beggar.

KING Where is Polonius?

HAMLET In heaven. Send thither to see. If your messenger find him not there, seek him i' th' other place yourself. But if, indeed, you find him not within this month, you shall nose him as you go up the stairs into the lobby.

KING, [to Attendants.] Go, seek him there.

HAMLET He will stay till you come. [Attendants exit.]

KING

Hamlet, this deed, for thine especial safety
(Which we do tender, as we dearly grieve
For that which thou hast done) must send thee
hence

⟨With fiery quickness.⟩ Therefore prepare thyself.
The bark is ready, and the wind at help,
Th' associates tend, and everything is bent
For England.

HAMLET For England?

KING Ay, Hamlet.

HAMLET Good.

KING

So is it, if thou knew'st our purposes.

HAMLET

I see a cherub that sees them. But come, for
England.

Farewell, dear mother.

KING

Thy loving father, Hamlet.

HAMLET

My mother. Father and mother is man and wife,
Man and wife is one flesh, (and) so, my mother.—
Come, for England. *He exits.*

KING

Follow him at foot; tempt him with speed aboard.
Delay it not. I'll have him hence tonight.
Away, for everything is sealed and done
That else leans on th' affair. Pray you, make haste.

〔All but the King exit.〕

And England, if my love thou hold'st at aught
(As my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe
Pays homage to us), thou mayst not coldly set
Our sovereign process, which imports at full,
By letters congruing to that effect,
The present death of Hamlet. Do it, England,
For like the hectic in my blood he rages,
And thou must cure me. Till I know 'tis done,
Howe'er my haps, my joys will ne'er begin.

He exits.

〔Scene 4〕

Enter Fortinbras with his army over the stage.

FORTINBRAS

Go, Captain, from me greet the Danish king.
Tell him that by his license Fortinbras
Craves the conveyance of a promised march
Over his kingdom. You know the rendezvous.

If that his Majesty would aught with us,
We shall express our duty in his eye;
And let him know so.

CAPTAIN I will do 't, my lord.

FORTINBRAS Go softly on. *「All but the Captain exit.」*

「Enter Hamlet, Rosencrantz, 「Guildenstern,」 and others.」

HAMLET Good sir, whose powers are these?

CAPTAIN They are of Norway, sir.

HAMLET How purposed, sir, I pray you?

CAPTAIN Against some part of Poland.

HAMLET Who commands them, sir?

CAPTAIN

The nephew to old Norway, Fortinbras.

HAMLET

Goes it against the main of Poland, sir,
Or for some frontier?

CAPTAIN

Truly to speak, and with no addition,
We go to gain a little patch of ground
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway or the Pole
A ranker rate, should it be sold in fee.

HAMLET

Why, then, the Polack never will defend it.

CAPTAIN

Yes, it is already garrisoned.

HAMLET

Two thousand souls and twenty thousand ducats
Will not debate the question of this straw.
This is th' impostume of much wealth and peace,
That inward breaks and shows no cause without
Why the man dies.—I humbly thank you, sir.

CAPTAIN God be wi' you, sir.

「He exits.」

ROSENCRANTZ Will 't please you go, my lord?

HAMLET

I'll be with you straight. Go a little before.

〔All but Hamlet exit.〕

How all occasions do inform against me
And spur my dull revenge. What is a man
If his chief good and market of his time
Be but to sleep and feed? A beast, no more.
Sure He that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unused. Now whether it be
Bestial oblivion or some craven scruple
Of thinking too precisely on th' event
(A thought which, quartered, hath but one part
wisdom

And ever three parts coward), I do not know
Why yet I live to say "This thing's to do,"
Sith I have cause, and will, and strength, and means
To do 't. Examples gross as Earth exhort me:
Witness this army of such mass and charge,
Led by a delicate and tender prince,
Whose spirit with divine ambition puffed
Makes mouths at the invisible event,
Exposing what is mortal and unsure
To all that fortune, death, and danger dare,
Even for an eggshell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honor's at the stake. How stand I, then,
That have a father killed, a mother stained,
Excitements of my reason and my blood,
And let all sleep, while to my shame I see
The imminent death of twenty thousand men
That for a fantasy and trick of fame
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,

Which is not tomb enough and continent
To hide the slain? O, from this time forth
My thoughts be bloody or be nothing worth!

He exits.]

「Scene 5」

Enter Horatio, (Queen,) and a Gentleman.

QUEEN I will not speak with her.

GENTLEMAN She is importunate,
Indeed distract; her mood will needs be pitied.

QUEEN What would she have?

GENTLEMAN

She speaks much of her father, says she hears
There's tricks i' th' world, and hems, and beats her
heart,

Spurns enviously at straws, speaks things in doubt
That carry but half sense. Her speech is nothing,
Yet the unshapèd use of it doth move

The hearers to collection. They (aim) at it
And botch the words up fit to their own thoughts;
Which, as her winks and nods and gestures yield
them,

Indeed would make one think there might be
thought,

Though nothing sure, yet much unhappily.

HORATIO

'Twere good she were spoken with, for she may
strew

Dangerous conjectures in ill-breeding minds.

「QUEEN」 Let her come in. *「Gentleman exits.」*

「*Aside.*」 To my sick soul (as sin's true nature is),
Each toy seems prologue to some great amiss.
So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.

⟨Enter Ophelia distracted.⟩

OPHELIA

Where is the beauteous Majesty of Denmark?

QUEEN

How now, Ophelia?

OPHELIA

〔sings〕

How should I your true love know

From another one?

By his cockle hat and staff

And his sandal shoon.

QUEEN

Alas, sweet lady, what imports this song?

OPHELIA

Say you? Nay, pray you, mark.

〔Sings.〕

He is dead and gone, lady,

He is dead and gone;

At his head a grass-green turf,

At his heels a stone.

Oh, ho!

QUEEN

Nay, but Ophelia—

OPHELIA

Pray you, mark.

〔Sings.〕

White his shroud as the mountain snow—

Enter King.

QUEEN Alas, look here, my lord.

OPHELIA *〔sings〕*

Larded all with sweet flowers;

Which bewept to the ground did not go

With true-love showers.

KING How do you, pretty lady?

OPHELIA Well, God dild you. They say the owl was a baker's daughter. Lord, we know what we are but know not what we may be. God be at your table.

KING Conceit upon her father.

