

RECENT TEXTUAL STUDIES OF HAMLET WITH AN EXAMINATION OF THE
STATES OF THE MAJOR SOLILOQUIES IN THE QUARTOS
AND FIRST FOLIO

A Thesis

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DEDICATION

To My Parents

PREFACE

The state of the Q₁, Q₂ and Folio texts of Hamlet has long been the subject of much controversy and conjecture. I first became interested in such textual investigation while studying the texts of Romeo and Juliet in a Shakespeare class directed by Dr. Charles E. Walton, Department of English, Kansas State Teachers College, Emporia, Kansas. I chose Hamlet for the topic of my consideration because of the inconclusive state of the criticism concerning it, and because of the particularly interesting problem posed by the First Quarto. In Chapter I, I survey the existing major theories concerning the state of the three Hamlet texts. Chapter II is an examination of the major soliloquies and the scenes surrounding them. I have employed parallel texts to show that the thought content in the soliloquies and pertinent scenes is the same in Q₁, Q₂ and Folio. I have attempted to show the logical arrangement of the soliloquies and to propose an explanation for the unique order in which they appear in Q₁.

The Bibliography approaches what one may call an exhaustive listing of textual criticism of Hamlet, although many of the references cited therein do not appear in the footnote entries in the text of the thesis itself. I have, nevertheless, consulted all of these works in the preparation of my study and have used many in the initial formation of my approach to the problem.

I wish to express my appreciation to Dr. Walton for his very patient assistance and his valuable counsel throughout the research and composition of this study; and to Dr. June J. Morgan, also of the Department of English, Kansas State Teachers College, Emporia, Kansas, who was second reader of this work.

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CHAPTER I

HAMLET: MAJOR THEORIES RELATED TO THE TEXTUAL STATES OF THE FIRST AND SECOND QUARTOS AND THE FIRST FOLIO

The many differences which exist between the first and second quartos of Hamlet have caused endless discussion and raised problems of such complexity that the mystery, at the present time, may very well never be satisfactorily solved. Of most basic importance to a sound approach to this problem is the following question: whether the 1603 Quarto is an early draft of Shakespeare's which he later revised and improved upon until it substantially resembled the 1604 Quarto, or, on the other hand, whether the 1603 Quarto simply is a vulgarized and degenerate text of the original play--again considering the original to be similar to the 1604 Quarto version.

Before making an examination of the numerous theories proposed in an effort to reconstruct the actual events related to the problem, one should be aware of certain important information. Of primary concern is the fact that Q₁ (1603) contains just over 2000 lines, while Q₂ (1604) has slightly under 4000 lines. The problem, then, concerns an attempt to determine why Q₂ was "added to" or Q₁ detracted from; that is, the problem of determining the original state of the text of this play. In this approach, however, there

is a major obstacle to be considered which concerns the business of determining the source or sources for all printed play texts during the Elizabethan period. If it were possible to establish a standard procedure of explicit steps governing a play from the time of the author's holograph copy to the playhouse copy, to the printer, the scholar's task would be greatly simplified. Although many have attempted to construct the actual pattern of such a history of printing for plays in this period, no one theory, as yet, has been generally accepted, and the problem persists. However, it seems likely that in the Elizabethan period very little respect was ever accorded an author's holograph copy of a play, once such a document had come into the hands of an acting company.¹ How this document was treated apparently depended upon several matters: whether the play was to be performed in London or in the provinces on tour; how meticulous the playhouse scrivener was in his work of transcribing an official "prompt-copy;" how many alterations in the original text were made necessary by the natural process of staging the play and how many performances it may have undergone by the time the printed text appears; and a host of many other minor changes apt to have occurred in the usual process of staging. It is after the play had been thus altered by the work of the

¹Sir Sidney Lee (ed.), The Shakespeare Folio, "Introduction," p. xvii.

acting company that it usually fell into the hands of a printer. Attempting to conceive of the state of the text by this time (in contrast to its probable original form), one needs merely to recall the many variations exhibited in the texts of modern plays once they have left the New York stage and have found their ways to the printer, for it is thought that this process has been altered very little over the ages. Furthermore, there is the problem of successive, new productions of a play and the likelihood of additional alterations of the text which may have been undertaken upon each of these occasions.

Of further pertinence to this study is the problem of time involved in the matter of releasing a play to a printer, of particular importance to the theories of publication surrounding the Hamlet text. Present scholarship gives precedence to three theories related to this subject. First, a printer might indeed obtain the rights to publish from the playing company itself, or from the company's legal representative. Secondly, he might deal directly with a member of the acting company who might have obtained stage rights or copyright either from the acting company or from the author. Thirdly, he might deal entirely with the author, assuming that it would have been possible for the latter

individual to have retained possession of his play for the purpose of eventual publication.² Under these circumstances, it seems proper to approach the problem of the state of the Hamlet quartos from the viewpoint of three major critical concepts: (1) the stenographic method; (2) memorial reconstruction; and (3) the traitor-actor method.

The stenographic method is perhaps the oldest theory related to this investigation and one which has been either attacked³ or supported⁴ by critics for a good many years. While it has at times been valiantly defended, generally, it has, over the years, been forsaken by scholars. There is, however, no question about the fact of a known method of stenography in Shakespeare's time. Indeed, there were three systems of shorthand extant and in general use by Elizabethans. The first, Timothy Bright's Characterie, was issued in 1588.⁵

²Evelyn May Albright, Dramatic Publication in England, 1580-1640, p. 289. Cf. R. B. McKerrow, "The Elizabethan Printer and Dramatic Manuscripts," The Library XLI (December 1931), pp. 253-75. A. W. Pollard, Shakespeare's Fight with the Pirates and the Problems of the Transmission of His Text. Harley Granville-Barker and G. B. Harrison, (eds.), A Companion to Shakespeare Studies. R. B. McKerrow, Printers' and Publishers' Devices in England and Scotland 1485-1640.

³W. Matthews, "Shorthand and the Bad Shakespeare Quartos," MLR, XXVII (July, 1932), pp. 243-62.

⁴J. Quincy Adams, "The Quarto of King Lear and Shorthand," MP, XXXI (November 1933), pp. 135-63.

⁵W. Matthews, "Shakespeare and the Reporters," The Library, Fourth Series, XV (1935), p. 481.

The second, Peter Bale's Brachygraphy (1590), is thought to be a plagiarism of Bright's system.⁶ And a third, John Willis's Stenography, was published in 1602.⁷ Bright's Characterie contains 537 symbols representing an equal number of common, useful words:⁸

Other words were expressed as synonyms or antonyms of these common words by prefixing to the shorthand symbol for the common word the initial letter of the synonym, or by suffixing the initial letter of the antonym: thus, ^bair-breath, ^mair = vapour, up^d = down, great^b = brief.⁹

However, there were a great many more complexities to be dealt with by the individual employing Bright's method. For example, tense of verbs, plurals, degrees of adjectives and adverbs were designated by a peculiar system of dots and symbols.¹⁰ Although this method was certainly used and, no doubt, in many situations, to great satisfaction, it is extremely difficult for one to imagine a copyist's using this means to transcribe an entire play. Needless to say, an individual, wishing to "pirate" a play, would have had to exercise caution to prevent discovery of his intentions.

⁶W. Matthews, "Shorthand and the Bad Shakespeare Quartos," MLR, XXVIII (January 1933), pp. 81-3.

⁷W. Matthews, "Shakespeare and the Reporters," The Library, Fourth Series, XV (1935), p. 481.

⁸Ibid. p. 482.

⁹Loc. cit.

¹⁰Loc. cit.

Certainly, his entering a playhouse with the necessary writing materials to make a transcription would likely have attracted attention. Assuming, however, that he might somehow have managed to avoid detection, his subsequent actions would have been even more difficult to conceal, since he would have needed to expose his writing materials in order to work. At the same time, one must take into consideration the noise, the general rowdiness of the crowd, and the unexpected outbursts of applause or rapid delivery of dialogue. One thinks that these stenographers would have had a difficult time. It would surely have made necessary numerous visits to the performance of a play to be transcribed. Nevertheless, the subsequent difficulty of transcribing the stenographic notes of the play thus reported would have posed an additional problem. Consequently, the stenographic theory has been assailed by scholars and has generally been superseded by more recent theories concerning the "traitor-actor" and "memorial reconstruction."¹¹

It is necessary, here, to make clear the meanings of the terms, "good" and "bad" texts, which unfortunately have been misused in the area of textual criticism because of their connotations of "superior" and "inferior." The terms have been used with great frequency in reference to the

¹¹ Ibid. pp. 497-98.

Hamlet quartos and must be employed, regardless, when discussing present textual criticism surrounding this play. A so-called "bad" quarto is said to contain

. . . substitution of words and phrases (restatement); omission of words, phrases, and lines; transposition of words, phrases, and lines; corruption of blank verse due to one or more of the above causes; mislining of blank verse; so called "misheavings."¹²

All of these characteristics are readily detected in Q₁.

Nevertheless, many scholars believe that the mnemonic phenomenon called "telescoping"--the memory's skipping from one line to another because of similar phraseology and/or meaning--is responsible for most of the errors involved in Q₁ and, therefore, they tend to attribute the state of Q₁ to the work of an actor, or actors, in what is called a memorial reconstruction of the text.¹³ At the same time, most "bad" quartos have been shown to be shorter than what has been considered to be the official text, and those who hold with the theory of memorial reconstruction do not hesitate to point out that ". . . the faulty memory is a memory that omits."¹⁴ The accuracy of some of the reporting of texts in this period has led critics to believe that the

¹²L. Kirschbaum, "An Hypothesis Concerning the Origin of the Bad Quartos," PMLA, LX (September, 1945), pp. 698.

¹³Ibid., p. 702.

¹⁴Ibid., p. 704.

reporter was often an actor. In the case of Hamlet, this phenomenon seemed to point to the character of Marcellus, whose lines are identical in both Q₁ and Q₂, thereby suggesting what is called the "Marcellus theory," proposed by H. D. Gray,¹⁵ a theory which has received wide acceptance by many Shakespeare scholars. It gives the actor performing the role of Marcellus credit for piecing together at least a part of the so-called "bad" Q₁, and it is indeed possible that this actor may have been responsible for that portion of the text of Q₁ in which he appeared:

. . . it is noteworthy that in these scenes the lines which Marcellus speaks are given with almost perfect accuracy and the other parts are given with approximate accuracy¹⁶

Gray further enhances this theory with the belief that M (as he designates Marcellus) supplied X (an unknown hack poet) with an actor's copy of the play and assisted X in reconstructing the play by giving approximate lines necessary to fill in vacant spaces in the copy.¹⁷ Therefore, X in turn, supplied the lines needed to piece out the entire play text. Gray believes that in many cases X was forced

¹⁵H. D. Gray, "The First Quarto of Hamlet," MLR, X (April, 1928), pp. 171-80.

¹⁶H. D. Gray, "Thomas Kyd and the First Quarto of Hamlet," PMLA, XLII (September, 1927), p. 72.

¹⁷Ibid., p. 722.

(because of lack of knowledge of the play) to sum up situations with closing lines, and cites the "to be or not to be" soliloquy as an example of such work.¹⁸ In resume, Gray's theory states " . . . that throughout the play X made a presentable text by putting into shape those parts of M's manuscript which could not serve for an acting version."¹⁹

J. D. Wilson, who agrees in part with Gray, believes that Q₁ is "in some sense" a pirated text that contains poetry written by someone other than Shakespeare, pointing, again, to the possibility of the work of a hack poet.²⁰ However, he believes also that the person responsible for the piracy was the actor who had played not only the role of Marcellus but, in addition, the roles of Voltimand, a Player, the Second Gravedigger, Churlish Priest, English Ambassador, and occasionally served as a supernumerary.²¹ According to Greg, this actor, working from some kind of a transcript of the text of the play which had been taken from the playhouse and which was quite different from the extant copies of

¹⁸Ibid., p. 723.

¹⁹Loc. cit.

²⁰J. D. Wilson, "Hamlet Q and Mr. Henry David Gray," PMLA, XLIII (June, 1928), p. 575.

²¹W. W. Greg, "The Hamlet Texts and Recent Work in Shakesperian Bibliography," MLR, XIV (October, 1919), p. 381.

either Q₁ or Q₂, pieced together the version which has since come to be known as Q₁:²²

Where the transcript was in general agreement with the current text he, of course, left it untouched; where his recollection of the play in which he acted differed from the transcript he did his best to emend the latter-- and a very poor best it was, except in one remarkable instance where he was able to incorporate his own written actor's part. Such was the nature of the copy of the first quarto.²³

Wilson thinks that the transcript used by this actor as the basic manuscript for Q₁ was " . . . a shortened transcript made, early in 1593, from the then playhouse copy, in preparation for the extended provincial tour undertaken by Lord Strange's company during the plague."²⁴ The so-called 1593 copy is the "old" Hamlet, generally thought to have been written by Thomas Kyd, but supposedly reworked by many dramatists including Shakespeare.²⁵

Further evidence in support of memorial reconstruction was established by presenting a modern unpublished play in which each actor had before him only his own part during the the rehearsals of the production.²⁶ After performing the

²² Loc. cit.

²³ Ibid., p. 382.

²⁴ Wilson, op. cit. p. 580.

²⁵ Sir E. K. Chambers, The Elizabethan Stage, III, p. 397.

²⁶ Betty Shapin, "An Experiment in Memorial Reconstruction," MLR, XXXIX (1944), p. 12.

play upon several occasions, one of the minor actors was asked to reconstruct the entire play from memory. In the process of reconstruction, this reporting actor

. . . omitted, transposed, anticipated, recollected, telescoped, rephrased, etc. She plucked bits and pieces from this place and that to produce her bad text. And in the process, she appears to have omitted from one-half to one-third of what she was trying to reproduce.²⁷

The results of this experiment seemed to convince scholars of the validity of the memorial reconstruction theory. In the case of the problem in Hamlet Q₁, the Elizabethan reporter, assuming that there was one such individual, was evidently neither very bright nor very meticulous, for Q₁ is plagued by badly confused and garbled passages.

Kirschbaum, nevertheless, is so firmly established in his belief concerning the memorial reconstruction theory that he states:

. . . Q₁ is based wholly on the Q₂-F version and that it [Q₁] is a memorial reconstruction with all differences being definitely assignable on the one hand to mnemonic confusion and on the other to the creative ability of the reporter.²⁸

Furthermore, he attempts to establish that the changes in the scene sequence in Q₁ over Q₂ were due to mnemonic

²⁷Ibid., p. 15.

²⁸L. Kirschbaum, "Sequence of Scenes in Hamlet and the Problem of Interpolation," PQ, XX (October, 1941), p. 383.

confusion.²⁹ He believes that the similarities between the meanings and events which exist within certain scenes caused the reporter to confuse and, more often than not, to merge two or more scenes into one. Duthie, who, according to W. W. Greg, has said about everything of any relevance to the Q₁ problem, closely agrees with the "actor-thief" theory.³⁰ He makes an interesting contribution to this concept, however, in observing that the stage directions in Q₁ are, for the most part, inadequate, but that those which do exist are of a descriptive nature, which, he thinks, a reporter would produce.³¹

Although it has been suggested that perhaps two individuals were involved in the writing of Q₁ (a reporter and a hack poet), this theory has lost ground in recent years, because of the necessity for the reporter to have been steeped in the language of the play, eliminating the presence of a second party.³² An actor, therefore, would seem to have been the best fitted person to fill in any gaps left by the process of faulty memory reconstruction.³³

²⁹ Ibid., p. 385.

³⁰ W. W. Greg, The Shakespeare First Folio, p. 300.

³¹ Ibid., p. 302.

³² Ibid., p. 301.

³³ Ibid., p. 304.

With the main argument in Hamlet in textual criticism centered around the problems of Q₁, the other two texts of this play (Q₂ and F) are often neglected, save for brief comparisons with Q₁. It is true that Q₁ represents a more complex and more exciting problem, but Q₂ and F certainly present unique textual difficulties of their own. For example, Q₂ is the fullest version of the play, containing over 3600 lines, as opposed to the 2500 lines in Q₁.³⁴ The Folio text is some 200 lines shorter than Q₂ and contains 85 lines not present in Q₂.³⁵ According to Lee, Q₂ was not, as its publisher boasted, printed " . . . according to the true and perfect Coppie." He suggests, instead, that Q₂ was, like Q₁, a text printed from an acting version, and that the F text " . . . probably came nearest to the original manuscript; but it, too, followed an acting copy which had been abbreviated somewhat less drastically than the Second Quarto"³⁶ Lee's views are not widely accepted on this point, however. In fact, most scholars have tended to reverse Lee's proposal. For example, Craig writes:

³⁴B. A. P. Van Dam, The Text of Shakespeare's Hamlet, p. 11. Cf. H. H. Furness (ed.), A New Variorum Edition of Shakespeare: Hamlet, II, p. 14.

³⁵Sir E. K. Chambers, William Shakespeare, I, p. 412.

³⁶Sir Sidney Lee, A Life of William Shakespeare, p. 182.

The folio prints what is regarded as a distinct text from the quartos. Though it resembles the second quarto, it is evidently a play-house copy possibly abridged for acting. At any rate, it contains eighty-five lines not in Q₂ and omits 218 lines which are in Q₂.³⁷

Scholars almost unanimously agree that, regardless of which of the two texts contains the greater validity, neither shows definite signs of having a common origin.³⁸ It remains, then, to be decided which of these texts, Q₂ or F, is more nearly what Shakespeare wrote. Chambers notes that scholars have too long dwelt on the similarities between the two texts when it is probably more important to observe that the differences are many and varied enough to show that one was not made from the other.³⁹ He thinks that the manuscript used for the Folio had, at some time, been employed as a prompt copy and was made from a transcript that had been used in the printing of Q₂, which transcript he believes to be closest to Shakespeare's original document.⁴⁰ In addition, Parrot and Craig state that ". . . there is a general agreement among scholars today that the copy for Q₂ was a manuscript

³⁷Hardin Craig (ed.), The Complete Works of Shakespeare, "Introduction to Hamlet," p. 898.

