THE

PLAYS

OF

WILLIAM SHAKESPEARE.

VOLUME THE TWENTY-SECOND.
THE
PLAYS
OF
WILLIAM SHAKESPEARE.
VOLUME THE TWENTY-SECOND.
CONTAINING
HAMLET.

BASIL:
Printed and sold by J. J. TOURNEISEN.
M.DCC.XII.
HAMLET, PRINCE OF DENMARK. 

The original story on which this play is built, may be found in Saxo Grammaticus the Danish historian. From thence Belleforest adopted it in his collection of novels, in five volumes, which he began in 1564, and continued to publish through succeeding years. From this work, The Histories of Hamlet, quarto, bl. 1, was translated. I have hitherto met with no earlier edition of the play than one in the year 1604, though it must have been performed before that time, as I have seen a copy of Speght's edition of Chaucer, which formerly belonged to Dr. Gabriel Harvey, [the antagonist of Nash] who, in his own hand-writing, has set down Hamlet, as a performance with which he was well acquainted, in the year 1598. His words are these: "The younger forts take much delight in Shakspere's Venus and Adoos; but his Lucrece, and his tragedy of Hamlet Prince of Denmark, have it in them to please the wiser forts, 1598."

In the books of the Stationers' Company, this play was entered by James Roberts, July 26, 1602, under the title of "A book called The Revenge of Hamlet, Prince of Denmark, as it was lately acted by the Lord Chamberlain his servants."

In Eastward Hoe, by George Chapman, Ben Jonson, and John Marston, 1603, is a song at the hero of this tragedy. A footman named Hamlet enters, and a tankard-bearer asks him—"'Sooth, Hamlet, are you mad?"

The frequent allusions of contemporary authors to this play sufficiently show its popularity. Thus, in Dekker's Bel-men's Nightwalks, 4to. 1613, we have—"But if any mad Hamlet, hearing this, smell villainie, and rush in by violence to see what the tawny devils [gypsies] are dueling, then they exceed the fad" &c. Again, in an old collection of Satirical Poems, called The Night-Raven, is this couplet:

"I will not cry Hamlet Revenge my greeves,

But I will call Hangman, Revenge on thieves."

ST. REVENGE.

Surely no satire was intended in Eastward Hoe, which was acted at Shakspere's own playhouse, (Blackfriars,) by the children of the ravels, io 1605. — MALONE.

The following particulars relative to the date of this piece, are borrowed from Dr. Farmer's Essay on the Learning of Shakspere, p. 85, 86, second edition:

"Greece, in the Epistle prefixed to his Arcadia, hath a lash at some vaine glorious tragedians, and very plainly at Shakspere in particular. — 'I leave all these to the mercy of their meeker tongue, that feed on snaught but the crumbs that fall from the translator's trencher. — That could scarcely latimiz their neck verse if they should have meede, yet English Sense read by candlelight;}
yields many good sentences—hee will afford you whole Hamletts, & should say, handfuls of tragical speeches.' — I cannot determine exactly when this Epistle was first published; but, I fancy, it will carry the original Hamlet somewhat further back than we have hitherto done: and it may be observed, that the oldest copy now extant, is said to be 'enlarged to almost as much again as it was.' Gabriel Harvey printed at the end of the year 1592, *Four Le- tters and certaine Sonnetts*, especially touching Robert Greene; in one of which his Arcadia is mentioned. Now Naph's Epistle must have been previous to these, as Gabriel is quoted in it with applause; and the *Four Letters* were the beginning of a quarrel. Naph replied in 'Strange News of the intercepting certaine Letters, and a Convoy of Verses, as they were going privilis to visitual the Low Countries, 1593.' Harvey rejoined the same year in *Pirie's Supererogation, or a new Prarie of the old Affe.* And Naph again, in *Have with you to Saffron Walden, or Gabriell Harvey's Hunt is up,* containing a full answer to the eldest sonne of the halter-maker, 1596."—Naph died before 1606, as appears from an old comedy called The Return from Parnassus. STEVENS.

A play on the subject of Hamlet had been exhibited on the stage before the year 1589, of which Thomas Kyd was, I believe, the author. On that play, and on the bl. letter Historie of Hamlet, our poet, I conjecture, concluded the tragedy before us. The earliest edition of the prose-narrative which I have seen, was printed in 1568, but it undoubtedly was a republication.

Shakspere's Hamlet was written, if my conjecture be well founded, in 1596. See An Attempt to ascertain the Order of his Plays, Vol. II. MALONE.
PERSONS represented.

Claudius, *King of Denmark.
Hamlet, *son to the former, and nephew to the present, *king.
Horatio, friend to Hamlet.
Laertes, son to Polonius.
Voltemand,
Cornelius,
Rosencranz,
Guildenstern,
Ofrick, a courtier.
Another courtier.
A Priest.
Marcellus,
Bernardo,
Francisco, a soldier.
Reynaldo, servant to Polonius.
A Captain. An Ambassador.
Ghost of Hamlet's father.
Fortinbras, Prince of Norway.

Gertrude, Queen of Denmark, and mother of Hamlet.
Ophelia, daughter of Polonius.

Lords, Ladies, Officers, Soldiers, Players, Grave-diggers, Sailors, Messengers, and other Attendants.

SCENE, Elsinore.

* Hamlet, i. e. Amleth. The á transferred from the end to the beginning of the name. STEVENS.
HAMLET,
PRINCE OF DENMARK.

ACT I. SCENE I.

Elsinore. A Platform before the Castle.

FRANCISCO on his post. Enter to him BERNARDO.

BER. Who's there?
FRAN. Nay, answer me: stand, and unfold yourself.

BER. Long live the king! 3
FRAN. Bernardo?
BER. He.
FRAN. You come most carefully upon your hour.
BER. 'Tis now struck twelve; 4 get thee to bed, Francisco.
FRAN. For this relief, much thanks: 'tis bitter cold,
And I am sick at heart.
BER. Have you had quiet guard?
FRAN. Not a mouse stirring.

*—me:] i. e. me who am already on the watch, and have a right to demand the watch-word. Steevens.
3 Long live the king!] This sentence appears to have been the watch-word. Malone.
4 'Tis now struck twelve; I strongly suspect that the true reading is—new struck &c. So, in Romeo and Juliet, Act I. sc. i:
   "But new struck nine." Steevens.
BER. Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.

*The rivals of my watch,*] Rivals for partners.  

So, in Heywood's *Rape of Lucrece,* 1636:

"Tullia, Aruns, associate him.
"Arums, A rival with my brother," &c.

Again, in *The Tragedy of Hoffman,* 1637:

"And make thee rival in those governments."

Again, in *Antony and Cleopatra,* Ad ill. sc. v:

"—having made use of him in the wars against Pompey, to prefer his enemy's rival." 

By rivals the speaker certainly means *partners* (according to Dr. Warbuton's explanation,) of those whom he expected to watch with him. Marcellus had watched with him before; whether as a sentinel, a volunteer, or from mere curiosity, we do not learn: but, which ever it was, it seems evident that his station was on the same spot with Bernardo, and that there is no other sentinel by them relieved. Possibly Marcellus was an officer, whose business it was to visit each watch, and perhaps to continue with it some time. Horatio, as it appears, watches out of curiosity. But in Ad I. sc. j. to Hamlet's question,—"Hold you the watch to night?"—Horatio, Marcellus, and Bernardo, all answer,—"We do, my honour'd lord." The folio indeed, reads—both, which one may with greater propriety refer to Marcellus and Bernardo. If we did not find the latter gentleman in such good company, we might have taken him to have been like Francisco whom he relieves, an honest but common soldier. The strange indiscriminate use of Italian and Roman names in this and other plays, makes it obvious that the author was very little conversant in even the rudiments of either language Ritson.

Rival is constantly used by Shakespeare for a partner or associate.

In Bullokar's *English Expofitor,* 8vo, 1616, it is defined, "One that faith for the same thing with another," and hence Shakespeare, with his usual licence, always uses it in the sense of one engaged in the same employment or office with another. Competitor, which is explained by Bullokar by the very same words which he has employed in the definition of rival, is in like manner (as Mr. M. Mason has observed,) always used by Shakespeare for associate. See Vol. IV. p. 221, n. 5.

Mr. Warner would read and point thus:

*If you do meet Horatio, and Marcellus The rival of my watch,*—
Enter Horatio and Marcellus.

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

HOR. Friends to this ground.

MAR. And liegemen to the Dane.

FRAN. Give you good night.

MAR. O, farewell, honest soldier: Who hath reliev'd you?

FRAN. Bernardo hath my place.

Give you good night. [Exit Francisco.

MAR. Holla! Bernardo! Say,

What is Horatio there?

HOR. A piece of him.*

Because Horatio is a gentleman of no profession, and became, as he conceived, there was but one person on each watch. But there is no need of change. Horatio is certainly not an officer, but Hamlet's fellow-student at Wittenberg: but as he accompanied Marcellus and Bernardo on the watch from a motive of curiosity, our poet considers him very properly as an associate with them. Horatio himself says to Hamlet in a subsequent scene,

"This to me
"In dreadful secrecy impart they did,
"And I with them the third night kept the watch."

MALONE.

Hor. A piece of him. But why a piece? He says this as he gives his hand, Which direction should be marked.

WARBURTON.

A piece of him is, I believe, no more than a cant expression. It is used, however, on a serious occasion in Pericles:

"Take in your arms this piece of your dead queen."

SHEVENS.
HAMLET.

BER. Welcome, Horatio; welcome, good Marcellus.

HOR. What, has this thing appear'd again tonight?

BER. I have seen nothing.

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

HOR. Tush! tush! 'twill not appear.

BER. Sit down awhile; And let us once again assail your ears, That are so fortified against our story,

Hor. What, &c.] Thus the quarto, 1604. Steevens.

These words are in the folio given to Marcellus. Malone.

— the minutes of this night — This seems to have been an expression common in Shakspeare's time. I find it in one of Ford's plays, The Fancies chaste and noble, A & V:

"I promise are the minutes of the night." Steevens.

— approve our eyes, — Add a new testimony to that of our eyes. Johnson.

So, in King Lear:

"this approves her letter, "That she would soon be here." See Vol. XVIII. p. 177, n. 7. Steevens.

He may approve our eyes, — He may make good the testimony of our eyes; be assured by his own experience of the truth of that which we have related, in consequence of having been eye-witnesses to it. To approve in Shakspeare's age, signified to make good, or establish, and is so defined in Cawdrey's Alphabetical Table of hard English words, 8vo, 1604, So, in King Lear:

"Good king, that must approve the common law; "Thou out of heaven's benediction com'lt 

& To the warm sun." Malone.
What we two nights have seen.  
Hor. Well, sit we down,  
And let us hear Bernardo speak of this.  
Ber. Last night of all,  
When yon same star, that’s westward from the pole,  
Had made his course to illumine that part of heaven  
Where now it burns, Marcellus, and myself,  
The bell then beating one.  
Mar. Peace, break thee off; look, where it comes again!

Enter Ghost.

Ber. In the same figure, like the king that’s dead.  
Mar. Thou art a scholar, speak to it, Horatio.  
Ber. Looks it not like the king? mark it, Horatio.  
Hor. Most like:—it harrows me with fear, and wonder.

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*What we two nights have seen.] This line is by Sir T. Haomer given to Marcellus, but without necessity. Johnson.

*Thou art a scholar, speak to it, Horatio.] It has always been a vulgar notion that spirits and supernatural beings can only be spoken to with propriety or effect by persons of learning. Thus, Toby in The Night-walker, by Beaumont and Fletcher, says:

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It grows still longer,
*Tis steeple-high now; and it fails away, nurse.

Let’s call the butler up, for he speaks Latin,

And that will daunt the devil."

In like manner the honest butler in Mr. Addison’s Drummer, recommends the steward to speak Latin to the ghost in that play.

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*it harrows me &c.] To harrow is to conquer, to subdue,
BER. It would be spoke to.
MAR. Speak to it, Horatio.
HOR. What art thou, that usurp’st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? by heaven I charge thee, speak.
MAR. It is offended.
BER. See! it flits away.
HOR. Stay; speak; speak I charge thee, speak.
[Exit Ghost.
MAR. ’Tis gone, and will not answer,
BER. How now, Horatio? you tremble, and look pale:
Is not this something more than fantasy?
What think you of it?
HOR. Before my God, I might not this believe,
Without the sensible and true avouch
Of mine own eyes.
MAR. Is it not like the king?
HOR. As thou art to thyself:
Such was the very armour he had on,
When he the ambitious Norway combated;
So frown’d he once, when, in an angry parle,

The word is of Saxon origin. So, in the old bl. 1. romance of
*Syr Egilmaere of Artoys:
"He swore by him that harrowed hell."
Milton has adopted this phrase in his Comus:
"Amar’d I ffood, harrow’d with grief and fear!"

"—an angry parle,] This is one of the affected words intro-
duced by Lyly. So, in Two Wise Men and all the Rest Fools, 1619:
"—that you told me at our last parle."
PRINCE OF DENMARK.

He smote the 'fledded' Polack on the ice.
'Tis strange.

MAR. Thus, twice before, and jump at this dead hour?

6 — 'fleded — ] A fled, or fledge, is a carriage without wheels, made use of in the cold countries. So, in Tamburlaine, or the Scythian Shepherd, 1590:

"Thou shalt he drawn among the frozen poles."

Stevens.

8 He smote the fleded Polack on the ice.] Pole-ax in the common editions. He speaks of a prince of Poland whom he slew in battle. He uses the word Polack again, Act II. sc. iv. Pope.

Polack was, in that age, the term for an inhabitant of Poland; Polaque, French. As in F. Davison's translation of Pifferatus's epitaph on Henry III. of France, published by Camden:

"Whether thy chance or choice thee hither brings,
Stay, passenger, and wail the hap of kings.
This little stone a great king's heart doth hold,
Who rul'd the fickle French and Polacks bold;
Whom, with a mighty warlike host attended,
With trait'rous knife a cowled monfer ended,
So frail are even the highest earthly things!
Go, passenger, and wail the hap of kings."

Johnson.

Again, in The White Devil, or Vittoria Corombona, &c. 1612:

"— I scorn him
Like a shav'd Polack — ."

Stevens.

All the old copies have Polas. Mr. Pope and the subsequent editors read — Polack; but the corrupted word shews, I think, that Shakspeare wrote — Polacks. Malone.

With Polack for Polander, the transcriber, or printer, might have no acquaintance; he therefore substituted pole-ax as the only word of like sound that was familiar to his ear. Unluckily, however, it happened that the singular of the latter has the same sound as the plural of the former. Hence it has been supposed that Shakspeare meant to write Polacks. We cannot well suppose that in a paire the King belaboured many, at it is not likely that provocation was given by more than one, or that on such an occasion he would have condescended to strike a meaner person than a prince.

Stevens.

7 — jump at this dead hour,] So, the 4to. 1604. The folio — jump. Stevens.

The correction was probably made by the author. Johnson.
HAMLET,

With martial talk hath he gone by our watch.

Hor. In what particular thought to work, I
know not;
But, in the grofs and scope of mine opinion,
This bodes some strange eruption to our state.

Mar. Good now, sit down, and tell me, he that
knows,

Why this fame strict and most observant watch
So nightly toils the subject of the land;
And why such daily cast of brazen cannon,
And foreign mart for implements of war;
Why such imprefs of shipwrights, whose fore talk
Does not divide the sunday from the week:
What might be toward, that this sweaty haste
Doth make the night joint-labourer with the day;
Who is't, that can inform me?

Hor. That can I;
At least, the whisper goes so. Our last king,

In the folio we sometimes find a familiar word substituted for
one more ancient. MALONE.

* JUMP and JUSt were synonymous in the time of Shakespeare. Ben
Jonson speaks of verses made on JUMP names, i.e. names that suit
exactly. NASH says — "And JUMP imitating a verse in As in pi-
fenti." So, in Chapman's May Day, 1611:

"Your appointment was JUMP at three, with me."

Again, in M. Kyd's translation of the Andria of Terence, 1588:

"Comes he this day to JUMP in the very time of this
marriage?" STEEVENS.

* In what particular thought to work] i.e. What particular train
of thinking to follow. STEEVENS.

* — grofs and scope — ] General thoughts, and tendency at
large. JOHNSON.

* — daily cast — ] The quartos read — cast. STEEVENS.

* Why such imprefs of shipwrights] Judge Barrington, Observa-
tions on the more ancient Statutes, p. 30, having observed that
Shakespeare gives English manners to every country where his
PRINCE OF DENMARK. 13

Whose image even but now appear’d to us,
Was, as you know, by Fortinbras of Norway,
Thereto prick’d on by a most emulate pride,
Dar’d to the combat; in which, our valiant Hamlet
(For so this side of our known world esteem’d him.)
Did slay this Fortinbras; who, by a feal’d com-
pact,
Well ratified by law, and heraldry,
Did forfeit, with his life, all those his lands,
Which he stood seiz’d of, to the conqueror:
Against the which, a moiety competent
Was gaged by our king; which had return’d
To the inheritance of Fortinbras,
Had he been vanquisher; as, by the same co-mart,
And carriage of the article design’d,

scene lies, inlers from this passage, that in the time even of Queen
Elizabeth, shipwrights as well as seamen were forced to serve.

Whalley.

Impress signifies only the ad of retsing shipwrights by giving
them what was called press money (from prês, Fr.) for holding
themselves in readiness to be employed. See Mr. Douce’s note on

But by law, and heraldry.] Mr. Upton says, that Shakespeare
sometimes expresses one thing by two substantives, and that law
and heraldry means, by the herald law. So, in Antony and Cleopatra,
Ad IV:

"Where rather I exped victorious life,
"Than death and honour." i.e. honourable death. Steevens.

Puttenham, in his Art of Poëtie, speaks of the Figure of Tynneres,
"horses and barres, for barred horses, venin & daires, for venamous
dartes" &c. Farmer.

— law, and heraldry.] That is, according to the forms of law
heraldry. When the right of property was to be determined by
combat, the rules of heraldry were to be attended to, as well as
those of law. M. Mason.

i. e. to be well ratified by the rules of law, and the forms
preferibed jure sociali; such as proclamation, &c. Malone.

And carriage of the article design’d.] Comart signifies a bargain,
HAMLET,

His fell to Hamlet: Now, sir, young Fortinbras,
Of unimproved mettle hot and full,⁶
Hath in the skirts of Norway, here and there,
Shark'd up a lift of landless resolutes;
For food and diet, to some enterprize
That hath a stomach in't:⁸ which is no other
(As it doth well appear unto our state,)
But to recover of us, by strong hand,
And terms compulsatory,⁹ those foresaid lands

and carrying of the article, the covenant entered into to confirm that bargain. Hence we see the common reading [covenant] makes a tautology. Warburton.

Thus the quarto, 1604. The folio reads — as by the same covenant: for which the late editions have given us — as by that covenant.

Co-mart is, I suppose, a joint bargain, a word perhaps of our poet's coinage. A mart signifying a great fair or market, he would not have scrupled to have written - to mart, in the sense of to make a bargain. In the preceding speech we find mart used for bargain or purchase. Malone.

He has not scrupled so to write in Cymbeline:

" to mart,
" As in a Roman law," &c.
And carriage of the article design'd.] Carriage, is import: design'd;
't formed, drawn up between them. Johnson.
Cawdrey in his Alphabetical Table, 1604, defines the verb design thus: "To mark, out or appoint for any purpose." See also Minshey's Did. 1617. "To designs or shew by a token." Designed is yet used in this sense in Scotland. The old copies have design.
The correction was made by the editor of the second folio. Malone.

Of unimproved &c.] Full of unimproved mettle, is full of spirit not regulated or guided by knowledge or experience. Johnson.
Shark'd up a lift &c.] I believe, to shark up means to pick up without distinction, as the sharkish collects his prey. The quarto read landless, instead of landless. Steevens.
That hath a stomach in't:] Stomach, in the time of our author, was used for constancy, resolution. Johnson.
And terms compulsatory,] Thus the quarto, 1604. The folio — compulsive. Steevens.
So by his father lost: And this, I take it, 
Is the main motive of our preparations;
The source of this our watch; and the chief head
Of this post-haste and romage in the land.

[Beu. I think, it be no other, but even so:
Well may it fort, that this portentous figure
Comes armed through our watch; so like the king
That was, and is, the question of these wars.*

* — romage —] Tumultuous hurry. JOHNSON.
Commonly written — rummage. STEEVENS.

[ I think, &c.] These, and all other notes confined within
crotches throughout this play, are omitted in the folio edition of
1623. The omissions leave the play sometimes better and sometimes
worse, and seem made only for the sake of abbreviation.

It may be worth while to observe, that the title-pages of the
first quartos in 1604 and 1605, declare this play to be enlarged to
almost as much again as it was, according to the true and perfect copy.

Perhaps therefore many of its absurdities as well as beauties arose
from the quantity added after it was first written. Our poet might
have been more attentive to the amplification than the coherence
of his fable.

The degree of credit due to the title-page that styles the MS:
from which the quartos 1604 and 1605 were printed, the true and
perfect copy, may also be disputable. I cannot help supposing this
publication to contain all Shakespeare rejected, as well as all he sup-
plied. By restorations like the former, contending bookellers or
theatres might have gained some temporary advantage over each
other, which at this distance of time is not to be understood. The
patience of our ancestors exceeded our own, could it have out-
laid the tragedy of Hamlet as it is now printed; for it must have
occupied almost five hours in representation. If, however, it was
too much dilated on the ancient stage, it is as injudiciously con-
trasted on the modern one. STEEVENS.

* Well may it fort,] The cause and effect are proportionate and
suitable. JOHNSON.

— the question of these wars. The theme or subject. So,
in Antony and Cleopatra;

" — You were the word of war." MALONE.
HAMLET.

Hor. A mote it is, 6 to trouble the mind's eye.
In the most high and palmy state of Rome, 7 A little ere the mightiest Julius fell,
The graves flood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets.

As, flars with trains of fire and dews of blood,
Disasters in the sun; 3 and the moist flar, 3

6 A mote it is. The first quarto reads— a moth. STEEVENS.
A mote was only the old spelling of mote, as I suspected in revising a passage in King John, Vol. XI. p. 412, n. 6, where we certainly should read mote. MALONE.