OPHELIA Pray let's have no words of this, but when they ask you what it means, say you this:

「Sings.」 *Tomorrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.
Then up he rose and donned his clothes
And dupp'd the chamber door,
Let in the maid, that out a maid
Never departed more.*

KING Pretty Ophelia—

OPHELIA

Indeed, without an oath, I'll make an end on 't:
「Sings.」 *By Gis and by Saint Charity,
Alack and fie for shame,
Young men will do 't, if they come to 't;
By Cock, they are to blame.
Quoth she "Before you tumbled me,
You promised me to wed."*

He answers:

*"So would I 'a done, by yonder sun,
An thou hadst not come to my bed."*

KING How long hath she been thus?

OPHELIA I hope all will be well. We must be patient,
but I cannot choose but weep to think they would
lay him i' th' cold ground. My brother shall know of
it. And so I thank you for your good counsel. Come,
my coach! Good night, ladies, good night, sweet
ladies, good night, good night. *〈She exits.〉*

KING

Follow her close; give her good watch, I pray you.
「Horatio exits.」

O, this is the poison of deep grief. It springs
All from her father's death, and now behold!
O Gertrude, Gertrude,
When sorrows come, they come not single spies,
But in battalions: first, her father slain;
Next, your son gone, and he most violent author
Of his own just remove; the people muddied,

Thick, and unwholesome in ⟨their⟩ thoughts and
 whispers
 For good Polonius' death, and we have done but
 greenly
 In hugger-mugger to inter him; poor Ophelia
 Divided from herself and her fair judgment,
 Without the which we are pictures or mere beasts;
 Last, and as much containing as all these,
 Her brother is in secret come from France,
 Feeds on ⟨his⟩ wonder, keeps himself in clouds,
 And wants not buzzers to infect his ear
 With pestilent speeches of his father's death,
 Wherein necessity, of matter beggared,
 Will nothing stick our person to arraign
 In ear and ear. O, my dear Gertrude, this,
 Like to a murd'ring piece, in many places
 Gives me superfluous death.

A noise within.

⟨QUEEN Alack, what noise is this?⟩

KING Attend!

Where is my Switzers? Let them guard the door.

Enter a Messenger.

What is the matter?

MESSENGER Save yourself, my lord.

The ocean, overpeering of his list,
 Eats not the flats with more impiteous haste
 Than young Laertes, in a riotous head,
 O'erbears your officers. The rabble call him "lord,"
 And, as the world were now but to begin,
 Antiquity forgot, custom not known,
 The ratifiers and props of every word,
 ⟨They⟩ cry "Choose we, Laertes shall be king!"
 Caps, hands, and tongues applaud it to the clouds,
 "Laertes shall be king! Laertes king!"

A noise within.

QUEEN

How cheerfully on the false trail they cry.

O, this is counter, you false Danish dogs!

KING The doors are broke.

Enter Laertes with others.

LAERTES

Where is this king?—Sirs, stand you all without.

ALL No, let's come in!

LAERTES I pray you, give me leave.

ALL We will, we will.

LAERTES

I thank you. Keep the door. [*Followers exit.*] O, thou
vile king,

Give me my father!

QUEEN

Calmly, good Laertes.

LAERTES

That drop of blood that's calm proclaims me
bastard,

Cries "cuckold" to my father, brands the harlot
Even here between the chaste unsmirchèd brow
Of my true mother.

KING

What is the cause, Laertes,

That thy rebellion looks so giant-like?—

Let him go, Gertrude. Do not fear our person.

There's such divinity doth hedge a king

That treason can but peep to what it would,

Acts little of his will.—Tell me, Laertes,

Why thou art thus incensed.—Let him go,

Gertrude.—

Speak, man.

LAERTES Where is my father?

KING Dead.

QUEEN

But not by him.

KING

Let him demand his fill.

LAERTES

How came he dead? I'll not be juggled with.
To hell, allegiance! Vows, to the blackest devil!
Conscience and grace, to the profoundest pit!
I dare damnation. To this point I stand,
That both the worlds I give to negligence,
Let come what comes, only I'll be revenged
Most throughly for my father.

KING Who shall stay you?

LAERTES My will, not all the <world.>
And for my means, I'll husband them so well
They shall go far with little.

KING Good Laertes,
If you desire to know the certainty
Of your dear father, is 't writ in your revenge
That, swoopstake, you will draw both friend and
foe,
Winner and loser?

LAERTES None but his enemies.

KING Will you know them, then?

LAERTES
To his good friends thus wide I'll ope my arms
And, like the kind life-rend'ring pelican,
Repast them with my blood.

KING Why, now you speak
Like a good child and a true gentleman.
That I am guiltless of your father's death
And am most sensibly in grief for it,
It shall as level to your judgment 'pear
As day does to your eye.

A noise within: <“Let her come in!”>

LAERTES) How now, what noise is that?

Enter Ophelia.

O heat, dry up my brains! Tears seven times salt
Burn out the sense and virtue of mine eye!

By heaven, thy madness shall be paid with weight
 Till our scale turn the beam! O rose of May,
 Dear maid, kind sister, sweet Ophelia!
 O heavens, is 't possible a young maid's wits
 Should be as mortal as *(an old)* man's life?
(Nature is fine in love, and, where 'tis fine,
 It sends some precious instance of itself
 After the thing it loves.)

OPHELIA *[sings]*

*They bore him barefaced on the bier,
 (Hey non nonny, nonny, hey nonny,)
 And in his grave rained many a tear.*

Fare you well, my dove.

LAERTES

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

OPHELIA You must sing "A-down a-down"—and you
 "Call him a-down-a."—O, how the wheel becomes
 it! It is the false steward that stole his master's
 daughter.

LAERTES This nothing's more than matter.

OPHELIA There's rosemary, that's for remembrance.
 Pray you, love, remember. And there is pansies,
 that's for thoughts.

LAERTES A document in madness: thoughts and remembrance
 fitted.

OPHELIA There's fennel for you, and columbines.
 There's rue for you, and here's some for me; we
 may call it herb of grace o' Sundays. You *(must)* wear
 your rue with a difference. There's a daisy. I would
 give you some violets, but they withered all when
 my father died. They say he made a good end.
[Sings.] For bonny sweet Robin is all my joy.

LAERTES

Thought and afflictions, passion, hell itself
 She turns to favor and to prettiness.

OPHELIA [*sings*]

And will he not come again?

And will he not come again?

No, no, he is dead.

Go to thy deathbed.

He never will come again.