³⁸Thomas M. Parrot and Hardin Craig (eds.), The Tragedy of Hamlet, p. 247.

³⁹Sir E. K. Chambers, William Shakespeare, I, p. 413.

⁴⁰Loc. cit.

in the handwriting of Shakespeare himself."⁴¹ They also believe that this manuscript was not used for a "prompt-copy" at the Globe, since the length of Q₂ suggests to them that it was not acted in full. Depending on the edition used, the number of lines in Q₂ varies, but in all cases it exceeds 3600 lines, and it is thought that no play exceeding 3000 lines could be acted in the "two hours traffic" of Shakespeare's stage.⁴² Although it is possible that certain performances at this time undoubtedly lasted longer than two hours, a performance of Q₂ of Hamlet would certainly exceed this time allotment.

Furthermore, Parrot and Craig believe that Q₂ was not derived from a playhouse document because of the absence of many necessary stage directions in the text. They think, therefore, that Shakespeare, hard pressed to complete the play for the acting company, may have left out important stage directions because he knew that they would be later added to suit the company when a prompt-copy was finally made.⁴³ They introduce, consequently, the theory that the "copy" for Q₂ was almost certainly Shakespeare's autograph

⁴¹Parrot and Craig (eds.), op. cit. p. 41.

⁴²Ibid., p. 42.

⁴³Ibid., p. 43.

manuscript.⁴⁴ This author's copy may have had many forms in the Elizabethan period. For example, a first draft was termed an author's "foul-papers." Usually, he was expected to make a second, or "clear-copy" which, in turn, would be given to the Master of the Revels for licensing and then turned over to the prompter for stage markings, at which time it would be known as the "book of the play" and would serve thereafter as the official "prompt-copy."⁴⁵ For various reasons, an author might not have been responsible for a "clean-copy" of his text, having assigned this task to a professional copyist, a method which immediately brings up the possibilities of alteration of text or error. Furthermore, Greg has evidence to show that often an author's "foul-papers" were preserved in the playhouse archives along with the official prompt-book.⁴⁶ Thus, there is the possibility of two copies of a play, each dissimilar transcripts, which might have been created out of one original document, and suggests that in 1604 there may have been an original manuscript of Hamlet in existence. If this were the case

⁴⁴Loc. cit. Cf. A. Walker, "The Textual Problem of Hamlet: A Reconsideration," RES, II (October, 1951), pp. 328-38. B.A.P. Van Dam, The Text of Shakespeare's Hamlet.

⁴⁵Parrot and Craig (eds.), op. cit. p. 44.

⁴⁶W. W. Greg, "Prompt Copies, Private Transcripts, and the Playhouse Scrivener," The Library, Fourth Series, VI (1926), pp. 148-56.

for Q₂ and had such a "copy" been set by a skilled compositor and proof-read by the author himself, an accurate edition of Hamlet would exist; however, the compositor responsible for Q₂ was not a careful worker.⁴⁷ Wilson, in discussing the printing of Q₂, describes the text as " . . . disgraceful as a piece of printing . . . a pretty mess of the autograph copy."⁴⁸ The condition of the Q₂ text may not be entirely the fault of its compositor, however, since manuscripts for other printed plays in this period do exist, many of which still befuddle present editors. Therefore, if the compositor of Q₂ were actually working from the "foul-papers" instead of from a "clean-copy," many of his errors may be forgiven, particularly if his work were not later subjected to a careful proof-reading by the responsible author himself.⁴⁹ Parrot and Craig claim that they have detected evidences of "difficult" copy in the work of Q₂.⁵⁰

On the other hand, punctuation has also been a matter for argument with those who claim that Q₂ was set from the author's original manuscript:

⁴⁷ Ibid., p. 153.

⁴⁸ J. Dover Wilson, The Manuscript of Shakespeare's Hamlet, p. 94.

⁴⁹ Parrot and Craig, op. cit., p. 45.

⁵⁰ Ibid., p. 47.

Pollard's study of Richard II gives reason to believe that Shakespeare, except in long and carefully written pages, was by no means particular about punctuation. Commas served him where we should use colons and full stops; and an occasional semicolon would denote a longer pause.⁵¹

That compositors were indeed likely to take liberties with an author's punctuation is certainly an accepted theory.

Unquestionably, the punctuation in the manuscript used for Q₂ was not reproduced with what might be described as complete fidelity to the author's intentions. Wilson declares, however, that it is representative of the ". . . best of its kind in the whole Shakespearean canon."⁵² Parrot and Craig, who agree with Wilson, make the following generalization:

When all is said the errors and corruptions of Q₂ are such as might be expected of an ignorant printer and a somewhat rash corrector dealing with peculiarly difficult "copy." There is little of the arbitrary correction, modernization, and general editing which we shall find characteristic of the F text. Where we can get back of the compositor and corrector to the copy we are in close touch with Shakespeare himself.⁵³

In the case of the Folio text, one should bear in mind that it contains 94 lines not found in Q₂ and shows instances of an attempt at modernization of spelling throughout. Because it, furthermore, does not show signs of having been set from a prompt-copy (such as anticipatory warnings

⁵¹Ibid., p. 46.

⁵²Wilson, op. cit., p. 207.

⁵³Parrot and Craig (eds.), op. cit., p. 49.

of actors and notations of properties to be employed),⁵⁴ it is believed that F was printed from a transcript of a manuscript copy associated with the actual performance, but not from the "prompt-book" itself. Parrot and Craig suggest that it was set from the manuscript which later was used for the final form of the prompt copy, the document originally prepared for the licenser from which actors' parts could be transcribed at a later time.⁵⁵ Wilson and Craig also note that the F text, when compared with that of Q₂, seems to have been abridged with an eye to theatrical presentation, especially in the case of many of the more difficult passages in the play. No major parts are actually deleted, but many of the "supers" have been abandoned in the F text. At the same time, Wilson, Craig, Greg, and McKerrow believe that such changes as those alluded to above preclude the belief that the "copy" for the F Hamlet was a duplicate of the original prompt-book (or rather, the manuscript from which the "book" had been made). Wilson also suggests that, because of traditional methods employed in the editing of Shakespeare

⁵⁴R. B. McKerrow, "The Elizabethan Printer and Dramatic Manuscripts," The Library, XII (December, 1931), p. 259.

⁵⁵Parrot and Craig (eds.), op. cit., p. 51. Cf. W. W. Greg, "Entrance, License, and Publication," The Library, XXV (June-September, 1944), pp. 1-22. Harry Farr, "Notes on Shakespeare's Printers and Publishers with Special Reference to the Poems and Hamlet," The Library, Fourth Series, III, (March, 1923), pp. 231-43.

(that of using the F as a basis and making corrections where necessary by collation with Q₂), the faulty nature of F has since been cancelled, and he maintains that F is " . . . one of the most corrupt of the whole Shakespearean corpus."⁵⁶

On the other hand, Parrot and Craig think that the errors or corruptions in F are not those of a compositor, as are the majority of those in Q₂:

They exhibit . . . various categories of alterations of the original text, some unconscious or accidental, others deliberate changes for the sake of clarification, modernization, reproduction of an actors' delivery, and so on. Sometimes an evident misunderstanding of the original has led to an alteration of the text. Such changes are not to be attributed to the compositor in Jaggard's office . . . they are rather to be attributed to the scribe, who made the transcript that went to the printer.⁵⁷

One notes a number of small additions, repetitions of words and phrases, which may be attributed to the actor and which passed into the F text from the scribe's memory of the play as it had been acted. Wilson lists some twenty-four of these cases.⁵⁸ One-half of these occur in Hamlet's part, so that Wilson has concluded that they are due to Burbage's desire to intensify his rendition of the play. Parrot and Craig

⁵⁶J. Dover Wilson, The Manuscript of Shakespeare's Hamlet, p. 97. Cf. Hardin Craig, A New Look at Shakespeare's Quartos.

⁵⁷Wilson, op. cit., p. 190.

⁵⁸Parrot and Craig, op. cit., p. 54.

also point to what they call a "perfunctory purging" of the original text for the purpose of avoiding the penalty incurred by the Act of 1606 which forbade the use of profanity upon the stage:

It seems not unlikely that while the prompt-book was carefully purged, the scribe of the final copy repeatedly preferred his memory of what he had heard, since the actors were probably not so careful as the maker of the prompt-book to avoid profanity.⁵⁹

Finally, the punctuation of F differs from that of Q₂ at almost every possible point.⁶⁰ Greg, Wilson, Parrot, and Craig are in agreement on this matter of punctuation of the Folio, and think that the "light" punctuation of Q₂ is insufficient according to modern standards, but admit that it indicates a swift and rhythmical delivery of the lines. Wilson believes the punctuation in F is the worst he has ever encountered in any Shakespearean text,⁶¹ and Parrot and Craig state:

It is far heavier than that of Q₂ and probably represents a change from a more or less conversational to a declamatory delivery, a change which has been intensified and corrupted in the process of twofold transcription, plus the possible alterations introduced by Jaggard's printer.

⁵⁹Wilson, op. cit., p. 349.

⁶⁰Parrot and Craig, op. cit., p. 56.

⁶¹Loc. cit.

Again and again, the punctuation of the F is so plainly wrong that it can only be due to a misunderstanding of the text.⁶²

In summary, the F problem may be described as follows: a transcript was made from Shakespeare's "foul-papers" to serve as the basis for the company's prompt-book. This transcript was an abbreviated copy with clear stage directions. Before the prompt-book could be made, however, this transcript was checked once more; and more cuts were undertaken and further stage directions were indicated along with new alterations suggested at this time by the actors themselves. Then, the transcript in question was marked up so badly that only a superior theatrical scribe who had been in constant contact with the history of this document could have prepared a decent prompt-book from the resultant chaos. Certainly, no printer could have made a good use of this document in what must have been its condition at this time. Consequently, when a copy was needed for the F text a "clean-copy" was prepared, at which time many errors came into the text because of the careless work of the designated

⁶²Wilson, op. cit., p. 194. Cf. W. W. Greg, Principles of Emendation. W. W. Greg, "Editorial Problem in Shakespeare," RES, XX (April, 1944), pp. 159-60. A. H. Carter, "On the Use of Details of Spelling, Punctuation, and Typography to Determine the Dependence of Editions," SP, LIV (October, 1945), pp. 289-316.

scribe.⁶³ These are the errors which have been noticed by scholars as those characteristic of the F Hamlet.

⁶³Parrot and Craig, op. cit., p. 56. Cf. C. Hinman, "Printing and Proof-reading of the First Folio of Shakespeare," (A Review), Times Literary Supplement (July 12, 1963), p. 516. R. Flatter, "Shakespeare's Producing Hand: A Study of His Marks of Expression to Be Found in the First Folio," MP, XLVIII (August, 1950), pp. 64-68. C. Hinman, "Cast-off Copy for the First Folio of Shakespeare," SQ, VI (Summer, 1955), pp. 259-73.

CHAPTER II

THE TEXTUAL STATE OF THE FIVE SOLILOQUIES IN HAMLET AND A CASE FOR THE TEXT OF THE FIRST QUARTO

Since there are several very carefully executed textual studies available, it would be vain to include another full examination within the limits of this study. Rather, the author has chosen to discuss the five major soliloquies as they are found in Q₁, Q₂, and the Folio, and their relationship to the three major tests of Hamlet's sanity (which, for the sake of clarity, have been designated as the Ophelia Test, the Fishmonger Test, and the Schoolfellow Test.) Particular attention has been given to these parts of the play in the interest of determining the natural and logical sequence in which they should be presented. No comment has been made on the many minor variants which occur. The soliloquies in question are presented below in parallel form and are, in content, exactly as they are given in their respective tests. They are shown in the sequence accepted by most modern editors. Stage directions have been included only in those instances where the reader might possibly have difficulty in following the action in their absence. Generally, the material from Q₁ is greatly compressed, which fact naturally admits the absence not only of words, but also

of whole sentences. These omissions will not be discussed unless they seriously affect the content of the speech or speeches, thereby constituting a change in the content of the material.

The sequence of Hamlet's soliloquies is a problem deserving close attention. In modern editions the major soliloquies, if lifted from the play, clearly show a definite development in Hamlet's character. To have any one of these speeches improperly placed would seem to indicate that the text of the play had been tampered with. On examination, one finds that Q₂ is the only version containing all five speeches in the same order as they are usually given today. Considered to be the normal pattern of the soliloquies is (1) "O that this too too sullied flesh . . ."; (2) "O what a rogue and peasant slave am I"; (3) "To be or not to be"; (4) "'Tis now the very witching time of night"; (5) "How all occasions do inform against me". Neither the Folio nor Q₁ contains the fifth soliloquy, and in Q₁ the order of the second and third soliloquies is reversed. For the moment, the absence of the fifth soliloquy, however, will be ignored in the following discussion in order to examine the inverted order of the second and third soliloquies in Q₁ in comparison with these passages in Q₂ and Folio.

The first soliloquy ("O that this too too sullied flesh . . .") is, in thought content, alike in all three versions.

It is, of course, greatly compressed in Q₁ and, therefore, much shorter than its counterparts in Q₂ and Folio. In this speech, Hamlet grieves over his mother's early and incestuous marriage to his uncle. This event, coupled with the shock of the death of his father, has made the world, in his thinking, a gross and evil place. He believes that no good can come from this marriage, but since he has not yet seen the ghost of his father, such a thought is intuitive on his part. The first soliloquy in Q₁, Q₂, and Folio is presented hereafter in parallel texts:

Hamlet's First Soliloquy

Q₁

Ham. O that this too much grieu'd and sallied flesh / Would melt to nothing, or that the vniuersall / Globe of heauen would turne al to a Chaos! / O God within two moneths; no not two: married, / Mine vnclie: / O let me not thinke of it, / My fathers brother: / but no more like / My father, then I to Hercules. / Within two monthes, ere yet the salt of most / Vn-righteous teares had left their flushing / In her galled eyes: / She married, O God, a beast / Deuoyd of reason would not haue made / Such speede: Frailtie, thy name is Woman, /

Q₂

Ham. O that this too sallied flesh would melt, / Thaw and resoluē it selfe into a dewe, / On that the euerlasting had not fixe / His cannon gainst seale slaughter, O God, God, / How wary, stale, flat, and vnprofitable / Seeme to me all the vses of this world: / Fie on't, ah fie, tis an vnweeded garden / That growes to seede, things rancke and grose in nature, / Possesse it meerey that it should come thus / But two months dead, nay not so much, not two, / So excellent a King, that was to this / Hiperion to a satire, so louing to my mother, /

F

Ham. Oh that this too too solid Flesh, would melt, / Thaw, and resoluē it selfe into a Dew; / Or that the Euerlasting had not fixt / His Cannon 'gainst Selfe-slaughter. O God, O God! / How weary, stale, flat, and vnprofitable / Seemes to me all the vses of this world? / Fie on't? Oh fie, fie, 'tis an vnweeded Garden / That growes to Seed: Things rank, and grosse in Nature / Possesse it meerey. That is should come to this: / But two months dead: Nay, not so much; not two, / So excellent a King, that was to this / Hiperion

Why she would hang on
 him, as if increase /
 Of appetite had growne
 by what it looked on. /
 O wicked wicked speede,
 to make such / Dexteritie
 to incestuous sheetes, /
 Ere yet the shooes were
 olde, / The which she
 followed my dead fa-
 thers corse / Like Nyobe
 all teares: married,
 well it is not, / Nor
 it cannot come to good:/
 But breake my heart,
 for I must hold my
 tongue.

That he might not
 beteeme the winds of
 heauen / Visite her face
 too roughly, heauen and
 earth / Must I remember,
 why she should hang on
 him / As if increase of
 appetite had growne /
 By what it fed on, and
 yet within a month, /
 Let me not thinke on't;
 frailty thy name is
 woman / A little month
 or ere those shooes
 were old / With which
 she followed my poore
 fathers bodie / Like
 Niobe all teares, why
 she / O God, a beast
 that wants discourse of
 reason / Would haue
 mourned longer, married
 with my Vncle, / My
 fathers brother, but no
 more like my father /
 Then I to Hercules, with-
 in a month, / Ere yet
 the salt of most vn-
 righteous teares, / Had
 left the flushing in
 her gauled eyes / She
 married, o most wicked
 speede; to post / With
 such dexteritie to in-
 cestuus sheets, / It
 is not, nor it cannot
 come to good, / But
 breake my hart, for I
 must hold my tongue.

to a Satyre: so louing
 to my Mother, / That
 he might not beteene
 the windes of heauen /
 Visit her face too
 roughly, Heauen and
 Earth / Must I remember:
 why she would hang on
 him, / As if encrease
 of Appetite had growne /
 By what it fed on: and
 yet within a month? /
 Let me not thinke on't:
 Frailty, thy name is
 woman. / A little Month,
 or ere those shooes were
 old, / With which she
 followed my poore
 Fathers body / Like
 Niobe, all teares. Why
 she, euen she. / (O
 Heauen! A beast that
 wants discourse of
 Reason / would haue
 mourn'd longer) married
 with mine Vnkle, / My
 Fathers Brother: but no
 more like my Father, /
 Then I to Hercules.
 Within a Moneth? / Ere
 yet the salt of most
 vnrighteous Teares / Had
 left the flushing of her
 gauled eyes, / She mar-
 ried. O most wicked
 speede, to post / with
 such dexterity to Incest-
 uous sheets; / It is not
 nor it cannot come to
 good. / But breake my
 heart, for I must hold
 my tongue.

Although this speech in Q₁ is obviously shorter than its
 parallel passages in Q₂ and Folio, it contains, in essence,
 the same thought. The only difference of significance is
 the omission in Q₁ of any reference to the subject of suicide

which, in turn, might lead to additional considerations later in the play, but it does not negligibly effect the purpose of the first soliloquy at this point. The other omissions in Q₁ serve as embellishments to the main thought of the same passage in Q₂ and Folio.