7 palmy state of Rome.] Palmy, for victorius. POPE.

8 As, flars with trains of fire and dews of blood,
Disasters in the sun;] Mr. Rowe altered these lines, because they have insufficient connection with the preceding ones, thus:
Stars shone with trains of fire, dews of blood fell,
Disasters veil'd the sun, ——

This passage is not in the folio. By the quartos therefore our imperfect text is supplied; for an intermediate verse being evidently lost, it were idle to attempt a union that never was intended. I have therefore signified the supposed deficiency by a vacant space.

When Shakspere had told us that the graves flood tenantless, &c. which are wonders confined to the earth, he naturally proceeded to say (in the line now lost) that yet other prodigies appeared in the sky; and these phenomena he exemplified by adding. — As [1, &c. as for instance] Stars with trains of fire, &c. STEEVENS.

Disasters dimm'd the sun;] The quarto, 1604, reads:
Disasters in the sun; ——

For the emendation I am responsible. It is strongly supported not only by Plutarch's account in the life of Caesar, ["also the brightness of the sunne was darkened, the which, all that yeare through, rose very pale, and shined not out,"] but by various passages in our author's works. So, in The Tempest:
" ——— I have be-dimm'd
" The noon-tide sun." STEEVENS.

Again, in King Richard II:
" As doth the blushing discontented sun,—
" When he perceiveth the envious clouds are bent
" To dim his glory."
Upon whose influence Neptune's empire lands,
Was sick almost to doomsday with eclipse.

Again, in our author's 18th Sonnet:

"Sometimes too hot the eye of heaven shines,

And often is his gold complexion dimm'd."

I suspected that the words As stars are a corruption, and have no

doubt that either a line preceding or following the first of these

quoted at the head of this note, has been lost; or that the begin-

ning of one line has been joined to the end of another, the inter-

vening words being omitted. That such conjectures are not merely

chimerical, I have already proved. See Vol. XII. p. 337, kc. p. 71

and Vol. XV. p. 319, n. 7.

The following lines in Julius Caesar, in which the prodigies that

are said to have preceded his death, are recounted, may throw some

light on the passage before us:

"There is one within,

Besides the things that we have heard and seen,

Recounts most horrid sights seen by the watch.

A lioness hath whelped in the streets;

And graves have yawn'd and yielded up their dead:

Fierce fiery warriors fight upon the clouds,

In ranks, and squadrous, and right form of war,

Which drizzled blood upon the capitol:

The noise of battle hurled in the air,

Horses do neigh, and dying men did groan;

And ghosts did shriek and squeal about the streets."

The lost words perhaps contained a description of fiery warrior's

fighting in the clouds, or of brands burning bright beneath the stars.

The 1st book of Ovid's Metamorphoses, translated by Gilding,
in which an account is given of the prodigies that preceded Caesar's

desire, furnished Shakespeare with some of the images in both these

passages:

"battels fighting in the clouds with erasieo armour

And dreadful trumpets founded in the sky, and horses

As warning men beforehand of the mischief that did

And Phoebus also looking dim did cast a drowsie light,

Upon the earth, which seemed like wife to be in fory

pilgrimage:

From underneath beneath the flares brands oft seemed burning bright:

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HAMLET.

And even the like precurse of fierce events, As harbingers preceding still the fates,

"It often rain'd drops of blood. The morrow's fire look'd blew.

And was bespotted here and there with specks of ruffie hew.

The monce had also spots of blood.—

Salt tears from ivorie—images in sundry places fell.

The dogges did howle, and every where appeared ghastly phraite.

And with an earthquake shaken was the towne."

Plutarch only fav's, that the funue was darkened," that men were seen going up and down in fire;" there were "fires in the elements; sprites were seen running up and down in the night, and solitary birds flying in the great market-place."

The disagreeable recurrence of the word flars in the second line induces me to believe that As flars in that which precedes, is a corruption. Perhaps Shakspere wrote:

After with trains of fire, and dews of blood.

Difastrous dim'd the sun.

The word afire is used in an old collection of poems entitled Diana, addressed to the Earl of Oxenforde, a book of which I know not the date, but believe it was printed about 1580. In Othello we have antres, a word exactly of a similar formation. — MALONE.

The word — afire (which is no where else to be found) was affectedly taken from the French by John Southern, author of the poems cited by Mr. Malone. This wretched plagiarist stands indebted both for his verbiage and his imagery to Roweard. See the European Magazine, for June, 1788, p. 389. — STEVENS.

And even—] Not only such prodigies have been seen in Rome, but the elements have shown our countrymen like forerunners and foretokens of violent events. — JOHNSON.

I rather believe that fierce signifies conspicuous, glaring. It is used in a somewhat similar sense in Timon of Athens:

"O the fierce wretchedness that glory brings!"

Again, in King Henry VIII. we have "fierce vanities." — STEVENS.
And prologue to the omen coming on.—
Have heaven and earth together demonstrated
Unto our climatures and countrymen.—]

Re-enter Ghost.

But, soft! behold! lo, where it comes again!
I'll crost it, though it blast me.—Stay, illusion!
If thou haft any sound, or use of voice,

"And prologue to the omen coming on," But prologue and omen are merely synonymous here. The poet means, that these strange phænomena are prologues and forerunners of the events prefigur'd: and so the alteration, which I have ventured to make, by changing omen to omen'd, very aptly gives. THEOBALD.

HENRY, for fate. WARBURTON.

Haumer follows Theobald.

A difficulty from the life of Merlin, by Heywood, however, will show that there is no occasion for correction:

"Merlin well vers'd in many a hidden spell,
His countries omen did long since foretell." FARNEL.

Again, in The Vowbreaker:

"And much I fear the weakness of her braine
Should draw her to some ominous exigent." Omen, I believe, is danger. STEVENS.

And even the like precursar of fierce events,
As harbingers preceding still the fates,
And prologue to the omen coming on," So, in one of our author's poems:

"But thou shrieking harbinger
Foul precursor of the fiend,
Augur of the fever's end," &c.

The omen coming on is, the approaching dreadful and portentous event. So, in King Richard III:

"Thy name is ominous to children." i. e. (not boding ill fortune, but) destructive to children.

Again, ibidem:

"O Pomfret, Pomfret, O, thou bloody prison,
Fatal and ominous to noble peers." MALONE.

"If thou haft any sound," The speech of Horatio to the spectre, is very elegant and noble, and congruous to the common traditions of the several manners of apparitions. JOHNSON.
HAMLET,

Speak to me:
If there be any good thing to be done,
That may to thee do ease, and grace to me,
Speak to me:
If thou art privy to thy country's fate,
Which, happily, foreknowing may avoid,
O, speak!
Or, if thou hast uphoarded 't in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,

[cock crows.

Speak of it:—fly, and speak.—Stop it, Marcellus.

MAR. Shall I strike at it with my partizan?

HOR. Do, if it will not stand.

BER. 'Tis here!

HOR. 'Tis here!

? Or, if thou haft uphoarded &c.] So, in Decker's Knight's Conjuring, &c. "—— If any of them had bound the spirit of gold by any charms in caves, or in iron fetters under the ground, they should for their own soules quiet (which question else would whine up and down) if not for the good of their children, release it." STEVENS.

STOP it, Marcellus.—

HOR. Do, if it will not stand.] I am unwilling to suppose that Shakespeare could appropriate these absurd effusions to Horatio, who is a scholar, and has sufficiently proved his good understanding by the propriety of his address to the phantom. Such a man therefore must have known that

"As easy might be the interrenchant air

"With his keen sword impress,"

as commit any act of violence on the royal shadow. The words—

Stop it, Marcellus.—and Do, if it will not stand.—better suit the next speaker, Bernardo, who, in the true spirit of so unlettered officer, nihil non arret armis. Perhaps the first idea that occurs to a man of this description, is to strike at what offends him. Nicholas Poussin, in his celebrated picture of the Crucifixion, has introduced a similar occurrence. When lots are casting for the sacred vesture, the graves are giving up their dead. This prodigy is perceived by one of the soldiers, who instantly grasps his sword, as if preparing to defend himself, or resent such an invasion from the other world.
MAR. 'Tis gone! [Exit Ghost.

We do it wrong, being so majestic,
To offer it the show of violence;
For it is, as the air, invulnerable,*
And our vain blows malicious mockery.

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

HOR. And then it started, like a guilty thing
Upon a fearful summons. I have heard,
The cock, that is the trumpet to the morn,9
Doth with his lofty and shrill-founding throat
Awake the god of day; and, at his warning,
Whether in sea or fire, in earth or air,9

The two next speeches—'Tis here!—'Tis here!—may be allotted
to Marcellus and Bernardo; and the third—'Tis gone! &c. to Ho-
ratio, whose superiority of character indeed seems to demand it.—
As the text now stands, Marcellus proposes to strike the Ghost with
his partisan, and yet afterwards is made to decant on the in-
decorum and impotence of such an attempt.

The names of speakers have so often been confounded by the
first publishers of our author, that I suggest this change with less
hesitation than I should express concerning any conjecture that
could operate to the disadvantage of his words or meaning.—Had
the alignment of the old copies been such, would it have been
thought liable to objection? STEEVENS.

* if it is, as the air, invulnerable,] So, in Macbeth:
"As easy may'st thou the intrenchant air
"With thy keen sword impreg." 

Again, in King John:
"Against the invulnerable clouds of heaven." MALONE.

9 The cock, that is the trumpet to the morn,] So, the quarto, 1604.

Folio—to the day.

In England’s Parnassus, 8vo. 1600, I find the two following
lines ascribed to Drayton, but know not in which of his poems
they are found:
"And now the cock, the morning’s trumpet,
"Play’d hunt up for the day-star to appear."

Mr. Gray has imitated our poet:
"The cock’s shrill clarion, or the echoing horn,
"No more shall rout them from their lowly bed." MALONE.

* Whether in sea &c.] According to the poenmatology of

C 3
The extravagant and erring spirit hies

that time, every element was inhabited by its peculiar order of spirits, who had dispositions different, according to their various places of abode. The meaning therefore is, that all spirits extravagant, wandering out of their element, whether aerial spirits visiting earth, or earthy spirits ranging the air, return to their station, to their proper limits in which they are confined. We might read:

"— And at his warning
"Th' extravagants and erring spirit hies
"To his confine, whether in sea or air,
"Or earth, or fire. And of," &c.

But this clause, though it would smooth the construction, is not necessary, and, being unnecessary, should not be made against authority. JOHNSON.

A Chorus in Andreae's drama, called *Adon_, written in 1611, consults of spirits of fire, air, water, and hell, or subterraneous, being the exiled angels. "Choro di Spiriti ignei, aeris, aquatrici, ed infernal," &c. These are the demons to which Shakspeare alludes. These spirits were supposed to consult the elements in which they respectively resided; and when formally invoked or commanded by a magician, to produce tempests, conflagrations, floods, and earthquakes. For thus says *The Spanish Monarcha of Miracles*, &c. 1609: "Those which are in the middle region of the aire, and those that are under them nearer the earth, are those, which sometimes out of the ordinary operation of nature doe move the windes with greater fury than they are accustomed, and do, out of season, congeale the cloudes causing it to thunder, lightne, hayle, and to destroy the graffe, coroe, &c. &c — Witches and necromancers worke many such like things by the help of those spirits," &c. *Ibid.* Of this scholuse therefore was Shakspeare's Prospero in *The Tempest*. T. WARTON.

Bourns of Newcastle, in his *Antiquities of the common People*, informs us, "It is a received tradition among the vulgar, that at the time of cock-crowing, the midnight spirits forfake these lower regions, and go to their proper places. — Hence it is, (say he) that in country places, where the way of life requires more early labour, they always go cheerfully to work at that time; whereas if they are called abroad sooner, they imagine every thing they see, a wandering ghost." And he quotes on this occasion, as all his predecessors had done, the well-known lines from the first hymn of *Prudential*. I know not whose translation he gives us, but there is an old one by Heywood, *The pius chaunts*, the hymns and carols, which Shakspeare mentions prefetely, were usually copied from the elder Christian poets. FARMER.
To his confine: and of the truth herein
This present object made probation.

MAR. It faded on the crowing of the cock.⁵
Some say, that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning fingeth all night long:
And then, they say, no spirit dares flir abroad;⁶
The nights are wholesome; then no planets strike,
No fairy takes,⁷ nor witch hath power to charm,
So hallow'd and so gracious is the time.

⁴ The extravagant—] i. e. got out of his bounds.

⁵ So, in Nobody and Somebody, 1598: "— they took me up for
a 'stravagant.'
Shakespeare imputes the same effect to Aurora's harbinger in the
last scene of the third act of the Midsummer Night's Dream. See
Vol. VII. p. 112. STEEVENS.

⁶ It faded on the crowing of the cock.] This is a very ancient
superlition. Philostratus giving an account of the apparition of
Achilles' shade to Apollonius Tyaneus, says that it vanished with
a little glimmer as soon as the cock crowed. Vit. Apol. iv. 16.

⁷ Faded has here its original sense; it vanished. Pope, Lat. So,
in Spenser's Faery Queen, Book I. e. v. fl. 15:
"He stands amazed now he thence should fade."
That our author uses the word in this sense, appears from the
following lines:
"— The morning cock crew loud;
"And at the sound it shrunk in haste away,
"And vanished'd from our sight." MALONE.

⁸— dares flir abroad.] Thus the quarto. The folio reads—
can walk. STEEVENS.

Spirit was formerly used as a monosyllable: spirit. The quarto,
1604, has—dars flir abroad. Perhaps Shakespeare wrote— no spirits
dare flir abroad. The necessary correction was made in a late
quarto of no authority, printed in 1637. MALONE.

⁹ No fairy takes.] No fairy flirks with lameness or diseases.
This sense of take is frequent in this author. JOHNSON.
So, in The Merry Wives of Windsor.
"And there he blasts the tree, and takes the cattle."

STEVELS.
HAMLET.

Hor. So have I heard, and do in part believe it. But, look, the morn, in ruffet mantle clad,
Walks o'er the dew of yon high easterne hill: Break we our watch up; and, by my advice, Let us impart what we have seen to-night Unto young Hamlet; for, upon my life, This spirit, dumb to us, will speak to him: Do you content we shall acquaint him with it, As needful in our loves, fitting our duty? Mar. Let's do't, I pray; and I this morning know Where we shall find him most convenient. [Exeunt.

--- high easterne hill:] The old quarto has it better easterward.
Warburton.

The superiority of the latter of these readings is not, to me at least, very apparent. I find the former used in Lingua, &c. 1607:
"—— and overclimbs" "Yonder gilte easterne hills."

Again, in Browne's Britannia's Pastoral, Book IV. Sat. iv. p. 75, edit. 1616:
"And ere the suone had clymb'd the easterne hills." Easterne and easterward, alike signify toward the easter.

Steevens.
PRINCE OF DENMARK.

SCENE II.

The same. A Room of State in the same.

Enter the King, Queen, Hamlet, Polonius, Laertes, Voltimand, Cornelius, Lords, and Attendants.

King. Though yet of Hamlet our dear brother’s death
The memory be green; and that it us befitted* To bear our hearts in grief, and our whole kingdom To be contrasted in one brow of woe;
Yet so far hath discretion fought with nature, That we with wifeft sorrow think on him, Together with remembrance of ourselves.
Therefore our sometime sister, now our queen, The imperial jointrefs of this warlike state, Have we, as ’twere, with a defeated joy,— With one auspicious, and one dropping eye;*

* —— and that it us befitted ——. Perhaps our author elliptically wrote,
—— and us befitted ——.

i. e. and that it befitted us. STEEVENS.

* With one auspicious, and one dropping eye:} Thus the folio.
The quarto, with somewhat less of quaintness:
With an auspicious, and a dropping eye.
The same thought, however, occurs in The Winter’s Tale: "She had one eye declined for the los of her husband; another elevated that the oracle was fulfilled."

After all, perhaps, we have here only the ancient proverbial phrase—" To cry with one eye and laugh with the other," huekram’d by our author for the service of tragedy. See Ray’s Collection, edit. 1768, p. 188. STEEVENS.

Dropping in this line probably means depressed or cast downwards; an interpretation which is strongly supported by the passage already quoted from The Winter’s Tale. It may, however, equitably weeping.
HAMLET,

With mirth in funeral, and with dirge in marriage,
In equal scale weighing delight and dole,—
Taken to wife: nor have we herein barred
Your better wisdoms, which have freely gone
With this affair along:—For all, our thanks.

Now follows, that you know, young Fortinbras,—
Holding a weak supposal of our worth;
Or thinking, by our late dear brother’s death,
Our state to be disjoint and out of frame,
Colleagued with this dream of his advantage,3
He hath not fail’d to pester us with message,
Importing the surrender of those lands
Lost by his father, with all bands of law.
To our most valiant brother.—So much for him.
Now for ourself, and for this time of meeting.
Thus much the business is: We have here writ
To Norway, uncle of young Fortinbras,—
Who, impotent and bed-rid, scarcely hears
Of this his nephew’s purpose,—to suppress
His further gait herein; 4 in that the levies,

"Dropping of the eyes" was a technical expression in our author’s time.—"If the spring be wet with much south wind,—the next summer will happen agues and blearness, dropping of the eyes, and pains of the bowels." Hopton’s Concordance of Years, 8vo. 1616.

Again, in Montaigne’s Essays, 1603: — they never saw any man there—with eyes dropping, or crooked and hooping through age." Malone.

3 Colleagued with this dream of his advantage.] The meaning is,—He goes to war too indifferently, and unprepared, that he has no allies to support him but a dream, with which he is collagued or confederated. Warrington.

Mr. Theobald, in his Shakspeare Restored, proposeth to read—collagued, but in his edition very properly adhered to the ancient copies. Malone.

This dream of his advantage (as Mr. M. Malson observes) means only "this imaginary advantage, which Fortinbras hoped to derive from the unsettled state of the kingdom." Steevens.

4 — to suppress
His further gait herein.] Gate or gait is here used in the
The lids, and full proportions, are all made
Out of his subjeft:—and we here despatch
You, good Cornelius, and you, Voltimand,
For bearers of this greeting to old Norway;
Giving to you no further personal power
To business with the king, more than the scope
Of these dilated articles allow.
Farewell; and let your haste commend your duty.
Cor. Vol. In that, and all things, will we show
our duty.

KING. We doubt it nothing; heartily farewell.

[Exeunt Voltimand and Cornelius.
And now, Laertes, what's the news with you?
You told us of some suit; What is't, Laertes?
You cannot speak of reason to the Dane,
And lose your voice: What would'st thou beg,
Laertes,
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,

northern feafe, for proceeding, passages from the A. S. verb gas.
A gate for a path, passage, or direct, is all current in the north.

— more than the scope—] More is comprised in the general
design of these articles, which you may explain in a more diffuse
and dilated style. JOHNSON.

—the dilated articles &c.] i.e. the articles when dilated.

The poet should have written allows. Many writers fall into
this error, when a plural noun immediately precedes the verb; as
I have had occasion to observe in a note on a controverted passage
in Love's Labor's Loss. So, in Julius Cæsar:

"The posture of your blows are yet unknown."
Again, in Cymbeline: "— and the approbation of those are
wonderfully to extend him." MALONE.

Surely, all such defects in our author, were merely the errors of
illiterate transcribers or printers. STEEVES.
HAMLET,

Than is the throne of Denmark to thy father."
What wouldst thou have, Laertes?

LAER.

My dread lord,
Your leave and favour to return to France;
From whence though willingly I came to Den-
mark,
To shew my duty in your coronation;
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France,
And bow them to your gracious leave and pardon.

KING. Have you your father's leave? What says

Polonius?

POL. He hath, my lord, [wrung from me my flow
leave,]
By laboursome petition; and, at last,
Upon his will I seal'd my hard consent:
I do beseech you, give him leave to go.

KING. Take thy fair hour, Laertes; time be thine,
And thy best graces: spend it at thy will. —

7 The head is not more native to the heart,
The hand more instrumental to the mouth,

Than is the throne of Denmark to thy father.] The sense seems to be this: The head is not formed to be more useful to the heart, the hand is not more at the service of the mouth, than my power is at your father's service. That is, he may command me to the utmost, he may do what he pleases with my kingly authority.

STEVENS.

By native to the heart Dr. Johnson understands, "natural and congenial to it, born with it, and co-operating with it."

Formerly the heart was supposed the seat of wisdom; and hence the poet speaks of the close connexion between the heart and head.

See Vol. XVIII. p. 214, a. 9. MALONE.

8 — [wrung from me my leave.] These words and the two following lines are omitted in the folio. MALONE.

9 Take thy fair hour, Laertes; time be thine,

And thy best graces: spend it at thy will. The sense is,—You have my leave to go, Laertes; make the fairest use you please of your time, and spend it at your will with the fairest graces you are master of." THEOBALD.
But now, my cousin Hamlet, and my son,—

HAM. A little more than kin, and less than kind.

[Aside.]

So, in King Henry VIII:

"... and bear the inventory
Of your best graces in your mind. — Steevens.
I rather think this line is in want of emendation. I read:

— time is thine,
And my best graces: spend it at thy will. — Johnson.

Ham, A little more than kin, and less than kind.] Kind is the
Teutonic word for child. Hamlet therefore answers with propriety,
to the titles of cousin and son, which the king had given him, that he was somewhat more than cousin, and less than son.

Johnson.

In this line, with which Shakspeare introduces Hamlet, Dr. Johnson has perhaps pointed out a nicer distinction than it can justly boast of. To establish the sense contended for, it should have been proved that kind was never used by any English writer for child. A little more than kin, is a little more than a common relation. The king was certainly something less than kind, by having betrayed the mother of Hamlet into an indecent and incestuous marriage, and obtained the crown by means which he spurned to by unprofitable. In the fifth act, the prince accuses his uncle of having pop'd in between the elision and his hopes, which obviates D. Warburton's objection to the old reading, viz. that "the king had given no occasion for such a reflection."

A jingle of the same sort is found in Mother Bombie, 1594, and seems to have been proverbial, as I have met with it more than once: "— the nearer we are to blood, the further we must be from love; the greater the kindred is, the less the kindliness must be."

Agost, in Coriolanus, a tragedy, 1567:

"I owe a father, but not kindelyness."