His beard was as white as snow,

⟨All⟩ flaxen was his poll.

He is gone, he is gone,

And we cast away moan.

God 'a mercy on his soul.

And of all Christians' souls, ⟨I pray God.⟩ God be wi'

you.

⟨She exits.⟩

LAERTES Do you ⟨see⟩ this, O God?

KING

Laertes, I must commune with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me.
If by direct or by collateral hand
They find us touched, we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labor with your soul
To give it due content.

LAERTES Let this be so.

His means of death, his obscure funeral
(No trophy, sword, nor hatchment o'er his bones,
No noble rite nor formal ostentation)
Cry to be heard, as 'twere from heaven to earth,
That I must call 't in question.

KING So you shall,

And where th' offense is, let the great ax fall.

I pray you, go with me.

They exit.

[Scene 6]

Enter Horatio and others.

HORATIO What are they that would speak with me?

GENTLEMAN Seafaring men, sir. They say they have letters for you.

HORATIO Let them come in. [*Gentleman exits.*] I do not know from what part of the world I should be greeted, if not from Lord Hamlet.

Enter Sailors.

SAILOR God bless you, sir.

HORATIO Let Him bless thee too.

SAILOR He shall, sir, (an 't) please Him. There's a letter for you, sir. It came from th' ambassador that was bound for England—if your name be Horatio, as I am let to know it is. [*He hands Horatio a letter.*]

HORATIO [*reads the letter*] *Horatio, when thou shalt have overlooked this, give these fellows some means to the King. They have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valor, and in the grapple I boarded them. On the instant, they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy, but they knew what they did: I am to do a (good) turn for them. Let the King have the letters I have sent, and repair thou to me with as much speed as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the (bore) of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England; of them I have much to tell thee. Farewell.*

*(He) that thou knowest thine,
Hamlet.*

Come, I will <give> you way for these your letters
And do 't the speedier that you may direct me
To him from whom you brought them.

They exit.

「Scene 7」

Enter King and Laertes.

KING

Now must your conscience my acquittance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursued my life.

LAERTES

It well appears. But tell me

Why you <proceeded> not against these feats,
So criminal and so capital in nature,
As by your safety, greatness, wisdom, all things else,
You mainly were stirred up.

KING O, for two special reasons,

Which may to you perhaps seem much unsinewed,
But yet to me they're strong. The Queen his mother
Lives almost by his looks, and for myself
(My virtue or my plague, be it either which),
She is so <conjunctive> to my life and soul
That, as the star moves not but in his sphere,
I could not but by her. The other motive
Why to a public count I might not go
Is the great love the general gender bear him,
Who, dipping all his faults in their affection,
Work like the spring that turneth wood to stone,
Convert his gyves to graces, so that my arrows,
Too slightly timbered for so <loud a wind,>
Would have reverted to my bow again,
But not where I have aimed them.

LAERTES

And so have I a noble father lost,

A sister driven into desp'rate terms,
Whose worth, if praises may go back again,
Stood challenger on mount of all the age
For her perfections. But my revenge will come.

KING

Break not your sleeps for that. You must not think
That we are made of stuff so flat and dull
That we can let our beard be shook with danger
And think it pastime. You shortly shall hear more.
I loved your father, and we love ourself,
And that, I hope, will teach you to imagine—

Enter a Messenger with letters.

⟨How now? What news?⟩

MESSENGER

Letters, my lord, from

Hamlet.)

These to your Majesty, this to the Queen.

KING From Hamlet? Who brought them?

MESSENGER

Sailors, my lord, they say. I saw them not.
They were given me by Claudio. He received them
[Of him that brought them.]

KING

Laertes, you shall hear

them.—

Leave us.

⟨Messenger exits.⟩

「*Reads.*」 *High and mighty, you shall know I am set
naked on your kingdom. Tomorrow shall I beg leave to
see your kingly eyes, when I shall (first asking ⟨your⟩
pardon) thereunto recount the occasion of my sudden
⟨and more strange⟩ return. ⟨Hamlet.⟩*

What should this mean? Are all the rest come back?

Or is it some abuse and no such thing?

LAERTES Know you the hand?

KING 'Tis Hamlet's character. "Naked"—

And in a postscript here, he says "alone."

Can you ⟨advise⟩ me?

LAERTES

I am lost in it, my lord. But let him come.
It warms the very sickness in my heart
That I ⟨shall⟩ live and tell him to his teeth
“Thus didst thou.”

KING

If it be so, Laertes
(As how should it be so? how otherwise?),
Will you be ruled by me?

LAERTES

Ay, my lord,
So you will not o’errule me to a peace.

KING

To thine own peace. If he be now returned,
As ⟨checking⟩ at his voyage, and that he means
No more to undertake it, I will work him
To an exploit, now ripe in my device,
Under the which he shall not choose but fall;
And for his death no wind of blame shall breathe,
But even his mother shall uncharge the practice
And call it accident.

[LAERTES My lord, I will be ruled,

The rather if you could devise it so
That I might be the organ.

KING

It falls right.
You have been talked of since your travel much,
And that in Hamlet’s hearing, for a quality
Wherein they say you shine. Your sum of parts
Did not together pluck such envy from him
As did that one, and that, in my regard,
Of the unworthiest siege.

LAERTES What part is that, my lord?

KING

A very ribbon in the cap of youth—
Yet needful too, for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness.] Two months since

KING

Not that I think you did not love your father,
 But that I know love is begun by time
 And that I see, in passages of proof,
 Time qualifies the spark and fire of it.
 [There lives within the very flame of love
 A kind of wick or snuff that will abate it,
 And nothing is at a like goodness still;
 For goodness, growing to a pleurisy,
 Dies in his own too-much. That we would do
 We should do when we would; for this “would”
 changes
 And hath abatements and delays as many
 As there are tongues, are hands, are accidents;
 And then this “should” is like a [「]spendthrift[」] sigh,
 That hurts by easing. But to the quick of th’ ulcer:]
 Hamlet comes back; what would you undertake
 To show yourself indeed your father’s son
 More than in words?

LAERTES

To cut his throat i’ th’ church.

KING

No place indeed should murder sanctuarize;
 Revenge should have no bounds. But, good Laertes,
 Will you do this? Keep close within your chamber.
 Hamlet, returned, shall know you are come home.
 We’ll put on those shall praise your excellence
 And set a double varnish on the fame
 The Frenchman gave you; bring you, in fine,
 together
 And wager \langle on \rangle your heads. He, being remiss,
 Most generous, and free from all contriving,
 Will not peruse the foils, so that with ease,
 Or with a little shuffling, you may choose
 A sword unbated, and in a \langle pass \rangle of practice
 Requite him for your father.