In the second soliloquy ("O what a rogue and peasant slave am I"), Hamlet shows himself to be a rational, intelligent person. He has seen the ghost and has just witnessed an actor burst into tears while reciting a speech from a play. When he sees how easily the actor works himself into an artificial grief, Hamlet berates himself for not immediately avenging his father's death, yet he is not, at this point in the action of the play, a man of action: he must have further proof. Consequently, he decides to rely upon the result of the play-within-the-play. One can see the similarity of meaning of the second soliloquy in all three texts when these passages are paralleled. One should, however, keep in mind that, although these three versions of the second soliloquy are given here in parallel form, in Q₁ this speech does not occur in the same order as it does in Q₂ and Folio.

Hamlet's Second Soliloquy

Q₁

Ham. Why what a dung-
hill idiote slaue am I?/
Why these Players here

Q₂

Ham. I so God buy to
you, Now I am alone,/
O what a rogue and

F

Ham. I so, God buy'ye:
Now I am alone. / Oh
what a Rogue and Peasant

draw water from eyes: /
 For Hecuba, why what is
 Hecuba to him, or he to
 Hecuba? / What would he
 do and if he had my
 losse? / His father
 murdred, and a Crowne
 bereft him, / He would
 turne all his teares to
 droppes of blood, / Amaze
 the standers by with his
 lament, / Strike more
 then wonder in the
 iudiciall eares, / Con-
 found the ignorant, and
 make mute the wise, /
 Indeede his passion
 would be generall. /
 Yet I like to an asse
 and Iohn a Dreames, /
 Hauing my father murdred
 by a villaine, / Stand
 still, and let it passe,
 why sure I am a coward: /
 Who pluckes me by the
 beard, or twites my nose, /
 Giue's me the lie i'th
 throat downe to the
 lungs, / Sure I should
 take it, or else I haue
 no gall, / Or by this I
 should a fatted all the
 region kites / With the
 staure offell, this
 damned villaine, /
 Treacherous, budy,
 murderous villaine: /
 Why this is braue, that
 I the sonne of my deare
 father, / Should like a
 scalion, like a very
 drabbe / Thus raile in
 wordes, About my braine,
 / I haue heard that
 tuilty creatures sit-
 ting at a play, / Hath,
 by the very cunning of
 the scene, confest a
 murder / Committed long

pesent slaue am I. /
 Is it not monstrous
 that this player heere /
 But in a fixion, in a
 dreame of passion /
 Could force his eyes,
 distraction in his
 aspect, / A broken
 voyce, an his whole
 function suting / With
 formes to his conceit;
 and all for nothing, /
 For Hecuba. / What's
Hecuba to him, or he
 to her, / That he
 should weepe for her?
 what would he doe / Had
 he the motive, and that
 for passion / That I
 haue? he would drowne
 the stage with teares, /
 And cleaue the generall
 eare with horrid speech, /
 Make mad the guilty,
 and appale the free, /
 Confound the ignorant,
 and amaze indeede / The
 very faculties of eyes
 and eares; yet I, / A
 dull and muddy metteld
 raskall peake, / Like
 Iohn a dreames, vnpreg-
 nant of my eause, / And
 can say nothing; not not
 for a King, / Vpon whose
 property and most deare
 life, / A damn'd defeate
 was made: am I a coward,
 / Who calls me villaine,
 breakes my pate a crosse,
 / Pluckes off my beard,
 and blowes it in my
 face, / Twekes me by the
 nose, giues me the lie
 i'th throate / As deepe
 as to the lunges, who
 does me this, / Hah,
 s'wounds I should take
 it: for it cannot be /

slaue am I? / Is it
 not monstrous that
 this Player heere, /
 But in a Fixion, in a
 dreame of Passion, /
 Could force his soule
 so to his whole conceit, /
 That from her working,
 all his visage warm'd; /
 Teares in his eyes,
 distraction in's Aspect, /
 A broken voyce, and his
 whole Function suiting /
 With Formes, to his
 Conceit?
 And all for nothing? /
 For Hecuba? / What's
Hecuba to him, or he to
Hecuba, / That he should
 weepe for her? What
 would he doe, / Had he
 the Motiue and the Cue
 for passion / That I
 haue? He would drowne
 the Stage with teares, /
 And cleaue the generall
 eare with horrid speech:
 / Make mad the guilty, and
 apale the free, / Confound
 the ignorant, and amaze
 indeed, / The very faculty
 of Eyes and Eares. Yet
 I, / A dull and muddy-
 metted Rascall, peake /
 Like Iohn a-dreames,
 vnpregnant of my cause, /
 And can say nothing: No,
 not for a King, / Vpon
 whose property, and most
 deere life, / A damn'd
 defeate was made. Am I
 a Coward? / Who calles me
 Villaine? breakes my pate
 a-crosse? / Pluckes off
 my Beard, and blowes it
 in my face? / Tweakes me
 by'th' Nose? giues me the
 Lye i'th' Throate, / As
 deepe as to the Lungs?

before./ This spirit
that I haue seene may
be the Diuell, / And
out of my weaknesse
and my melancholy, /
As he is very potent
with such men, / Doth
seeke to damne me, I
will haue sounder
proofes, / The play's
the thing, / Wherein
I'lle catch the con-
science of the King.

But I am pidgion liuerd,
and lack gall/ To make
oppression bitter, or
ere this / I should a
fatted all the region
kytes / With this slaues
offall, bloody, baudy
villaine, / Remorslesse,
treacherous, lecherous,
kindlesse villaine./
Why what an Asse am I,
this is most braue, /
That I the sonne of a
deere morthered, /
Prompted to my reuenge
by heauen and hell, /
Must like a whore vnpacke
my hart with words, /
And fall a cursing like
a very drabbe; a stal-
lyon, fie vppont, foh. /
About my braines; hum,
I haue heard, / That
guilty creatures sitting
at a play, / Haue by the
very cunning of the
seene, / Beene strooke
so to the soule, that
presently / They haue
proclaim'd their male-
factions; / For murther
though it haue no tongue
will speake / With most
miraculous organ: Ile
haue these Players /
Play something like the
murther of my father /
Before mine vnkle, Ile
obserue his lookes, /
Ile tent him to the
quicke, if a doe blench
/ I know my course. The
spirit that I haue seene
/ May be a deale, and the
deale hath power / T'
assume a pleasing shape,
yea, and pernap, / Out
of my weaknes, and my
melancholy, / As he is

Who does me this? /
Ha? Why I should take
it: for it cannot be,/
But I am Pigeon-liuer'd,
and lacke Gall/ To make
Oppression bitter, or
ere this, / I should
haue fatted all the
Region Kites ; With
this Slaues Offall,
bloody: a Bawdy villaine,
/ Remorselesse, Treach-
erous, kindles villaine!
/ Oh Vengeance! / Who?
What an Asse am I? I
sure, this is most braue,
/ That I, the Sonne of
the Deere murthered, /
Prompted to my Revenge
by Heauen, and Hell, /
Must (like a Whore)
vnpacke my heart with
words, / And fall a
Cursing like a very
Drab, / A Scullion? Fye
vpon't: Foh. About my
Braine. / I haue heard,
that guilty Creatures
sitting at a Play, /
Haue by the very cunning
of the Scoene, / Bene
strooke so to the soule,
that presently / They
haue proclaim'd their
Malefactions. / For Mur-
ther, though it haue no
tongue, will speake /
With most myraculous Organ.
Ile haue these Players, /
Play something like the
murder of my Father, /
Before mine Vnkle. Ile
obserue his lookes, / he
rent him to the quicke:
If hw but blench / I know
my course. The Spirit
that I haue seene / May be
the Diuell, and the Diuel
hath power / T'assume a

very potent with such
spirits, / Abuses me
to damne me; Ile haue
grounds / More relative
then this, the play's
the thing / Wherein Ile
catch the conscience
of the King.

pleasing shape, yea
and perhaps / Out of
my weaknesse, and my
Melancholly, / As he
is very potent with
such Spirits, / Ab-
uses me to damne me.
Ile haue grounds /
More Relative then
this: The Play's
the thing / Wherein
Ile catch the Con-
science of the King.

As in the first instance, one sees that the second soliloquy in Q₁ is just about one-half the length of its parallel counterparts in Q₂ and Folio. The speech in Q₁ is also not nearly as polished as are the other two, and it omits much that, in the others, extends the thought in a more refined manner; yet in content, it is the same. In other words, the basic thought is the same in all three versions.

The third soliloquy ("To be or not to be") is the center of indifference in Hamlet's philosophic development. He realizes that a situation can be meditated upon only for a given amount of time before action becomes mandatory; otherwise, "resolution" is apt to be covered by "the pale cast of thought." This soliloquy marks the turning point in the development of Hamlet, who from this point on is capable of becoming a man of action instead of remaining a man of thought. Again, in parallel texts, one notes the variations in the three versions of this soliloquy:

Hamlet's Third Soliloquy

Q1

Ham. To be, or not to be, I there's the point, / To Die, to sleepe, is that all? I all: / No, to sleepe, is that all? I all: / No, to sleepe, to dreame, I mary there it goes, / For in that dreame of death, When wee awake, / And borne before an euerlasting Iudge, / From whence no passenger euer retur'nd, / The vindiscouere country, at whose sight / The happy smile, and the accuried damn'd. / But for this, the ioyfull hope of this, / Whol'd beare the scornes and flattery of the world, / Scorned by the right rich, the rich curssed of the poore? The widow being oppressed, the orphan wrong'd, / The taste of hunger, or a tirants raigne, / And thousand more calamities besides, / To grunt and sweate vnder this weary life, / When that he may his full Quietus make, / With a bare bodkin, who would this indure, / But for a hope of something after death? / Which pulses the braine, and doth confound the sence, / Which makes vs rather beare those euilles we haue, / Than flie to others that we know not of. / I that, O this conscience makes cowards of vs all, / Lady in thy orizons, be all my sinnes remembered.

Q2

Ham. To be, or not to be, that is the question, / Whether tis nobler in the minde to suffer / The slings and arrowes of outragious fortune, / Or to take Armes against a sea of troubles / And by opposing, end them, to die to sleepe / No more, and by a sleepe, to say we end / The hart-ake, and the thousand naturall shocks / That flesh is heire to; tis a consumation / Deuoutly to be wisht to die to sleepe, / To sleepe, perchance to dreame, I there's the rub, / For in that sleepe of death what dreames may come / When we haue shuffled off this mortall coyle / Must giue vs pause, there's the respect / That makes calamitie of so long life: / For who would beare the whips and scornes of time, / Th' oppressors wrong, the proude mans contumely, / The pangs of despiz'd loue, the lawes delay, / The insolence of office, and the spurnes / That patient merrit of th'vnworthy takes, / When he himselfe might his quietas make / With a bare bodkin; who would fardels beare, / To grunt and sweat vnder a wearie life, / But that the dread of

F

Ham. To be, or not to be, that is the Question: / Whether'tis Nobler in the minde to suffer / The Slings and Arrowes of outragious Fortune; / Or to take Armes against a Sea of troubles, / And by opposing, end them: to dye, to sleepe / No more; and by a sleepe, to say we end / The Heart-ake, and the thousand Naturall shockes / That Flesh is heyre too? 'Tis a consummation / Deuoutly to be wish'd. To dye to sleepe, / To sleepe, perchance to Dreame; I, there's the rub, / For in that sleepe of death, what dreames may come, / When we haue shuffel'd off this mortall coile, / Must giue vs pause. There's the respect / That makes Calamity of so long life: / For who would beare the Whips and Scornes of time, / The Oppressors wrong, the poore mans Contumely, / The pangs of dispriz'd Loue, the Lawes delay, / The insolence of Office, and the Spurnes / That patient merit of the Vnworthy takes, / When he himselfe might his Quietus make / With a bare Bodkin? Who would these Fardles beare / To grunt and sweat vnder a weary life, / But that the dread of something after death, / The vndiscouered Countrey, from

something after death, /	whose Borne / No
The vndiscouer'd country,	Traueller returnes,
from whose borne / No	Puzels the will, /
trauiler returnes,	And makes vs rather
puzzels the will, / And	beare those illes
makes vs rather beare	we haue, / Then flye
those ills we haue, /	to others that we
Then flie to others	know not of. /
that we know not of, /	Thus Conscience does
Thus conscience does	make Cowards of vs all, /
make cowards, / And	And thus the Natiue hew
thus the natiue hiew	of Resolution / Is
of resolution / Is	fickleid o're, with
fickled ore with the	the pale cast of Thought, /
pale cast of thought, /	And enterprizes of
And enterprizes of	great pith and moment /
great pitch and moment, /	With this regard their
With this regard theyr	Currants turne away, /
currents turne awry, /	And loose the name of
And loose the name of	Action. Soft you now,
action. Soft you now, /	/The faire <u>Ophelia</u> ?
The faire Ophelia,	Nymph, in thy Orizons /
Nymph in thy orizons /	Be all sinnes remembered.
Be all my sinnes	
remembred.	

This soliloquy and its presentation in the three versions of the play illustrate clearly the kind of treatment which the text has been accorded throughout Q₁ when compared with Q₂ and Folio. The conclusion of this soliloquy in Q₂ states: "Thus conscience does make cowards of us all." In the other two versions, this utterance is not worded in exactly the same manner as Q₂, although in each, the meaning is the same. However, in Q₂ and Folio, as constantly happens, this thought is extended and refined in the addition of five more lines; whereas in Q₁ it is not developed beyond this point. Variation in Q₁ with the other two texts is generally the result of such compression of thought.

In the fourth soliloquy (" 'Tis now the very witching time of night"), Hamlet is on the verge of becoming a man of action. He is now prepared to "speake Daggers" to his mother. This soliloquy affords one further proof of the compressed nature of Q₁. In parallel, one sees the economy of expression characteristic of Q₁ which affects even the shortest of speeches:

Hamlet's Fourth Soliloquy

Q₁

Ham. My mother she hath sent to speake with me: / O God, let ne're the heart of Nero enter / This soft bosome. / Let me be cruell, not vn-naturall, / I will speake daggers, those sharpe wordes being spent, / To doe her wrong my soule shall ne're consent.

Q₂

Ham. Then I will come to my mother by and by, / They foole me to the top of my bent, I will come by & by, / Leau me friends. / I will, say so. By and by is easily said, / 'Tis now the very witching time of night, / When Church-yards yawne, and hell it selfe breakes out / Contagion to this world: now could I drinke hote blood, / And doe such business as the bitter day / Would quake to looke on: soft, now to my mother, / O hart loose not thy nature, let not euer / The soule of Nero enter this firme bosome, / Let me be cruell, not vnnaturall, / I will speake dagger to her, but vse none, / My tongue and soule in this be hypocrites, / How in my words someuer she be shent, / To giue them seales neuer my soule consent.

F

Ham. By and by, is easily said. Leau me Friends: / 'Tis now the verie witching time of night, / When Church-yards yawne, and Hell it selfe breaths out / Contagion to this world. Now could I drink hot blood. / And do such bitter businesse as the day / Would quake to looke on. Soft now, to my Mother: / Oh Heart, loose not thy Nature; let not euer / The Soule of Nero, enter this firme bosome: / Let me be cruell, not vnnaturall, / I will speake Daggers to her, but vse none: / My Tongue and Soule in this be Hypocrites. / How in my words someuer she be shent, / To giue them Seales, neuer my Soule consent.

Although Q₁ does not allow Hamlet the few lines given by Q₂ and Folio which preface his plea to God, Q₁ does serve, as do the other two texts, to show a changed Hamlet, one who is now approaching the status of a man of action. In general, then, the parallel texts of this soliloquy clearly show that there is a consistent handling of the variant readings of these speeches. In all cases the essential meaning is preserved, but in Q₂ and Folio the soliloquy is extended and embellished in such a way as to emphasize, somewhat officiously, the basic ideas within each passage.

One next asks two questions: is there any justification for the structural position of the soliloquies in Q₁? if not, how may one account for the obvious rearrangement of these same passages in Q₂ and Folio? The order of the soliloquies in Q₁ is 1-3-2-4; in Q₂ and Folio, the order is 1-2-3-4. Neither Q₁ nor the Folio contains the fifth soliloquy, found only in Q₂. As mentioned earlier, the first soliloquy is alike in all three versions, yet because of this similarity in content, Q₁ presents a very interesting problem. Unlike the action in Q₂ and Folio, in Q₁ Hamlet has already seen his father's ghost and has decided upon his course of insanity before he utters the first soliloquy. On the other hand, the first soliloquy precedes this action in both Q₂ and Folio. Consequently, one thinks it unlikely that Hamlet, knowing of his father's murder, or at least having had the suggestion

of the murder presented to him by the ghost, would have failed to mention it in his first soliloquy. Instead, as in Q₂ and Folio, he grieves over his mother's incestuous marriage. Certainly, the marriage is not to be overlooked, but in the light of the knowledge of his father's murder, one thinks it would have been of secondary importance to him at this time in Q₁.

The next soliloquy in Q₁ is the "To be or not to be" speech which is, in the order of Q₂ and Folio, the third instead of the second. To put the third or "center of indifference" speech before the second, in which Hamlet is still questioning the validity of the ghost and requiring another test of his uncle's guilt, seems structurally wrong. In the "To be or not to be" soliloquy, Hamlet, at the conclusion of the passage, has reached a turning point. Up until the time of this speech he has been incapable of any kind of concerted action because of his rational mind that demands exacting proof of his uncle's guilt. The second soliloquy ("O what a rogue") seems to belong in the first part of this philosophic development. The fourth soliloquy ("Tis now the very witching time of night") is also quite important to this same consideration, because in this speech Hamlet comes much closer to being a man of action; i.e., he is ready to "speake Daggers" to his mother. Therefore, the "To be or not to be" soliloquy becomes the intermediate step in the

development of Hamlet as a man of action. Thus, it seems that these three soliloquies in Q₁ are not in a logical arrangement; however, there is yet a further problem to be considered.