As kind, however, signifies nature, Hamlet may mean that his relationship was become an unnatural one, as it was partly founded upon incest. Our author's Julius Caesar, Antony and Cleopatra, King Richard II. and Titus Andronicus, exhibit influences of kind being used for nature; and so too in this play of Hamlet, Act II. sc. the last:

"Remorseles, treacherous, lecherous, kindles villain."

Dr. Farmer, however, observes that kin, is still used for cousin in the midland counties. — Steevens.

Hamlet does not, I think, mean to say, as Mr. Steevens supposes,
HAMLET,

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

HAM. Not so, my lord, I am too much i'the sun. 3

QUEEN. Good Hamlet, call thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not, for ever, with thy vailed lids 4
Seek for thy noble father in the dust:
Thou know'lt, 'tis common; all, that live, must die,
Passing through nature to eternity.

HAM. Ay, madam, it is common.

that his uncle is a little more than kin, &c. The King had called
the prince—" My cousin Hamlet, and my son."—His reply,
therefore, is,—" I am a little more than thy kinsman, [for I am
thy stepson;] and somewhat less than kind to thee, [for I hate thee
as being the person who has entered into an incestuous marriage
with my mother]. Or, if we understand kind in its ancient sense,
then the meaning will be,—I am more than thy kinsman, for I am
thy stepson; being such, I am less near to thee than thy natural
offspring, and therefore not entitled to the appellation of son, which
you have now given me. MALONE.

3 —too much i'the sun.] He perhaps alludes to the proverb,
" Out of heaven's blessing into the warm sun." JOHNSON.

after much i'the sun.] Meaning probably his being sent from
his studies to be exposed at his uncle's marriage as his chief courtier, &c. STEEVENS.

I question whether a quibble between fun and son be not here
intended. FARMER.

4 —vailed lids—] With lowering eyes, cast down eyes.

JOHNSON.

So, in The Merchant of Venice:
" Vailing her high-top lower than her ribs." STEEVENS.

See Vol. XIII. p. 17. n. 4. MALONE.

9 Thou know'st, 'tis common; all, that live, must die.] Perhaps
the semicolon placed in this line, is improper. The sense, elliptically
expressed, is,—Thou know'st it is common that all that live, must
die.—The shift that is omitted for the sake of metre, a practice
often followed by Shakspeare. STEEVENS.
PRINCE OF DENMARK.

Queen. If it be,
Why seems it so particular with thee?
Ham. Seems, madam! nay, it is; I know not seems.
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected baviour of the visage,
Together with all forms, modes, shows of grief,
That can denote me truly: These indeed, seem,
For they are actions that a man might play:
But I have that within, which passeth show;
These, but the trappings and the suits of woe.

King. 'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father:
But, you must know, your father lost a father;
That father lost, lost his;* and the survivor bound

*— shows of grief.] Thus the folio. The first quarto reads—
shapes—'I suppose for shapes. Steevens.
7 But I have that within, which passeth show;
'these but the trappings and the suits of woe.] So, in King
Richard II:

"— my grief lies all within;
And these external manners of lament
Are merely shadows to the unseen grief
That swells with silence in the tortur'd soul."—Malone.

*— your father lost a father;
That father lost, lost his: Mr. Pope judiciously corrected the
faulty copies thus: — your father lost a father;
That father, his:—

On which the editor Mr. Theobald thus descants,—This supposed
refinement is from Mr. Pope, but all the editions else, that I have met
with, old and modern, read,
That father lost, lost his:—
The recomposition of which word here gives an energy and on
HAMLET,

In filial obligation, for some term
To do obsequious sorrow: But to persever
In obstinate condolement, is a course
Of impious stubbornness; 'tis unmanly grief:
It shows a will most incorrect to heaven;
A heart unfortified, or mind impatient;
An understanding simple and unschool'd:
For what, we know, must be, and is as common
As any the most vulgar thing to sense,
Why should we, in our peevish opposition,
Take it to heart? Fie! 'tis a fault to heaven,
A fault against the dead, a fault to nature,
elegance, which is much easier to be conceived than explained in terms. I believe so: for when explained in terms it comes to this:—That father after he had lost himself, lost his father. But the reading is ex fide codicis, and that is enough.

HOLT WHITE.

I do not admire the repetition of the word, but it has so much of our author's manner, that I find no temptation to recede from the old copies. JOHNSON.

The meaning of the passage is no more than this,—Your father lost a father, i.e. your grandfather, which lost his father.

The metre, however, in my opinion, shows that Mr. Pope's correction should be adopted. The sense, though elliptically expressed, will still be the same. STEEVENS.

9 — obsequious sorrow:) Obsequious is here from obsequies, or funeral ceremonies. JOHNSON.

So, in Titus Andronicus:

"To shed obsequious tears upon his trunk."

See Vol. XV. p. 165, n. 2. MALONE.

9 In obstinate condolement,) Condolement, for sorrow. WARBURTON.

— a will most incorrect —) Incorrect, for untaught. WARBURTON.

Incorrect does not mean untaught, as Warburton explains it; but ill-regulated, not sufficiently subdued. M. MASON.

Not sufficiently regulated by a sense of duty and submission to the dispensations of providence. MALONE.
To reason most absurd; whose common theme
Is death of fathers, and who still hath cry'd,
From the first corse, till he that died to-day.

This must be so. We pray you, throw to earth
This unprevailing woe; and think of us
As of a father: for let the world take note,
You are the most immediate to our throne;
And, with no less nobility of love,
Than that which dearest father bears his son,
Do I impart toward you. For your intent

4 To reafoo most absurd; ] Reason is here used in its common
sense, for the faculty by which we form conclusions from arguments.

JOHNSON.

5 And, with no less nobility of love, ] Nobility, for magnitude.
WARBURTON.

Nobility is rather generosity. JOHNSON.

By nobility of love, Mr. Heath understands, eminence and distinc-
tion of love. MALONE.

So, afterwards, the Ghost, describing his affection for the Queen:

"To me, whose love was that of dignity" &c. STEEVENS.

6 Do I impart toward you. ] I believe impart is, impart myself,
communicate whatever I can bowel. JOHNSON.

The crown of Denmark was elective. So, to Sir Caius Silver
of the Golden Shield, &c. 1599:

"And me possesse for spoufed wife, who in election am

"To have the crown of Denmark here, as heir unto the same."
The king means, that as Hamlet claims the fairest chance to be next
elected, he will strive with as much love to ensue the crown to
him, as a father would show to the continuance of heridom to a
son. STEEVENS.

I agree with Mr. Steevens, that the crown of Denmark (as in
most of the Gothic kingdoms) was elective, and not hereditary;
though it might be customary, in elections, to pay some attention
to the royal blood, which by degrees produced hereditary suc-
cession. Why then do the rest of the commentators so often treat
Claudius as so usurper, who had deprived young Hamlet of his
right by kinship to his father's crown? Hamlet calls him drunkard,
murderer, and villain; one who had carried the election by low
and mean practices; had

"Popp'd in between the election and my hopes——"

VOL. XXII. D
HAMLET,

In going back to school in Wittenberg, it is most retrograde to our desire:

And, we beseech you, bend you to remain

Here, in the cheer and comfort of our eye,

Our chiefest courtier, cousin, and our son.

QUEEN. Let not thy mother lose her prayers,

Hamlet;

I pray thee, stay with us, go not to Wittenberg.

HAM. I shall in all my best obey you, madam.

KING. Why, 'tis a loving and a fair reply;

Be as ourself in Denmark.—Madam, come;

This gentle and unfore'd accord of Hamlet

had

"From a shelf the precious diadem stole,

"And put it in his pocket;"

but never hints at his being an usurper. His discontent arose from his uncle's being preferred before him, not from any legal right which he pretended to set up to the crown. Some regard was probably had to the recommendation of the preceding prince, in electing the successor. And therefore young Hamlet had "the voice of the king himself for his succession in Denmark;" and he at his own death prophecies that "the election would light on Fortinbras, who had his dying voice," conceiving that by the death of his uncle, he himself had been king for an instant, and had therefore a right to recommend. When, in the fourth act, the rabble wished to choose Laertes king, I understand that antiquity was forgot, and custom violated, by electing a new king in the life-time of the old one, and perhaps also by the calling in a stranger to the royal blood. Blackstone.

— to school in Wittenberg, [In Shakspere's time there was an university at Wittenberg, to which he has made Hamlet propose to return. The university of Wittenberg was not founded till 1502, consequently did not exist in the time to which this play is referred.

Our author may have derived his knowledge of this famous university from The Life of Iachs Wilton, 1594, or The History of Doctor Faustus, of whom the second report (printed in the same year) is said to be "written by an English gentleman, student in Wittenberg, an University of Germany in Saxony," Ritson.

b — bend you to remain — i. e. subdue your inclination to go from hence, and remain, &c. Steevens.
Sits smiling to my heart: in grace whereof, 
No jocund health, that Denmark drinks to-day, 
But the great cannon to the clouds shall tell; 
And the king’s rouse the heaven shall bruit again, 
Re-speaking earthly thunder. Come away. 

[Exeunt King, Queen, Lords, &c. Polonius; and Laertes.]

Ham. O, that this too too solid flesh would melt, 
Thaw, and resolve itself into a dew! 
Or that the Everlasting had not fix’d 
His canon ‘gainst self-slaughter! O God! O God!

*Sits smiling to my heart:* Thus, the dying Lothario:
"That sweet revenge comes smiling to my thoughts."

Steevens.

*Sits smiling on my heart:* Surely it should be—
Sits smiling on my heart. Ritson.

To my heart, I believe, signifies—near to, close next to, my heart.

Steevens.

*No jocund health,*] The king’s intemperance is very strongly impressed; every thing that happens to him gives him occasion to drink. Johnson.

— the king’s rouse,— i. e. the king’s draught of jollity.

See Othello, Act II. sc. iii. Steevens.

So, in Marlowe’s Tragi-al His-torie of Do-lor Faustus 
"He took his rouse with flonpet of eter-ni/ wine." Ritson.

— resolve itself into a dew!] Resolve means the same as dissolve. Ben Jonson uses the word in his Volpone, and in the same sense:
"Forth the resolved corners of his eyes."

Again, in The Country Girl, 1647:
"— my twain grief, resolved in these tears." Steevens.

4 *Or that the Everlasting had not fix’d* 
His canon ‘gainst self-slaughter!] The generality of the editions read cannon, as if the poet’s thought were, — *Or that the Almighty had not planted his artillery, or arms of vengeance, against self-murder.* But the word which I restored (and which was espoused by the accurate Mr. Hughes, who gave an edition of this play) is the true reading, i. e. that he had not restrained suicide by his express law and peremptory prohibition. Theobald.

There are yet those who suppose the old reading to be the true
HAMLET,

How weary, flake, flat, and unprofitable
Seem to me all the uses of this world!
Fie on't! O fie! 'tis an unweeded garden,
That grows to feed; things rank, and grofs in na-
ture,
Posses it merely. That it should come to this!
But two months dead!—nay, not so much, not
two:
So excellent a king; that was, to this,
Hyperion to a satyr: so loving to my mother,

one, as they say the word fixed seems to decide very strongly to its
favour. I would advice such to recolled Virgil's expression:
"fixit leges preutin, stque refltis." STEEVENS.

If the true reading wanted any support, it might be found in
Cymbeline:
"gainst self slaughter
"There is a prohibition so divine,
"That cravens my weak hand."

In Shakspere's time canon (norma) was commonly spelt cannon.

So excellent a king; that was, to this,
Hyperion to a satyr:] This similitude at first sight seems to
be a little far-fetched; but it has an exquisite beauty. By the
Satyr is meant Pan, as by Hyperion, Apollo. Pan and Apollo were
brothers, and the allusion is to the contention between those gods
for the preference in music.

All our English poets are guilty of the same false quantity, and
call Hyperion Hyperion; at least the only instance I have met with
to the contrary, is in the old play of Fuius Trees, 1633:
"Blow gentle Africinus,
"Play on our poops, when hyperioo's son
"Shall couch in wealt."

Shakspere, I believe, has no allusion in the present instance,
except in the beauty of Apollo, and its immediate opposte, the
deformity of a Satyr. STEEVENS.

Hyperion or Apollo is represented in all the ancient statues, &c.
as exquisitely beautiful, the satyrs hideously ugly. — Shakspere
may surely be pardoned for not attending to the quantity of Latin
names, here nod io Cymbeline; when we end Henry Parrot, the
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth!

That he might not beteem the winds of heaven
Visit her face too roughly.

That he permitted not the minis of heaven
— In former editions:

That he might not beteem the winds of heaven
Visit her face too roughly.

Beteem is a corruption without doubt, but not so inveterate a one, but that, by the change of a single letter, and the separation of two words mistakenly jumbled together, I am verily persuaded, I have retrieved the poet's reading—

That he might not let e'en the winds of heaven see.

The obsolete and corrupted verb—beteem, (in the first folio) which should be written (as in all the quartos) beteeem, was changed, as above, by Mr. Theobald; and with the aptitude of his conjecture succeeding critics appear to have been satisfied.

Beteeem, however, occurs in the tenth book of Arthur Golding's version of Ovid's Metamorphoses, 4to. 1587; and, from the corresponding Latin, must necessarily signify, to vouchsafe, deign, permit, or suffer:

Yet could he not beteeem

The shape of anie other bird than egle for to seeeme.

Nulla tamen alite verti

Dignatur, nisi que posset sua fulmina ferre." V. l57.

Jupiter (though anxious for the possession of Ganymede) would not deign to assume a meaner form, or suffer change into an humbler shape, than that of the august and vigorous fowl who bears the thunder in his pounces.

The existence and signification of the verb beteeem being thus established, it follows, that the attention of Hamlet's father to his queen was exactly such as is described in the Embleme of the

PRINCE OF DENMARK. 37
HAMLET.

Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it fed on: And yet, within a month,—
Let me not think on't;—Frailty, thy name is wo-

A little month; or ere those shoes were old,
With which she follow'd my poor father's body,
Like Niobe, all tears;—why she, even she,—
O heaven! a beast, that wants discourse of reason,
Would have mourn'd longer,—marry'd with my
uncle,
My father's brother; but no more like my father,
Than I to Hercules: Within a month;

Life and Repentance of Marie Magdalaine, &c. by Lewis Wager,
4to. 1567:

"But evermore they were unto me very tender,
"They would not suffer the wound on me to blows."

I have therefore replaced the ancient reading, without the
lightest hesitation, in the text.

This note was insert'd by me in the Gentleman's Magazine, some
years before Mr. Malone's edition of our author (in which the
same justification of the old reading—beteme, occurs,) had made
its appearance. STEVENS.

This passage ought to be a perpetual memento to all future edi-
tors and commentators to proceed with the utmost caution in
emendation, and never to discard a word from the text, merely
because it is not the language of the present day.

Mr Hughes or Mr. Rowe, supposing the text to be unintelli-
gible, for beteme boldly substituted permitted. Mr. Theobald, in
order to favour his own emendation, flattered untruly that all the old
copies which he had seen, read beteme. His emendation appear-
ing uncommonly happy, was adopted by all the subsequent editors.

We find a sentiment similar to that before us, in Maityon's Infa-
liate Counsefs, 1603:

"I am Jealous, that air should ravish her chaste looks" MALONE.

Like Niobe, all tears; Shakespeare might have caught this idea
from an ancient ballad intituled The falling out of Lovers is the renewing
of Love:

"Now I, like weeping Niobe,
"May with my hands in tears." &c.

Of this ballad AnanriA. is &c. is the burden. STEVENS.
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She marry'd:—O most wicked speed, to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to, good;
But break, my heart; for I must hold my tongue!

Enter Horatio, Bernardo, and Marcellus.

Hor. Hail to your lordship!

Ham. I am glad to see you well:
Horatio,—or I do forget myself.

Ham. Sir, my good friend; I'll change that name
with you.

And what make you from Wittenberg, Horatio?

Mar. My good lord,—

Ham. I am very glad to see you; good even, sir.

But what, in faith, make you from Wittenberg?

— I'll change that name —] I'll be your servant, you shall be my friend. JOHNSON.

what make you —] A familiar phrase for what are you doing. JOHNSON.

See Vol. VIII. p. 175, n. 5. STEEVENS.

good even, sir.] So the copies. Sir Thomas Hanmer and Dr. Warburton put it—good morning. The alteration is of no importance, but all licence is dangerous. There is no need of any change. Between the first and eighth scene of this act it is apparent, that a natural day must pass, and how much of it is already over, there is nothing that can determine. The king has held a council.

It may now as well be evening as morning. JOHNSON.

The change made by Sir T. Hanmer might be justified by what Marcellus said of Hamlet at the conclusion of scene i:

and I this morning knew

Where we shall find him most convenient.” STEEVENS.
HOR. A truant disposition, good my lord.
HAM. I would not hear your enemy say so;
Nor shall you do mine ear that violence,
To make it trusler of your own report
Against yourself: I know, you are no truant.
But what is your affair in Elsinore?

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

HOR. My lord, I came to see your father's funeral,
HAM. I pray thee, do not mock me, fellow-student;
I think, it was to see my mother's wedding.
HOR. Indeed, my lord, it follow'd hard upon.
HAM. Thrift, thrift, Horatio! the funeral bak'd meats
Did coldly furnish forth the marriage tables.
'Would I had met my dearest foe in heaven'

--- the funeral bak'd meats --- ] It was societally the general custom to give a cold entertainment to mourners at a funeral. In distant counties this practice is continued among the yeomanry. See The Tragique Historie of the Faire Valeria of London, 1598: "His corpoes was with suerall pompe conveyed to the church, and there solamnly enterred, nothing omitted which necessitie or custom could claime; a sermon, a banquet, and like observations." Again, to the old romance of Syr Degore, bl. 1. oo date:

"A great feast would he holde
Upoo his quenes mornynge day,
That was buryed in an abbay."

COLLINS.

See also Hayward's Life and Raigne of King Henrie the Fourth, 4to, 1599, p. 135: "Then hee [King Richard II.] was conveyed to Langley Abbey io Buckinghamshire,—and there obscurely interred,—without the charge of a dinner for celebrating the funeral."

MALONE.

--- dearest foe in heaven --- ] Dearest for direst, most dreadful, most dangerous. JOHNSON.

Dearest is most immediate, consequent, important. So, io Romeo and Juliet:

"a ring that I muft use
In dear employment."
Or ever I had seen that day, Horatio!—

My father,—Methinks, I see my father.

Hor. Where, my lord?

Ham. In my mind's eye, Horatio.

Hor. I saw him once, he was a goodly king. Ham. He was a man, take him for all in all, I shall not look upon his like again.

Hor. My lord, I think I saw him yeasternight.

Ham. Saw! who?

Hor. My lord, the king your father.

---

Again, in Beaumont and Fletcher's Maid in the Mill:

"You meet your dearest enemy in love.
"With all his hate about him." STEEVENS.

See Vol. XVII, p. 192, n. 7. MALONE.

6 Or ever—Thus the quarto, 1604. The folio reads—ere ever.

This is not the only instance in which a familiar phraseology has been substituted for one more ancient, in that valuable copy.

MALONE.

7 In my mind's eye,] This expression occurs again in our author's Rape of Lucrece:

"himself behind

"Was left unseen, save to the eye of mind." Ben Jonson has borrowed it in his Masque called Love's Triumph through Callipolis:

"As only by the mind's eye may be seen."

Telemachus lamenting the absence of Ulysses, is represented in like manner:

'Oφαθινος πατέρα ειςθαν ενι φανερ. Oδυ. L. I. 115. STEEVENS.

This expression occurs again in our author's 11th Sonnet:

"Since I left you, mine eye is in my mind." MALONE.

8 I shall not look upon his like again.] Mr. Holt proposes to read from an emendation of Sir Thomas Samwell, Bart. of Upton, near Northampton:

"Eye shall not look upon his like again!" and thinks it is more in the true spirit of Shakspere than the other. So, in Stowe's Chronicle, p. 746: "In the greatest pomp that ever eye beheld." Again, in Sandys's Travels, p. 150: "We went this day through the most pregnant and pleasant valley that ever eye beheld." STEEVENS.
HAMLET.

Ham. The king my father?

Hor. Season your admiration for a while
With an attend ear; till I may deliver,
Upon the witnesses of these gentlemen,
This marvel to you.

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

Hor. Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead waifl and middle of the night,
Been thus encounter'd. A figure like your father,
Armed at point, cap-à-pé,
Appears before them, and, with solemn march,
Goes slow and slately by them: thrice he walk'd,
By their oppress'd and fear-surpriz'd eyes,
Within this truncheon's length; whilst they, diff-
till'd

* Season your admiration — That is, temper it. Johnson.
* With an attend ear; Spenser, as well as our poet, uses attend for attentive. Malone.

3 In the dead waifl and middle of the night.) This fraseological seems to have been common in the time of Shakespeare. By waifl is meant nothing more than middle; and hence the epithet dead did not appear incongruous to our poet. So, in Marston's Malcontent, 1604:

"'Tis now about the immodeft waifl of night."

i.e. midnight. Again, in The Puritan, a comedy, 1607: "ere the day be spent to the girdle."

In the old copies the word is spelt waifl, as it is in the secood act, sc. ii: "Then you live about her waifl, or in the middle of her favour." The same spelling is found in King Lear, Ait IV. sc. vi: "Down from the waifl, they are centaurs." See also Minshew's Dial. 1617: "Waifl, middle, or girdle-bleed." We have the same pleonasm in another line in this play:

"And given my heart a working mute and dumb."

All the modern editors read — In the dead waifl &c. Malone.
Dead waifl may be the true reading. See Vol. IV. p. 36, n. 4.

Arm'd at point.] Thus the quartos. The folio:
Arm'd at all points. Steevens.

* Armed at point.] Thus the quartos. The folio: Steevens.
Almost to jelly with the act of fear,
Stand dumb and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them, the third night, kept the watch:
Where, as they had deliver'd, both in time,
Form of the thing, each word made true and good,
The apparition comes: I knew your father;
These hands are not more like.

Ham. But where was this?
Mar. My lord, upon the platform where we
watch'd.

Ham. Did you not speak to it?

— with the act of fear.] Fear was the cause, the active cause
that distilled them by that force of operation which we timidly call
all to voluntary, and power in involuntary agents, but popularly call
all to both. Johnson.