LAERTES

I will do 't,
 And for (that) purpose I'll anoint my sword.
 I bought an unction of a mountebank
 So mortal that, but dip a knife in it,
 Where it draws blood no cataplasm so rare,
 Collected from all simples that have virtue
 Under the moon, can save the thing from death
 That is but scratched withal. I'll touch my point
 With this contagion, that, if I gall him slightly,
 It may be death.

KING

Let's further think of this,
 Weigh what convenience both of time and means
 May fit us to our shape. If this should fail,
 And that our drift look through our bad
 performance,
 'Twere better not assayed. Therefore this project
 Should have a back or second that might hold
 If this did blast in proof. Soft, let me see.
 We'll make a solemn wager on your cunning—
 I ha 't!
 When in your motion you are hot and dry
 (As make your bouts more violent to that end)
 And that he calls for drink, I'll have prepared
 him
 A chalice for the nonce, whereon but sipping,
 If he by chance escape your venom'd stuck,
 Our purpose may hold there.—But stay, what
 noise?

Enter Queen.

QUEEN

One woe doth tread upon another's heel,
 So fast they follow. Your sister's drowned, Laertes.

LAERTES Drowned? O, where?

QUEEN

There is a willow grows askant the brook

「ACT 5」

「Scene 1」

Enter 「Gravedigger and Another.」

「GRAVEDIGGER」 Is she to be buried in Christian burial,
when she willfully seeks her own salvation?

OTHER I tell thee she is. Therefore make her grave
straight. The crowner hath sat on her and finds it
Christian burial.

「GRAVEDIGGER」 How can that be, unless she drowned
herself in her own defense?

OTHER Why, 'tis found so.

「GRAVEDIGGER」 It must be *(se offendendo;)* it cannot be
else. For here lies the point: if I drown myself
wittingly, it argues an act, and an act hath three
branches—it is to act, to do, to perform. *(Argal,)* she
drowned herself wittingly.

OTHER Nay, but hear you, goodman delver—

「GRAVEDIGGER」 Give me leave. Here lies the water;
good. Here stands the man; good. If the man go to
this water and drown himself, it is *(will he, nill he)*
he goes; mark you that. But if the water come to him
and drown him, he drowns not himself. Argal, he
that is not guilty of his own death shortens not his
own life.

OTHER But is this law?

「GRAVEDIGGER」 Ay, marry, is 't—crowner's 'quest law.

OTHER Will you ha' the truth on 't? If this had not been a gentlewoman, she should have been buried out o' Christian burial.

「GRAVEDIGGER」 Why, there thou sayst. And the more pity that great folk should have count'nance in this world to drown or hang themselves more than their even-Christian. Come, my spade. There is no ancient gentlemen but gard'ners, ditchers, and grave-makers. They hold up Adam's profession.

OTHER Was he a gentleman?

「GRAVEDIGGER」 He was the first that ever bore arms.

〈OTHER Why, he had none.

「GRAVEDIGGER」 What, art a heathen? How dost thou understand the scripture? The scripture says Adam digged. Could he dig without arms?) I'll put another question to thee. If thou answerest me not to the purpose, confess thyself—

OTHER Go to!

「GRAVEDIGGER」 What is he that builds stronger than either the mason, the shipwright, or the carpenter?

OTHER The gallows-maker; for that 〈frame〉 outlives a thousand tenants.

「GRAVEDIGGER」 I like thy wit well, in good faith. The gallows does well. But how does it well? It does well to those that do ill. Now, thou dost ill to say the gallows is built stronger than the church. Argal, the gallows may do well to thee. To 't again, come.

OTHER “Who builds stronger than a mason, a shipwright, or a carpenter?”

「GRAVEDIGGER」 Ay, tell me that, and unyoke.

OTHER Marry, now I can tell.

「GRAVEDIGGER」 To 't.

OTHER Mass, I cannot tell.

〈Enter Hamlet and Horatio afar off.〉

「GRAVEDIGGER」 Cudgel thy brains no more about it,

for your dull ass will not mend his pace with beating. And, when you are asked this question next, say “a grave-maker.” The houses he makes lasts till doomsday. Go, get thee in, and fetch me a stoup of liquor.

*「The Other Man exits
and the Gravedigger digs and sings.」*

In youth when I did love, did love,

Methought it was very sweet

To contract—O—the time for—a—my behove,

O, methought there—a—was nothing—a—meet.

HAMLET Has this fellow no feeling of his business? He sings in grave-making.

HORATIO Custom hath made it in him a property of easiness.

HAMLET 'Tis e'en so. The hand of little employment hath the daintier sense.

「GRAVEDIGGER」 *(sings)*

But age with his stealing steps

Hath clawed me in his clutch,

And hath shipped me into the land,

As if I had never been such.

「He digs up a skull.」

HAMLET That skull had a tongue in it and could sing once. How the knave jowls it to the ground as if 'twere Cain's jawbone, that did the first murder! This might be the pate of a politician which this ass now o'erreaches, one that would circumvent God, might it not?

HORATIO It might, my lord.

HAMLET Or of a courtier, which could say “Good morrow, sweet lord! How dost thou, sweet lord?” This might be my Lord Such-a-one that praised my Lord Such-a-one's horse when he went to beg it, might it not?

HORATIO Ay, my lord.

HAMLET Why, e'en so. And now my Lady Worm's,
chapless and knocked about the ⟨mazard⟩ with a
sexton's spade. Here's fine revolution, an we had
the trick to see 't. Did these bones cost no more the
breeding but to play at loggets with them? Mine
ache to think on 't.

「GRAVEDIGGER」 ⟨sings⟩

*A pickax and a spade, a spade,
For and a shrouding sheet,
O, a pit of clay for to be made
For such a guest is meet.*

「*He digs up more skulls.*」

HAMLET There's another. Why may not that be the
skull of a lawyer? Where be his quiddities now, his
quillities, his cases, his tenures, and his tricks? Why
does he suffer this mad knave now to knock him
about the sconce with a dirty shovel and will not tell
him of his action of battery? Hum, this fellow might
be in 's time a great buyer of land, with his statutes,
his recognizances, his fines, his double vouchers,
his recoveries. ⟨Is this the fine of his fines and the
recovery of his recoveries,⟩ to have his fine pate full
of fine dirt? Will ⟨his⟩ vouchers vouch him no more
of his purchases, and ⟨double ones too,⟩ than the
length and breadth of a pair of indentures? The very
conveyances of his lands will scarcely lie in this box,
and must th' inheritor himself have no more, ha?