The most interesting aspect of this study concerns more than the problem of the reversing of the two soliloquies in Q₁. It is quite apparent that the scenes in which the soliloquies appear are also responsible for the position in which these speeches occur in the various texts. The three tests of Hamlet's insanity are hereafter given in parallel exactly as they occur in Q₁, Q₂, and Folio. Although there is evidently little, if any, change in the content of the thought in the scenes themselves, the fact that they occur in different sequences in Q₁, thereby forcing two soliloquies out of the place assigned to them in Q₂ and Folio, makes "order" a matter of much importance to the investigation.

For some time, Shakespearean scholars have commented upon the logic of the arrangement of the Ophelia Test in Q₁ as opposed to that of the other two versions.⁶⁴ For example, the Ophelia Test is planned, executed, and reported without interruption in Q₁, whereas omissions have occurred in the texts of Q₂ and Folio which do not present this "test" in

⁶⁴ A. W. Pollard, Shakespeare's Folios and Quartos: a Study in the Bibliography of Shakespeare's Plays, 1594-1685, p. 43.

the uninterrupted order of Q₁. However, in observing the parallel texts of this scene, one should remember that the meaning is the same in all three versions, although these scenes do not follow the same order of Q₁ in Q₂ and Folio.

The Ophelia Test

Q₁

Cor. This business is very well dispatched. / Now my Lord, touching the yong Prince Hamlet, / Certaine it is that hee is madde; mad let vs grant him then: / Now to know the cause of this effect, / Or else to say the cause of this defect, / For this effect defectiue comes by cause.

Queene. Good my Lord be briefe.

Cor. Madam I will: my Lord, I haue a daughter. / Haue while shee's mine: for that we thinke / Is surest, we often loose: now to the Prince. / My Lord, but note this letter, / The which my daughter in obedience / Deliuere'd to my handes.

King. Reade it my Lord.

Cor. Marke my Lord. / Doubt that in earth is fire, / Doubt that the starres doe moue, / Doubt trueth to be a liar, / But doe not doubt I loue. / To the beautifull Ofelia; /

Q₂

Pol. This business is well ended. / My Liege and Maddam, to expostulate / What maiestie should be, what dutie is, / Why day is day, night, night, and time is time, / Were nothing but to waste night, day, and time, / Therefore breuitie is the soule of wit, / And tediousness the lymmes and outward flourishes, / I will be briefe, your noble sonne is mad: / Mad call I it, for to define true madnes, / What ist but to be nothing els but mad, / But let that goe.

Quee. More matter with lesse art.

Pol. Maddam, I sweare I vse no art at all, / That hee's mad tis true, tis true, tis pittie, / And pittie tis tis true, a foolish figure, / But farewell it, for I will vse no art. / Mad let vs graunt him then, and now remaines / That we finde out the cause of this effect, / or rather say, the cause of this defect, / For this effect

F

Pol. This business is well ended. / My Liege, and Madam, to expostulate / What Maiestie should be what Dutie is, / Why day is day; night, night; and time is time, / Were nothing but to waste Night, Day and Time. / Therefore, since Breuitie is the Soule of Wit, / And tediousnesse, the limbes and outward flourishes, / I will be breefe. Your Noble Sonne is mad: / Mad call I it; for to define true Madnesse, / What is't, but to be nothing else but mad. / But let that go.

Qu More matter, with lesse Art.

Pol. Madam, I sweare I vse no Art at all: / That he is mad, 'tis true: 'Tis true 'tis pittie, / And pittie it is true: A foolish figure, / But farewell it: for I will vse no Art. / Mad let vs grant him then; and now remaines / That we finde out the cause of this effect, / Or rather say, the cause of this defect; / For this

Thine euer the most
vnhappy Prince Hamlet,
My Lord, what doe you
thinke of me? / I, or
what might you thinke
when I sawe this?

King. As of a true
friend and a most louing
subject.

Cor. I would be glad
to prooue so. / Now when
I saw this letter, thus
I bespake my maiden: /
Lord Hamlet is a Prince
out of your starre, /
and one that is vnequall
for your loue; / There-
fore I did commaund her
refuse his letters, /
Deny his tokens, and to
absent her selfe. / Shee
as my childe obediently
obey'd me. / Now since
which time, seeing his
loue thus cross'd / which
I tooke to be idle, and
but sport, / He strait-
way grew into a melan-
choly, / from that vnto a
fast, then vnto distrac-
tion, / Then into a sad-
nesse from that vnto a
madnesse, / And so by
continuance, and weak-
nesse of the braine /
Into this frensie, which
now possesseth him: /
And if this be not true,
take this from this.

King. Thinke you tis
so?

Cor. How? so my lord,
I would very faine know
/ That thing that I haue
saide tis so, positieuly,
/ And it hath fallen out
otherwise. / Nay, if
circumstances leade me
on, / He finde it out,

defective comes by
cause: / Thus it remains
and the remainder thus /
Perpend, / I haue a
daughter, haue while she
is mine, / Who in ger
dutie and obedience,
marke, / Hath giuen me
this, now gather and
surmise, / To the
Celestiall and my soules
Idoll, the most beau-
tified Ophelia, that's
an iil phrase, a vile
phrase, / beautified is
a vile phrase, but you
shall beare: thus in /
her excellent white
bosome, these.

Quee. Came this from
Hamlet to her?

Pol. Good Maddam stay
awhile, I will be faith-
full, / Doubt thou the
starres are fire, /
Doubt that the Sunne
doth moue, / Doubt truth
to be a lyer, / But
neuer doubt I loue. O
deere Ophelia, I am ill
at these numbers, I haue
not art to reckon / my
grones, but that I loue
thee best, o most best
believe it, adew. /
Thine euermore most
deere Lady, whilst this
machine is to him.

(Hamlet.)

Pol. This in obe-
dience hath my daughter
showne me, / And more
about hath his solicit-
ings / As they fell out
by time, by meanes, and
place, / All giuen to
mine eare.

King. But how hath
she receiu'd his loue?

effect defective, comes
by cause, / Thus it re-
maines, and the remainder
thus. Perpend, / I haue
a daughter: haue, whil'st
she is mine, / Who in her
Dutie and Obedience, marke,
/ Hath giuen me this: now
gather, and surmise.

The Letter.

To the Celestiall, and my
Soules Idoll, The most
beautified O- / phelia.
That's an iil phrase, a
vilde Phrase, beautified
is a vilde / Phrase: but
you shall heare these in
her excellent white /
bosome, these.

Qu. Came this from
Hamlet to her.

Pol. Good Madam stay
a while, I will be faith-
full. / Doubt thou, the
Starres are fire, /
Doubt that the Sunne doth
moue: / Doubt Truth to be
a Lier, / But neuer Doubt
I loue. / O deere Ophelia,
I am ill at these numbers:
I haue not Art to / reckon
my grones; but that I loue
thee best, oh most Best be-
leue it. Adieu. / Thine
euermore most deere Lady
whilst this / Machine is to
him, Hamlet. / This in obe-
dience hath my daughter
shew'd me: / And more about
hath his soliciting, / As
they fell out by Time, by
Meanes, and Place, / All
giuen to mine eare.

King. But how hath she
receiu'd his Loue?

Pol. What do you thinke
of me?

King. As of a man, faith-
full and Honourable.

if it were hid / As
deepe as the centre of
the earth.

King. how should wee
trie this same?

Cor. Mary my good
lord thus, / The Princes
walke is here in the
galery, / There let
Ofelia, walke vntill
hee comes: / Your selfe
and I will stand close
in the study, / There
shall you heare the
effect of all his hart,
/ And if it proue any
otherwise then loue, /
Then let my censure
faile an other time.

King. see where hee
comes poring vpon a
booke.

Enter Hamlet

Cor. Madame, will it
please your grace / To
leauē vs here?

Que. With all my hart.

Cor. And here
Ofelia, reade you on
this booke, / And walke
aloofe, the King shall
be vnseene.

[Soliloquy omitted]

Ofel. My Lord, I haue
sought opportunitie,
which now / I haue, to
re-deliver to your worthy
handes, a small remem-
brance, such tokens which
I haue recieued of you.

Ham. Are you faire?

Ofel. My Lord.

Ham. Are you honest?

Ofel. What meanes my
Lord?

Ham. That if you be
faire and honest, /
Your beauty should admit
no discourse to your

Pol. What doe you
thinke of me?

King. As of a man
faithfull and honorable.

Pol. I would faine
proue so, but what might
you thinke / When I had
seene this hote loue on
the wing, / As I perceiud
it (I must tell you that)

/ Before my daughter told
me, what might you, /

Or my deere Maiestie,
you Queene heere thinke,

/ If I had playd the
Deske, or Tablebooke, /

Or giuen my hart a
working mute and dumbe,

/ Or lookt vpon this
loue with idle sight, /

What might you thinke?
no, I went round to

worke, / and my young
Mistris thus I did be-

speake, / Lord Hamlet
is a Prince out of thy

star, / This must not
be: and then I pre-

scripts gaue her / that
she should locke her

selfe from her resort,
Admit no messengers,

receiue no tokens, / Fell
into a sadnes, then into

a fast, / Thence to a
wath, thence into a

weaknes, / Thence to
lightnes, and by this

declension, / Into the
madnes wherein now he

raues, / And all we
mourne for.

King. Doe you thinke
this?

Quee. It may be very
like.

Pol. Hath there been
such a time, I would
faine know that, / That
I haue positiuely said,

Pol. I wold faine
proue so. But what

might you thinke? /
When I had seene this

hot loue on the wing, /
As I perceiued it, I

must tell you that /
Before my Daughter

told me, what might
you / Or my deere

Maiestie your Queene
heere, think, / If I

had playd the Deske or
Tablebooke, / Or giuen

my heart a winking,
mute and dumbe, / Or

look'd vpon this Loue,
with idle sight, / What

might you thinke? No,
I went round to worke, /

And (my yong Mistris)
thus I did bespeake /

Lord Hamlet is a Prince
out of thy Starre, /

This must not be: and
then, I Precepts gaue

her, / That she should
locke her selfe from his

Resort, / Admit no
Messengers, receiue no

Tokens: / Which done,
she tooke the Fruites

of my Aduice, / And he
repulsed. A short Tale

to make, / Gell into a
Sadnesse, then into a

Fast, / Thence to a
Watch, thence into a

Weaknesse, / Thence to
a Lightnesse, and by this

declension / Into the
Madnesse whereon now he

raues, / And all we waile
for.

King. Do you thinke
'tis this?

Qu. It may be very
likely.

Pol. Hath there bene
such a time, I'de fain

honesty./

Ofel. My Lord, can beauty haue better priuiledge than / with honesty?

Ham. Yea mary it; for Beauty may transforme / Honesty, from what she was into a bawd: / Then Honesty can transforme Beauty: / This was sometimes a Paradox, / But now the time giues it scope. / I neuer gaue you nothing.

Ofel. My Lord, you know right well you did, / And with them such earnest vowes of loue, / As would haue moou'd the stoniest breast aliue, / But now too true I finde, / Rich giftes waxe poore, when giuers grow vnkinde.

Ham. I neuer loued you.

Ofel. You made me beleue you did.

Ham. O thou shouldst not a beleued me! / Go to a Nunnery goe, why shouldst thou / Be a breeder of sinners? I am my selfe indifferent honest, / But I could accuse my selfe of such crimes / It had bene better my mother had ne're borne me, / O I am very prowde, ambitious, disdainfull, / With more sinnes at my backe, then I haue thoughts / To put them in, what should such fellows as I / Do, crawling between heauen and earth? / To a Nunnery goe, we arrant knaues all, / Beleue none of vs, to

tis so, / When it prou'd otherwise?

King. Not that I know.

Pol. Take this, from this, if this be otherwise; / If circumstances lead me, I will finde / where truth, is hid, though it were hid indeede / Within the Center.

King. How may we try it further?

Pol. You know sometimes he walkes foure houres together / Heere in the Lobby./

Quee. So he dooes indeede

Pol. At such a time, Ile loose my daughter to him, / Be you and I behind an Arras then, / Marke the encounter, if he loue her not, / And be not from his reason falne thereon / Let me be no assistant for a state / But keepe a farme and carters.

King. We will try it.

.....

King. Sweet Gertrard, leave vs two, / For we haue closely sent for Hamlet hether, / That he as t'were by accident, may heere / Affront Ophelia; her father and my selfe, / Wee'le so bestow our selues, that seeing vnseene, / We may of their encounter franckly iudge, / And gather by him as he is behau'd, / If't be th' affliction of his loue or no / That thus he suffers for.

know that, / That I haue possitiuely said, 'tis so, / When it prou'd otherwise?

King. Not that I know.

Pol. Take this from this; if this be otherwise, / If Circumstances leade me, I will finde / Where were hid indeede; within the Center.

King. How may we try it further?

Pol. You know sometimes / He walkes foure houres together heere / In the Lobby.

Que. So he ha's indeed.

Pol. At such a time Ile loose my Daughter to him, / Be you and I behinde an Arras then, / Marke the encounter: If he loue her not, / And be not from his reason falne thereon; / Let me be no Assistant for a State, / And keepe a Farme and Carters.

King. We will try it.

.....

King. Sweet Gertrude leaue vs too, / For we haue closely sent for Hamlet hither, / That he, as t'were by accident, mare there / Affront Ophelia. Her Father, and my selfe (lawful espials) / Will so bestow our selues, that seeing vnseene / We may of their encounter franckly iudge, / And gather by him, as he is behaued, / If't be th' affliction of his loue, or no. /

a Nunnery goe.

Ofel. O heauens
secure him!

Ham. Wher's thy
father?

Ofel. At home my
lord.

Ham. For Gods sake
let the doores be shut
on him, / He may play
the foole no where but
in his / Owne house:
to a Nunnery goe.

Ofel. Help him good
God.

Ham. If thou doest
marry, Ile giue thee/
This plague to thy dowry
/ Be thou as chaste as
yce, as pure as snowe,
/Thou shalt not scape
calumny, to a Nunnery
goe.

Ofel. Alas, what a
change is this?

Ham. But if thou
wilt needes marry,
marry a foole, / For
wisemen know well
enough, / What mon-
sters you make of them,
to a Nunnery goe.

Ofel. Pray God
restore him.

Ham. Nay, I haue
heard of your paint-
ings too, / God hath
giuen you one face, /
And you make your
selues another, / You
fig, and you amble, and
you nickname Gods
creatures, / Making
your wantonnesse, your
ignorance, / A pox, t'is
scuruy, Ile no more of it,
It hath made me madde:
Ile no more marriages
/All that are married

Quee. I shall obey
you. / And for your part
Ophelia, I doe wish
That your good beauties
be the happy cause / Of
Hamlets wildnes, so shall
I hope your vertues, /
Will bring him to his
wonted way againe, /
To both your honours.

Oph. Maddam, I wish
it may.

Pol. Ophelia walke
you heere, gracious so
please you, / We will
bestow our selues;
reade on this booke,/
That show of such an
exercise may cullout/
Your lowliness; we are
oft too blame in this,/
Tistoo much prou'd,
that with deuotions
visage / And pious
action, we doe sugar ore/
The deuill himselve.

King. O tis too true,/
How smart a lash that
speech doth giue my con-
science. / The harlots
cheeks beautied with
plastring art, / Is not
more ougly to the thing
that helps it, / Then
is my deede to my most
painted painted word: /
O heauy burthen.

[Enter Hamlet]

Pol. I heere him
coming, with-draw my
Lord.

[Soliloquy omitted.]

Oph. Good my Lord, /
How does your honour for
this many a day?

That thus he suffers for.

Qu. I shall obey you,/
And for your part Ophelia,
I do wish / That your
good Beauties be the
happy cause / Of Hamlets
wildenesse: so shall
I hope your Vertues /
Will bring him to his
wonted way againe, /
To both your Honors.

Ophe. Madam, I wish
it may.

Pol. Ophelia, walke
you heere. Gracious so
please ye/ We will
bestow our selues: Reade
on this booke, / That
shew of such an exer-
cise may colour / Your
lonelinesse. We are oft
too blame in this, / 'Tis
too much prou'd, that with
Deuotions visage, / And
pious Action, we do surge
o're / The dieull himselve.

King. Oh 'tis true: /
How smart a lash that
speech doth giue my Con-
science? / The Harlots
Cheeke beautied'with
plaist'ring Art / Is
not more vgly to the
thing that helpes it, /
Then is my deede, to my
most painted word. / Oh
heauie burthen!

Pol. I heare him
coming, let's withdraw
my Lord.

[Exeunt.]

Soliloquy omitted

Ophe. Good my Lord, /
How does your Honor for
this many a day?

Ham. I humbly thanke
you: well, well, well.

but one, shall liue; /
The rest shall keepe
as they are, to a
Nunnery goe. / To a
Nunnery goe. exit

Ofe. Great God of
heauen, what a quike
change is this? / The
Courtier, Scholler,
Souldier, all in him,
/ All dasht and splin-
tered thence, O woe is
me, / To a seene what
I have seen, see what
I see.

King. Loue? No, no,
that's not the cause,
/ Some deeper thing it
is that troubles him.

Ham. I humbly thanke
you well.

Oph. My Lord, I haue
remembrances of yours /
That I haue longed long
to redeliuer, / I pray
you now receiue them.

Ham. No, not I, I
neuer gaue you ought.

Oph. My honor'd Lord,
You know right well you
did, / And with them
words of so sweet breath
composed / As made these
things more rich, their
perfume lost, / Take
these againe, for to the
noble mind / Rich gifts
wax poore when giuers
prooue vnkind, / There
my Lord.

Ham. Ha, ha, are you
honest.

Oph. My Lord.

Ham. Are you faire?

Oph. What meanes you
Lordship?

Ham. That if you be
honest & faire, you
should admit / no dis-
course to your beautie.

Oph. Could beauty my
Lord haue better comerse /
Then with honestie?

Ham. I truly, for the
power of beautie will
sooner transform honestie
from what it is to a
bawde, than the force of
honestie can trans- /
late beautie into his
likenes, this was some-
time a paradox, but now
the/time giues it prooffe,
I did loue you once.

Oph. Indeed my Lord
you made me belieue so.

Ham. You should not
haue beleued me, for

Ophe. My Lord, I
haue Rembrances of yours,
/ That I haue longed long
to re-deliuer. / I pray
you now, receiue them.