The folio reads—bestil'd. Steevens.

6 Did you not speak to it?] Fielding, who was well acquainted
with vulgar superstitious, in his Tom Jones, B. XI. ch. ii observes
that Mrs. Fitzpatrick, "like a ghost, only wanted to be spoke to,"
but then very readily answered. It seems from this passage, as well
as from others in books too many to be formally quoted, that spirits
were supposed to maintain an obdurate silence, till interrogated by
the people to whom they appeared.

The drift therefore of Hamlet's question is, whether his father's
shade had been spoke to; and out whether Horatio, as a particular
or privileged person, was the speaker to it. Horatio tells us he had seen the late king but once, and therefore cannot be imagined to have any particular interest with his apparition.

The vulgar notion that a spirit could only be spoken to with
propriety and effect by a scholar, agrees very well with the character of Marcellus, a common officer; but it would have disgraced the Prince of Denmark to have supposed the spirit would more readily comply with Horatio's solicitation, merely because it was that of a man who had been studying at a university.

We are at liberty to think the Ghost would have replied to Francico, Bernardo, or Marcellus, had either of them ventured to question it. It was actually preparing to address Horatio, when the cock crew. The convenience of Shakespeare's play, however, required that the phantom should continue dumb, till Hamlet could
HAMLET,

Hor. My lord, I did; But answer made it none: yet once, methought, It lifted up its head, and did address Itself to motion, like as it would speak: But, even then, the morning cock crew loud; And at the sound it shrank in haste away, And vanish'd from our sight.

Ham. 'Tis very strange.

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

be introduced to hear what was to remain concealed in his own breast, or to be communicated by him to some intelligent friend, like Horatio, to whom he could implicitly confide.

By what particular person therefore an apparition which exhibits itself only for the purpose of being urged to speak, was addressed, could be of no consequence.

Be it remembered likewise, that the words are not as lately pronounced on the stage,—"Did not you speak to it?"—but "Did you not speak to it?"—How awkward will the innovated sense appear, if attempted to be produced from the passage as it really stands in the true copies!

Did you not speak to it?

The emphasis, therefore, should most certainly rest on—speak.

Stevens.

7 — the morning cock crew loud.] The moment of the evanescence of spirits was supposed to be limited to the crowing of the cock. This belief is mentioned so early as by Prudentius, Cathem. Hymn. I. v. 40. But some of his commentators prove it to be of much higher antiquity.

It is a most formidable circumstance in Shakspere, so to have managed this popular idea, as to make the Ghost, which has been so long obstinately silent, and of course must be dismissed by the morning, begin or rather prepare to speak, and to be interrupted, at the very critical time of the crowing of a cock.

Another poet, according to custom, would have suffered his ghost tamely to vanish, without contriving this flart, which is like a flart of guilt. To fav nothing of the aggravation of the future suspense, occasioned by this preparation to speak, and to impart some mysterious secret. Less would have been expected, had nothing been promised. T. Warton.
Ham. Indeed, indeed, sir; but this troubles me.

Hold you the watch to-night?

All. We do, my lord.

Ham. Arm'd, say you?

All. Arm'd, my lord.

Ham. From top to toe?

All. My lord, from head to foot.

Ham. Then saw you not his face.

Hor. O, yes, my lord; he wore his beaver up.*

Ham. What, look'd he frowningly?

Hor. A countenance more in sorrow than in anger.

Ham. Pale, or red?

Hor. Nay, very pale.

Ham. And fix'd his eyes upon you?

Hor. Most constantly.

Ham. I would, I had been there.

Hor. It would have much amaz'd you.

Ham. Very like.

Very like: Stay'd it long?

Hor. While one with moderate haste might tell a hundred.


Hor. Not when I saw it.

*— wore his beaver up.] Though beaver properly signified that part of the helmet which was let down, to enable the wearer to drink, Shakspere always uses the word as denoting that part of the helmet which, when raised up, exposed the face of the wearer: and such was the popular signification of the word in his time. In Bullokar's English Expositor, 8vo. 1616, beaver is defined thus:—

"In armour it signifies that part of the helmet which may be lifted up, to take breath the more freely." MALONE.
HAMLET.

HAM. His beard was grizzl'd? no?

HOR. It was, as I have seen it in his life;

A fable silver'd.

HAM. I will watch to-night;

Perchance, 'twill walk again.

HOR. I warrant, it will.

HAM. If it assume my noble father's person,
I'll speak to it, though hell itself should gape,
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this sight,
Let it be tenable in your silence still;
And whatsoever else shall hap to-night,
Give it an understanding, but no tongue;
I will requite your loves: So, fare you well:
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

ALL. Our duty to your honour.

HAM. Your loves; as mine to you: Farewell.

[Exeunt Horatio, Marcellus, and Bernardo: My father's spirit in arms! all is not well;
I doubt some foul play: 'would, the night were come!
Till then let still, my soul: Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.

[Exit.

0 A fable silver'd.] So, in our poet's 12th sonnet:

1 "And fable curls, all silver'd o'er with white." MALONE.

2 Let it be tenable in your silence still:] Thus the quartos, and rightly. The folio, 1623, reads — steble. STEVENS.

3 My father's spirit in arms!] From what went before, I once hinted to Mr. Garrick, that these words might be spoken in this manner:

My father's spirit! in arms! all is not well; —

WHALLEY.
Scene III.

A Room in Polonius' House.

Enter Laertes and Ophelia.

Laer. My necessaries are embark'd; farewell:
And, sister, as the winds give benefit,
And convoy is assistant, do not sleep,
But let me hear from you.

Oph. Do you doubt that?

Laer. For Hamlet, and the trifling of his favour,
Hold it a fashion, and a toy in blood;
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute; 4

No more.

Oph. No more but so?

Laer. Think it no more:
For nature, crescent, does not grow alone.

4 The perfume and suppliance of a minute: Thus the quarto: the folio has it:

sweet, not lasting,
The suppliance of a minute.

It is plain that perfume is necessary to exemplify the idea of sweet, not lasting. With the word suppliance I am not satisfied, and yet dare hardly offer what I imagine to be right. I suspect that sof-
fiance, or some such word, formed from the Italian, was then used for the act of fumigating with sweet scents. Johnson.

The perfume and suppliance of a minute; i. e. what is supplied to us for a minute; or, as Mr. Mason supposes, "an amusement to fill up a vacant moment, and render it agreeable." Steevens.

The words—perfume and, which are found in the quarto, 1604, were omitted in the folio. Malone.
HAMLET,

In thews, and bulk; but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps, he loves you now;
And now no foil, nor cautel, doth befmirch
The virtue of his will: but, you must fear,
His greatnes weigh'd, his will is not his own;
For he himself is subject to his birth:
He may not, as unvalued persons do,
Carve for himself; for on his choice depends
The safety and the health of the whole state;
And therefore must his choice be circumscrib'd
Unto the voice and yielding of that body,
Whereof he is the head: Then if he says, he loves you,
It fits your wisdom so far to believe it,
As he in his particular act and place
May give his saying deed; which is no further,
Than the main voice of Denmark goes withal.
Then weigh what loss your honour may sustain,
If with too credent ear you lift his song;
Or lose your heart; or your chaste treasure open
To his unmaster'd importunity.
Fear it, Ophelia, fear it, my dear sister;
And keep you in the rear of your affection,
Out of the shot and danger of desire.
The chariest maid is prodigal enough,
If she unmask her beauty to the moon:
Virtue itself escapes not calumnious strokes:
The canker galls the infants of the spring.
Too oft before their buttons be disclosed;
And in the morn and liquid dew of youth
Contagious blastments are most imminent.

made in the folio. The editor, finding the metre defective, in consequence of the article being omitted before health, instead of supplying it, for safety substituted a word of three syllables.

MALONE.

* May give his saying deed: so, in Timon of Athens: "... the deed of saying is quite out of use." Again, in Troilus and Cressida:
"Speaking in deeds, and deedless is his tongue." MALONE.

* — unmaster'd — ] i. e. licentious. JOHNSON.
2 — keep you in the rear &c. That is, do not advance so far as your affection would lead you. JOHNSON.
3 The chariest maid — ] Chary is cautious. So, in Greene's Never too Late, 1616: "Love requires not chastity, but that her soldiers be chary." Again, "She liveth chafily enough, that liveth charity." STEVENS.
HAMLET,

Be wary then: best safety lies in fear;
Youth to itself rebels, though none else near.

OPH. I shall the effect of this good lesson keep
As watchman to my heart: But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven;
Whilst, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own read. 4

LÆR. O, fear me not.
I stay too long;—But here my father comes.

Enter Polonius.

A double blessing is a double grace;
Occasion smiles upon a second leave.

POL. Yet here, Laertes! aboard, aboard, for
shame;
The wind fits in the shoulder of your sail. 5

4 —— recks not his own read.] That is, heeds not his own
lessons. Pope.
So, in the old Morality of Heyke Scornes:
"—— I reck not a feder."
Again, ibidem:
"And of thy living, I read amend thee."
Ben Jonson uses the word read in his Cataline:
"So that thou could'st not move
"Against a publick read."
Again, in Sir Tho. North's translation of Plutarch: "—— Dis-
patch, I read you, for your enterprize is betray'd."
Again, the old proverb, in the Two angry Women of Abingdon, 1599:
"Take heed, is a good read."

l. e. good counsel, good advice. Steevens.

So, Sternhold, Psalm i:
"—— — that hath not lent
"To wicked read his ear."
Blackstone.

c —— The shoulder of your sail.] This is a common sea phrase.
Stevens.
And you are slaid for: There,—my blessing with you; [Laying his hand on LAERTES' head.

And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hooks of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd, comrade. Beware

* And these few precepts in thy memory

Look thou character.] i. e. write; strongly infix. The same phrase is again used by our author in his 122d Sonnet:

"thy tables are within my brain

Full character'd with lasting memory."

Again, in The Two Gentlemen of Verona:

"I do conjure thee,

Who art the table wherein all my thoughts

Are visibly character'd and engrav'd." MALONE.

* Grapple them to thy soul with hooks of steel.] The old copies read— with hoops of steel. I have no doubt that this was a corruption in the original quarto of 1604, arising, like many others, from similitude of sounds. The emendation, which was made by Mr. Pope, and adopted by three subsequent editors, is strongly supported by the word grapple. See Minshew's Dictionary, 1617:

"To hook or grapple, viz. to grapple and to board a ship."

A grapple is an instrument with several hooks to lay hold of a ship in order to board it.

This correction is also justified by our poet's 137th Sonnet;

"Why of eyes' falhhood hast thou forged hooks,

Whereof the judgement of my heart is t'yd?"

It may be also observed, that hooks are sometimes made of steel but hoops of copper.

We have, however, in King Henry IV. P. II:

"A hoop of gold to bid thy brothers in"

The former part of the phrase occurs also in Macbeth:

"Grapples, you to the heart and love of us." STEEVENS.

* But do not dull thy palm with entertainment

Of each new-hatch'd, unfledg'd comrade.] The literal sense is,
HAMLET,

Of entrance to a quarrel; but, being in,
Bear it that the opposer may beware of thee.
Give every man thine ear, but few thy voice:
Take each man's censure, but reserve thy judgement.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy:
For the apparel oft proclaims the man;
And they in France, of the best rank and station,
Are most select and generous, chief in that.

Do not make thy palm callous by shaking every man by the hand. The figurative meaning may be, Do not by promiscuous conversation make thy mind insensible to the difference of characters. Johnson.

—but every man's censure.] Censure is opinion. So, in King Henry VI. 1. P. II:

The king is old enough to give his censure." Steevens.

Are most select and generous, chief in that.] I think the whole design of the precept shows we should rend:
Are most select, and generous chief, in that.
Chief may be so adjective used adverbially, a practice common to our author: chiefly generous. Yet it must be owned that the pronunciation recommended is very stiff and harsh.

I would, however, more willingly read:
And they in France, of the best rank and station,
Select and generous, are most choice in that.
Let the reader, who can discover the slightest approach towards sense, harmony, or metre, in the original line,—
Are of a most select and generous chief, in that,—
adhere to the old copies. Steevens.

The genuine meaning of the passage requires us to point the line thus:

"Are most select and generous, chief in that."

I. e. the nobility of France are select and generous above all other nations and chiefly in the point of apparel; the richness and elegance of their dress. Ritson.

Are of a most select and generous chief, in that.] Thus the quarto, 1604, and the folio, except that in that copy the word chief is spelt chief. The foiblantive chief, which signifies in heraldry the upper part of the shield, appears to have been in common use in Shakspeare's time, being found in Minshew's Dictionarie, 1617. He defines it thus: "Ha superior et scuti nobilior pars; tertiam partem
Neither a borrower, nor a lender be:
For loan oft loses both itself and friend;
And borrowing dulls the edge of husbandry.¹
This above all,—To thine ownself be true;
And it must follow, as the night the day,²
Thou canst not then be false to any man.
Farewell; my blessing season this in thee!⁵

¹ ejus obtinet; ante Christi adventum dabatur in marinis honoris signum
senatoribus & senarum viris. " B. Junion has used the word in his Postaeter.

The meaning then seems to be, They in France approve themselves
of a most folemn and generous escutcheon by their devices. Generous is used
with the signification of generofus. So, in Othello: " The generous
slanders," &c.

Chief, however, may have been used as a substantive, for note or
estimation, without any allusion to heraldry, though the word was
perhaps originally heraldick. So, in Bacon's Colors of Good and Evil,
16mo. 1597: "In the warmer climates the people are generally
more wise, but in the northern climates the wits of chief are greater.

If chief in this sense had not been familiarly understood, the
editor of the folio must have considered the line as unintelligible,
and would have probably omitted the words—of a in the beginning
of it, or attempted some other correction. That not having been
done, I have adhered to the old copies.

Our poet from various passages in his works, appears to have
been accurately acquainted with all the terms of heraldry.

Malone.

Of chief, in the passage quoted from Bacon, is, I believe, a bald
translation of the old French phrase—de chief, whatever, in the
present instance, might be its intended meaning. Steevens.

— of husbandry.] i. e. of thrift; economical prudence.

And it must follow, as the night the day,] So, in the 145th
Sonnet of Shakspere:
"That follow'd it as gentle day
Doth follow night." Steevens.

— my blessing season this in thee!] Steyn, for infuse.

Warburton.

It is more than to infuse, it is to infus it in such a manner as that
it never may wear out. Johnson.
HAMLET.

LAER. Most humbly do I take my leave, my lord.

POL. The time invites you; go, your servants tend.

LAER. Farewell, Ophelia; and remember well What I have said to you.

OPH. 'Tis in my memory lock'd.

LAER. Farewell.

POL. What is't, Ophelia, he hath said to you?

OPH. So please you, something touching the lord Hamlet.

POL. Marry, wellbethought:

'Tis told me, he hath very oft of late Given private time to you; and you yourself Have of your audience been most free and bounteous:

If it be so, (as for 'tis put on me, And that in way of caution,) I must tell you, You do not understand yourself so clearly,

So, in the mock tragedy represented before the king:

"... who in want a hollow friend doth try,"

"Distrily sees him his enemy." STEVENS.

6 The time invites you;] So, in Macket's:

"I go, and it is done, the bell invites me," STEVENS.

Thus the folio. The quarto, 1604, reads—The time invites your which Mr. Theobald preferred, supposing that 'tis meant, "the time presses upon you on every side." But to invite, in Shakespeare's time, only signified to clothe, or give possession.

MALONE.

6 — your servants tend.] i.e. your servants are waiting for you. JOHNSON.

7 — you self shall keep the key of it.] The meaning is, that your counsels are in store of remaining locked up in my memory, as if you did carry the key of it. So, in Northwest Hot, by Decker and Webber, 1607: "You shall close it up like a treasure of your own, and yourself shall keep the key of it." STEVENS.
As it behoves my daughter, and your honour:
What is between you? give me up the truth.
OPH. He hath, my lord, of late made many
tenders
Of his affection to me.
POL. Affection? puh! you speak like a green
girl,
Unfifted in such perilous circumstance.
Do you believe his tenders, as you call them?
OPH. I do not know, my lord, what I should
think.
POL. Marry, I'll teach you: think yourself a
baby;
That you have ta'en these tenders for true pay,
Which are not stierling. Tender yourself more
dearly;
Or (not to crack the wind of the poor phrase,
Wronging it thus,) you'll tender me a fool."

"Unfifted in such perilous circumstance. Unfifted for untried.
Untried signifies either not tempted, or not refined; unfifted signi-
ifies the latter only, though the sense requires the former.

WARBURTON.

It means, I believe, one who has not sufficiently considered, or
thoroughly sifted such matters. MAISON.
I do not think that the sense requires us to understand untempted.
"Unfifted in " &c. means, I think, one who has not nicely canvass-
and examined the peril of her situation. MALONE.

——— Tender yourself more dearly;
Or (not to crack the wind of the poor phrase,
Wronging it thus,) you'll tender me a fool! The parenthefis is
closed at the wrong place; and we must have likewise a slight cor.
rection in the last verse. [Wronging it &c.] Polonius is tickling
and playing on the word tender, till he thinks proper to correct him-
self for the licence; and then he would say — not farther to crack the
wind of the phrase, by twisting it and contorting it, as I have done.

WARBURTON.

I believe the word wronging has reference, not in the phrase,
but to Ophelia; if you go on wronging it thus, that is, if you con-
HAMLET.

OPH. My lord, he hath importun'd me with love,
   In honourable fashion.

POL. Ay, fashion you may call it; \(^1\) go to, go to.

OPH. And hath given countenance to his speech,
       my lord.

With almost all the holy vows of heaven.

POL. Ay, springes to catch woodcocks. \(^2\) I do know.

When the blood burns, how prodigal the soul

time to go on thus wrong. This is a mode of speaking perhaps not
very grammatical, but very common; nor have the best writers
refused it.

"To sinner it or sin it,"

is in Pope. And Rowe,

"Thus to coy it,
   With one who knows you too."

The folio has it.—Roaming it thus. That is, letting yourself loose
to such improper liberty. But wronging seems to be more proper.

JOHNSTON.

"See you do not coy it," is in Massinger's New Way to pay old
Debits. STEEVENS.

I have followed the pronunciation of the first quarto, 1604, where
the parenthesis is extended to the word thus, to which word the
context in my apprehension clearly shews it should be carried.
"Or (not to crack the wind of the poor phrase, playing upon it,
and abusing it thus,) &c. So, in The Rape of Lucrece:
   To wrong the wronger, till he tender rights."

The quarto, by the mistake of the compositor, reads—Wrong it
thus. The correction was made by Mr. Pope.

Tender yourself more dearly. To tender is to regard with
affection. So in King Richard II:

"And to betide me,
   As well I tender you and all of yours."

Again, in The Muses Metamorphosis, by Lyly, 1601:

"if you account us for the fame
   That tender thee, and love Apollo's name." MALONE.

f fashion you may call it; She uses fashion for manner, and
be for a transient practice. JOHNSTON.

s springes to catch woodcocks. A proverbial saying, "Every
woman has a spring to catch a woodcock." STEEVENS.
Lends the tongue vows: these blazes, daughter,4
Giving more light than heat,—extinct in both,
Even in their promise, as it is a making,—
You must not take for fire. From this time,
Be somewhat scarcer of your maiden presence;
Set your entreatments5 at a higher rate,
Than a command to parley. For lord Hamlet,
Believe so much in him, That he is young;
And with a larger tether6 may he walk,
Than may be given you: In few, Ophelia,
Do not believe his vows: for they are brokers7
Not of that die which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bonds,8

4 Some epithet to blazes was probably omitted, by the carelessness of the transcriber or compositor, in the first quarto, in consequence of which the metre is defective. MALONE.

5 Set your entreatments — ] Entreatments here mean company, conversation, from the French entretien. JOHNSON.

Entreatments, I rather think, mean the objects of entreaty; the favours for which lovers sue. In the next scene we have a word of a similar formation:

"As if it some impartment did desire," &c. MALONE.

6 Larger tether — ] A string to tie horses. POPE.

Tether is that string by which an animal, set to graze in grounds uninclosed, is confined within the proper limits. JOHNSON.

So, in Greene's Card of Fancy, 1601: "To tye the ape and the bear in one tadder." Tether is a string by which any animal is fastened, whether for the sake of feeding or the air. STEEVENS.

7 Do not believe his vows, for they are brokers — ] A broker in old English meant a bawd or pimp. See the Glossary to Gawin Douglas's translation of Virgil. So, in King John:

"This bawd, this brokers," &c.

See also Vol. XVI. p. 450, n. 9. In our author's Lover's Complaint we again meet with the same expression, applied in the same manner:

"Know, vows are ever brokers to defiling." MALONE.

8 Breathing like sanctified and pious bonds,] On which the editor,
The better to beguile. This is for all,—

Mr. Theobald, remarks, Though all the editors have swallowed this reading implicitly, it is certainly corrupt; and I have been surprised how men of genius and learning could let it pass without some suspicion. What idea can we frame to ourselves of a breathing bond, or of its being sanctified and pious, &c. But he was too haity in framing ideas before he understood those already framed by the poet, and expressed in very plain words. Do not believe (says Polonius to his daughter) Hamlet's amorous vows made to you; which pretext of religion in them (the better to beguile) like those sanctified and pious vows [or bonds] made to heaven. And why should not this pass without suspicion? Warburton.

Theobald for bonds substitutes bawds. Johnson.

Notwithstanding Warburton's elaborate explanation of this passage, I have not the least doubt but Theobald is right, and that we ought to read bawds instead of bonds. Indeed the present reading is little better than nonsense.

Polonius had called Hamlet's vows, brokers, but two lines before, a synonymous word to bawds, and the very title that Shakspere gives to Fadarius, in his Troilus and Cressida. The words imitators of unholy faiths, are an exact description of a bawd; and all such of them as are crafty in their trade, put on the appearance of sanctity, and are "not of that die which their investments shew."

M. Mason.

The old reading is undoubtedly the true one. Do not, says Polonius, believe his vows, for they are merely uttered for the purpose of persuading you to yield to a criminal passion, though they appear only the genuine effusions of a pure and lawful affection, and assume the semblance of those sacred engagements coveted into at the altar of wedlock. The bonds here in our poet's thoughts were bonds of love. So, in his 140th Sonnet:

"Those lips of thine,
That have profan'd their scarlet ornaments,
And feal'd false bonds of love, as oft as mine."