HORATIO Not a jot more, my lord.

HAMLET Is not parchment made of sheepskins?

HORATIO Ay, my lord, and of calves' skins too.

HAMLET They are sheep and calves which seek out
assurance in that. I will speak to this fellow.—
Whose grave's this, sirrah?

「GRAVEDIGGER」 Mine, sir.

「*Sings.*」 ⟨*O,*⟩ *a pit of clay for to be made*
⟨*For such a guest is meet.*⟩

- HAMLET I think it be thine indeed, for thou liest in 't.
- 「GRAVEDIGGER」 You lie out on 't, sir, and therefore 'tis not yours. For my part, I do not lie in 't, yet it is mine.
- HAMLET Thou dost lie in 't, to be in 't and say it is thine. 'Tis for the dead, not for the quick; therefore thou liest.
- 「GRAVEDIGGER」 'Tis a quick lie, sir; 'twill away again from me to you.
- HAMLET What man dost thou dig it for?
- 「GRAVEDIGGER」 For no man, sir.
- HAMLET What woman then?
- 「GRAVEDIGGER」 For none, neither.
- HAMLET Who is to be buried in 't?
- 「GRAVEDIGGER」 One that was a woman, sir, but, rest her soul, she's dead.
- HAMLET How absolute the knave is! We must speak by the card, or equivocation will undo us. By the Lord, Horatio, this three years I have took note of it: the age is grown so picked that the toe of the peasant comes so near the heel of the courtier, he galls his kibe.—How long hast thou been grave-maker?
- 「GRAVEDIGGER」 Of ⟨all⟩ the days i' th' year, I came to 't that day that our last King Hamlet overcame Fortinbras.
- HAMLET How long is that since?
- 「GRAVEDIGGER」 Cannot you tell that? Every fool can tell that. It was that very day that young Hamlet was born—he that is mad, and sent into England.
- HAMLET Ay, marry, why was he sent into England?
- 「GRAVEDIGGER」 Why, because he was mad. He shall recover his wits there. Or if he do not, 'tis no great matter there.
- HAMLET Why?
- 「GRAVEDIGGER」 'Twill not be seen in him there. There the men are as mad as he.

HAMLET How came he mad?

「GRAVEDIGGER」 Very strangely, they say.

HAMLET How “strangely”?

「GRAVEDIGGER」 Faith, e’en with losing his wits.

HAMLET Upon what ground?

「GRAVEDIGGER」 Why, here in Denmark. I have been
sexton here, man and boy, thirty years.

HAMLET How long will a man lie i’ th’ earth ere he rot?

「GRAVEDIGGER」 Faith, if he be not rotten before he die
(as we have many pocky corses <nowadays> that will
scarce hold the laying in), he will last you some
eight year or nine year. A tanner will last you nine
year.

HAMLET Why he more than another?

「GRAVEDIGGER」 Why, sir, his hide is so tanned with his
trade that he will keep out water a great while; and
your water is a sore decayer of your whoreson dead
body. Here’s a skull now hath lien you i’ th’ earth
three-and-twenty years.

HAMLET Whose was it?

「GRAVEDIGGER」 A whoreson mad fellow’s it was.

Whose do you think it was?

HAMLET Nay, I know not.

「GRAVEDIGGER」 A pestilence on him for a mad rogue!

He poured a flagon of Rhenish on my head once.

This same skull, sir, was, sir, Yorick’s skull, the
King’s jester.

HAMLET This?

「GRAVEDIGGER」 E’en that.

HAMLET, 「*taking the skull*」 〈Let me see.〉 Alas, poor
Yorick! I knew him, Horatio—a fellow of infinite
jest, of most excellent fancy. He hath bore me on his
back a thousand times, and now how abhorred in
my imagination it is! My gorge rises at it. Here hung
those lips that I have kissed I know not how oft.
Where be your gibes now? your gambols? your

songs? your flashes of merriment that were wont to set the table on a roar? Not one now to mock your own grinning? Quite chapfallen? Now get you to my lady's (chamber,) and tell her, let her paint an inch thick, to this favor she must come. Make her laugh at that.—Prithee, Horatio, tell me one thing.

HORATIO What's that, my lord?

HAMLET Dost thou think Alexander looked o' this

fashion i' th' earth?

HORATIO E'en so.

HAMLET And smelt so? Pah! *〔He puts the skull down.〕*

HORATIO E'en so, my lord.

HAMLET To what base uses we may return, Horatio!

Why may not imagination trace the noble dust of Alexander till he find it stopping a bunghole?

HORATIO 'Twere to consider too curiously to consider so.

HAMLET No, faith, not a jot; but to follow him thither, with modesty enough and likelihood to lead it, (as thus:) Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam; and why of that loam whereto he was converted might they not stop a beer barrel? Imperious Caesar, dead and turned to clay, Might stop a hole to keep the wind away. O, that that earth which kept the world in awe Should patch a wall t' expel the (winter's) flaw!

Enter King, Queen, Laertes, (Lords attendant,) and the corpse 〔of Ophelia, with a Doctor of Divinity.〕

But soft, but soft awhile! Here comes the King,
The Queen, the courtiers. Who is this they follow?
And with such maimèd rites? This doth betoken
The corse they follow did with desp'rate hand
Fordo its own life. 'Twas of some estate.
Couch we awhile and mark. *〔They step aside.〕*

LAERTES What ceremony else?

HAMLET That is Laertes, a very noble youth. Mark.

LAERTES What ceremony else?

DOCTOR

Her obsequies have been as far enlarged
As we have warranty. Her death was doubtful,
And, but that great command o'ersways the order,
She should in ground unsanctified been lodged
Till the last trumpet. For charitable prayers
<Shards,> flints, and pebbles should be thrown on
her.

Yet here she is allowed her virgin crants,
Her maiden strewments, and the bringing home
Of bell and burial.

LAERTES

Must there no more be done?

DOCTOR

No more be done.

We should profane the service of the dead
To sing a requiem and such rest to her
As to peace-parted souls.