Ham. No, no, I neuer
gaue you ought.

Ophe. My honor'd Lord,
I know right well you did,
/ And with them words of
so sweet breath compos'd, /
As made the things more
rich, then perfume left: /
Take these againe, for
to the Noble minde / Rich
gifts wax poore, when
giuers proue vnkinde. /
There my Lord.

Ham. Ha, ha: are you
honest?

Ophe. My Lord.

Ham. Are you faire?

Ophe. What meanes you
Lordship?

Ham. That if you be
honest and faire, your
Honesty / Should admit
no discourse to your
Beautie.

Ophe. Could Beautie
My Lord, haue better
Comerce / then your
Honestie?

Ham. I trulie: for
the power of Beautie,
will sooner / transforme
Honestie from what it is,
to a Bawd, than the /
force of Honestie can
translate Beautie into
his likenesse. / This
was sometime a Paradox,
but now the time giues
it / prooffe. I did
loue you once.

Ophe. Indeed my Lord,
you made me beleue so.

Ham. You should not
haue beleued me. For

vertue cannot so /
enoculat our old
stock, but we shall
relish of it, I
loued you not.

Oph. I was the
more deceived.

Ham. Get thee a
Nunry, why would'st
thou be a breeder of
sinners. I am my
selfe indifferent
honest, but yet I
could accues mee of
/such things, that
it were better my
Mother had not borne
mee: I am / very
proude, reuengefull,
ambitious, with more
offences at my beck, /
then I haue thoughts
to put them in,
imagination to giue
them shape, / or time
to act them in: what
should such fellowes
as I do crawling be-
twene earth and
heauen, wee are arrant
knaues, beleue none
of vs, / goe thy
waies to a Nunry.

Where's your father?

Oph. At home my
Lord.

Ham. Let the doores
be shut vpon him, /
That he may play the
foole no where byt
in's owne house, /
Farewell.

Oph. O helpe him
you sweet heauens.

Ham. If thou
doost marry, Ile
giue thee this plague
for the dow / rie,
be thou as chaste as
yce, as pure as snow,
thou shalt not escape

vertue cannot so innoc-
culate our old stocke, but
we shall rellish / of it.
I loued you not.

Oph. I was the more
deceived.

Ham. Get thee to a
Nunerie. Why would'st thou/
be a breeder of Sinners?
I am my selfe indifferent
honest, / but yet I could
accuse me of such things,
that it were bet-/ter my
Mother had not borne me.
I am very proude, re- /
uengefull, Ambitious, with
more offences at my becke, /
then I haue thoughts to put
them in imagination, to
giue / them shape, or time
to acte them in. What
should such / Fellowes as
I do, crawling between
Heauen and Earth. / We
are arrant Knaues all,
beleue none of vs. Goe
thy / wayes to a Nunery.
Where'd your Father?

Oph. At home, my Lord.

Ham. Let the doores be
shut vpon him, that he may /
play the Foole no may, but
in's owne house. Farewell./

Oph. O helpe him,
you sweet Heauens.

Ham. If thou doest
Marry, Ile giue thee this
Plague / for thy Dowrie.
Be thou as chaste as Ice,
as pure as Snow, / thou
shalt not escape Calumny
Get thee to a Nunnery. /
Go, Farewell. Or if thou
wilt needs Marry, marry a
fool: / for Wise men know
well enough, what monsters
you / make of them. To a
Nunnery go, and quickly too.
Far- / well.

Oph. O heauenly Powers,
restore him.

ca- / lunny: get thee to
a Nunry, farewell, Or if
thou wilt needes marry, /
marry a foole, for wise
men knowe well enough
what monsters you / make
of them: to a Nunry goe,
and quickly to, farewell.

Oph. Heauenly powers
restore him.

Ham. I haue heard of
your paintings well enough
God hath gi- / uen you one
face, and you make your
selfes another, you gig
& am- / ble, and you
list you nickname Gods
creatures, and make your
wan- / tonnes ignorance;
goe to, Ile no more on't,
it hath made me madde, /
I say we will haue no mo
marriage, those that are
married already, all /
but one shall liue, the
rest shall keep as they
are: to a Nunry go.

[Exit.]

Oph. O what a noble m
mind is heere orethrowne!
/ The Courtiers, souldiers
schollers, eye, tongue,
sword, / Th' expec-
tation, and Rose of the
faire state, / The glasse
of fashion, and the
mould of forme, / The
obseru'd of all obseruers,
quite quite downe. / And
I of Ladies most deicet
and wretched, / That
suckt the honny of his
musickt vowes; / Now
see what noble and most
soueraigne reason / Like
sweet bells iangled out
of time, and harsh, /
That vnmatcht forme, and

Ham. I haue heard of
your prattlings too wel
enough. / God has giuen you
one pace, and you make your
selfe an- / other: you gidge,
you amble, and you lisper, and
nickname / Gods creatures, and
make your Wantonnesse, your Ig-
/ norance. Go too, Ile no more
on't, it hath made me mad. /
I say, we will haue no more
Marriages Those that are /
married already, all but one
shall liue, the rest shall
keep / as they are. To a
Nunnery, go. Exit Hamlet /

Ophe. O what a Noble minde
is heere o're-throwne? / The
Courtiers, Soldiers, Schollers:
Eye, tongue, sword, / Th' ex-
pectansie and Rose of the
faire State, / The glasse of
Fashion, and the mould of
Forme, / Th' obseru'd of all
Obseruers, quite, quite downe./
Haue I of Ladies most delect
and wretched, / That suck'd
the Honie of his Musicke
Vowes: / Now see that Noble,
and most Soueraigne Reason /
Like sweet Bells iangled out
of tune, and harsh, / That
vnmatch'd Forme and Feature of
blowne youth, / Blasted with
extasie. Oh woe is me, /
T'haue seene what I haue seene:
see what I see.

[Enter King, and Polonius]

King. Loue? His affections
do not that way tend, / Not
what he spake, though it lack'd
Forme a little, / Was not like
Madnesse. There's something
in his soule? / O're which his
Melancholly sits on brood, /
And I do doubt the hatch, and
the disclose / Will be some

stature of blowne youth /
 Blasted with extacie, o woe
 is mee / T'haue seene what
 I haue seene, see what I see.

[Exit.]

[Enter King and Pol.]

King. Loue, his affec-
 tions do not that way tend, /
 Not what he spake, though
 it lackt forme a little, /
 Was not like madnes, there's
 something in his soule /
 Ore which his melancholy sits
 on brood, / And I doe doubt,
 the hatch and the disclose /
 Will be some danger; which
 for to preuent, / I haue in
 quick determination / Thus
 set it downe: He shall with
 speede to England, / For
 the demaund of our neg-
 lected tribute, / Haply
 the seas, and countries
 different, / With variable
 objects, shall expell /
 This something settled matter
 in his hart, / Whereon his
 brains still beating / Puts
 him thus from fashion of
 himselfe. / What thinke you
 on't?

Pol. It shall doe well. /
 But yet doe I belieue the
 origin and commencement of
 his greefe, / Sprung from
 neglected loue: How now
 Ophelia? / You neede not
 tell us what Lord Hamlet
 said, / We heard it all:
 my Lord, doe as you please, /
 But if you hold it fit, after
 the play, / Let his Queene-
 mother all alone intreate
 him / To show his griefs,
 let her be round with him, /
 And Ile be plac'd (so please you)
 in the eare / Of all their conference,

danger, which to preuent /
 I haue in quicke deter-
 mination / Thus set it downe.
 He shall with speed to Eng-
 land / For the demand of
 our neglected Tribute: /
 Haply the Seas and Countries
 different / With variable
 Obiects, shall expell / This
 something settled matter in
 his heart: / Whereon his
 Braines still beating, puts
 him thus / From fashion of
 himselfe. What thinke you
 on't?

Pol. It shall do well.
 But yet do I beleue / The
 Origin and Commencement of
 this greefe / Sprung from
 neglected loue. How now
Ophelia ?
 You neede not tell vs, what
 Lord Hamlet saide, / We
 heard it all. My Lord, do
 as you please, / But if you
 hold it fit after the Play, /
 Let his Queene Mother all
 alone intreat him / To
 shew his Greefes: let her
 be round with him, / And
 Ile be placed so, please
 you in the eare / Of all their
 Conference. If she finde
 him not, / To England send
 him: Or confine him where /
 Your wisdome best shall
 thinke.

King. It shall be so: /
 Madnesse in great Ones, must
 not vnwatch'd go.

if she find him not, / To
England send him: or con-
 fine him where / Your wise-
 dome best shall thinke.

King. It shall be so, /
 Madnes in great ones must
 not vnmatcht goe.

A careful investigation of this scene in parallel reveals much of importance. First, in all three texts there are three stages of development in the scene: (1) a planning stage, in which Polonius (Corambus) tells of, and reads, Hamlet's letter to Ophelia and explains his admonitions to Ophelia about ignoring Hamlet, outlining his plan before the king; (2) the stage of execution, involving the direct confrontation of Ophelia by Hamlet, including the nunnery scene; and (3) the final stage, in which the King thinks Hamlet's state of mind to be the result of something far more serious than the problems relative to a love affair. Again, as in the case of the soliloquies, the Q₁ text is not as long as Q₂ and Folio, but its compression derives from a lack of embellishment of the basic ideas rather than from any distortion or omission of the basic ideas themselves.

Thus, in Q₁ the "To be or not to be" soliloquy is pushed forward in the sequence of action. In Q₂ and Folio it is the third soliloquy preceded by the speech that closes the Schoolfellow Test. In Q₁ the scene sequence, as shown by the chart accompanying this discussion, is summarized as follows: (1) the Ophelia Test, in its entirety, including

the third soliloquy; (2) the Fishmonger Test; (3) the Schoolfellow Test; (4) the second soliloquy; (5) the report of the Schoolfellow Test; (6) the fourth soliloquy. In Q₂ and Folio the sequence is (1) the planning of the Ophelia Test by Polonius; (2) the Fishmonger Test; (3) the Schoolfellow Test; (4) the second soliloquy; (5) the Ophelia Test, including the third soliloquy; and later (6) the fourth soliloquy. It should be noted that, in all cases, the third soliloquy follows the Schoolfellow Test and that the third soliloquy also occurs at the same place within the Ophelia Test.

The entire Schoolfellow Test should be studied in parallel form, as follows, and one should keep in mind two concepts when examining it: first, the fact that the second soliloquy is found in a similar place in all three versions; and secondly, the fact that, although in Q₂ and Folio, the Schoolfellow Test is interrupted immediately by the planning stages of the Ophelia Test and the Fishmonger Test, it is, in meaning, nevertheless, exactly the same as that contained in Q₁. On the other hand, in Q₁, the Schoolfellow Test is planned even before the first soliloquy has been uttered. Reference to the accompanying chart listing the sequence of these scenes will help clarify this point.

Scene Sequence

Q ₁	Q ₂ --F
(1) King plans Schoolfellow Test	(1) First Soliloquy
(2) First Soliloquy	(2) King plans Schoolfellow Test
(3) Ophelia Test (Complete without interruption)	(3) Polonius plans Ophelia Test
(4) Third Soliloquy (in Ophelia Test)	(4) Fishmonger Test
(5) Fishmonger Test (immediately after Ophelia Test)	(5) Schoolfellow Test
(6) Schoolfellow Test (immediately after Fishmonger Test)	(6) Second Soliloquy
(7) Second Soliloquy	(7) Report Schoolfellow Test
(8) Report of Schoolfellow Test	(8) Ophelia Test
(9) Fourth Soliloquy	(9) Third Soliloquy (in Ophelia Test)
(10) Fifth Soliloquy (Missing)	(10) Fourth soliloquy
(11) Act IV Sc. vi (different than Q ₂ - F)	(11) Fifth Soliloquy (Omitted in Q ₁ and F)
	(12) Act IV Sc vi

King plans "Schoolfellow" test

Q₁

King. Right noble friends, that our deere cosin Hamlet / Hath lost the very heart of all his sence, / It is most right, and we most sorry for him: / Therefore we doe desire, euen as you tender / Our care to him, and our greatloue to you, That you will labour but to wring from him / The cause and ground of his distemperancie, / Doe this, the king of Denmarke shall be thankefull.

Ros. My Lord, whatsoever lies within our power / Your maiestie may more command in wordes / Then vse perswasions to your liege men, bound / By loue, by duetie, and obedience.

Guil. What we may doe for both your Maiesties / To know the grieffe troubles the Prince your sonne, / We will indeuour all the best we may, / So in all duetie doe we take our leaue.

King. Thanks Guilderstone and gentle Rossencrast.

Que. Thanks Rossencrast, and gentle Gilderstone.

Q₂

King. Welcome deere Rosencraus, and Guyldensterne, / Moreouer, that we much did long to see you, / The need we haue to vse you did prouoke / Our hastie sending, something haue you heard / of Hamlets transformation, so call it, / Sith nor th'exterior, nor the inward man / Resembles that it was, what it should be, / More than his fathers death, that thus hath put him / So much from th'vnderstanding of himselfe / I cannot dreame of: I entreate you both / That beeing you so young dayes brought vp with him, / And sith so nabored to his youth and hauior, / That you voutsafe your rest heere 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 gleane, / Whether ought to vs vnknowne afflicts him thus, / That opend lyes within our remedie.

Que. Good gentlemen, he hath much talkt of you, / And sure I am, two men there is not liuing / to whome he

F

King. Welcome deere Rosincrance and Guildensterne. / Moreouer, that we much did long to see you, / The neede we haue to vse you, did proucke / Our hastie sending. Something haue heard / Of Hamlets transformation: so I call it, / Since not th'exterior, nor the inward man / Resembles that it was. What it should bee / More then his Fathers death, that thus hath put him / So much from th'vnderstanding of himselfe, / I cannot deeme of. I intreat you both, / That being of so young dayes brought vp with him: / And since so Neighbour'd to his youth, and humor, / That you vouchsafe your rest heere in our Court / Some little time: so by your Companies / To draw him on to pleasures, and to gather / So much as from Occasions you may gleane, / That open'd lies within our remedie.

Qu. Good Gentlemen, he hath much talk'd of you, / And sure I am, two men there are not liuing, / To whom he more adheres. If it will please you / To shew vs so much Gentry, and good will, / As to expend your time with vs a-while, / For the supply and profit of our Hope, / Your Visitation shall receiue such thanks / As fits a Kings remembrance.

Ros. Both your
Maiesties / Might by
the soueraigne power
you haue of vs, / Put
your dread pleasures
more into commaund /
Then to entreatie.

Guyl. But we both
obey. / And heere giue
vp our selues in the
full bent, / To lay
our seruice freely at
your feete / To be com-
maunded.

King. Thanks Rosen-
craus, and gentle Guyl-
densterne.

Quee. Thanks Guyl-
densterne, and gentle
Rosencraus, / And I
beseech you instantly
to visite / My too
much changed sonne,
goe some of you / and
bring these gentlemen
where Hamlet is.

Rosin. Both your
Maiesties / Might by the
Soueraigne power you haue
of vs, / Put your dread
pleasures, more into Com-
mand / Then to Entreatie.

Guil. We both obey, /
And here giue vp our selues
in the full bent, / To lay
our Seruices freely at your
feete, / To be commanded.

King. Thankes Rosincrance
and gentle Guildensterne.

Gu. Thankes Guildensterne
and gentle Rosincrance. /
And I beseech you instantly
to visit / My too much
changed Sonne. / Go some
of ye, / And bring the
Gentlemen where Hamlet is.

Guil. Heauens make our
presence and our practices /
Pleasant and helpfull to
him.

The "Schoolfellow" test.

Q₁

Gil. Health to your
Lordship.

Ham. What, Gilderstone,
and Rosencrast, /
Welcome kinde Schoole-
fellowes to Elsanoure.

Gil. We thanke your
Grace, and would be
very glad / You were
as when we were at
Wittenberg.

Ham. I thanke you,
but is this visitation
free of / Your selues,
or were you not sent
for? / Tell me true,
come, I know the good

Q₂

Guyl. My honor'd Lord.
Ros. My most deere
Lord.

Ham. My extent good
friends, how doost thou
Guyldersterne? / A
Rosencraus, good lads
how doe you both?

Ros. As the indif-
ferent children of the
earth.

Guyl. Happy, in that
we are not euer happy
on Fortunes lap, / We
are not the very button.

Ham. Nor the soles
of her shooe.

F

Rosin. God saue you
Sir.

Guild. Mine honour'd
Lord?

Rosin. My most deare
Lord?

Ham. My excellent good
friends? How do's thou /
Guildensterne? Oh, Rosin-
crane; good Lads; How doe
ye / both?

Rosin. As the indifferent
Children of the earth.

Guild. Happy, in that we
are not ouer-happy: on For-
tunes Cap, we are not the
very Button.

King and Queene / Sent for you, there is a kinde of confession in your eye: / Come, I know you were sent for.

Gil. What say you?

Ham. Nay then I see how the winde sits / Come, you were sent for.

Ros. My lord, we were, and willingly if we might, / Know the cause and ground of your discontent.

Ham. Why I want preferment.

Ross. I thinke not so my lord.

Ham. Yes faith, this great world you see contents me not, / No nor the spangled heauens; nor earth nor sea, / No nor Man that is so glorious a creature, / Contents not me, no nor woman too, though you laugh.

Gil. My lord, we laugh not at that.

Ham. Why did you laugh then, / When I said, Man did not content mee?

Gil. My Lord, we laughed, when you said Man did not / content you. / What entertainment the Players shall haue, / We boarded them a the way: they are coming to you.

Ham. Players, what Players be they?

Ross. My Lord, the Tragedians of the Citty / Those that you tooke delight to see so often.

Ros. Neither my Lord. Ham. Nor the Soales of her Shoo?

Ham. The you liue about her wast, or in the middle of her fa- / ours.

Rosin. Neither my Lord.

Ham. Then you liue about her waste, or in the mid- / dle of her fauour?

Guil. Faith her priuates we.