Again, in The Merchant of Venice:

"O, ten times faster Venus pigeons fly,
To seal love's bonds new made, than they are wont
To keep obliged faiths unforfeited."

"Sanctified and pious bonds," are the true bonds of love, or, as our poet has elsewhere expressed it,

"A contradiction and eternal bond of love."

Dr. Warburton certainly misconceived this passage; and when he triumphantly asks "may not this pass without suspicion?" if he means his own comment, the answer is, because it is not perfectly accurate. Malone.
I would not, in plain terms, from this time forth,
Have you fo flander any moment's leisure,9
As to give words or talk with the lord Hamlet.
Look to't, I charge you; come your ways.
Oph. I shall obey, my lord. [Exeunt.

**SCENE IV.**

*The Platform.*

*Enter Hamlet, Horatio, and Marcellus.*

Ham. The air bites shrewdly; it is very cold.
Hor. It is a nipping and an eager air.¹
Ham. What hour now?
Hor. I think, it lacks of twelve.
Mar. No, it is struck.
Hor. Indeed? I heard it not; it then draws near
the season,
Wherein the spirit held his wont to walk.
[A flourish of trumpets, and ordnance shot off,
within.

What does this mean, my lord?
Ham. The king doth wake to-night, and takes
his rouse;³

---

9 *I would not, in plain terms, from this time forth,*
Have you so flander any moment's leisure.] Polonius says, in plain
terms, that is, not in language less elevated or embellished than be-
fore, but in terms that cannot be misunderstood: I would not have you
so disgrace your most idle moments, as not to find better employment for
them than lord Hamlet's conversation. **JOHNSON.**

*---an eager air.] That is, a sharp air, aigre, Fr. So, in a
subsequent scene:*

“And curd, like eager droppings into milk.” **MALONE.**

*---takes his rouse.] A rouse is a large dose of liquor, a de-
bauch. So, in Othello: “---they have given me a rouse already.”**
60

HAMLET,

Keeps waffel, and the swaggering up-spring reels; And, as he drains his draughts of Rhenish down, The kettle-drum and trumpet thus bray out. The triumph of his pledge.

Hor. Is it a custom?

Ham. Ay, marry, is't: But to my mind,—though I am native here, And to the manner born,—it is a custom More honour'd in the breach, than the observance. This heavy-headed revel, east and west,

It should seem from the following passage in Decker's Gull's Horn-book, 1609, that the word rouje was of Danish extraction: "Teach me, thou foveryagoe thinkere, how to take the German's uply freeze, the Danijh roufe, the Switzer's floof of rhenish," &c. Stevens.

4 Keeps waffel.] See Vol. XI. p. 78, n. 4. Again, in The Hog hath left his Pearl, 1614:

"By Croesus name and by his castle,
Where winter nights he keeps waffel."

i.e. devotes his nights to jollity. Stevens.

5 — the swaggering up-spring —] The blusteriog uproar.

It appears from the following passage in Alphonfus Emperor of Germany, by Chapman, that the up-spring was a German dance:

"We Germans have no changes in our dances;
An almain and an up-spring, that is all."

Spring was anciently the name of a tune, so in Beaumont and Fletcher's Prophetae:

"— we will meet him,
And strike him such new springs."

This word is used by G. Douglas in his translation of Virgil, and, I think, by Chaucer. Again, in an old Scots proverb: "Another would play a spring, ere you tune your pipes." Stevens.

6 This heavy-headed revel, east and west,] This heavy-headed rouje makes us traduced east and west, and taxed of other nations.

By east and west, as Mr. Edwards has observed, is meant, throughout the world; from one end of it to the other. — This and the following twenty-ooe lines have been restored from the quarto.

Malone.
Makes us traduc'd, and tax'd of other nations:
They clepe us, drunkards, and with swinish phrase
Soil our addition; and, indeed it takes
From our achievements, though perform'd at height,
The pith and marrow of our attribute.
So, oft it chances in particular men,
That, for some vicious mole of nature in them,
As, in their birth, (wherein they are not guilty,
Since nature cannot choose his origin,)
By the o'er-growth of some complexion,¹
Oft breaking down the pales and forts of reason;
Or by some habit, that too much o'er-leavens
The form of plaufive manners; ³—that these men,—
Carrying, I lay, the stamp of one defect;
Being nature's livery, or fortune's star,⁴—
Their virtues else (be they as pure as grace,
As infinite as man may undergo,)⁵

¹—complexion, i.e. humour; as fanguine, melancholy, phlegmatick, &c. Warburton.

The quarto, 1604, for the has theirs; as a few lines lower it has his virtues, instead of their virtues. The correction was made by Mr. Theobald. Malone.

³—that too much o'er-leavens

The form of plaufive manners; That intermingles too much with their manners; infects and corrupts them. See Vol. XIX., p. 123, n. 9. Plaufive in our poet's age signified gracious, pleasing, popular. So, in All's well that ends well:
"—his plaufive words
"He scatter'd not in ears, but grafted them,
"To grow there, and to bear."
Plaufive, in which sense plaufive is here used, is defined by Cawdrey in his Alphabetical Table, &c. 1604, "Pleasing, or received joyfully and willingly." Malone.

⁴—fortune's star,] The word star in the text signifies a scar of that appearance. It is a term of Farrell; the white star or mark so common on the forehead of a dark coloured horse, is usually produced by making a scar on the place. Ritson.

—fortune's star,] Some accidental blemish, the consequence of the overgrowth of some complexion or humour allotted to us by fortune at our birth, or some vicious habit accidentally acquired afterwards.

Theobald, plausibly enough, would read—fortune's scar. The emendation may be supported by a passage in Antony and Cleopatra:
"The scars upon your honour therefore he
Does pity as constrained blemishes,
"Not as deferv'd." Malone.

⁶—As infinite as man may undergo,] As large as can be accumulated upon man. Johnson.

So, in Measure for Measure:
"To undergo such ample grace and honour,—" Steevens.
PRINCE OF DENMARK. 63

Shall in the general cenfure take corruption
From that particular fault: The dram of base
Doth all the noble subflance often dout,
To his own scandal. 6

6 ———— The dram of base
Doth all the noble subflance often dout,
To his own scandal.] I once proposed to read —Doth all the
noble subflance (i. e. the sum of good qualities) oft do out. We should
now lay,—To its own scandal; but his and its are perpetually con-
founded in the old copies.

As I understand the passage, there is little difficulty in it. This
is one of the phrases which at present are neither employed in
writing, nor perhaps are reconcilable to propriety of language.

To do a thing out, is to extinguish it, or to efface or obliterate any
thing painted or written.

In the first of these significations it is used by Drayton, in the
5th Canto of his Bares’ Wars:

**Was ta’en in battle, and his eyes out-done.**

My conjecture—do out, instead of doubt, might have received
support from the pronunciation of this word in Warwickshire, where
they always say—" doat the candle," " doat the fire; i. e. put
out or extinguish them. The forse by which a candle is extin-
guished is also thus called—a dater.

Doat, however, is a word formed by the coalescece of two
others, (do and eat) like don for do on, doff for do off, both of which
are used by Shakespeare.

The word in question (and with the same blunder in spelling) has already occurred in the ancient copies of King Henry V:

**That their hot blood may fpen in English eyes,**

* i. e. put or do them out. I therefore now think we should read
Doth all the noble subflance often dout, &c.

for surely it is needless to say—

——— the noble subflance of worth dout,

because the idea of worth is comprehended in the epithet—noble.

N. B. The improvement which my former note on this passage has received, I owed, about four years ago, to the late Rev. Henry Homer, a native of Warwickshire. But as Mr. Malone appears to have been furnifhed with almost the same intelligence, I shall not oppose his mode of communicating it, as he may fairly
plead priority in having laid it before the publick: This is the sole
caufe why our readers are here presented with two annotations, of
almost similar teodesey, on the same subject: for unwilling as I am to withhold justice from a dead friend, I should with equal reluctance defraud a living critic of his due. Steevens.

The quarto, where alone this passage is found, exhibits it thus:

_The dram of sale_

_Doth all the noble substance of a doubt,_

_To his own scandal._

To _dout_, as I have already observed in a note on _King Henry V_, Vol. XIII. p. 421, n. 2, signifies in Shakspeare's time, and yet signifies in Devonshire and other western counties, _to do out, to efface, to extinguish_. Thus they say, "_dout the candle,—dout the fire._" &c. It is exactly formed in the same manner as _do, don_ (or _do on_), which occurs so often in the writings of our poet and his contemporaries.

I have no doubt that the corruption of the text arose in the following manner. _Dout_, which I have now printed in the text, having been written by the mistake of the transcriptor, _doubt_, and the word _worth_ having been inadvertently omitted, the line, in the copy that went to the press, flood,

_Doth all the noble substance of doubt,—._

The editor or printer of the quarto copy, finding the line too short, and thinking _doubt_ must want an article, inferred it, without attending to the context; and instead of correcting the erroneous, and supplying the true word, printed—

_Doth all the noble substance of a doubt, &c._

The very same error has happened in _King Henry V_; "_That their hot blood may spin in English eyes,_

_/ And doubt them with superfluous courage:_"

where _doubt_ is again printed instead of _dout_.

That _worth_ (which was supplied first by Mr. Theobald) was the word omitted originally in the hurry of transcription, may be fairly collected from a passage in _Cymbeline_, which fully justifies the correction made:

_"Is the with Posthumus?"
_"From whose so many weights of baseness cannot"
_"A dram of worth he draw'd.""

This passage also adds support to the correction of the word _sale_ in the lift of these lines, which was likewise made by Mr. Theob-
bald.—Safe is used substantially for health: a practice not uncommon in Shakespeare. So, in Measure for Measure:

"Say what thou canst, my false outweighs your true."

Shakespeare, however, might have written—The dram of ill, This is nearer the corrupted word tale, but the passage in Cymbeline is to favour of the other emendation.

The meaning of the passage thus corrected is, The smallest particle of vice so blemishes the whole mass of virtue, as to cause from the minds of mankind the recollection of the numerous good qualities possessed by him who is thus blemished by a single flaw, and taints his general character.

To his own scandal, means, so as to reduce the whole mass of worth to its own vicious and unsightly appearance; to translate us virtue to the likeness of vice.

His for its, is so common to Shakespeare, that every play furnishes us with examples. So, in a subsequent scene in this play:—"than the force of honesty can translate beauty into its likeness."

Agui, in Timon of Athens:

"When every feather flicks in his own wing,—"

Again, in A Midsummer Night's Dream:

"Whole liquor has this virtuous property,"

"To take from thence all error with his might."

Again, in King Richard II:

"That it may show me what a face I have,"

"Since it is bankrupt of his majesty." 

So, in Grim, the Cotter of Croydon:

"Contemned life, that gives the heart his ease,—"

We meet with a sentiment somewhat similar to that before us, in King Henry IV, P. I:

"— oftentimes it doth present harsh rage,"

"Defect of manners, want of government,"

"Pride, haughtiness, opinion, and disdain;"

"The leaf of which, haunting a nobleman,"

"Loath men's hearts, and leaves behind a stain"

"Upon the beauty of all parts besides,"

"Beguiling them of commendation."—Malone.

7 Angels and ministers of grace defend us! &c.] Hamlet's speech to the apparition of his father seems to consist of three parts. When first he sees the spectre, he fortifies himself with an invocation:

Angels and ministers of grace defend us!

As the spectre approaches, he deliberates with himself, and determines, that whatever it be he will venture to address it.
HAMLET,

Be thou a spirit of health, or goblin damn'd,
Bring with thee airs from heaven, or blasts from hell,
Be thy intents wicked, or charitable,
Thou com'st in such a questionable shape,

Be thou a spirit of health, or goblin damn'd,
Bring with thee airs from heaven, or blasts from hell,
Be thy intents wicked, or charitable,
Thou com'st in such a questionable shape,
That I will speak to thee. I'll call thee, Set.

This he says while his father is advancing; he then, as he had determined, speaks to him, and calls him—Hamlet, King, Father, Royal Dane: 'O I answer me. Johnson.

* Be thou a spirit of health, or goblin damn'd, &c.] So, in Aco-laus his After-wit, 1600:
  "Art thou a god, a man, or elfe a ghost?"
  "Com'ft thou from heaven, where bliss and solace dwell?"
  "Or from the aire cold-engendring coast?"
  "Or from the darksome dungeon-hold of hell?"

The first known edition of this play is in 1604. The same question occurs also in the MS. known by the title of William and the Werwolf, in the Library of King's College, Cambridge:
  "Whether thou be a gode goft in goddis name that speakeft,
  Or any foule fiend fourmed in this wife,
  And if we schul of the heat harme or gode."  p. 36.

Again, in Barnaby Googe's Fourth Eglog:
  "What ever thou art y' thus doft com,
  Ghooft, hagge, or fende of hell,
  I the commaundc by hym that lyves
  Thy name and cale to tell."  Steevens.

—questionable shape, ] By questionable is meant provoking question. Hanmer.

So, in Macbeth:
  "Live you, or are you aught
  That man may question?"  Johnson.

Questionable, I believe, means only propitious to conversation, easy and willing to be conversed with. So, in As you like it: "An unquestionable spirit, which you have not." Unquestionable in this last instance certainly signifies unwilling to be talked with. Steevens.
That I will speak to thee; I'll call thee, Hamlet, King, father, royal Dane: O, answer me:
Let me not burst in ignorance! but tell,
Why thy canoniz'd bones, heard in death,
Have burst their cerements! why the sepulchre,
Wherein we saw thee quietly in-urn'd,
Hath op'd his ponderous and marble jaws,
To call thee up again! What may this mean;
That thou, dead corse, again, in complete steel,
Reviv'st thus the glimpses of the moon,
Making night hideous; and we fools of nature,
So horridly to shake our disposition,
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?

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

Mar. Look, with what courteous action

in the place of the dead. To his Rape of Lucrece he has again used
this uncommon participle in nearly the same sense:
"Thy sea within a puddle's womb is hearded,
And not the puddle in thy sea dispers'd." MALONE.

That thou, dead corse, again, in complete steel,] It is probable
that Shakspeare introduced his ghost in armour, that it might appear
more solemn by such a discrimination from the other characters;
though it was really the custom of the Danish kings to be buried in
that manner. Vide Olaus Wormius, cap. vii:
"Struam regi nec velibus, nec odoribus eumulant, sua cuique
arma, quorundam igni & equis adjectur."

fed postquam magnanimus ille Danorum rex collem fibi
magnitudinis compicere extruxisset, (eui post obitum regio diademate
exornatum, armis indutam, inferendum est, &c.)

we fools of nature,] The expression is fine, as intimating
we were only kept (as formerly, fools in a great family,) to make sport for nature, who lay hid only to mock and laugh at
us, for our vain searches into her mysteries. WARBURTON.

i. e. making us, who are the sport
of nature, whose mysterious operations are beyond the reach of
our fools, &c. So, in Romeo and Juliet
"O, I am fortune's fool." MALONE.

so to shake our disposition.] Diffusion for frame.

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

Hor. No, by no means.

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

Hor. Do not, my lord.

Ham. Why, what should be the fear? I do not let my life at a pain's fee; 8 And, for my soul, what can it do to that, Being a thing immortal as itself? 9 It waves me forth again;—I'll follow it.

Hor. What, if it tempt you toward the flood, my lord, Or to the dreadful summit of the cliff, That beetles o'er his bafe 9 into the sea? And there assume some other horrible form, Which might deprive your sovereignty of reason, 9

7 — a more removed ground :] i. e. remote. So, in A Midsummer Night's Dream:

"From Athens is her house remov'd seven leagues."

The first folio reads—remote. Steevens.

8 — pin's fee:] The value of a pin. Johnson.

9 That beetles o'er his bafe—] So, in Sidney's Arcadia, B. I:

"Hills lifted up their beetle brows, as if they would overlooke the pleasantnesse of their under prospèt." Steevens.

That beetles o'er his bafe—] That hang o'er his bafe, like what is called a beetle-brow. This verb is, I believe, of our author's coinage. Malone.

9 — deprive your sovereignty of reason,] i. e. your ruling power of reason. When poets with to invent any quality or virtue with uncommon splendor, they do it by some allusion to regal eminence. Thus, among the excellencies of Banquo's character, our author distinguishes "his royalty of nature," i. e. his natural superiority over others, his independent dignity of mind. I have rejected this instance to explain the former, because I am told that "royalty of nature" has been idly supposed to bear some allusion to Banquo's distant prospeâ of the crown.

F 3
And draw you into madness? think of it:
The very place \(^3\) puts toys of desperation,\(^4\)
Without more motive, into every brain,
That looks so many fathoms to the sea,
And hears it roar beneath.

HAM.

Go on, I'll follow thee.
MAR. You shall not go, my lord.

HAM. Hold off your hands.

HOR. Be rul'd, you shall not go.

HAM. My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.\(^5\)

[Ghost beckons.

To deprive your sovereignty of reason, therefore does not signify
to deprive your princely mind of rational powers, but, to take away
from you the command of reason, by which man is governed.

Dr. Warburton would read deprave; but several proofs are given
in a note to King Lear, Vol. XX. p. 393, n. 7, of Shakspeare's use
of the word deprive, which is the true reading.

I believe, deprive in this place signifies simply to take away.

JOHNSON.

\(^3\) The very place—] The four following lines added from the
first edition. POPE.

\(^4\) —— puts toys of desperation, ] Toys, for whims. WARBURTON.

\(^5\) As hardy as the Nemean lion's nerve. ] Shakspeare has again
accepted the word Nemean in this manner, in Love's Labour's Lost:
"Thus dost thou hear the Nemean lion roar."

Spenser, however, wrote Neméan, Fairy Queen, Book V. e. 1:
"Into the great Neméan lion's grove."

Our poet's conforming in this instance to Latin prosody was
certainly accidental, for he and almost all the poets of his time
disregarded the quantity of Latin names. So, in Lavinia, 1595,
(though undoubtedly the production of a scholar,) we have Amphion
instead of Amphil, &c. See also p 36, n. 6. MALONE.

The true quantity of this word was rendered obvious to Shaks-
peare by Twine's translation of part of the Aeneid, and Golding's
version of Ovid's Metamorphoses. STEEVENS.
Still am I call'd;—unhand me, gentlemen;—
[Breaking from them.

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

I say, away:—Go on,—I'll follow thee.

[Exeunt Ghost and Hamlet.

Hor. He waxes desperate with imagination.
Mar. Let's follow; 'tis not fit thus to obey him.
Hor. Have after:—To what issue will this come?
Mar. Something is rotten in the state of Denmark.

Hor. Heaven will direct it.'
[Exeunt.

* * that lets me]. To let among our old authors signifies to prevent, to binder. It is still a word current in the law, and to be found in almost all leaves. STEEVENS.

So, in No Wit like a Woman's, a comedy by Middleton, 1657:
"That lets her not to be your daughter now."

MALONE.

7 Heaven will direct it.] Perhaps it may be more apposite to read "Heaven will detest it." FARMER.

Marcellus answers Horatio's question, "To what issue will this come?" and Horatio also answers it himself with a pious resignation, "Heaven will direct it." BLACKSTONE.
SCENE V.

A more remote Part of the Platform.

Re-enter Ghost and Hamlet.

HAM. Whither wilt thou lead me? speak, I'll go no further.

GHOST. Mark me.

HAM. I will.

GHOST. My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.

HAM. Alas, poor ghost!

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

HAM. Speak, I am bound to hear.

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

HAM. What?

GHOST. I am thy father's spirit;
Doom'd for a certain term to walk the night;
And, for the day, confin'd to suffer in fires.

* Doom'd for a certain term to walk the night;
And, for the day, confin'd to suffer in fires. [Chaucer has a similar
passage with regard to the punishments of hell, Parson's Tale, p. 192.
Mr. Ussy's edition: "And moreover the misera of hell, shall be
in d faute of mete and drinke." Smith.

Nath, in his Pierce Penniles, his Supplication to the Devil, 1595,
has the same idea: "Whether it be a place of horror, stench and
darkness, where men see meat, but can get none, and are ever
Till the soul crimes, done in my days of nature,
Are burnt and purg’d away. But that I am forbid
To tell the secrets of my prison-houfe,

thirty;” &c. Before I had read the Persones Tale of Chaucer, I suppos’d that the mean’t rather to drop a stroke of satire on worldly-luxury, than to give a serious account of the place of future torment. Chaucer, however, is as grave as Shakspere. So, likewise at the conclusion of an ancient pamphlet called the Biffl of the Devyl, bl. 1, no date:

"Till the foule crimes, done in his days of nature
Are burnt and purg’d away.

But that I am forbid
To tel the secrets of my prison-houfe,

This passage requires no amendment. As spirits were supposed to feel the same duties and appetites that they had on earth, to suffer might be considered as one of the punishments inflicted on the wicked. M. VA-ON.

9 Are burnt and purg’d away.] Gawin Douglas really changes the Platonic hell into the “punishment of faults in purgatory;” and it is observable, that when the ghost informs Hamlet of his doom there, "Till the soul crimes done in his days of nature
Are burnt and purg’d away," the expression is very similar to the Bifhop’s. I will give you his version as concisely as I can: “It is a needful thing to suffer pain and torment; sum in the wyndis, sum under the water, and in the fire ubir sum; thus the monie vices

Contrakkit in the corpis be done away
And purgit.” — Sixth Book of Lusados, fol. p 198.

Shakspere might have found this expression in The Hyfiorie of Hamblet, bl. 1. F. 2. edit. 1608: “He let fire in the foure corners of the hal, in such fort, that of all that were as then therein not one escaped away, but were forced to purge their faces by fire.”

Shakspere talks more like a Papift, than a Plato-fat; but the language of Bifhop Douglas is that of a good Protestant:

Thus the monie vices
Contrakkit in the corpis be done away
And purgit.