LAERTES

Lay her i' th' earth,

And from her fair and unpolluted flesh
May violets spring! I tell thee, churlish priest,
A minist'ring angel shall my sister be
When thou liest howling.

HAMLET, 「to Horatio」

What, the fair Ophelia?

QUEEN Sweets to the sweet, farewell!

「*She scatters flowers.*」

I hoped thou shouldst have been my Hamlet's wife;
I thought thy bride-bed to have decked, sweet maid,
And not have strewed thy grave.

LAERTES

O, treble woe

Fall ten times <treble> on that cursèd head
Whose wicked deed thy most ingenious sense
Deprived thee of!—Hold off the earth awhile,
Till I have caught her once more in mine arms.

「*Leaps in the grave.*」

Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made
T' o'ertop old Pelion or the skyish head
Of blue Olympus.

HAMLET, *「advancing」*

What is he whose grief
Bears such an emphasis, whose phrase of sorrow
Conjures the wand'ring stars and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet the Dane.

LAERTES, *「coming out of the grave」*

The devil take thy soul!

HAMLET Thou pray'st not well. *「They grapple.」*

I prithee take thy fingers from my throat,
For though I am not splenitive (and) rash,
Yet have I in me something dangerous,
Which let thy wisdom fear. Hold off thy hand.

KING Pluck them asunder.

QUEEN Hamlet! Hamlet!

ALL Gentlemen!

HORATIO Good my lord, be quiet.

「Hamlet and Laertes are separated.」

HAMLET

Why, I will fight with him upon this theme
Until my eyelids will no longer wag!

QUEEN O my son, what theme?

HAMLET

I loved Ophelia. Forty thousand brothers
Could not with all their quantity of love
Make up my sum. What wilt thou do for her?

KING O, he is mad, Laertes!

QUEEN For love of God, forbear him.

HAMLET 'Swounds, show me what thou 't do.

Woo't weep, woo't fight, woo't fast, woo't tear
thyself,

Woo't drink up eisel, eat a crocodile?

[Scene 2]

Enter Hamlet and Horatio.

HAMLET

So much for this, sir. Now shall you see the other.
You do remember all the circumstance?

HORATIO Remember it, my lord!

HAMLET

Sir, in my heart there was a kind of fighting
That would not let me sleep. (Methought) I lay
Worse than the mutines in the (bilboes.) Rashly—
And praised be rashness for it: let us know,
Our indiscretion sometime serves us well
When our deep plots do pall; and that should learn
us

There's a divinity that shapes our ends,
Rough-hew them how we will—

HORATIO That is most
certain.

HAMLET Up from my cabin,
My sea-gown scarf'd about me, in the dark
Groped I to find out them; had my desire,
Fingered their packet, and in fine withdrew
To mine own room again, making so bold
(My fears forgetting manners) to unfold
Their grand commission; where I found, Horatio,
A royal knavery—an exact command,
Larded with many several sorts of reasons
Importing Denmark's health and England's too,
With—ho!—such bugs and goblins in my life,
That on the supervise, no leisure bated,
No, not to stay the grinding of the ax,
My head should be struck off.

HORATIO Is 't possible?

HAMLET

Here's the commission. Read it at more leisure.

[Handing him a paper.]

But wilt thou hear now how I did proceed?

HORATIO I beseech you.

HAMLET

Being thus benetted round with *「villainies,」*
 Or I could make a prologue to my brains,
 They had begun the play. I sat me down,
 Devised a new commission, wrote it fair—
 I once did hold it, as our statistes do,
 A baseness to write fair, and labored much
 How to forget that learning; but, sir, now
 It did me yeoman's service. Wilt thou know
 Th' effect of what I wrote?

HORATIO Ay, good my lord.

HAMLET

An earnest conjuration from the King,
 As England was his faithful tributary,
 As love between them like the palm might flourish,
 As peace should still her wheaten garland wear
 And stand a comma 'tween their amities,
 And many suchlike *「ases」* of great charge,
 That, on the view and knowing of these contents,
 Without debatement further, more or less,
 He should those bearers put to sudden death,
 Not shriving time allowed.

HORATIO How was this sealed?

HAMLET

Why, even in that was heaven ordinant.
 I had my father's signet in my purse,
 Which was the model of that Danish seal;
 Folded the writ up in the form of th' other,
〈Subscribed〉 it, gave 't th' impression, placed it
 safely,
 The changeling never known. Now, the next day
 Was our sea-fight; and what to this was sequent
 Thou knowest already.

HORATIO

So Guildenstern and Rosencrantz go to 't.

HAMLET

⟨Why, man, they did make love to this employment.⟩
 They are not near my conscience. Their defeat
 Does by their own insinuation grow.
 'Tis dangerous when the baser nature comes
 Between the pass and fell incensèd points
 Of mighty opposites.

HORATIO Why, what a king is this!

HAMLET

Does it not, think thee, stand me now upon—
 He that hath killed my king and whored my mother,
 Popped in between th' election and my hopes,
 Thrown out his angle for my proper life,
 And with such cozenage—is 't not perfect
 conscience
 ⟨To quit him with this arm? And is 't not to be
 damned
 To let this canker of our nature come
 In further evil?⟩

HORATIO

It must be shortly known to him from England
 What is the issue of the business there.

HAMLET

It will be short. The interim's mine,
 And a man's life's no more than to say "one."
 But I am very sorry, good Horatio,
 That to Laertes I forgot myself,
 For by the image of my cause I see
 The portraiture of his. I'll court his favors.
 But, sure, the bravery of his grief did put me
 Into a tow'ring passion.

HORATIO

Peace, who comes here?⟩

Enter ⟨Osric,⟩ a courtier.

OSRIC Your Lordship is right welcome back to
 Denmark.

HAMLET I ⟨humbly⟩ thank you, sir. [*Aside to Horatio.*]

Dost know this waterfly?

HORATIO, [*aside to Hamlet*] No, my good lord.

HAMLET, [*aside to Horatio*] Thy state is the more gracious,
for 'tis a vice to know him. He hath much
land, and fertile. Let a beast be lord of beasts and his
crib shall stand at the king's mess. 'Tis a chough,
but, as I say, spacious in the possession of dirt.

OSRIC Sweet lord, if your Lordship were at leisure, I
should impart a thing to you from his Majesty.

HAMLET I will receive it, sir, with all diligence of
spirit. ⟨Put⟩ your bonnet to his right use: 'tis for the
head.