Guil. Faith, her priuates, we.

Ham. In the secret parts of Fortune, oh most true, she is a strumpet, / What newes?

Ros. None my Lord, but that the worlds growne honest.

Ham. Then is Doomes day neere, but your newes is not true; / But in the beaten way of friendship, what make you at Elsonoure?

Ros. To visit you my Lord, no other oc- / casion.

Ham. Begger that I am, I am euer poore in thankes, but I thanke/ you, and sure deare friends, my thankes are too deare a halpenny: / were you not sent for? is it your owne inclin- / ing? is it a free visitati- / on? come, come, deale iustly with me, come, come, nay speake.

Guyl. What should we say Lord?

Ham. Ant thing but to'th purpose: you were sent for, and there is / a kind of confession in your lookes, which your modesties haue not / craft enough to colour, I know the good King and Queene haue / sent for you.

Ham. In the secret parts of Fortune? Oh, most true: / she is a Strumpet. What's the newes?

Rosin. None my Lord; but that the World's growne / honest.

Ham. Then is Doomesday neere: But your newes is / not true. Let me question more in particular: what haue / you my good friends, deserued at the hands of Fortune, / that she sends you to Prison hither?

Guil. Prison, my Lord?

Ham. Denmark's a Prison.

Rosin. Then is the world one.

Ham. A goodly one, in which there are many Con- / fines, Wards, and Dungeons: Denmarke being one o'th' / worst.

Rosin. We thinke not so my Lord.

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

Rosin. Why then your Ambition makes it one: 'tis / too narro for your minde.

Ham. O God, I could be bounded in a nutshell, and / count my selfe a King of infinite space; were it not that / I haue bad dreams.

Guil. Which dreames indeed

Ham. How comes it that they trauell? Do they grow re- / (stie?

Gil. No my Lord, their reputation holds as it wont.

Ham. How then?

Gil. Yfaith my Lord, noueltie carries it away, / For the principall publike audience that / came to them, are turned to priuate playes, / And to the humour of children.

Ham. I doe not greatly wonder of it, / For those that would make mops and moes / at my vncke, when my father liued, / Now giue a hundred, two hundred pounds / For his picture: but they shall be welcome, / He that plays the King shall haue tribute of me, / The ventrous Knight shall vse his foyle and target, / The louer shall sigh gratis, / The clowne shall make them laugh / That are tickled in the lungs, or the blanke verse shall halt (for't, / And the Lady shall haue leaue to speake her minde freely

[Enter Corambis]

Do you see yonder great baby? / He is not yet out of his swadling clowts.

Gil. That may be for they say an olde man / Is twice a childe.

Ham. Ile prophecie

Ros. To what end my Lord?

Ham. That you must teach me: but let me coniure you, by the / rights of our fellowship, by the consonancie of our youth, by the / obligation of our euer preserved loue; and by what more deare a / better proposer can charge you withall; bee euen and direct with / me whether you were sent for or no.

Ros. What say you.

Ham. Nay then I haue an eye of you? if you loue me hold not of.

Gyl. My Lord we were sent for.

Ham. I will tell you why, so shall my anticipation preuent your / discouery, and your secrecie to the King & Queene moult no feather, I haue of late, but wherefore I knowe not, lost all my mirth, / forgon all custome of exercises: and indeede it goes so heauily with / my disposition, that this goodly frame the earth, seems to mee a sterill promontorie, this most excellent Canopie the ayre, looke / you, this braue orehanging firmament, this maiesticall rooffe fretted with golden fire, why it appeareth nothing to me but a foule / and pestilent congregation of

are Ambition: for the / very substance of the Ambitious, is meerely the shadow / of a Dreame.

Ham. A dreame it selfe is but a shadow.

Rosin. Truely, and I hold Ambition of so ayry and / light a quality, that it is but a shadows shadow.

Ham. Then are our Beggars bodies; and our Monarchs and out-stretcht Heroes the Beggars Shadowes: / shall wee to th' Court: for, by my sey I cannot rea- / son?

Both. Wee'l wait vpon you.

Ham. No such matter. I will not sort you with the / rest of my seruants: for to speake to you like an honest / man: I am most dreadfully attended; but in the beaten / way of friendship, What make you at Elsonower?

Rosin. To vixit you my Lord, no other occasion.

Ham. Begger that I am, I am euen poore in thanks, / but I thanke you: and sure deare friends my thanks / are too deare a halfepeny; were you not sent for? Is it a free visitation? come, / deale iustly with me: come, come; nay speake.

Gyl. What should we say my Lord?

Ham. Why any thing. But to the purpose; you were / sent for; and there is a kinde confession in your lookes; / which your modesties haue not craft enough to colour, I know the good King & Queene haue sent for you.

to you, he comes to tell me a the (Players / You say true, a monday last, t'was so indeede.

Cor. My lord, I haue news to tell you.

Ham. My Lord, I haue news to tell you: / When Rossios was an Actor in Rome.

Cor. The Actors are come hither, my lord.

Ham. Buz, buz/

Cor. The best Actors in Christendome, / Either for Comedy, Tragedy, Historie, Pastorall, / Pastorall, Historicall, Historicall, Comicall, / Comicall historicall, Pastorall, Tragedy historicall: / Seneca cannot be too heauy, nor Plato too light: / For the law hath writ those are the only men.

Ha. O Iepha Iudge of Israel! what a treasure hadst thou?

Cor. Why what a treasure had he my lord?

Ham. Why one faire daughter, and no more, / The which he loued passing well.

Cor. A, stil harping a my daughter well my Lord, / If you call me Iepha, I haue a daughter that / I loue passing well.

Ham. Nay that folloes not.

Cor. What followes then my Lord?

Ham. Why by lot, or God wot, or as it came to passe, / And so it

vapoures. What peece of worke is a / man, how noble in reason, how infinit in faculties, in forme and / mouing, how expresse and admirable in action, how like an An- / gell in apprehension, how like a God: the beautie of the world; the / paragon of Aunimales; and yet to me, what is this Quintessence of / dust: man delights not me, nor women neither, though by your / smiling, you seeme to say so.

Ros. My Lord, there was no such stuffe in my thoughts.

Ham. Why did yee laugh then, when I sayd man delights not me.

Ros. To thinke my Lord if you delight not in man, what Lenton / entertainment the players shall receaue from you, we coted them / on the way, and hether are they coming to offer you seruice.

Ham. He that playes the King shal be welcome, his Maiestie shal / haue tribute on me, the aduenterous Knight shall vse his foyle and target, the Louer shall not sigh gratis, the humerous Man shall end / his part in peace, and the Lady shall say her minde freely: of the / black verse

Rosin. To what end my Lord?

Ham. That you must reach me: but let me coniure / you by the rights of our fellowship, by the consonancy of / our youth, by the Obligation of our euer-preserved loue, / and by what more deare, a better proposet could charge / you withall; be euen and direct with me, whether you / were sent for or no.

Rosin. What say you?

Ham. Nay then I haue an eye of you: if you loue me / hold not off.

Guil. My Lord, we were sent for.

Ham. I will tell you why; so shall my anticipation / preuent your discouery of your sericie to the King and / Queene: moult no feather, I haue of late, but wherefore / I know not, lost all my mirth, forgone all custome of ex- / ercise; and indeed, it goes so heavenly with my disposit- / on; that this goodly frame the Earth, seemes to me a ster- / rill Promontory; This most excellent Canopy the Ayre, / look you, this braue ore-hanging, this Maiesticall Roofe, / Fretted with golden fire: why, it appears no other thing / to mee, then a foule and pestilent congregation of va- / pours. What a piece of worke is a man! how Noble in / Reason? how infinite in faculty? in forme and mouing / how expresse and admirable? in Action,

was, the first verse of
the godly Ballet / Will
tel you all: for look
you where my abridge-
ment comes: / Welcome
maisters, welcome all, /

[Enter players]
What my olde friend,
thy face is vallanced /
Since I saw thee last,
com'st thou to beard me
in Denmarke? / My yong
lady and mistris, burlady
but your (you were: /
Ladiship is growne by
the altitude of a chopine
higher than / Pray God
sir your voyce, like a
peece of vncurrant /
Golde, be not crack't
in the ring: come on
maisters, / Weele euen
too't, like French Fal-
coners, / Flie at any
thing we see, come, a
taste of your / Qualitie,
a speech, a passionate
speech.

Players What speech my
good lord?

Ham. I heard thee
speake a speech once, /
But it was neuer acted:
or if it were, / Neuer
aboute twice, for as I
remember, / It pleased
not the vulgar, it was
cauiary / To the million:
but to me / And others,
that receiued it in the
like kinde, / Cried in
the toppe of their iudge-
ments, an excellent play,
Set downe with as great
modestie as cunning! /
One said there was no
sallets in the lines to
make the sauory, / But
called it an honest
methode, as wholesome as

shall hault for't.
What players are they?

Ros. Euen those you
were wont to take such
delight in, the Trage-
dians of the City.

Ham. How chanches it
they trauaile? their
residence both in repu-
tation, and profit
was better both wayes.

Ros. I thinke their
inhibition, comes by
the meanes of the late/
innouasion.

Ham. Doe they hold
the same estimation
they did when I was
in / the Citty; are
they so followed.

Ros. No indeede are
they not.

Ham. It is not very
strange, for my Vncle
is King of Denmarke,
and / those that would
make mouths at him
while my father liued,
giue / twenty, fortie,
fifty, a hundred du-
ckets a peece, for
his Picture / in little,
s'bloud there is some-
thing in this more than
naturall, if / Philo-
sophie could find it
out.

Guy. There are the
players.

Ham. Gentlement you
are welcome to Elson-
oure, your hands come /
then, th' appurtenance
of welcome is fashion
and ceremonie; let /
mee comply with you in
this garb: let me ex-
tent to the players, /
which I tell you must
showe fairely outwards,

how like an An- / gel? in
apprehension, how like a
God? the beauty of the /
world, the Parragon of
Animals; and yet to me,
what is this Quintessence
of Dust? Man delights
not me; no, / nor Woman
neither; though by your
smiling you seeme to say
so.

Rosin. My Lord, there
was no such stuffe in my
thoughts.

Ham. Why did you laugh,
when I said, Man delights /
not me?

Rosin. To thinke, my
lord, if you delight not
in Man, / what Lenton
entertainment the Players
shall receiue / from you:
wee coated them on the
way, and hither are / they
coming to offer you Service.

Ham. He that playes the
King shall be welcome; his /
Maiesty shall haue Tribute
of mee: the aduenturous /
Knight shall vse his Foyle
and Target: the Louer shall /
not sigh gratis, the humorous
man shall end his part in /
peace: the Clowne shall
make those laugh whose
lungs / are tickled a'th'
sere: and the Lady shall
say her minde / freely;
or the blanke Verse shall
halt for't: what Players /
are they?

Rosin. Euen those you
were wont to take delight
in / the Tragedians of
the City.

Ham. How chanches it they
trauaile? their resi- /
dence both in reputation
and profit was better both/
wayes.

sweete. / Come, a
speech in it I chiefly
remember / Was Aeneas
tale to Dido, / And
then especially where
he talkes of Princes
slaughter, / If it liue
in thy memory beginne
at this line, / Let me
see. / The rugged
Pyrrus, like th'arga-
nian beast: / No t'is
not so, it begins with
Pirrus: O I haue it. /
Therugged Pyrrus, he
whose sable armes, /
Blacke as his purpose
did the night resemble,
When he lay couched in
the ominous horse, /
Hath now his blacke and
grimme complexion
smeered / With Heraldry
more dismall, head to
foote, / Now is he
totall guise, horridely
tricked / with blood
of fathers, mothers,
daughters, sonnes, /
Back't and imparched in
a clagulate gore, /
Risted in earth and
fire, olde grandsire
Pryam seekes: / So goe
on.

Cor. Afore God, my
Lord, well spoke, and
with good (accent. /
Play, Anone he finds
him striking to short
at Greeks, / His antike
sword rebellious to
his Arme, / Lies where
it falles, vnable to
resist. / Pyrrus at
Pryam driues, but all
in rage, / Strikes wide
but with the whiffe
and winde / Of his fell
sword, th' unnerued

should more ap- / peare
like entertainment then
yours: you are welcome:
but my / Vncle-father,
and Aunt-mother, are
deceased.

Guy. In what my
deare Lord.

Ham. I am but mad
North Northwest; when
the wind is Sou- / therly
I know a Hanke, from
a hand saw.

Enter Polonius
Pol. Well be with
you Gentlemen.

Ham. Harke you
Guyldersterne, and you
to, at each eare a
hearer, / that great
baby you see there is
not yet out of his
swadling clouts.

Ros. Happily he is
the second time come
to them, for they say
an / old man is twice
a child.

Ham. I will prophecy,
he comes to tell me of
the players, mark it, /
You say right sir, a
Monday morning, t'was
then indeede.

Pol. My Lord I haue
newes to tell you.

Ham. My Lord I haue
newes to tel you: when
Rossius was an Actor /
in Rome.

Pol. The Actors are
come hether my Lord.

Ham. Buz, buz.

Pol. Vppon my honor.

Ham. Then came each
Actor on his Asse.

Pol. The best actors
in the world, either
for Tragedie, Comedy, /
History, Pastorall,

Rosin. I thinke their
Inhibition comes by the
meanes / of the late
Innouation?

Ham. Doe they hold the
same estimation they did /
when I was in the City?
Are they so follow'd?

Rosin. No indeed, they
are not.

Ham. How comes it?
doe they grow rusty?

Rosin. Nay, their in-
deauour keeps in the
wonted / pace; But there
is Sir an ayrie of Child-
ren, little Yafes, that
crye out on the top of
question; and/are most
tyrannically clap't for't:
these are now the fashi-/
fashion; and so be-rattled
the common Stages (so
they / call them) that
many wearing Rapiers, are
affraide of / Goose-quils,
and dare scarce come
thither.

Ham. What are they
Children? Who maintains
'em? / How are they escoted?
Will they pursue the
Quality no / longer then
they can sing? Will they
not say afterwards / if
they should grow themselues
to common Players (as /
it is like most if their
meanes are not better)
their Wri- / ters do them
wrong, to make them exclaim
against their / owne Suc-
cession.

Rosin. Faith there ha's
bene much to do on both sides;
/ and the Nation holds it no
sinne, to tarre them to Con-/
trouersie. There was for
a while, no money bid for
argu- / ment, vnless the Poet

father falles.

Cor. Enough my friend
t'is too long.

Ham. It shall to the
Barbers with your beard:
/ A pox, hee's for a
ligge, or a tale of
bawdry / Or else he
sleepes, come on to
Hecuba, come.

Play. But who, O who
had seene the mobled
Queene?

Cor. Mobled Queene
is good, faith very good.

Play. All in the
alarum and feare of
death rose vp, / And
o're her weake and all
ore-teeming loynes, a
blanket / And a
kercher on that head,
where late the diademe
stoode, / Who this had
seene with tongue in-
uenom'd speech, / Would
treason haue pronounced,
For if the gods them-
selues had seene her
then, / When she saw
Pirrus with malicious
strokes, / Mincing her
husbandes limbs, / It
would haue made milch
the burning eyes of
heauen, / And passion
in the gods.

Cor. Looke my Lord
if he hath not changde
his colour, / And hath
teares in his eyes: no
more good heart, no
more.

Ham. T'is well,
T'is very well, I pray
my lord, / Will you
see the Players well
bestowed, / I tell you
they are the Chronicles/
And briefe abstracts of

Pastorall Comicall,
Historicall Pastorall,
seene/ indeuidible, or
Poem vnlimited, Sceneca
cannot be too heauy, n
nor / Plautus too light
for the lawe of writ,
and the liberty: these
are the / only men.

Ham. O Ieptha Iudge
of Israell, what a
treasure had'st thou?

Pol. What a treas-
ure had he my Lord?

Ham. Why one faire
daughter and no more,
the which he loued /
passing well.

Pol. Still on my
daughter.

Ham. Am I not i'th
right old Ieptha?

Pol. If you call me
Ieptha my Lord, I haue
a daughter that I loue/
passing well.

Ham. Nay that follows
not.

Pol. What follows
then my Lord?

Ham. Why as by lot,
God wot, and then you
knowe it came to / pas-
se, as most like it was;
the first rowe of the
pious chanson will /
showe you more, for
looke where my abridge-
ment comes.

Enter the Players

Ham. You are welcome
maisters, welcome all,
I am glad to see thee /
well, welcome good
friends, oh old friend,
why thy face is va-
vanct since I saw thee
last, com'st thou to
beard me in Denmark: /
what my youg Lady and

and the Player went to
Cuffes in / in Question.

Ham. Is't possible?

Guild. Oh there ha's
beene much throwing about
of Braines.

Ham. Do the Boyes
carry it away?

Rosin. I that they do
my Lord. Hercules & his
load too.

Ham. It is not strange:
for mine Vnckle is King
of / Denmarke, and those
that would make mowes at
him / while my Father
liued; giue twenty, forty,
an hundred / Ducates a peece
for his picture in Little.
There is some- / thing in
this more than Naturall,
if Philosophie could /
finde it out.

Guild. There are the
Players.

Ham. Tentlemen, you are
welcom to Elsonower: your/
hands, come: The appur-
tenance of Welcome, is
Fashion / and Ceremony.
Let me comply with you in
the Garbe, / lest my
extent to the Players
(which I tell you must
shew / fairely outward)
should more appeare like
entertainment / then yours.
You are welcome: but my
Vnckle Father, / and Aunt
Mother are deceiu'd.

Guild. In what my deere
Lord?

Ham. I am but mad North,
North-West: when the /
Winde is Southerly, I know
a Hawke from a Handsaw.

Pol. Well be with you
Gentlemen.

Ham. Hearke you Guilden-
sterne and you too: at each /

the time, / After your death I can tell you, / You were better haue a bad Epiteeth, / Then their ill report while you liue.

Cor. My lord, I will vse them according to their deserts.

Ham. O farre better man, vse euery man after his deserts, / Then who should scape whipping? / Vse them after your owne honor and dignitie, / The lesse they deserue, the greater credit's yours.