These are the very words of our Liturgy, in the commendatory prayer for a sick person at the point of departure, in the office for the vitiation of the sick; “Whatsoever deflemments it may have contractt — being purget and done away.” Whalley.
I could a tale unfold, whose lightest word
Would harrow up thy soul; freeze thy young blood;
Make thy two eyes, like stars, start from their
spheres;«
Thy knotted and combined locks to part,
And each particular hair to stand on end,
Like quills upon the fretful porcupine: 3
But this eternal blazon must not be
To ears of flesh and blood: — Lift, lift, O lift! —
If thou didst ever thy dear father love,——
HAM. O heaven!
GHOST. Revenge his soul and most unnatural
murder. 4

* Make thy two eyes, like stars, start from their spheres; ] So, in
our poet's 108th Sonnet:
"How have mine eyes out of their spheres been fitten,
To the distraction of this madding fever!" MALONE.
3 — fretful porcupine: } The quartos read — fearful &c. Either
epithet may serve. This animal is at once irascible and timid. The
same image occurs in The Romanant of the Rose, where Chaucer
is describing the personage of danger:
"Like sharpe urchons his herte was grow." 4
As a proof that this play was written before 1597, of which the contrary is
asserted by Mr. Holt in Dr. Johnson's Appendix, I must borrow,
as usual, from Dr. Farmer: "Shakespeare is said to have been no
extraordinary actor; and that the top of his performance was the
Ghost in bis.own Hamlet. Yet this chef d'oeuvre did not please: I
will give you an original stroke at it. Dr. Lodge published in the
year 1596, a pamphlet called Wit's Miserie, or the World's Madness,
discovering the incarnate Devils of the Age, quarto. One of these
devils is, Hate-virtue, or sorrow for another man's good success, who,
says the doctor, "is a soule lubber, and looks as pale as the vizard
of the Ghost, which cried so miserably at the theatre, Hamlet re-
venge." STEEVENS.
PRINCE OF DENMARK. 75

HAM. Murder?
GHOST. Murder most foul, as in the best it is;
But this most foul, strange, and unnatural.
HAM. Haste me to know it; that I, with wings
as swift
As meditation, or the thoughts of love,
May sweep to my revenge.
GHOST. I find thee apt;
And duller shouldst thou be than the fat weed
That rots itself in ease on Lethe wharf,

I suspeâd that this stroke was levelled not at Shakespeare, but at
the performer of the Ghost in an older play on this subject, ex-
hibited before 1589. See An Attempt to determine the order of Shakes-
peare's Plays, Vol. II. Malone.

As meditation, or the thoughts of love. This similitude is ex-
tremely beautiful. The word meditation is consecrated, by the mystics,
to signify that stretch and flight of mind which aspires to the en-
joyment of the supreme good. So that Hamlet, considering with
what to compare the swiftness of his revenge, chooses two of the
most rapid things in nature, the ardeency of divine and human paffion,
in an enthusiast and a lover. Warburton.

The comment on the word meditation is so ingenious, that I hope
it is just. Johnson.

And duller shouldst thou be than the fat weed
That rots itself in ease on Lethe wharf.] Shakespeare, apparently
through ignorance, makes Roman Catholicks of these Pagan Danes;
and here gives a description of purgatory; but yet mixes it with the
Pagan fable of Lethe's wharf. Whether he did it to infinuate the
zealous Protestants of his time, that the Pagan and Popish pur-
gatory ftood both upon the fame footing of credibility, or whether
it was by the fame kind of licentious inadvertence that Michael
Angelo brought Charon's bark into his picture of the Last Judge-
ment, is not easy to decide. Warburton.

That rots itself in ease &c.] The quarto reads — That rots itself.
Mr. Pope follows it. Otway has the fame thought:

"Fix'd to one spot, and rots just as I grow."

The superiority of the reading of the folio is to me apparent:
to be in a creefeet state (i.e. to root itself) affords an idea of activity;
to set better suits with the dullness and loadnoo to which the
HAMLET.

Wouldst thou not sit in this. Now, Hamlet, hear:

Tis given out, that, sleeping in my orchard,
A serpent slung me; so the whole ear of Denmark
Is by a forged process of my death
Rankly abus'd: but know, thou noble youth,
The serpent, that did slay thy father's life,
Now wears his crown.

HAM. O, my prophetick soul! my uncle!

GHOST. Ay, that incefluous, that adulterate beast,
With witchcraft of his wit,7 with traitorous gifts,
(O wicked wit, and gifts, that have the power
So to seduce!) won to his shameful lust
The will of my most seeming-virtuous queen:
O. Hamlet, what a falling-off was there!
From me, whose love was of that dignity,

G'hist refers. Beaumont and Fletcher have a thought somewhat
similar in The Humorous Lieutenant:

"This dull root pluck'd from Lethe's flood." STEEVENs.

That roots itfelf in eafe &c.] Thus the quarto, 1604. The folio
reads — That roots itself &c. I have preferred the reading of the
original copy, because to root itself is a natural and easy phrase,
but "to rot itself," not English. Indeed in general the readings
of the original copies, when not corrupt, ought in my opinion not
to be departed from, without very strong reason. That roots itself
in eafe, means, whole flaggish root is itely extended.

The modern editors read — Lethe's wharf; but the reading of
the old copy is right. So, in Sir Allan Cockain's poems, 1658,
p. 177:

"— fearing these great affions might die,
"Negleded call all into Lethe lake." MALONE.

That Shakespeare supposed — roots itself, to be English, it evident
from his having used the same phrase in Antony and Cleopatra:
"lackeying the varying tide,
"To rot itself with motion."
See Vol. XVIII. p. 211. STEEVENS.

7 — his wit,] The old copies have wits. The subsequent line
shows that it was a misprint. MALONE.
That it went hand in hand even with the vow
I made to her in marriage; and to decline
Upon a wretch, whose natural gifts were poor
To those of mine!
But virtue, as it never will be mov'd,
Though lewdness court it in a shape of heaven;
So lift, though to a radiant angel link'd,
Will fate itself in a celestial bed,
And prey on garbage."
But, soft! methinks, I scent the morning air;
Brief let me be: — Sleeping within mine orchard, 9
My custom always of the afternoon,
Upon my secure hour thy uncle flole,
With juice of cursed hebenon in a vial, a

--- fate itself in a celestial bed,
And prey on garbage.] The same image occurs again in Cymbeline:
"ravening first
"The lamb, longs after for the garbage." Steevens.

--- mine orchard.] Orchard for garden. So, in Romeo and Juliet:
"The orchard walls are high, and hard to climb." Steevens.

a With juice of cursed hebenon in a vial.] The word here used
was more probably designed by a metathesis, either of the poet or
transcriber, for henobon, that is, hebones; of which the most com-
mon kind (Hyoscyamus niger) is certainly narcotick, and perhaps, if
taken in a considerable quantity, might prove poisonous. Galen
calls it cold in the third degree; by which in this, as well as opium,
he seems not to mean an actual coldness, but the power it has of
benumbing the faculties. Dioscorides ascribes to it the property
of producing madness (Ωυκενφαμος μανίασι). These qualities have
been confirmed by several cases related in modern observations. In
Wepfer we have a good account of the various effects of this root
upon most of the members of a convent in Germany, who eat of it
for supper by mistake, mixed with faggory; — heat in the throat,
giddines, dimness of sight, and delirium. Cicur. Aquatic. c. xxviii.

So, in Drayton's Barons' Wars, p. 51:
"The pois'ning henbon, and the maadrake drad."
And in the porches of mine ears did pour
The leperous distilment; * whose effect
Holds such an enmity with blood of man,
That, swift as quick-silver, it courses through
The natural gates and alleys of the body;
And, with a sudden vigour, it doth poffet
And curd, like eager droppings into milk,
The thin and wholesome blood: fo did it mine;
And a most instant tetter bark'd about,
Most lazard-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand,
Of life, of crown, of queen, at once despatch'd: 4
Cut off even in the blossoms of my fin, 5
Unhouseled, disappointed, unanel'd; 6

Again, in the Philosopher's 4th Satire of Mars, by Robert Anto m, 1616:
"The poison'd hembane, whose cold juice doth kill."
In Marlowe's Jew of Malta, 1633, the word is written a different manner:
"— the blood of Hydra, Lerna's bane,
"The juice of hebon, and Cocytus' breath." Stevens.
* The leperous distilment; } So, in Painter's Palace of Pleasure, Vol. II. p. 142: "— which being once poiffed, never leaveth the patient till it hath enfeebled his slate, like the qualitie of poison distilling through the veins even to the heart." Malone.
Surely, the leperous distilment signifies the water distilled from hem-bane, that subsequently occasioned leprosy. Stevens.
5 Cut off even in the blossom of my fin, &c. } The very words of this part of the speech are taken (as I have been informed by a gentleman of undoubted veracity) from an old Legend of Saints, where a man, who was accidentally drowned, is introduced as making the same complaint. Stevens.
6 Unhouseled, disappointed, unanel'd; Unhouseled is without having received the sacrament.
Disappointed, as Dr. Johnson observes, "is the same as unap- pointed, and may be properly explained unprepared. A man well
PRINCE OF DENMARK.

No reckoning made, but sent to my account.
With all my imperfections on my head:

furnished with things necessary for an enterprise, was said to be well appointed."

This explanation of disappointed may be countenanced by a quotation of Mr. Upton's from Measure for Measure:
"Therefore your best appointment make with speed."

Isabella, as 'Mr. Malone remarks, is the speaker, and her brother, who was condemned to die, is the person addressed.

Unanswer'd is without extreme notion.
I shall now subjoin as many notes as are necessary for the support of the first and third of these explanations. I administer the bark only, not supposing any reader will be found who is desirous to swallow the whole tree.

In the Textus Roffensis we meet with two of these words — "The monks offering themselves to perform all pious and holy functions of houseflying, and anointing." Anointing is misprinted for anointing.

STEEVENS.

See Mort d'Arthur, p. iii. e. 175: "So when he was houseflying and anointed, and had all that a Christian man ought to have." &c.

TYRWHITT.

The subsequent extract from a very scarce and curious copy of Fabian's Chronicle, printed by Pynson, 1516, seems to remove every possibility of doubt concerning the true signification of the words unhoused and unanswer'd. The historian speaking of Pope Innocent's having laid the whole kingdom of England under an interdict, has these words: "Of the manner of this interdictio of this laude have I seen diverso opynous, as some ther be that saye that the lande was interdicted thorowly and the churchis and houseis of reveryon cloyfd, that no where was usd masse, nor dyvyne feryce, by whiche reason none of the VII sacramentis all this terme should be mynyfred or occupied, nor child cryftned, nor man confestd nor married; but it was not so straught. For there were dyvyne placyes in England, which were occupied with dyvyne feryce all that season by lycence purchased than or before, also chyldren were chyrfned through all the lande and men houseflyd and anclyd. Fol. 14. Septima Pars Johannis.

The Anglo-Saxon noun-substantives husfyl, (the enebarif) and els (oil) are plainly the roots of these last-quoted compound adjectives-. For the meaning of the affix as to the laf, I quote Spelman's Gloss. in loco: "Quin & didionibus (iun) adjungiitur, liquidem vel majoris notationis gratia, vel ad singulare aliquum, vel unicum demonstrandum." Hence anclyd should seem to signify oiled or anointed by way of eminence, i.e. having received extreme unction. For
O, horrible! O, horrible! most horrible!  
If thou haft nature in thee, bear it not;  
Let not the royal bed of Denmark be  
A couch for luxury and damned incest.  
But, howsoever thou pursu'lt this act,  
'Taint not thy mind, nor let thy soul contrive  
Against thy mother aught; leave her to heaven,  
And to those thorns that in her bosom lodge,  
To prick and fling her. Fare thee well at once!  
The glow-worm shows the main to be near,  
And 'gins to pale his uneffectual fire:

The confirmation of the sense given here, there is the strongest internal evidence in the passage. The historian is speaking of the VII sacraments, and he expressly names five of them, viz. baptism, marriage, auricular confession, the eucharist, and extreme unction.

The antiquity is desired to consult the edition of Fabian, printed by Pynson, 1516, because there are others, and I remember to have seen one in the Bodleian Library at Oxford, with a continuation to the end of Queen Mary, London, 1599, in which the language is much modernized. BRAND.

7 O, horrible! O, horrible! most horrible! It was ingeniously hinted to me by a very learned lady, that this line seems to belong to Hamlet, in whose mouth it is a proper and natural exclamation; and who, according to the practice of the stage, may be supposed to interrupt so long a speech. JOHNSON.

A couch for luxury — i.e. for lewdness. So, in K. Lear:  
"To't luxury, pell-mell, for I lack soldiers." STEEVENS.
See Vol. XVI. p. 410 and 453. MALONE.

9 — pale his uneffectual fire; i.e. shining without heat. WARDINGTON.

To pale is a verb used by Lady Elizabeth Carew, in her Tragedy of Matrona, 1613:

"Death can pale as well  
A check of roses, as a cheek left bright."

Again, in Urry's Chaucer, p. 368: "The ferre paleth her white  
cheres by the flaubes of the fonet," &c.

Uneffectual fire, I believe, rather means, fire that is no longer seen when the light of morning approaches. So, in Pericles, Prince of Tyre, 1609:

"— like a glow worm,"  
"The which hath fire in darkness, none in light." STEEVENS.
Adieu, adieu, adieu! remember me. [Exit.

Ham. O all you host of heaven! O earth! What else?

And shall I couple hell?—O fie!—Hold, hold, my heart;

And you, my sinews, grow not infant old,
But bear me stiffly up!—Remember thee?

Ay, thou poor ghost, while memory holds a feat
In this distracted globe. Remember thee?

Yea, from the table of my memory
I'll wipe away all trivial fond records,
All faws of books, all forms, all pressures past,
That youth and observation copied there;
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmix'd with bafer matter: yes, by heaven:
O moft pernicious woman!
O villain, villain, smiling, damned villain!
My tables,—meet it is, I fet it down,

*Adieu, adieu, adieu!* The folio reads:

Adieu, adieu, Hamlet: remember me, Stevens.

1—O fie! These words [which hurt the measure, and
from that circumstance, and their almost ludicrous turn, may be
suspected as an interpolation] are found only in the two earliest
quartos, Stevens.

2—Remember thee?

Ay, thou poor ghost, while memory holds a feat
In this distracted globe.] So, in our poet's 1623 Sonnets:

*Which shall above that idle rank remain,
Beyond all dates, even to eternity;
Or at the least, so long as brain and heart
Have faculty to nature to subdue.*—Malone.

3—Remember thee?;

this distracted globe.] i. e. in this head confused with
thought. Stevens.

4 Iea, from the table of my memory—] This expression is used
by Sir Philip Sidney in his Defence of Poets. Malone.

5 My tables,—meet it is, I set it down.] This is a ridicule on the
practise of the time. Hall says, in his character of the Hypocrite;

Vol. XXII.
HAMLET,

That one may smile, and smile, and be a villain; At least, I am sure, it may be so in Denmark: [Writing.

So, uncle, there you are. Now to my word;" It is, Adieu, adieu! remember me. I have sworn't.

Hor. [Within.] My lord, my lord,—

"He will ever sit where he may be seen best, and in the midst of the sermon pulles out his tables in haste, as if he feared to loose that note," &c. FARMER.

No ridicule on the prattle of the time could with propriety be introduced on this occasion. Hamlet avails himself of the same caution observed by the doctor in the fifth act of Macbeth: "I will set down whatever comes from her, to satisfy my remembrance the more strongly."

"Mr. Farmer's remark, however, as to the frequent use of table-books, may be supported by many instances. So, in the Induction to The Malcontent, 1604: "I tell you I am one that hath seen this play often, and can give them intelligence for their action: I have most of the jests of it here in my table-book."

Again, in Love's Sacrifice, 1633:

"You are one loves courtship; "You had some change of words; 'twere no lost labour "To stuff your table-books."

Again, in Antonio's Revenge, 1609: "Balurdo draws out his writing-tables and writes.—

"Retort and obtuse, good words, very good words."

Again, in Every Woman in her Humour, 1609:

"Let your tables befriended your memory; write," &c. STEEVENS.

See also The Second Part of King Henry IV:

"And therefore will he wipe his tables clean, "And keep no tail-tale to his memory."

York is here speaking of the King. Table-books in the time of our author appear to have been used by all ranks of people. In the church they were filled with short notes of the sermon, and at the theatre with the [sparkling sentences of the play. MALONE.

7 Now to my word;] Hamlet alludes to the watch-word given every day in military service, which at this time he says it. Adieu, adieu! remember me. So, in The Devil's Charter, a tragedy, 1607:

"Now to my watch-word—" STEEVENS.
PRINCE OF DENMARK. 83

Mar. [Within.] Lord Hamlet,—
Hor. [Within.] Heaven secure him!
Ham. So be it!
Mar. [Within.] Illo, ho, ho, my lord!
Ham. Hillo, ho, ho, boy! come, bird, come.

Enter Horatio and Marcellus:

Mar. How is't, my noble lord?
Hor. What news, my lord?
Ham. O, wonderful!
Hor. Good my lord, tell it.
Ham. No;
You will reveal it.
Hor. Not I, my lord, by heaven.
Mar. Nor I, my lord.
Ham. How say you then; would heart of man once think it?
But you'll be secret,—
Hor. Mar. Ay, by heaven, my lord.
Ham. There's ne'er a villain, dwelling in all Denmark,
But he's an arrant knave.

—come, bird, come.] This is the call which falconers use
to their hawk in the air, when they would have him come down to
them. 

This expression is used in Marston's Dutch Courtezan, and by
many others among the old dramatick writers.
It appears from all these passages, that it was the falconers' call,
as Sir T. Hanmer has observed.
Again, in Tyr's Roaring Megge, planted against the Walls of Me-
dancholy, &c. 4to. 1598:
"Yet, ere I tournie, Ie go see the kyte:
"Come, come bird, come: pox on you, can you mute?"

G 2
HAMLET,

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

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

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

Ham. I am sorry they offend you, heartily; yes,
'Faith, heartily.

Hor. There's no offence, my lord.

Ham. Yes, by faint Patrick, 9 but there is, Horatio,
And much offence too. Touching this vision here,—
It is an honest ghost, that let me tell you:
For your desire to know what is between us,
O'er-master it as you may. And now, good friends,
As you are friends, scholars, and soldiers.
Give me one poor request.

Hor. What is't, my lord?

We will.

Ham. Never make known what you have seen to-night.

9 — — by faint Patrick,] How the poet comes to make Hamlet swear by St. Patrick, I know not. However, at this time all the whole northern world had their learning from Ireland; to which place it had retired, and there flourished under the auspices of this Saint. But it was, I suppose, only said at random; for he makes Hamlet a student of Wittenberg. WARBURTON.

Dean Swift's "Verses on the sudden drying-up of St. Patrick's Well, 1726," contain many learned allusions to the early cultivation of literature in Ireland. NICHOLS.
PRINCE OF DENMARK. 85

Hor. Mar. My lord, we will not.
Ham. Nay, but swear't.
Hor. In faith,

My lord, not I.
Mar. Nor I, my lord, in faith.
Ham. Upon my sword.
Mar. We have sworn, my lord, already.
Ham. Indeed, upon my sword, indeed.

Ghost. [Beneath.] Swear.
Ham. Ha, ha, boy! say'st thou so? art thou there, true-penny?

Come on,—you hear this fellow in the cellarage,—
Consent to swear.

Hor. Propose the oath, my lord.
Ham. Never to speak of this that you have seen,
Swear by my sword.

9 — true-penny?] This word, as well as some of Hamlet's former exclamations, we find in the Malcontent, 1604:

"I'llu, ho, ho, ho; art there old True-penny?"

Steevens.

Swear by my sword.] Here the poet has preserved the manners of the ancient Danes, with whom it was religion to swear upon their swords. See Bartholinus, De causis contempt. mort. apud Dan.

Warburton.

I was once inclined to this opinion, which is likewise well defended by Mr. Upton; but Mr. Garrick produced me a passage, I think, in Brantome, from which it appeared, that it was common to swear upon the sword, that is, upon the cross which the old swords always had upon the hilt. Johnson.

Shakspeare, it is more than probable, knew nothing of the ancient Danes, or their manners. Every extract from Dr. Farmer's pamphlet must prove as instructive to the reader as the following:

"In the Passus Primus of Pierce Plowman,

* David in his daies dubbed knightes,

* And did them swere on her sword to serve truth ever.'

And in Hieronymo, the common bost of our author, and the wis of the time, says Lorenzo to Pedringano:

G 8
HAMLET.

GHOST. [Beneath.] Swear.

HAM. Hie & ubique? then we'll shift our ground:

Come hither, gentlemen,
And lay your hands again upon my sword:
Swear by my sword,
Never to speak of this that you have heard.

GHOST. [Beneath.] Swear by his sword.

HAM. Well said, old mole! can't work i'the earth so fast?

Swear on this cro/h, that what thou say'st is true:
But if I prove thee perjur'd and妫ult,
This very sword, whereas thou took'st thine oath,
Shall be a worker of thy tragedy.

To the authorities produced by Dr. Farmer, the following may be added from Holinshed, p. 664: "Warwick killed the crofs of K. Edward's sword, as it were a vow to his promise.

Again, p. 1038, it is said: "that Warwick drew out his sword, which other of the honourable and worshipful that were then present likewise did, whom he commanded, that each one should kiss other's sword, according to an ancient custom amongst men of war in time of great danger; and herewith they made a solemn vow." &c.

Again, in Decker's comedy of Old Fortunatus, 1600: "He has sworn to me on the crofs of his pure Toledo."

Again, in his Satriomastix: "By the crofs of this sword and dagger, captain, you shall take it."

In the soliloquy of Roland addressed to his sword, the crofs on it is not forgotten: "— capulo eburneo candidissime, cruce aurea splendissimae," &c. Turpini Hist. de Gesfis Caroli Mag. cap. 22.

Again, in an ancient MS. of which some account is given in a note on the first scene of the first act of The Merry Wives of Windsor, the oath taken by a master of defence when his degree was conferred on him, is preferred, and runs as follows: "First you shall swear (to help you God and halidome, and by all the christendome which God gave you at the fount-flone, and by the crofse of this sword which doth represent unto you the crofse which our Saviour suffered his most paynesful death upon,) that you shall upholdoe, mayntayne, and kepe to your power all such articles as that be heare declared unto you and receve in the presence of me your maister, and these the rest of the maisters my brethren heare with me at this tyme."
A worthy pioneer!—Once more remove, good friends.

Hor. O day and night, but this is wondrous strange!