OSRIC I thank your Lordship; it is very hot.

HAMLET No, believe me, 'tis very cold; the wind is
northerly.

OSRIC It is indifferent cold, my lord, indeed.

HAMLET But yet methinks it is very ⟨sultry⟩ and hot ⟨for⟩
my complexion.

OSRIC Exceedingly, my lord; it is very sultry, as
'twere—I cannot tell how. My lord, his Majesty
bade me signify to you that he has laid a great wager
on your head. Sir, this is the matter—

HAMLET I beseech you, remember. [*He motions to
Osric to put on his hat.*]

OSRIC Nay, good my lord, for my ease, in good faith.
[Sir, here is newly come to court Laertes—believe
me, an absolute [*gentleman,*] full of most excellent
differences, of very soft society and great showing.
Indeed, to speak [*feelingly*] of him, he is the card or
calendar of gentry, for you shall find in him the
continent of what part a gentleman would see.

HAMLET Sir, his definement suffers no perdition in
you, though I know to divide him inventorially
would dozy th' arithmetic of memory, and yet but
yaw neither, in respect of his quick sail. But, in the

verity of extolment, I take him to be a soul of great article, and his infusion of such dearth and rareness as, to make true diction of him, his semblable is his mirror, and who else would trace him, his umbrage, nothing more.

OSRIC Your Lordship speaks most infallibly of him.

HAMLET The concernancy, sir? Why do we wrap the gentleman in our more rawer breath?

OSRIC Sir?

HORATIO Is 't not possible to understand in another tongue? You will to 't, sir, really.

HAMLET, *['to Osric']* What imports the nomination of this gentleman?

OSRIC Of Laertes?

HORATIO His purse is empty already; all 's golden words are spent.

HAMLET Of him, sir.

OSRIC I know you are not ignorant—

HAMLET I would you did, sir. Yet, in faith, if you did, it would not much approve me. Well, sir?]

OSRIC You are not ignorant of what excellence Laertes is—

[HAMLET I dare not confess that, lest I should compare with him in excellence. But to know a man well were to know himself.

OSRIC I mean, sir, for *['his']* weapon. But in the imputation laid on him by them, in his meed he's unfellowed.]

HAMLET What's his weapon?

OSRIC Rapier and dagger.

HAMLET That's two of his weapons. But, well—

OSRIC The King, sir, hath wagered with him six Barbary horses, against the which he has impawned, as I take it, six French rapiers and poniards, with their assigns, as girdle, *<hangers,>* and so. Three of the carriages, in faith, are very dear to fancy, very

responsive to the hilts, most delicate carriages, and of very liberal conceit.

HAMLET What call you the “carriages”?

[HORATIO I knew you must be edified by the margent ere you had done.]

OSRIC The ⟨carriages,⟩ sir, are the hangers.

HAMLET The phrase would be more germane to the matter if we could carry a cannon by our sides. I would it ⟨might⟩ be “hangers” till then. But on. Six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages—that’s the French bet against the Danish. Why is this all †“impawned,† †⟨as⟩ you call it?

OSRIC The King, sir, hath laid, sir, that in a dozen passes between yourself and him, he shall not exceed you three hits. He hath laid on twelve for nine, and it would come to immediate trial if your Lordship would vouchsafe the answer.

HAMLET How if I answer no?

OSRIC I mean, my lord, the opposition of your person in trial.

HAMLET Sir, I will walk here in the hall. If it please his Majesty, it is the breathing time of day with me. Let the foils be brought, the gentleman willing, and the King hold his purpose, I will win for him, an I can. If not, I will gain nothing but my shame and the odd hits.

OSRIC Shall I deliver you ⟨e’en⟩ so?

HAMLET To this effect, sir, after what flourish your nature will.

OSRIC I commend my duty to your Lordship.

HAMLET Yours. †*Osric exits.*† †⟨He⟩ does well to commend it himself. There are no tongues else for ’s turn.

HORATIO This lapwing runs away with the shell on his head.

HAMLET He did ⟨comply,⟩ sir, with his dug before he sucked it. Thus has he (and many more of the same breed that I know the drossy age dotes on) only got the tune of the time, and, out of an habit of encounter, a kind of ⟨yeasty⟩ collection, which carries them through and through the most 「fanned」 and ⟨winnowed⟩ opinions; and do but blow them to their trial, the bubbles are out.

「*Enter a Lord.*」

LORD My lord, his Majesty commended him to you by young Osric, who brings back to him that you attend him in the hall. He sends to know if your pleasure hold to play with Laertes, or that you will take longer time.

HAMLET I am constant to my purposes. They follow the King's pleasure. If his fitness speaks, mine is ready now or whensoever, provided I be so able as now.

LORD The King and Queen and all are coming down.

HAMLET In happy time.

LORD The Queen desires you to use some gentle entertainment to Laertes before you fall to play.

HAMLET She well instructs me. 「*Lord exits.*」

HORATIO You will lose, my lord.

HAMLET I do not think so. Since he went into France, I have been in continual practice. I shall win at the odds; ⟨but⟩ thou wouldst not think how ill all's here about my heart. But it is no matter.

HORATIO Nay, good my lord—

HAMLET It is but foolery, but it is such a kind of ⟨gaingiving⟩ as would perhaps trouble a woman.

HORATIO If your mind dislike anything, obey it. I will forestall their repair hither and say you are not fit.

HAMLET Not a whit. We defy augury. There is ⟨a⟩ special providence in the fall of a sparrow. If it be ⟨now,⟩ 'tis not to come; if it be not to come, it will be

now; if it be not now, yet it <will> come. The
readiness is all. Since no man of aught he leaves
knows, what is 't to leave betimes? Let be.

⟨ ⟩
*A table prepared. Enter Trumpets, Drums, and Officers
with cushions, King, Queen, Osric, and all the state,
foils, daggers, flagons of wine, and Laertes.*

KING

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

〔He puts Laertes' hand into Hamlet's.〕

HAMLET, *〔to Laertes〕*

Give me your pardon, sir. I have done you wrong;
But pardon 't as you are a gentleman. This presence
knows,

And you must needs have heard, how I am punished
With a sore distraction. What I have done
That might your nature, honor, and exception
Roughly awake, I here proclaim was madness.
Was 't Hamlet wronged Laertes? Never Hamlet.
If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not; Hamlet denies it.
Who does it, then? His madness. If 't be so,
Hamlet is of the faction that is wronged;
His madness is poor Hamlet's enemy.