Cor. Welcome my good fellowes. exit.

Ham. Come hither maisters, can you not play the murder of Gon-sago?

Players. Yes my Lord.

Ham. And could'st not thou for a neede study me / Some dozen or sixteene lines, / Which I would set down and insert?

Players. Yes very easily my good Lord.

Ham. T'is well, I thank you: follow that lord. / And doe you heare sirs? take heede you mocke him not. / Gentlemen, for your kindness I thank you, / And for a time I would desire you leaue me.

Gil. Our loue and duetie is at your command.

[Soliloquy omitted.]

King. Lordes, can you by no meanes finde

mistris, by lady your Ladshippe is nerer to heauen, then when I saw you last by the altitude of a / chopine, pray God your voyce like a peece of vncur= rant gold; / bee not crackt within the ring: maisters you are all welcome, / weele ento't like friendly Fankners fly at any thing we see, / weel haue a speech straitte, come giue vs a tast of your quality, / come a passionate speech.

Player. What speech my good Lord?

Ham. I heard thee speake me a speech once, but it was neuer acted, / or if it was, not about once,---for the play I remember pleased not / the million, t'was cauiary to the generall, but it was as I re- ceaued / it & others, whose iudgements in such matters cried in the top / of mine, an excellent play, well digested in the scenes, set downe / with as much modestie as cunning. I remember one say'd there / were no sallete in the lines, to make the matter sauory, nor no / matter inthe phrase that might indite the author of affection, / but cald it an honest method, as wholesome as sweete, & by very / much, more handsome then fine: one speech in't I chiefly

eare a hearer: that great Baby you see there, is not yet / out of his swathing clouts.

Rosin. Happily he's the second time come to them: for / they say, an old man is twice a childe.

Ham. I will Prophesie. Hee comes to tell me of the Players. Mark it, you say right Sir: for a Monday mor-/ning 'twas so indeed.

Pol. My Lord, I haue Newes to tell you.

Ham. My Lord, I haue Newes to tell you. / When Rossius an Actor in Rome---

Pol. The Actors are come hither my Lord.

Ham. Buzze, buzze.

Pol. Vpon mine Honor / Ham. Then can each Actor on his Asse---

Polon. The best Actors in the world, either for Trage-/die, Comedie, Historie, Pastorall: Pastoricall- Comicall. / Historicall-Pastorall: Tragicall-Historicall: Tragicall- / Comicall- Historicall-Pastorall: Scene induible, or Po- / em vnlimited. Seneca cannot be too heauy, nor Plautus / too light, for the law of writ, and the Liberty. These are / the onely men.

Ham. O Ieptha Iudge of israel. what a Treasure had'st / thou?

Pol. What a Treasure had he, my Lord?

Ham. Why one faire Daughter, and no more, / The which he loued passing well.

/The cause of our
sonne Hamlets lunacie?
/ You being so neere
in loue, euen from
his youth, / Me
thinkes should gaine
more than a stranger
should.

Gil. My lord, we
haue done all the best
we could, / To wring
from him the cause of
all his grieffe, / But
still he puts vs off,
and by no meanes/
Would make an answe
to that we exposde.

Ross. Yet wa, he
so, nething more
inclin'd to mirth /
Before we left him,
and I take it, / He
hath giuen order for
a play to night, /
At which he craues
your highnesse company.

King. With all our
heart, it likes vs
very well: / Gentle-
men, seeke still to
increase his mirth,
/ Spare for no cost,
our coffers shall be
open, / And we vnto
your selues will
still be thankefull.

Both. In all wee
can, be sure you
shall commaund.

Queene. Thankes
gentlemen, and what
the Queene of (Den-
marke/ May pleasure
you, be sure you
shall not want.

Gil. Weele once
agaïne vnto the noble
Prince.

loued. / t'was Aeneas
talke to Dido & there
about of it especially
when he / speakes of
Priams slaughter, if
it liue in your memory
begin at / this line,
let me see, let me see,
the rugged Pirbus like
Th' ircanian / beast,
tis not so, it beginnes
with Pirrbus; the rug-
ged Pirrbus, he whose /
sable Armes, / Black as
his purpose did the
night resemble, / When
he lay couched in th'
omynous horse, / Hath
now this dread and
black complexion
smeared, / with
heraldy more dismall
head to foote, / Now
is he totall Gules
horridly trickt/with
bolld.of fathers,
mothers, doughters,
sonnes, / Bak'd and
empasted with the
parching streetes/
That lend a tirranus and
a damned light / To
their Lords murther,
rosted in wrath and
fire, / And thus ore-
cised with coagulate
gore, / With eyes like
Carbunkles, the hellish
Phirrbus / Old grand-
sire Priam seekes; so
proceede you.

Pol. Foregod my
lord wellspoken, with
good accent and good
discretion.

Play. Anon he finds
him, Striking too short
at Greekes, his anticke
sword / Rebellious to

Pol. Still on my
Daughter.

Ham. Am I not i'the'
right old Ieptha?

Polon. If you call me
Ieptha my Lord, I have
a daugh-ter that I loue
passing well.

Ham. Nay that followes
not.

Polon. What followes
then, my Lord?

Ha. Why, As by lot,
God wot: and then you
know, It / came to passe,
as most like it was: The
first rowe of the / Pons
Chanson will shew you
more. For looke where my /
Abridgements come.

[Enter Players]

Y're welcome Masters,
welcome all. I am glad
to see / thee well: Wel-
comegood Friends. O my
olde Friend? / Thy face
is valiant since I saw
the last: Com'st thou
to / beard me in Denmarke?
What, my yong Lady and Mi-/
stris? Byrlady your
Ladiship is neere Heauen
then when / I saw you
last, by the altitude of
a Choppine. Pray God /
your voice like a peece
of vncurrant Gold be not
crack'd / within the ring.
Masters, you are all
welcome: wee'l e'ne /
to't like French Faulconers,
file at any thing we see:
wee'l / haue a Speech
straight. Come giue vs
a taste of your qua- /
lity: come, a passionate
speech.

1. Play. What speech,
my Lord?

his arme, lies where it
 fals, / Repugnant to
 command; Vnequall
 matcht, / Pirrbus at
Priam driues, in rage
 strikes wide, / But
 with the whiffe and
 winde of his fell sword,
 /Th'vnerued father
 fals:/ Seeming to feele
 this blowe, with flam-
 ing top / Stoope to
 his base; and with a
 hiddious crash / Takes
 prisoner Pirrbus eare,
 for loe his sword /
 Which was declining on
 the milkie head / O
 reuerent Priam, seem'd
 i'th ayre to stick, /
 So as a painted tirant
Pirrbus stood /
 Like a newtrall to his
 will and matter, / Did
 nothing: / But as we
 often see against some
 storme, /A silence in
 the hequens, the racke
 stand still, / The bold
 winds speechlesse, and
 the orbe belowe / As
 hush as death, anon
 the dreadfull thunder /
 Doth rend the region,
 so after Pirrbus pause, /
 A rowsed vengeance sets
 him new a worke, / And
 neuer did the Cyclops
 hammers fall, / On
Marses Armor forg'd for
 proffe eterne, / With
 lesse remorse then
Pirrbus bleeding sword /
 Now falls on Priam. Out,
 out, thou strumpet
 Fortune, all you gods, /
 In generall sinod take
 away her power, / Breake
 all the spokes, and

Ham. I heard thee
 speak me a speech once,
 but it was neuer Acted:
 or if it was, not aboue
 once, for the Play I /
 remember pleas'd not the
 Million, 'twas Cauiarie
 to the / Generall: but
 it was (as I receiu'd it,
 and others, whose / iudge-
 ment in such matters,
 cried in the top of
 mine) an/ excellent Play;
 well digested in the
 Scoenes, set downe /
 with as much modestie,
 as cunning. I remember
 one said, / There was
 no Sallets in the lines,
 to make the matter sa- /
 uoury; nor no matter in
 the phrase, that might
 indite the Author of
 affectation, but cal'd
 it an honest method. One /
 cheefe Speech in it, I
 cheefely lou'd, 'twas
Aeneas Tale to Dido, and
 thereabout of it, especi-
 ally, where he speaks /
 of Priams slaughter. If
 it liue in your memory,
 begin at / this Line,
 let me see, let me see:
 The rugged Pyrrbus like /
 th' Hyrceanian beast. It
 is not so: it begins
 with Pyrrbus / The rugged
Pyrrbus, he whose Sable
Armes / Blacke as his
 purpose, did the night
 resemble / When he lay
 couched in the Ominous
 Horse, / Hath now this
 dread and blacke Com-
 plexion smear'd / With
 Heraldry more dismall:
 Head to foote / Now is
 he to take Geulles,

follies from her
 wheele, / and boule
 the round naue downe
 the hill of heauen /
 As lowe as to the
 friends.

Pol. This is too
 long.

Ham. It shall to
 the barbers with your
 beard; prethee say on,
 he's / for a ligge,
 or a tale of bawdry,
 or he sleepes, say on,
 come to Hecuba.

Play. But who, a
 woe, had seene the
 mobled Queene,

Ham. The mobled
 Queene.

Pol. That's good.

Play. Runne bare-
 foote vp and downe,
 threatning the flames/
 With Bison rehume, a
 clout vpon that head/
 Where late the Diadem
 stood, and for a robe,
 / About her lanck and
 all ore teamed loynes,
 / A blancket in the
 alarme of feare caught
 vp, / Who this had
 seene, with tongue
 in venom sleept, /
 Gainst fortunes state
 would treason haue
 pronounst; / But if
 the gods themselues
 did see her then, /
 When she saw Pirrbus
 make malicious sport/
 In mincing with his
 sword her husband
 limmes, / The instant
 burst of clamor that
 ahw made, / Vnlesse
 things mortall mooue
 them not at all, /
 Would haue made milch
 the burning eyes of
 heauen / and passion

horridly Trick'd / with
 blood of Fathers, Mothers,
 Daughters, Sonnes, / Bak'd
 and impasted with the
 parching streets, / That
 lend a tyrannous, and
 damned light / To their
 vilde Murthers, roasted
 in wrath and fire, / And
 thus o're-sized with
 coagulate gore, /With
 eyes like Carbuncles, the
 hellish Pyrrbus / Old
 Grandsire Priam seekes.

Pol. Fore God, my Lord,
 well spoken, with good
 ac-/cent, and good dis-
 cretion.

1. Player. Anon he
 findes him, / Striking
 too short at Greekes.
 His anticke Sword, /
 Rebellious to his Arme,
 lyes where it falles /
 Repugnant to command:
 Vnequall match, / Pyrrbus
 at Priam driues, in Rage
 strikes wide: / But with
 the whiffe and winde of
 his fell Sword, / Th'
 vnnerued Father fals.
 Then senselesse Illium, /
 Seeing to feele his' blow,
 with flaming top / Stoope
 to his Bace, and with a
 hideous crash / Takes
 Prisoner Pyrrbus eare.
 For loe, his Sword / Which
 was declining on the Milkie
 head / Of Reuerend Priam,
 seem'd i&tg Ayre to sticke:
 / So as a painted Tyrant Pyrrbus
 stood, / and like a Newtrall
 to his will and matter, did
 nothing. But as we often
 see against some storme, /
 A silence in the Heauens,
 the Racke stand still, / The
 bold windes speechless, and
 the Orbe below / As hush as
 death: Anon the dreadfull
 Thunder / Doth rend the Region

in the gods.

Pol. Looke where he has
not turnd his cullour,
and has teares in's/
eyes, prethee no more.

Ham. Tis well, Ile
haue thee speake out the
rest of this soone,
Good my Lord will you
see the players well
bestowed; doe you / heare,
let them be wellvsed,
for they are the abstract
and breefe/ Chronicles
of the time; after your
death you were better
haue a / bad Epitaph
then their ill report
while you liue.

Pol. My Lord, I will
vse them according to
their desert.

Ham. Gods bodkin man,
much better, vse euery
man after his de-/sert,
& who shall scape whip-
ping, vse them after your
owne honor / and dignity,
the lesse they deserue
the more merrit is in your
boun- / ty. Take them
in.

Pol. Come sirs.

Ham. Follow him
friends, weele heare a
play tomorrow; dost thou/
heare me old friend, can
you play the murther of
Gonazgo?

Play. I my Lord.

Ham. Weeile hate to
morrowe night, you
could for neede study/
a speech of some dozen
lines, or sixteene lines,
which I would set /
down and insert in't,
could you not?

Play. I my Lord.

So after Pyrrbus pause, / A
ro wsed Vengeance sets him
new a-worke, / And neuer did
the Cyclops hammers fall /
On Mars his Armour, forg'd
for prooffe Eterne; / With
lesse remorse then Pyrrbus
bleeding sword / Now falles
on Priam. / Out, out, thou
Strumpet-Fortune, all you
Gods, / In generall Synod
take away her power: / Breake
all the Spokes and Fallies from
her wheele, / And boule the
round Naue downe the hill of
Heaven, / As low as to the
Friends.

Pol. This is too long.

Ham. It shall to'the
Barbars with your beard. Pry-/
thee say on: He's for a ligge,
or a tale of Baudry, or hee /
sleepes. Say on; come to
Hecuba.

l. Play. But who, O who,
had seen the inobled Queen.

Ham. The inobled Queene?

Pol. That's good: Inobled
Queene is good.

l. Play. Run bare-foot vp
and downe, / Threatning the
flame / With Bisson Rheum:
A clout about that head, / Where
late the Diadem stood, and for
a Robe / About her lanke and
all ore-teamed Loines, / A
blanket in th'Alarum of feare
caught vp. / Who this had
seene, with tongue in Venome
steep'd, / 'Gainst Fortunes
State, would Treason haue
pronounc'd? / But if the
Gods themselues did see her
then, / When she saw Pyrrbus
make malicious sport / In
mincing with his Sword her
Husbands limbes, / The
instant Burst of Clamour that
she made / (Vnlesse things

Ham. Very well, followe that Lord, & looke you mock him not. / My food friends, ile leaue tell night, you are welcome to Elsonoure.

[Soliloquy omitted.]

King. An can you by no drift of conference ; Get from him why he puts on this confusion, / Grating so harshly all his dayes of quiet / With turbulent and dangerous lunacie?

Ros. He dooes confesse he feeles himselfe distracted, / But from what cause, a wil by no meanes speake.

Guy. Nor doe we find him forward to be sounded, / But with a craftie madnes keepes aloofe / When we would bring him on to some confession / Of his true state.

Quee. Did he receive you well?

Ros. Most like a gentleman.

Guy. But with much forcing of his disposition.

Ros. Niggard of questions, but of our demaunds / Most free in his reply.

Quee. Did you assay him to any pastime?

Ros. Maddam, it so fell out that certaine Players / We ore-raught on the way, of these we told him, / And there did seeme in him a kind of ioy / To heare of it: they are heere about the Court, / Andas I thinke, they haue already order / This night to play before him.

mortall moue them not at all) / Would haue made milche the Burning eyes of Heauen, / And passion in the Gods.

Pol. Looke where he ha's not turn'd his colour, and / ha's teares in's eyes. Pray you no more.

Ham. 'Tis well, Ile haue thee speake out the rest, / soone. Good my Lord, will you see the Players wel bestow'd. Do ye heare, let them be well vs'd: for they are / the Abstracts and breefe Chronicles of the time. After / your death, you-were better haue a bad Epitaph, then / their ill report while you liued.

Pol. My Lord, I will vse them according to their desart.

Ham. God's bodykins man, better. Vse euerie man / after his desart, and who should scape whipping: vse / them after your owne Honor and Dignity. The lesse they / deserue, the more merit is in your bountie. Take them in.

Pol. Come sirs.

Ham. Follow him Friends: wee'l heare a play to morrow. Dost thou hear me old Friend, can you play the / murther of Gonzago?

Play. I my Lord.

Ham. Wee'l ha't to morrow night. You could for a / need study a speech of some dozen or sixteene lines, which / I would set downe, and insert in't? Could ye not?

Play. I my Lord.

Ham. Very well. Follow that Lord, and looke you /

Pol. 'Tis most true, /
And he beseecht me to
intreat your Maiesties /
To heare and see the
matter.

King. With all my hart,
/ And it doth much content
me / To heare him so in-
clin'd. / Good gentlemen
giue him a further edge, /
And driue his purpose into
these delights.

Ros. We shall my Lord.

mock him not. My good
Friends, Ile leaue you
til night. / you are
welcome to Elsonower?

Rosin. Good my Lord.

[Soliloquy omitted]

King. And can you by
no drift of circumstance /
Get from him why he puts on
this Confusion: / Grating
so harshly all his dayes
od quiet / With turbulent
and dangerous Lunacy.

Rosin. He does confesse
he feeles himsele dis-
tracted, / But from what
cause he will by no meanes
speake. /

Guil. Nor do we finde
him forward to be sounded,
/ But with a crafty Madnesse
keepees aloofe: / When we
would bring him on to some
Confession / Of his true
state.

Qu. Did he receiue you
well?

Rosin. Most like a
Gentleman.

Guild. But with much
forcing of his disposition.

Rosin. Niggard of
question, but of our demands /
most free in his reply.

Qu. Did you assay him to
any pastime?

Rosin. Madam, it so fell
out, that certaine Players /
ore-wrought on the way: of
these we told him, / And
there did seeme in him a kinde
of ioy / To heare of it: They
are about the Court, / And
(as I thinke) they haue already
order / This night to play
before him.

Pol. 'Tis most true: / And
he beseech'd me to intreate

your Maiesties / To heare,
and see the matter.

King. With all my heart,
and it doth much content
me / To heare him so in-
clin'd. Good Gentlemen, /
Giue him a further edge,
and driue his purpose on /
To these delights.

Rosin. We shall my lord.

As in the Ophelia Test, the Q₁ version of the Schoolfellow Test is much shorter than its parallels in Q₂ and Folio. The meaning, however, remains unchanged, and the results of this test are no more or less successful in one version than in another. Regardless of the positioning of the various stages of this test in the three texts, they are, when brought together, alike in their meaning and contributions to the play as a whole.