Ham. And therefore as a stranger give it welcome. 4

There are more things in heaven and earth, Horatio, Than are dreamt of in your philosophy.

But come;—

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

How strange or odd foe' er I bear myself, As I, perchance, hereafter shall think meet To put an antick disposition on,—

That you, at such times seeing me, never shall, With arms encumber'd thus, or this head-shake, Or by pronouncing of some doubtful phraze, As, Well, well, we know;—or, We could, an if we would;—or, If we lift to speak;—or, There be, an if they might; 5

Or such ambiguous giving out, to note That you know aught of me: 6—This do you swear,

Spenser observes that the Irish in his time used commonly to swear by their sword. See his View of the State of Ireland, written in 1596. This custom, indeed, is of the highest antiquity; having prevailed, as we learn from Lucian, among the Scythians.

MALONE.

4 And therefore as a stranger give it welcome.] i.e. receive it to yourself; take it under your own roof; as much as to say, Keep it secret. Alluding to the laws of hospitality. WARBURTON.

Warburton refines too much on this passage. Hamlet means merely to request that they would seem not to know it—to be unacquainted with it. M. Mason.

5 — an if they might;] Thus the quarto. The folio reads— an if there might. MALONE. 6 Or such ambiguous giving out, to note That you know aught of me:] The construction is irregular and elliptical. Swear as before, says Hamlet, that you never shall by
HAMLET.

So grace and mercy at your most need help you!

GHOST. [Beneath.] Swear.

HAM. Refr., rest, perturbed spirit!—So, gentlemen,

folded arms or shaking of your head intimate that a secret is lodged in your breast; and by so ambiguous phrases do note that you know aught of me.

Shakespeare has in many other places begun to construct a sentence in one form, and ended it in another. So, in All's well that ends well: "I would the cutting of my garments would serve the turn, or the baring of my beard; and to say it was in stratagem."

Again in the same play: "No more of this, Helena;—left it be rather thought you allied a sorrow, than to have:" where he ought to have written than that you have: or, left you rather be thought to afford a sorrow, than to have.

Again, ibidem:

"I haste her—if her fortunes ever flood
Necessity'd to help, that by this token
I would relieve her."

Again, in The Tempest:

"I have with such provision in mine art
So lately order'd, that there is no foul—
No, not so much perdition as an hair
Betid to any creature in the vessel."

See also Vol. IV. p. 112, n. 3; and Vol. X. p. 60, n. 7; and p. 188, n. 3.

Having used the word swear in the preceding part of the sentence, [that you never shall —] the poet considered the negative implied so what follows; and (as he wrote) "or...to note," instead of nor. MALONE.

7 — This do you swear, &c.] The folio reads,—this not to do, swear, &c. STEVENS.

Swear is used here as in many other places, as a disyllable. MALONE.

Here again my untutored ears revolt from a new disyllable; nor have I eruppted, like my predecessors, to supply the pronoun—ye, which should accidentally have dropped out of a line that is imperfect without it. STEVENS.

8 Refr. rest, perturbed spirit!] The skill displayed in Shakespeare's management of his Ghost is too considerable to be overlooked. He has rivetted our attention to it by a succession of forcible circumstances:—by the previous report of the terrified sentinels,—by the solemnity of the hour at which the phantom walks,—by its
With all my love I do commend me to you:
And what so poor a man as Hamlet is
May do, to express his love and friendly to you,
God willing, shall not lack. Let us go in together;
And still your fingers on your lips, I pray.
The time is out of joint;—O cursed spite!
That ever I was born to feel it right!
Nay, come, let's go together. [Exit.]

Steevens.

The verb perturb is used by Holinshed, and by Bacon in his Essay on Superstitions: "— therefore atheism did never perturb states." MALONE.
Enter Polonius and Reynaldo.

Pol. Give him this money, and these notes, Reynaldo.

Rey. I will, my lord.

Pol. You shall do marvellous wisely, good Reynaldo,
Before you visit him, to make inquiry
Of his behaviour.

Rey. My lord, I did intend it.

Pol. Marry, well said: very well said. Look you, sir.
And bow, and who, what means, and where they keep,
What company, at what expence; and finding,
By this encompassment and drift of question,
That they do know my son, come you more nearer
Than your particular demands will touch it:

---


[2] — well said: very well said.] Thus also, the weak and tedious Shallow says to Bardolph, in the Second Part of King Henry IV. Act III. Sc. ii: "It is well said, sir; and it is well said indeed too." Ste[1]vens.


[4] — come you more nearer

Thus your particular demands will touch it. The late editions read, and point, thus:
Take you, as 'twere, some distant knowledge of him;
As thus,—I know his father, and his friends,
And, in part, him;—Do you mark this, Reynaldo?

KEY. Ay, very well, my lord.

POL. And, in part, him;—but, you may say,—not well:
But, if't be he I mean, he's very wild;
Adulter'd so and so;—and there put on him
What forgeries you please; marry, none so rank
As may dishonour him; take heed of that;
But, sir, such wanton, wild, and usual flips,
As are companions noted and most known
To youth and liberty.

KEY. As gaming, my lord.

POL. Ay, or drinking, fencing, swearing, quarrelling.

Drabbing:—You may go so far.

KEY. My lord, that would dishonour him.

POL. 'Faith, no; as you may season it in the charge.

—Come you more nearer;
Then your particular demands will touch it:
Throughout the old copies the word which we now write—then,
is constantly written—then. I have therefore printed—then,
which the context seems to me to require, though the old copies
have then. There is no point after the word nearer, either in the
original quarto, 1604, or the folio. MALONE.

1—drinking, fencing, swearing,—I suppose, by fencing is
meant a too diligent frequentation of the fencing-school, a resort
of violent and lawless young men. JOHNSON.

Fencing. I suppose, means, piquing himself on his skill in the use
of the sword, and quarrelling and brawling, in consequence of that
skill. "The cunning of fencers. Eys Collo in his Schole of
A u s t. 1579, is now applied to quarrelling: they thikke
themselves no men if for ftring of a straw, they prove not their value
upon some bodies flethe." MALONE.

2 'Faith, no; as you may season it &c.} The quarto reads—

'Faith, as you may season it in the charge. MALONE.
HAMLET,

You must not put another scandal on him, that he is open to incontinency; that's not my meaning: but breathe his faults so quaintly, that they may seem the taints of liberty: the flash and out-break of a fiery mind; a savageness in unreclaimed blood, of general assault.

REY. But, my good lord,—

POL. Wherefore should you do this? Ay, my lord,

I would know that.

POL. Marry, sir, here's my drift; and, I believe, it is a fetch of warrant: you laying these flight fullies on my son, as 'twere a thing a little soil'd i'the working, mark you, your party in converse, him you would found, having ever seen, in the prenominate crimes, the youth you breathe of, guilty, be assur'd, he closes with you in this consequence;

7 — another scandal on him.] Thus the old editions. Mr. Theobald reads,—an utter, Johnson.

— another scandal—] i. e. a very different and more scandalous failing, namely habitual incontinency. Mr. Theobald in his Shakespeare Restored proposed to read—an utter scandal on him; but did not admit the emendation into his edition. Malone.

8 That's not my meaning:] That is not what I mean, when I permit you to accuse him of drubbing. M. Mason.

9 A savageness—] Savageness, for wildnes. Warburton.

* Of general assault.] i. e. such as youth in general is liable to. Warburton.

3 And, I believe, it is a fetch of warrant:] So, the folio. The quarto reads,—a fetch of wit. Steevens.

4 — prenominate crimes.] i. e. crimes already named. Steevens.
Good sir, or so; or friend or gentleman,—
According to the phrase, or the addition,
Of man, and country.

Rey. Very good, my lord.

Pol. And then, sir, does he this,—He does—
What was I about to say?—By the mass, I was about
to say something:—Where did I leave?

Rey. At, closes in the consequence.

Pol. At, closes in the consequence,—Ay, marry;
He closes with you thus:—I know the gentleman;
I saw him yesterday, or t'other day,
Or then, or then; with such, or such; and, as you say,
There was he gaming; there o'ertook in his rouse;
There falling out at tennis; or, perchance,
I saw him enter such a house of sale,
(Videlicet, a brothel,) or so forth.—
See you now;
Your bait of falsehood takes this carp of truth:
And thus do we of wisdom and of reach,
With windlaces, and with assays of bias,
By indirections find directions out;
So, by my former leature and advice,
Shall you my son: You have me, have you not?

Rey. My lord, I have.

Pol. God be wi'you; fare you well.

Rey. Good my lord,—

---

8 Good sir, or so;] I suspeâ, (with Mr. Tyrwhitt,) that the
poet wrote — Good sir, or sir, or friend, &c. In the last act of
this play, so is used for so forth: "—six French rapiers and
poudrards, with their assigns, as girdle, hanger, and so."

MALONE.

9 At, closes in the consequence.] Thus the quarto. The folio adds—
At friend, or so, or gentleman. MALONE.
HAMLET,

Pol. Observe his inclination in yourself.
Rey. I shall, my lord.
Pol. And let him ply his music.
Rey. Well, my lord. [Exit.

Enter Ophelia.

Pol. Farewell!—How now, Ophelia? what's the matter?
Oph. O, my lord, my lord, I have been so affrighted!
Pol. With what, in the name of heaven?
Oph. My lord, as I was sewing in my closet, Lord Hamlet,—with his doublet all unbrac'd; No hat upon his head; his stockings foul'd, Ungarter'd, and down-gyved to his ancle; Pale as his shirt; his knees knocking each other; And with a look so piteous in purport, As if he had been looted out of hell, To speak of horrors,—he comes before me:
Pol. Mad for thy love?

— in yourself!] Sir T. Hanmer reads,—'at yourself, and is followed by Dr. Warburton: but perhaps in yourself means, in your own person, not by spies. Johnson.

The meaning seems to be—The temptations you feel, suspend in him, and be watchful of them. So, in a subsequent scene:

"For by the image of my cause, I see
"The portraiture of his."

Again in Timon:

"I weigh my friend's affection with my own." C.

* Ungarter'd, and down-gyved to his ancle; Down-gyved means hanging down like the loose endure which confines the fetters round the ancles. Stevens.

Thus the quartos 1604, and 1605, and the folio. In the quarto of 1611, the word gyved was changed to gyred. Malone.
PRINCE OF DENMARK.

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

Pol. What said he?

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

Pol. Come, go with me; I will go seek the king. This is the very ecstacy of love; Whole violent property foredoes itself, And leads the will to desperate undertakings, As oft as any passion under heaven, That does afflict our natures. I am sorry,—

What, have you given him any hard words of late?

Oph. No, my good lord; but, as you did command, I did repel his letters, and deny'd His access to me.

9—"all his bulk," i.e. all his body. So, in The Rape of Lucretia:

""her heart"

See Vol. XV. p. 504, n. 4. MALONE.

"foredoes itself," To foredo is to destroy. So, in Othello:

"That either makes me, or foredoes me quite." STEEVENS.
HAMLET.

Pol. That hath made him mad.
I am sorry, that with better heed, and judgement,
I had not quoted him: 3 I fear'd, he did but tattle,
And meant to wreck thee; but, be thou my jealousy!
It seems, it is as proper to our age
To cast beyond ourselves in our opinions,
As it is common for the younger sort
To lack discretion. 4 Come, go we to the king:

3 I had not quoted him.] To quote is, I believe, to reckon, to take an account of, to take the quotient or result of a computation.

Johnson.

I find a passage in The Life of Gullus, a comedy, by John Day, 1606, which proves Dr. Johnson's sense of the word so be not far from the true one:

"Twill be a scene of mirth
For me to quote his passions, and his smiles."

To quote on this occasion undoubtedly means to observe. Again, in Drayton's Mooncall:

"This honest man the prophecy that noted,
And things therein most curiously had quoted,
Found all these signs," &c.

Again, in The Woman Hater, by Beaumont and Fletcher, the Intelligencer says,—"I'll quote him to a title," i. e. I will mark or observe him.

To quote, as Mr. M. Mason observes, is invariably used by Shakespeare in this sense. Steevens:

So, in The Rape of Lucrece:

"Yea, the illiterate—
Will quote my loathed trespass in my looks."

To this passage, in the original edition of 1594, the word is written cole, as it is in the quarto copy of this play. It is merely the old or corrupt spelling of the word. See Vol. VII. p. 276, n. 8, and p. 368, n. 8; Vol. IX. p. 187, n. 2; and Vol. XI. p. 458, n. 5. In Mühle's Dıă. 1617, we find, "To quote, mark, or note, à quotus. Numeris eòim scribemisuentias quas notantes & dillinguunt."

See also Cotgrave's Dıă. 1611: "Quoter. To quote or marks in the margin; to note by the way."

4 It is as proper to our age
To cast beyond ourselves in our opinions,
As it is common for the younger sort
To lack discretion. This is not the remark of a weak man.
The vice of age is too much suspicious. Men long accustomed to
PRINCE OF DENMARK.

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

SCENE II.

A Room in the Castle.

Enter King, Queen, Rosencrantz, Guildenstern, and Attendants.

King. Welcome, dear Rosencrantz, and Guildenstern!
Moreover that we much did long to see you,
The need, we have to use you, did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation; so I call it,

Johnson.
The quartos read — By heaven it is as proper &c. Steevens.
In Decker's Wonderful Years, 4to. 1603, we find an expression
similar to that in the text. "Now the drollie citieen casts beyond
the moone." Malone.
The same phrase has already occurred in Titus Andronicus. Reed.
4 This must be known; which, being kept close, might move
More grief to hide, than hate to utter love. This must be
made known to the King, for (being kept secret) the hiding
Hamlet's love might occasion more mischief to us from him and
the queen, than the uttering or revealing of it will occasion hate
and resentment from Hamlet. The poet's ill and obscure expres-
sion seems to have been caused by his affectation of concluding the
scene with a couplet.
Sir T. Haunster reads,
More grief to hide hate, than to utter love. Johnson.

Vol. XXII.
Since nor the exterior nor the inward man
Resembles that it was: What it should be,
More than his father's death, that thus hath put him
So much from the understanding of himself,
I cannot dream of: I entreat you both,
That, — being of so young days brought up with
him:
And, since, so neighbour'd to his youth and hu-
mour, —
That you vouchsafe your rest here in our court
Some little time: so by your companies
To draw him on to pleasures; and to gather,
So much as from occasion you may glean,
Whether aught, to us unknown, afflicts him thus,
That, open'd, lies within our remedy.

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

Ros. Both your majesties
Might, by the sovereign power you have of us,

* — and humour,] Thus the folio. The quartos read — humour. STEVENS.

9 Whether aught, &c.] This line is omitted in the folio. STEVENS.

* To show us so much gentry,] Gentility, for complaisance. WARRINGTON.

* For the supply &c.] That the hope which your arrival has raised
may be completed by the desired effect. JOHNSON.

* — you have of us,] I believe we should read — o'er us, the
Read of — of us. M. MAISON.
Put your dread pleasures more into command
Than to entreaty.

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

King. Thanks, Rosencrantz, and gentle Guildenstern.

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

Guil. Heavens make our presence, and our prac-
tices,
Pleasant and helpful to him!

Queen. Ay, amen!

[Exeunt Rosencrantz, Guildenstern, and some Attendants.

Enter Polonius.

Pol. The embassadors from Norway, my good lord,
Are joyfully return'd.

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

Pol. Have I, my lord? Assure you, my good liege,

--- in the full bent.] Bent, for endeavour, application.

Warburton.
The full bent, is the utmost extremity of emotion. The allusion is
to a bow bent as far as it will go. So afterwards in this play:
"They ftool me to the top of my bent." Malone.

His
HAMLET,

I hold my duty, as I hold my soul,
Both to my God, and to my gracious king:
And I do think, (or else this brain of mine
Hunts not the trail of policy\textsuperscript{4} so sure
As it hath us'd to do,) that I have found
The very cause of Hamlet's lunacy.

KING. O, speak of that; that do I long to hear.

POL. Give first admittance to the embassadors;
My news shall be the fruit\textsuperscript{5} to that great feast.

KING. Thyself do grace to them, and bring them in.

[Exit Polonius.

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

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

Re-enter Polonius, with Voltimand and Cornelius.

KING. Well, we shall sift him. — Welcome, my good friends!

Say, Voltimand, what from our brother Norway?

VOLT. Most fair return of greetings, and desires.

Upon our first, he sent out to suppress
His nephew's levies; which to him appear'd
To be a preparation 'gainst the Polack;
But, better look'd into, he truly found
It was against your highness: Whereat griev'd,

That so his sickness, age, and impotence,

\textsuperscript{4} the trail of policy — ] The trail is the course of an animal pursued by the scent. Johnson.

\textsuperscript{5} the fruit — ] The deft after the meat. Johnson.
Was falsely borne in hand; On Fortinbras; which he, in brief, obeys; Receives rebuke from Norway; and, in fine, Makes vow before his uncle, never more To give the assay of arms against your majesty. Whereon old Norway, overcome with joy, Gives him three thousand crowns in annual fee; And his commission, to employ those soldiers, So levied as before, against the Polack: With an entreaty, herein further shown, [Gives a paper. That it might please you to give quiet pass Through your dominions for this enterprise;

--- *born in hand,* i.e. deceived, imposed on. So, in *Macbeth,* Act III:

"How you were born in hand, how crost'd," &c.


7 To give the assay — To take the assay was a technical expression, originally applied to those who tasted wine for prices and great men. See Vol. XX. p. 59, n. 4. *Malone.*

8 Gives him three thousand crowns in annual fee;] This reading first obtained in the edition put out by the players. But all the old quartos (from 1603, downwards,) read three-score.

*Theobald.*

The metre is destroyed by the alteration; and threescore thousand crowns, in the days of Hamlet, was an enormous sum of money.

--- *annual fee;* Fee in this place signifies reward, recompence. So, in *All's well that ends well,*

"—— Not helping, death's my fee;"

"But if I help, what do you promise me?"

The word is commonly used in Scotland, for wages, as we say lawyer's fee, physician's fee. *Steevens.*

*Fee is defined by Minshew in his Dict. 1617, a reward.*

--- *annual fee;* Fee is a reward. *Malone.*

I have restored the reading of the folio. Mr. Ritson explains it, I think, rightly thus: the king gave his nephew a *feud* or *fee* (in land) of that yearly value. *Read.*
HAMLET.

On such regards of safety, and allowance, As therein are set down.

King. It likes us well; And, at our more consider'd time, we'll read, Aniuer, and think upon this busines.
Mean time, we thank you for your well-took la-
bour:
Go to your rest; at night we'll feast together: Most welcome home!

[Exeunt Voltimand and Cornelius.

Pol. This business is well ended.
My liege, and madam, to expostulate.“

— at night we'll feast —) The king's intemperance is never suffered to be forgotten. JOHNSON.

My liege, and madam, to expostulate —) To expostulate, for to enquire or discours.

The strokes of humour in this speech are admirable. Polonius's character is that of a weak, pedant, minister of state. His declama-
tion is a fine satire on the impernient oratory then in vogue, which placed reason in the formality of method, and wit in the gingle and play of words. With what art is be made to pride bimself in his wit:

"That he is mad, 'tis true: 'tis true, 'tis pity:
And pity 'tis. 'tis true: A foolish figure;
But farewell it,—"

And how exquisitely does the poet ridicule the reasoning in fashion, where he makes Polonius remark on Hamlet's madness:

"Though this be madness, yet there's method in't.""

As if method, which the wits of that age thought the most essential quality of a good discourse, would make amends for the madness. It was madness indeed, yet Polonius could comfort himself with this reflection that at least it was method. It is certain Shakspere excels in nothing more than in the presevation of his characters; To this life and variety of character (fys our great poet [Pope] in his admirable preface to Shakspere) we must add the wonderful pre-
sevation. We have said what is the character of Polonius; and it is allowed on all hands to be drawn with wonderful life and spirit, yet the unity of it has been thought by some to be grossly violated in the excellent precepts and instructions which Shakspere makes his statesman give his son and servant in the middle of the first, and
beginning of the second act. But I will venture to say, these critics have not entered into the poet's art and address in this particular. He had a mind to ornament his scenes with those fine lessons of social life; but his Polonius was too weak to be author of them, though he was pedant enough to have met with them in his reading, and top enough to get them by heart, and retail them for his own. And this the poet has finely shewn us was the cafe, where, in the middle of Polonius's instructions to his servant, he makes him, though without having received any interruption, forget his lesson, and say,

"And thes, sir, does he this?"
"He does——What was I about to say?"
"I was about to say something——where did I leave?"

The servant replies,

"At closes in the consequence. This sets Polonius right, and he goes on.

"At closes in the consequence.

"Ay marry,

"He closes thus:——I know the gentleman," &c.

which shews the very words got by heart which he was repeating. Otherwise closes in the consequence, which conveys no particular idea of the subject he was upon, could never have made him recalled where he broke off. This is an extraordinary instance of the poet's art, and attention to the preservation of character.

WARBURTON.

This account of the character of Polonius, though it sufficiently recoueiles the seeming inconsistency of so much wisdom with so much folly, does not perhaps correspond exactly to the ideas of our author. The commentator makes the character of Polonius, a character only of manners, derrimented by properties superficial, accidental, and acquired. The poet intended a nobler delineation of a mixed character of manners and of nature. Polonius is a man bred in courts, exercised in business, flored with observation, confident in his knowledge, proud of his eloquence, and declining into dogmatery. His mode of oratory is truly represented as designed to ridicule the practice of those times, of prefaces that made no introduction, and of method that embarrassed rather than explained. This part of his character is accidental, the rest is natural. Such a man is positive and confident, because he knows that his mind was once strong, and knows not that it is become weak. Such a man excels in general principles, but fails in the particular application. He is knowing in retrospeff, and ignorant in foeforeight.
Were nothing but to wafte night, day, and time. Therefore, — since brevity is the soul of wit, And tediousness the limbs and outward flourishes, — I will be brief: Your noble son is mad: Mad call I it: for, to define true madness, What is't, but to be nothing else but mad; But let that go.

QUEEN. More matter, with less art.

POL. Madam, I swear, I use no art at all.

That he is mad, 'tis true: 'tis true, 'tis pity; And pity 'tis, 'tis true: a foolish figure:

But farewell it, for I will use no art.