⟨Sir, in this audience⟩

Let my disclaiming from a purposed evil
Free me so far in your most generous thoughts
That I have shot my arrow o'er the house
And hurt my brother.

LAERTES I am satisfied in nature,

Whose motive in this case should stir me most
To my revenge; but in my terms of honor
I stand aloof and will no reconciliation
Till by some elder masters of known honor
I have a voice and precedent of peace
To <keep> my name ungor'd. But <till> that time

And let the kettle to the trumpet speak,
 The trumpet to the cannoneer without,
 The cannons to the heavens, the heaven to earth,
 “Now the King drinks to Hamlet.” Come, begin.
 And you, the judges, bear a wary eye.

Trumpets the while.

HAMLET Come on, sir.

LAERTES Come, my lord.

⟨They play.⟩

HAMLET One.

LAERTES No.

HAMLET Judgment!

OSRIC A hit, a very palpable hit.

LAERTES Well, again.

KING

Stay, give me drink.—Hamlet, this pearl is thine.

Here’s to thy health.

⟦He drinks and then drops the pearl in the cup.⟧

Drum, trumpets, and shot.

Give him the cup.

HAMLET

I’ll play this bout first. Set it by awhile.

Come. *⟦They play.⟧* Another hit. What say you?

LAERTES

⟨A touch, a touch.⟩ I do confess ’t.

KING

Our son shall win.

QUEEN

He’s fat and scant of breath.—

Here, Hamlet, take my napkin; rub thy brows.

The Queen carouses to thy fortune, Hamlet.

⟦She lifts the cup.⟧

HAMLET Good madam.

KING Gertrude, do not drink.

QUEEN

I will, my lord; I pray you pardon me.

⟦She drinks.⟧

KING, *⟦aside⟧*

It is the poisoned cup. It is too late.

HAMLET

I dare not drink yet, madam—by and by.

QUEEN Come, let me wipe thy face.

LAERTES, 「*to Claudius*」

My lord, I'll hit him now.

KING

I do not think 't.

LAERTES, 「*aside*」

And yet it is almost against my conscience.

HAMLET

Come, for the third, Laertes. You do but dally.

I pray you pass with your best violence.

I am ‹afeard› you make a wanton of me.

LAERTES Say you so? Come on.

‹*Play.*›

OSRIC Nothing neither way.

LAERTES Have at you now!

「*Laertes wounds Hamlet. Then ‹in scuffling they change rapiers,› and Hamlet wounds Laertes.*」

KING Part them. They are incensed.

HAMLET Nay, come again.

「*The Queen falls.*」

OSRIC Look to the Queen there, ho!

HORATIO

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

OSRIC How is 't, Laertes?

LAERTES

Why as a woodcock to mine own springe, Osric.

「*He falls.*」

I am justly killed with mine own treachery.

HAMLET

How does the Queen?

KING

She swoons to see them bleed.

QUEEN

No, no, the drink, the drink! O, my dear Hamlet!

The drink, the drink! I am poisoned.

「*She dies.*」

HAMLET

O villainy! Ho! Let the door be locked.

「*Osric exits.*」

Treachery! Seek it out.

LAERTES

It is here, Hamlet. *<Hamlet,>* thou art slain.
 No med'cine in the world can do thee good.
 In thee there is not half an hour's life.
 The treacherous instrument is in *<thy>* hand,
 Unbated and envenomed. The foul practice
 Hath turned itself on me. Lo, here I lie,
 Never to rise again. Thy mother's poisoned.
 I can no more. The King, the King's to blame.

HAMLET

The point envenomed too! Then, venom, to thy
 work. *<Hurts the King.>*

ALL Treason, treason!

KING

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

HAMLET

Here, thou incestuous, *<murd'rous,>* damnèd Dane,
 Drink off this potion. Is *<thy union>* here?
〔Forcing him to drink the poison.〕
 Follow my mother. *<King dies.>*

LAERTES

He is justly served.

It is a poison tempered by himself.
 Exchange forgiveness with me, noble Hamlet.
 Mine and my father's death come not upon thee,
 Nor thine on me. *<Dies.>*

HAMLET

Heaven make thee free of it. I follow thee.—
 I am dead, Horatio.—Wretched queen, adieu.—
 You that look pale and tremble at this chance,
 That are but mutes or audience to this act,
 Had I but time (as this fell sergeant, Death,
 Is strict in his arrest), O, I could tell you—
 But let it be.—Horatio, I am dead.
 Thou livest; report me and my cause aright
 To the unsatisfied.

HORATIO

Never believe it.

I am more an antique Roman than a Dane.

Here's yet some liquor left. *「He picks up the cup.」*

HAMLET

As thou 'rt a man,

Give me the cup. Let go! By heaven, I'll ha't.

O God, Horatio, what a wounded name,

Things standing thus unknown, shall I leave behind
me!

If thou didst ever hold me in thy heart,

Absent thee from felicity awhile

And in this harsh world draw thy breath in pain

To tell my story.

A march afar off (and 「shot」 within.)

What warlike noise is this?

Enter Osric.

OSRIC

Young Fortinbras, with conquest come from Poland,

To th' ambassadors of England gives

This warlike volley.

HAMLET

O, I die, Horatio!

The potent poison quite o'ercrows my spirit.

I cannot live to hear the news from England.

But I do prophesy th' election lights

On Fortinbras; he has my dying voice.

So tell him, with th' occurrents, more and less,

Which have solicited—the rest is silence.

〈O, O, O, O!〉

〈Dies.〉

HORATIO

Now cracks a noble heart. Good night, sweet prince,

And flights of angels sing thee to thy rest.

「March within.」

Why does the drum come hither?

*Enter Fortinbras with the 「English」 Ambassadors (with
Drum, Colors, and Attendants.)*

FORTINBRAS Where is this sight?

And from his mouth whose voice will draw ⟨on⟩
more.

But let this same be presently performed
Even while men's minds are wild, lest more
mischance

On plots and errors happen.

FORTINBRAS

Let four captains

Bear Hamlet like a soldier to the stage,
For he was likely, had he been put on,
To have proved most royal; and for his passage,
The soldier's music and the rite of war
Speak loudly for him.

Take up the bodies. Such a sight as this
Becomes the field but here shows much amiss.
Go, bid the soldiers shoot.

*They exit, ⟨marching, after the which, a peal of
ordnance are shot off.⟩*