The last test of Hamlet's insanity to be examined in this present discussion is the Fishmonger test. While it is, of course, much shorter than the other two and does not contain a major soliloquy, it must be included, nevertheless, because of its significant position in the play and for its relationship to the development of the plot. In Q₁, the Fishmonger Test immediately follows the Ophelia Test, while in Q₂ and Folio, only the planning stages of the Ophelia Test are completed before Polonius sees Hamlet's approach and launches the Fishmonger Test. It is given, hereafter, in parallel texts so that one may discern that the meaning of the scenes is essentially the same in each version:

The Fishmonger Test

Q₁Q₂

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Cor. Wel, something it is: my Lord, content you a while, / I will my selfe goe feele him: let me worke, / Ile try him euey way: see where he comes, / Send you those Gentlemen, let me alone / To finde the depth of this, away, be gone. / Now my good Lord, do you know me?
Ham. Yea very well, y'are a fishmonger.
Cor. Not I my Lord.
Ham. Then sir, I would you were so honest a man, / For to be honest, as this age goes, / Is one man to be pickt out of tenne thousand.
Cor. What doe you reade my Lord?
Ham. Wordes, wordes.
Cor. What's the matter my Lord?
Ham. Betweene who?
Cor. I meane the matter you read my Lord.
Ham. Mary most vile heresie: / For here the Satyricall Satyre writes, / That olde men have hollow eyes, weake backes, / Grey beards, pittifull weake hannes, gowty legges. / All which sir, I most potently beleue not: / For sir, yourselfe

Pol. Away, I doe beseech you both away, / Ile bord him presently, oh giue me leaue / How dooes my good Lord Hamlet?
Ham. Well, God a mercy.
Pol. Doe you know me my Lord?
Ham. Excellent, excellent well: y'are a Fishmonger.
Pol. Not I my Lord
Ham. Then I would you were so honest a man.
Pol. Honest, my Lord?
Ham. I sir, to be honest as this world goes, / Is to be one man pickt out of tenne thousand.
Pol. That's very true my Lord.
Ham. For if the Sunne breede maggots in a dead dogge, / being a good kissing Carrion --
Ham. Haue a daughter?
Pol. I haue my Lord.
Ham. Let her not walke i'th' Sunne: Conception is a blessing, / But as your daughter may conceaue, friend looke to't.
Pol. How say you by that? Still harping on my daughter: yet he knew me not at first; he said I was a Fishmonger: he is farre gone, farre gone: and truly in my youth / I suffred much extremity for loue: very neere this. Ile / speake to him againe. What do you read my Lord?
Ham. Words, words, words.
Pol. What is the matter. my Lord?

shalbe olde as I am, /
If like a Crabbe, you
could goe backward.

Cor. How pregnant
his replies are, and full
of wit: / Yet at first
he tooke me for a
fishmonger: / All this
comes by loue, the
vemencie of loue. /
And when I was yong, I
was very idle, / And
suffered much extasie
in loue, very neere
this: / Will you walke
out of the aire my
Lord?

Ham. Into my graue.

Cor. By the masse
that's out of the aire
indeed, / Very shrewd
answers, / My lord I
will take my leaue of
you.

Ham. You can take
nothing from me sir, /
I will more willingly
part with all, / Olde
doating foole.

What doe you reade my /
Lord.

Ham. Words, words,
words.

Pol. What is the
matter my Lord.

Ham. Betweene who.

Pol. I meane the
matter that you reade
my Lord.

Ham. Slaunders sir;
for the satericall rou-
ue sayes heere, that
old / men haue gray
beards, that their faces
are wrinkled, their
eyes / purging thicke
Amber, & plumtree gum,
& that they haue a
plentifull / lack of
wit, together with most
weake hams, all which
sir / though I most power-
fully and potentlie
believe, yet I hold it
not / honesty to haue
it thus set downe, for
your selfe sir shall
growe old / as I am:
if like a Crab you
could go backward.

Pol. Though this be
madnesse, yet there
is method in't, will
you / walke out of the
ayre my Lord?

Ham. Into my graue.

Pol. Indeed that's
out of the ayre; how
pregnant sometimes /
his replies are, a hap-
pinew that often mad-
nesse hits on, which
reason / and sanctity
could not so prosperously
be delivered of. I will
leaue / him and my
daughter. My Lord, I
will take my leaue of
you.

Ham. Between who?

Pol. I meane the mat-
ter you meane, my Lord.

Ham. Slanders Sir:
for the Satyrical slaue
saies here, / that old
men haue gray beards;
that their faces are
wrinkled; their eyes
purging thicke Amber,
or Plum-Tree / Gumme:
and that they haue a
plentifull lock of wit, /
together with weake Hammes.
All which Sir, though I /
most powerfully, and
potently beleue; yet I
holde it / not Honestie
to haue it thus set downe:
For you your / selfe Sir,
should be old as I am, if
like a Crab you could go
backward.

Pol. Though this be
madnesse, / Yet there is
Method in't: will you
walk / out of the ayre
my Lord?

Ham. Into my Graue?

Pol. Indeed that is
out of th'Ayre: / How
pregnant (sometimes)
his Replies are? / A
happiness, / That often
Madnesse hits on, / Which
Reason and Sanitie could
not / So prosperiously be
deliver'd of / I will
leaue him, / And sodainely
contriue the means of
meeting / Betweene him,
and my daughter. / My
Honourable Lord, I will
most humbly, / Take my
leaue of you.

Ham. You cannot Sir
take from me anything,
that I / will more willingly
part withall, except my life
my / life.

<p>Ham. You cannot take from mee any thing that I will not more / will- ingly part withall: except my life, except my life, except my / life.</p>	<p>Polon. Fare you well my Lord. Ham. These tedious old fooles.</p>
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It is obvious that this scene in Q₁ is not much shorter than its counterparts in Q₂ of Folio. No major differences in thought content are noticeable in the three versions, thereby making the location of this scene within the play of little importance.

The accompanying chart enables one to see that entire scenes in Hamlet have been somehow shifted, adjusted, or rearranged in Q₁ in comparison with the structural pattern manifest in Q₂ and Folio. Since the arrangement of the soliloquies in Q₂ and Folio shows a logical and careful pattern of character development, one assumes that this is also the pattern in which Shakespeare originally conceived of them. It is unlikely that he was responsible for the order contained in Q₁. If, as Duthie suggests, Q₁ was used as the text of a touring company, some justification of this arrangement of these scenes may be feasible.⁶⁵ For example, it would probably be much easier for an audience to follow this Q₁ arrangement, particularly individuals unaccustomed

⁶⁵G. I. Duthie, The Bad Quarto of Hamlet, p. 72.

to attending the performance of plays, because scenes are not divided or interrupted as they are in Q₂ and Folio. Such an arrangement as that of Q₁ would also seem to hold potential advantages for the acting company, especially since it would enable a group to perform with a minimum of changes in stage properties. Scholars unwilling to accept this theory of the touring text with reference to the state of Q₁, yet who still prefer the arrangement of the scenes in Q₁, must ask themselves the following: which is more important to the logical development of the philosophy of character and action in the play--having the Ophelia Test performed without interruption? or having the soliloquies given in what appears to be the proper order? The answer would seem to be obvious. Although the Ophelia Test contains several important passages, they are not of the same importance (with regards for the natural sequence of time) as is the matter of the development of the tragic hero.

At the same time, the German play, Der bestrafte Brudermord, agrees with Q₁ in the sequence of the Ophelia Test. However, there is one matter making it impossible to develop any sound theory of the linkage of these two plays; namely, in IV.vi., one notes a vast difference in Q₁ in comparison with Q₂, Folio, and Brudermord. Greg thinks that this scene in Q₁ owes its existence to the hand of a reporter:

In it he develops the motive of an understanding between the Queen and Hamlet that he had already adumbrated at the end of the closet scene. This is consonant with the story as told by Belleforest but now with the authoritative text of the play.⁶⁶

One may readily note the differences between Q and Q and Folio in the following parallel texts of IV.vi.

Act IV Sc. VI Horatio receives letter from Hamlet

Q₁

Hor. Madame, your sonne is safe arriv'de in Denmarke, / This letter I euen now receiv'd of him, / Whereas he writes how he escap't the danger, / And subtle treason that the king had plotted. / Being crossed by the contention of the windes, / He found the Packet sent to the King of England, / Wherein he saw himselfe betray'd to death, / As at his next conuersion with your grace, / He will relate the circumstance at full.

Queene. Then I perceiue there's treason in his lookes / That seem'd to sugar o're his villanie: / But I will soothe and please him for a time, / For murderous mindes are always jealous, / But know not you Horatio where he is?

Hor. Yes Madame, and he hath appoynted me / To meete him on the east

Q₂

Hora. What are they that would Speake with me?

Gent. Sea-faring men sir, they say they haue Letters for you.

Hor. Let them come in. / I doe not know from part of the world / I should be greeted. If not from Lord Hamlet.

Say. God blesse you sir.

Hora. Let him blesse thee to.

Say. A shall sir and please him, there's a Letter for you sir, it came / fro the Embassador that was bound for England, if your name be Ho-ratio as I am let to know it is.

Hor. Horatio, when thou shalt haue ouer lookt this, giue these fel-/lowes some means to the King, they haue Letters for him: Ere wee / were two daies old at Sea, a Pyrat of very warlike appointment gaue / vs chase, finding our selues

F

Hora. What are they that would speake with me?

Ser. Saylor's sir, they say they haue Letters for you.

Hor. Let them come in, / I do not know from what part of the world / I should be greeted, if not from Lord Hamlet.

Say. God Blesse you Sir.

Hor. Let him blesse thee too.

Say. Hee shall Sir, and't please him. There's a Letter / for you Sir: It comes from th'Ambassadors that was / bound for England, if your name be Horatio, as I am let / to know it is.

Hor. Horatio, when thou shalt haue overlook'd this giue these / Fellowes some meanes to the King: They haue Letters / for him. Ere we were two dayes old at Sea, a Pyrate of very / warlike appointment gaue us Chace. Finding our selves too / slow of Saile, we put on a compelled

⁶⁶ Hardin Craig, A New Look at Shakespeare's Quartos, p. 72.

side of the Cittie /
To morrow morning.

Queene. O faile
not, good Horatio,
and withall, com-/
mend me / A mothers
care to him, bid him
a while / Be wary of
his presence, lest
that he Faile in that
he goes about.

Hor. Madam, neuer
make doubt of that: /
I thinke by this the
news be come to court: /
He is arriv'de obserue
the King, and you shall
/ Quickly finde Hamlet
being here, / Things
fell not to his minde.

Queene. But what
became of Gilderstone
and Rosencraft?

Hor. He being set
ashore, they went for
England, / And in the
Packet therewrit down
that doome / To be
perform'd on them
poynted for him: /
And by great chance he
had his fathers Seale, /
So all was done without
discouerie.

Queene. Thanks be
to heauen for blessing
of the prince, / Hor-
atio once againe I take
my leaue, / With
thousand mothers bless-
ings to my sonne.

Horat. Madam adue.

too slow of saile, wee
put on a compelled /
valor, and in the
grapple I boarded
them, on the instant
they got / cleere of
our shyp, so I alone
became theyr prisoner,
they haue dealt / with
me like thieues of
mercie, but they knew
what they did, I am
to / doe a turne for
them, let the King
haue the Letters I
haue sent, and /
repayre thou to me
with as much speede
as thou wouldst flie
death, / I haue wordes
to speake in thine
ear will make thee
dumbe, yet are / they
much too light for
the bord of the matter,
these good fellows /
will bring thee where
I am, Rosencraus and
Guyldensterne hod they:
/ course for England,
of them I haue much to
tell thee, farewell. /
So that thou knowest
thine Hamlet.

Hor. Come I will
you way for these your
letters, / and doo't
the speedier that you
may direct me / To
him from whom you
brought them.

Valour. In the
Grapple, I / boarded
them: On the instant
they got cleare of
our Shippe, so / I
alone became their
Prisoner. They
haue dealt with mee,
like / theeves of Mercy,
but they knew what they
did. I am to doe / a good
turne for them. Let the
King haue the Letters
I haue / sent, and
repaire thou to me with
as much hast as thou
wouldst / flye death.
I haue words to speake
in your eare, will make
thee / dumbe, yet are
they much too light
for the bore of the
Matter. / These good
Fellowes will bring thee
where I am. Rosincrance /
and Guildensterne, hold
their course for England.
Of them / I haue much
to tell thee, Farewell. /
He that thou knowest
thine, Hamlet.
Come, I will giue you
way for these your Let-
ters, / And do't the
speedier, that you may
direct me / To him from
whom you brought them.

The Q₁ version is completely different from that of the other two texts in that the scene in Q₁ greatly simplifies the action and avoids the improbability of Hamlet's delaying his report to Horatio until after the events of the graveyard scene. The disturbing problem about Q₁ in this order of the plot is that it shows the Queen to be entirely in sympathy with Hamlet and makes her fully cognizant of the whole plot, yet the fact remains that she does nothing to aid him. Since this scene does simplify the action of the play, one thinks it likely that it was used in Q₁ for this very reason. Indeed, many of the most noticeable variations in Q₁, such as the compression of speeches, seem to have been undertaken with an eye for economy of time, space, and personnel.

One last observation concerns the soliloquies in the three texts. The fifth soliloquy ("How all occasions do inform against me") is conspicuously absent from Q₁ and Folio. In all three texts, Fortinbras opens the scene by instructing one of his captains to ask Hamlet for safe conduct through Denmark. This speech is almost identically presented in the three texts; however, the parallels then end, for neither Q₁ nor Folio contains the conversation which follows between Hamlet and the captain or the fifth soliloquy, all of which material is present in Q₂. The conversation pursuant to the soliloquy is highly important because it affords the captain an opportunity to characterize the leader of the Norwegian

army for Hamlet and stresses the subject of honor involving their imminent battle over a worthless piece of ground. It is a conversation which firmly establishes the necessity of action in matters of honor and is responsible for Hamlet's renewal of his attack upon himself for his own lethargy causing him to vow that ". . . from this time forth / My thoughts be bloody, or be nothing worth." More importantly, perhaps, Hamlet in the fifth soliloquy also lavishes great praise upon Fortinbras, suggesting the possibility of the speech having been inserted for the purpose of Hamlet's flattery of the Norwegian prince. However, one does not mean to imply that the fifth soliloquy may have been inserted lightly by a hack poet; on the contrary, it has been proved beyond a doubt to be the work of Shakespeare. At the same time, this fifth soliloquy may have appeared in Shakespeare's original draft of the play and excluded from the Q₁ and Folio copy for any number of the reasons alluded to in Chapter I. Since almost one-half of the play as it is now known is missing from Q₁, there is little difficulty in one's thinking that this soliloquy, too, was omitted. In the case of the missing soliloquy in the Folio, one is confronted by another problem which is a great deal more difficult to resolve. For example, if one assumes that the fifth soliloquy was originally meant for the flattery of Fortinbras by Hamlet, or that it was intended to be used as a subtle commentary upon foreign policy,

then it is possible to think that it was not included in the Folio text because it had failed in its purpose or had achieved its purpose as was, thereafter, no longer considered pertinent to the play. Indeed, one notes that the entire scene, with the exception of Fortinbras' opening speech, is too neatly omitted from the Folio text. Furthermore, neither the speeches immediately preceding nor those directly following the exchange between the captain and Hamlet and Hamlet's soliloquy are in the slightest way in disagreement with those contained in Q₂ and Folio. It appears, then, that this last soliloquy was intentionally omitted from Q₁ and Folio for reasons which, one has to admit, are not clear.

When the soliloquies are compared in the three texts, one notes that they are alike in meaning, although in Q₁ they do not fall into the sequence established in the other two versions. A sub-sequent examination of the three tests of Hamlet (the Ophelia Test, the Schoolfellow Test, and the Fishmonger Test) clearly reveals that entire sections of the play have been shifted in Q₁ and that these sections, in turn, are also responsible for the improper order of the soliloquies in this version of the play. Had these three tests not contained the soliloquies, their rearrangement within the play might possibly have produced no serious problem in the reading. On the other hand, the arrangement of scenes in Q₁ is, while not as subtle or skilled as that

which occurs in Q₂ and Folio, nonetheless in agreement with the order set forth in the source, Belleforest's Historie Tragiques, and are, furthermore, soundly linked. For a reporter or even an actor-thief to have made such changes as would have been necessary, had he seen or acted in the play at one time, would seem to have been difficult, especially were his knowledge of the play restricted to the pattern provided by the Globe prompt-book and not the Globe acting version. In addition, the fact that the order of the scenes in Q₁ is similar to that contained in Belleforest may account for the insertion of a different sequence in IV.vi.

But the question remains, why were these changes undertaken in the first place?

Craig suggests that Q₁ came from the prompt-book copy of Lord Chamberlain's Men when this company had returned to London from tour.⁶⁷ He thinks this explanation to be the "natural inference," as indeed it would appear to be. Consequently, there would have been no necessity for the company's having to obtain an original copy of the play by means of any kind of an underhanded method.

Probably the company made up their "book" from one of Shakespeare's original documents. However, because of the length of this play, they may have found it further necessary

⁶⁷Ibid. p. 53.

to construct a shorter version of the drama. It is not at all impossible to think that Shakespeare himself might have been asked to help with this abridgment. At any rate, in the preparation of this "book," the company probably thought it wise to follow the sequence of events laid down in the main source, Belleforest, because of its structural simplicity. Thus, utilizing Shakespeare's dialogue, pared down to include only the most basic ideas, they prepared a new version of the play. This conjectural process would account for the compression of thought and the obvious similarities to Belleforest such as occur in IV.vi., which, as it has been shown, serves to advance the plot yet saves a vast amount of acting time. If this be the case, the so-called corruptions in Q_1 were the result not of the origin of Q_1 but of the natural processes of degeneration which affect any drama under such circumstances. One should take into account, as well, the fact that a travelling group would have been particularly prone to error or to alteration of a text because of its incompetent or inadequate acting personnel.

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