Mad let us grant him then: and now remains,

That we find out the cause of this effect;

Or, rather say, the cause of this defect;

For this effect, defective, comes by cause:

Thus it remains, and the remainder thus.

Perpend.

I have a daughter; have, while she is mine;
Who, in her duty and obedience, mark,

Hath given me this: Now gather, and curmise.

While he depends upon his memory, and can draw from his repositories of knowledge, he utters weighty sentences, and gives useful counsel; but as the mind in its efeebled state cannot be kept long busy and intent, the old man is subject to sudden dereliction of his faculties, he loses the order of his ideas and entangles himself in his own thoughts, till he recovers the leading principle, and falls again into his former train. This idea of dotage encroaching upon wisdom, will solve all the phenomena of the character of Polonius. JOHNSON.

Nothing can be more just, judicious, and masterly, than Johnson's delineation of the character of Polonius; and I cannot read it without heartily regretting that he did not exert his great abilities and discriminating powers, in delineating the strange, inconsistent, and indecisive character of Hamlet, to which I confess myself unequal.

M. MASON,
In her excellent white bosom, these, &c.

So, in *The Two Gentlemen of Verona*:

"Thy letters—

"Which, being writ to me, shall be deliver'd

"Even to the milk-white bosom of thy love."

*See Vol. IV. p. 236, n. 2. Steevens.*

I have followed the quarto. The folio reads:

These in her excellent white bosom, these, &c.

In our poet's time the word *these* was usually added at the end of the superscription of letters, but I have never met with it both at the beginning and end. *Malone.*
HAMLET,

Pol. Good madam, flay awhile; I will be faithful.—

Doubt thou, the stars are fire; [Reads.]

Doubt, that the sun doth move:

Doubt truth to be a liar;

But never doubt, I love.

O dear Ophelia, I am ill at these numbers; I have not art to reckon my groans: but that I love thee best, O most best, 5 believe it. Adieu.

Thine evermore, most dear lady, whilst this machine is to him, Hamlet. 6

This, in obedience, hath my daughter shown me; And more above, 7 hath his solicitings, As they fell out by time, by means, and place, All given to mine ear.

King. But how hath she Receiv'd his love?

Pol. What do you think of me?

King. As of a man faithful and honourable.

Pol. I would fain prove so. But what might you think,

When I had seen this hot love on the wing,

6 — O most best.] So, in Acostasis, a comedy, 1540: " — that same most best reformer or reformer, is God." — Steevens.

6 — whilst this machine is to him, Hamlet.] These words will not be ill explained by the conclusion of one of the Letters of the Pasen Family, Vol II. p. 43: " — for your pleasure, whilst my wits from me were."

The phrase employed by Hamlet seems to have a French construction. "Penchante que cette machine est à lui." To be one's own man is a vulgar expression, but means much the same as Virgil's: "Dum memores ille met, sum spirtus hos regit artus." — Steevens.

7 — more above,] is, moreover, boshes. — Johnson.
PRINCE OF DENMARK. 107

(As I perceiv'd it, I muft tell you that,
Before my daughter told me,) what might you,
Or my dear majesty your queen here, think,
If I had play'd the desk, or table-book;
Or given my heart a working, mute and dumb;
Or look'd upon this love with idle fight;
What might you think? 8 no, I went round 9 to
work,
And my young mistrefs thus did I bespeak;
Lord Hamlet is a prince out of thy sphere; 10
This must not be: and then I precepts gave her, 2

8 If I had play'd the desk, or table-book;
Or given my heart a working, mute and dumb;
What might you think?] i. e. If either I had conveyed intel-
ligence between them, and been the confident of their amours
[play'd the desk or table-book,] or had connived at it, only observed
them to secret, without acquainting my daughter with my disco-
very [given my heart a working] or lastly, had been negligent in obferving the intrigue,
and overlooked it [look'd upon this love with idle fight] what would you have thought of
me? Warburton.

I doubt whether the first line is rightly explaied. It may
mean, if I had lock'd up this secret in my own breaft, as clofely
as if it were confined in a desk or table-book. Malone.

Or given my heart a working, mute and dumb;] The folio
reads—a winding. Stevens.

The fame pleouafin [mute and dumb] is found in our author's
Hope of Lucrece:

1 Aud in my hearing be you mute and dumb:" Malone.

2 — round —] i. e. roundly, without reñerve. So, Polon-
nius fay; in the third act: " — be round with him." Stevens.

3 Lord Hamlet is a prince out of thy sphere;] The quarto, 1604,
and the firft folio, for sphere, have fhar. The correction was made
by the editor of the second folio Malone.

— precepts gave her,] Thus the folio. The two elder
quartos read—precepts. I have choen the moft familiar of the
two readings. Polonius has already faid to his son:

— And these few precepts in thy memory

— Look thou character," Stevens.
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice; 4
And he, repulsed, (a short tale to make,)
Fell into a fadness; then into a faft; 5
Thence to a watch; thence into a weakness;
Thence to a lightness; and, by this declension,
Into the madness wherein now he raves,
And all we mourn for.

KING. Do you think, 'tis this?
QUEEN. It may be, very likely.
POL. Hath there been such a time, (I'd fain
know that,) That I have positively said, 'Tis fo,
When it prov'd otherwise?
KING. Not that I know.
POL. Take this from this, if this be otherwise:
[Pointing to his head and shoulder.

*The original copy in my opinion is right. Polonius had ordered his daughter to lock herself from Hamlet's resort, &c. See p. 5g:
  "I would not, in plain terms, from this time forth,
  "Have you so flander any moment's leisure
  "As to give words or talk with the lord Hamlet;
  "Look to't, I charge you." MALONE.

4 Which done, she took the fruits of my advice; She took the fruits of advice when he obeyed advice, the advice was then made fruitful. JOHNSON.

5 — (a short tale to make.)
Fell into a fadness; then into a faft; &c.] The ridicule of this character is here admirably fulfilled. He would not only be thought to have discovered this intrigue by his own sagacity, but to have remarked all the stages of Hamlet's disorder, from his fadness to his raving, as regularly as his physician could have done; when all the while the madness was only feigned. The humour of this is exquisite from a man who tells us, with a confidence peculiar to small politicians, that he could find
"Where truth was hid, though it were hid indeed
Within the centre." WARBURTON.
If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the centre.

King. How may we try it further?
Pol. You know, sometimes he walks four hours together,

Here in the lobby.

Queen. So he does, indeed.
Pol. At such a time I'll loose my daughter to him:
Be you and I behind an arras then;
Mark the encounter: if he love her not,
And be not from his reason fallen thereon,
Let me be no assistant for a state,
But keep a farm, and carters. 7

King. We will try it.

6—four hours together.] Perhaps it would be better were we to read indefinitely,
5—four hours together.] 4 T Y W H I T T .
I formerly was inclined to adopt Mr. Tyrwhitt's proposed emendation; but have now no doubt that the text is right. The expression, four hours together, two hours together, &c., appears to have been common: So, in King Lear, Act 1:

"Edm. Spake you with him?"
"Edg. Ay, two hours together."

Again, in The Winter's Tale:
"Ay, and have been, any time these four hours."

Again, in Webster's Dutchess of Malfy, 1623:
"She will muse four hours together, and her silence
Methodeks expresseth more than if she spake."

7 At such a time I'll loose my daughter to him:
Be you and I behind an arras then;
Mark the encounter: if he love her not,
And be not from his reason fallen thereon,
Let me be no assistant for a state,
But keep a farm, and carters.] The scheme of throwing
Ophelia in Hamlet's way, in order to try his sanity, as well as the
Enter Hamlet, reading.

Queen. But, look, where sadly the poor wretch comes reading.

address of the King in a former scene to Rosencrantz and Guildenstern,

" I entreat you both —
" That your vouchsafe your rest here in our court
" Some little time; so by your companies
" To draw him on to pleasures, and to gather
" So much as from occasion you may glean,
" Whether aught to us unknown afflicts him thus,
" That, open'd, lies within our remedy; —"

seem to have been formed on the following slight hints in The History of Hamlet, bl. let. fig. C. 3: "They counselled to try and know if possible, how to discover the intent and meaning of the young prince; and they could find no better nor more fit invention to intrap him, than to set some faire and beautiful woman in a secret place, that with flattering speeches and all the craftiest means he could, should purposefully seek to allure his mind to have his pleasure of her.—To this end, certain courtiers were appointed to lead Hamlet to a solitary place, within the woods, where they brought the woman, inciting him to take their pleasures together. And surely the poore prince at this assault had beene in great danger, if a gentleman that in Horvendillc's time had been nourished with him, had not shewne himselfe more afffeced to the bringing up be had received with Hamlet, than deliros to please the tyrant — This gentleman bare the courtiers company, making full acount that the least shewe of perfect fence and wildnes that Hamlet should make, would be sufficient to cause him to loose his life; and therefore by certaine signes he gave Hamlet intelligence in what danger he was like to fall, if by any means he seemed to obeye, or once like the wanton toyes and vicious provocatious of the gentlewoman sent thither by his uncle; which much abhised the prince, as then wholly being to afffection to the lady. But by her he was likewise informed of the treason, as one that from her infancy loved and favoured him.—The prince in this fort having deceived the courtiers and the lady's expedition, that affirmed and swore her never once offered to have his pleasure of the woman, although in subility he affirmed the contrary, every man thereupon assured themselves that without doubt he was disfraught of his fencés;—so that as then Fenton's prudence took no effect."

"
PRINCE OF DENMARK.

Pol. Away, I do beseech you, both away; I'll board him preently:—O. give me leave. —

[Exeunt King, Queen, and Attendants.

How does my good lord Hamlet?

Ham. Well, god—'a—mercy.

Pol. Do you know me, my lord?

Ham. Excellent well; you are a fishmonger.

Pol. Not I, my lord.

Ham. Then I would you were so honest a man.

Pol. Honest, my lord?

Ham. Ay, sir; to be honest, as this world goes, is to be one man pick'd out of ten thousand.

Pol. That's very true, my lord.

Ham. For if the sun breed maggots in a dead dog, being a god, killing carrion,—Have you a daughter?

* Here we find the rude outlines of the characters of Ophelia, and Horatio,—the gentleman that in the time of Horndille (the father of Hamlet) had been nourished with him. But in this piece there are no traits of the character of Polonius. There is indeed a counsellor, and he places himself in the queen's chamber behind the arras—but this is the whole. MALONE.

* I'll board him—] i. e. accost, address him. See Vol. V. p. 253, n. 8. REED.

* For if the sun breed maggots in a dead dog, being a god, killing carrion,—Have you a daughter?] [Old copies—a good killing carrion.] The editors seeing Hamlet counterfeit madness, thought they might safely put any nonsense into his mouth. But this strange passage, when set right, will be seen to contain as great and sublime a reflection as any the poet puts into his hero's mouth throughout the whole play. We will first give the true reading, which is this: For if the sun breed maggots in a dead dog, being a god, killing carrion,— As to the sense we may observe, that the elliptive particle [for] shows the speaker to be reasoning from something he had said before: what that was we learn in these words, to be honest, as
this world goes, is to be one picked out of ten thousand. Having said this, the chain of ideas led him to reflect upon the argument which libertinest bring against Providence from the circumstance of abounding evil. In the next speech therefore he endeavours to answer that objection, and vindicate Providence, even on a supposition of the fact, that almost all men were wicked. His argument in the two lines in question is to this purpose,—But why need we wonder at this abounding of evil? For if the sun breed maggots in a dead dog, which though a god yet shedding its heat and influence upon carrion—Here he stops short, left talking too consequentially the hearer should suspect his madness to be feigned; and so turns him off from the subject, by enquiring of his daughter. But the inference which he intended to make, was a very noble one, and to this purpose. If this (says he) be the case, that the effect follows the thing operated upon [carrion] and not the thing operating [a god], why need we wonder, that the supreme cause of all things diffusing its blessings on mankind, who is, as it were, a dead carrion, dead in original sin, man, instead of a proper return of duty, should breed only corruption and vices? This is the argument at length; and is as noble a one in behalf of Providence as could come from the schools of divinity. But this wonderful man had an art not only of acquainting the audience with what his ends are, but with what they think. The sentiment too is altogether in character, for Hamlet is perpetually moralizing, and his circumstances make this reflection very natural. The same thought, something diversified, as on a different occasion, he uses again in Measure for Measure, which will serve to confirm these observations:

"The tempter or the tempted, who sins most?"
"Not the, but doth the tempt; but it is I."
"That lying by the violet in the sun,""Do as the carrion does, not as the flower."
"Corrupt by virtuous fearon."

And the same kind of expression is in Cymbeline:


This is a noble emendation which almost sets the critic on a level with the author. Johnson.

Dr. Warburton, in my apprehension, did not understand the passage. I have therefore omitted his laboured comment on it, in which he endeavours to prove that Shakespeare intended it as a vindication of the ways of Providence in permitting evil to abound in the world. He does not indeed pretend that this profound
PRINCE OF DENMARK.

a blessing; but as your daughter may conceive,—friend, look to 't.

meaning can be drawn from what Hamlet says; but that this is what he was thinking of; for "this wonderful man (Shakespeare) had an art not only of acquainting the audience with what his adors say, but with what they think!"

Hamlet's observation is, I think, simply this. He has just remarked that boastfully is very rare in the world. To this Polonius alludes. The prince then adds, that boast there is so little virtue in the world, soce corruption abounds everywhere, and maggots are bred by the sun; even in a dead dog, Polonius ought to take care to prevent his daughter from walking in the sun, lest she should prove "a breeder of fhoores;" for although conception in general be a blessing, yet as Ophelia (whom Hamlet supposes to be as frail as the rest of the world,) might chance to conceive, it might be a calamity. The maggots breeding in a dead dog, seem to have been mentioned merely to introduce the word conception; on which word, as Dr. Stevens has observed, Shakespeare has play'd in *King Lear*; and probably a similar quibble was intended here. The word, however, may have been used in its ordinary sense, for pregnancy, without any double meaning.

The flight connection between this and the preceding passage, and Hamlet's abrupt question,—*Have you a daughter?* were manifestly intended more slooqog to impress Polonius with the belief of the prince's madness.

Perhaps this passage ought rather to be regulated thus:—"being a god-kissing carrion" i. e. a carrion that kisses the sun. The participle being naturally refers to the last antecedent, dog. Had Shakespeare intended that it should be referred to sun, he would probably have written—"he being a god," &c. We have many similar compound epithets in these plays. Thus, in *King Lear*, Act II. sc. i. Kent speaks of "ear-kissing arguments." Again, more appositely in the play before us:

"New lighted on a heaven-kissing hill."

*Again, in The Rape of Lucretia:
"Threatening cloud-kissing lion with annoy."

However, the influence quoted from *Cymbeline* by Dr. Warburton;

"common-kissing Titan" seems in favour of the regulation that has been hitherto made; for here we had the poet considered the sun as kissing the carrion, not the carrion as kissing the sun. So, also in *King Henry IV*. Part I.: "Didst thou never see Titan kiss a dith of butter?" The following lines also in the historical play of *King Edward III*. 1596, which Shakespeare had certainly

VOL. XXII.
HAMLET,

Pol. How say you, by that? [Aside.] Still harping on my daughter:—yet he knew me not at first; he said, I was a filimonger: He is far gone, far gone: and, truly, in my youth I suffer'd much extremity for love; very near this. I'll speak to him again.—What do you read, my lord?

HAM. Words, words, words!

Pol. What is the matter, my lord?

HAM. Between who?

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

fero, are, it must be acknowledged, adverse to the regulation I have suggested:

"The sweetest summer's day doth soonest fai.js
"The loushed carion, that it seems to kifs."

In justice to Dr. Johnson, I should add, that the high elogium which he has pronounced on Dr. Warburton's emendation, was founded on the comment which accompanied it; of which, however, I think, his judgement must have condemned the reasoning, though his goodness and piety approved its moral tendency. MALONE.

As a doubt, at least, may be entertained on this subject, I have not ventured to expunge a note written by a great critic, and applauded by a greater. STEEVES.

"—Conception is a blessing; &c.] Thus the quarto. The folio reads thus: ——Conception is a blessing; but not as your daughter may conceive. Friend, look to it! "The meaning seems to be, conception (i. e. understanding) is a blessing; but as your daughter may conceive it. i. e. be pregnant) friend, look to it; i. e. have a care of that. the same quibble occurs in the first scene of King Lear:"

"Kent. I cannot conceive you, sir.
"God, sir, this young fellow's mother could." STEEVES.

The word not, I have no doubt, was inferred by the editor of the folio, in consequence of his not understanding the passage. A little lower we find a similar interpolation in some of the copies, probably from the same cause: "You cannot, sir, take from me any thing that I will not more willingly part withal, except my life." MALONE.
PRINCE OF DENMARK. 115

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

Pol. Though this be madness, yet there's me-

* Slanders, sir for the satirical rogue says here, that old men &c.

By the satirical rogue he means Juvenal in his 10th Satire:

1 " Da spatium vitæ, multos da Jupiter annos:"
2 " Hoc sedo vultu, lolum hoc & pallidus optas,"
3 " Sed quâm continuâs & quantis longa seneâs"
4 " Plena malis! desformem, & letrem ante omnia vultum,"
5 " Disformemque sui, &c."

Nothing could be finer imagined for Hamlet, in his circumstances, than the bringing him in reading a description of the evils of long life. Warburton.

Had Shakespeare read Juvenal in the original, he had met with

1 " De temone Britanno, Excidet Arviragus"—

and

2 "—Uxorem, Positumus, ductis?"

We should not then have had continually in Cymbeline, Arviragus, and Positumus. Should it be said that the quantity in the former word might be forgotten, it is clear from the mistake in the latter, that Shakespeare could not possibly have read any one of the Roman poets.

There was a translation of the 10th Satire of Juvenal by Sir John Beaumont, the elder brother of the famous Francis but I cannot tell whether it was printed in Shakespeare's time. In that age of quotation, every classical might be picked up by piece-meal.

I forgot to mention in its proper place, that another description of Old Age in As you like it, has been called a parody on a passage in a French poem of Garnier. It is trifling to say any thing about this, after the observation I made in Blacketh: but one may remark once for all, that Shakespeare wrote for the people; and could not have been so absurd as to bring forward any allusion, which had not been familiarized by some accident or other. Farmer.
thod in it. [Aside.] Will you walk out of the air, my lord?

Ham. Into my grave?

Pol. Indeed, that is out o’the air.—How pregnant sometimes his replies are! a happiness that often madness hits on, which reason and sanity could not so prosperously be deliver’d of. I will leave him, and suddenly contrive the means of meeting between him and my daughter.—My honourable lord, I will most humbly take my leave of you.

Ham. You cannot, sir, take from me any thing that I will more willingly part withal; except my life, except my life, except my life.

Pol. Fare you well, my lord.

Ham. These tedious old fools!

Enter Rosencrantz and Guildenstern.

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

Ros. God save you, sir! [To Polonius. [Exit Polonius.

Guild. My honour’d lord!—

Ros. My most dear lord!—

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

3 How pregnant &c. Pregnant is ready, dexterous, apt. So, in Twelfth Night:

" — a wickedness

"Wherein the pregnant enemy doth much." Stevens.

4 and suddenly &c. This, and the greatest part of the two following lines, are omitted in the quartos. Stevens.

6 Rosencrantz—] There was an embassador of that name in England about the time when this play was written. Stevens.
Ros. As the indifferent children of the earth.
Guil. Happy, in that we are not overhappy;
On fortune's cap we are not the very button.
Ham. Nor the soles of her shoe?
Ros. Neither, my lord.
Ham. Then you live about her waist, or in the middle of her favours?
Guil. 'Faith, her privates we.
Ham. In the secret parts of fortune? O, most true; she is a trumpet. What news?
Ros. None, my lord; but that the world's grown honest.
Ham. Then is doomsday near: But your news is not true. [Let me 6 question more in particular: What have you, my good friends, deserved at the hands of fortune, that she sends you to prison hither?
Guil. Prison, my lord!
Ham. Denmark's a prison.
Ros. Then is the world one.
Ham. A goodly one; in which there are many confines, wards, and dungeons; Denmark being one of the worst.
Ros. We think not so, my lord.
Ham. Why, then 'tis none to you; for there is nothing either good or bad, but thinking makes it so: to me it is a prison.
Ros. Why, then your ambition makes it one; 'tis too narrow for your mind.
Ham. O God! I could be bounded in a nutshell,
and count myself a king of infinite space; were it not that I have bad dreams.

GUIL. Which dreams, indeed, are ambition; for the very subsulance of the ambitious is merely the shadow of a dream.

HAM. A dream itself is but a shadow.

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

HAM. Then are our beggars, bodies; and our monarchs, and outstretched heroes, the beggars' shadows: Shall we to the court? for, by my say, I cannot reason.

ROS. GUIL. We'll wait upon you.

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

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

HAM. Beggar that I am, I am even poor in thanks; but I thank you: and sirs, dear friends, my thanks are too dear, a halfpenny. Were you not sent for?

7 —the shadow of a dream.] Shakespeare has accidentally inverted an expression of Pindar, that the state of humanity is —the dream of a shadow. Johnson.

So, Davies:

"Man's life is but a dream, oay, less than so,
    "A shadow of a dream." Farmer.

So, in the tragedy of Darius, 1603, by Lord Sterling:

"Who's belt was but the shadow of a dream." Steevens.

8 Then are our beggars, bodies;] Shakespeare seems here to design a ridicule of those declamations against wealth and greatness, that seem to make happiness confound in poverty. Johnson.

9 —too dear, a halfpenny.] i.e. a halfpenny too dear: they are worth nothing. The modern editors read—at a half-penny.

Malone.
Is it your own inclining? Is it a free visitation? 
Come, come; deal justly with me: come, come; 
nay, speak.

**Guil.** What should we say, my lord?

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

**Ros.** To what end, my lord?

**Ham.** That you must teach me. But let me 
conjure you, by the rights of our fellowship, by the 
consonancy of our youth, by the obligation of our 
ever-preserved love, and by what more dear a better 
proporfer could charge you withal, be even and di-
rect with me, whether you were sent for, or no?

**Ros.** What say you? [To Guildenstern.]

**Ham.** Nay, then I have an eye of you; [Aside]—
if you love me, hold not off.

**Guil.** My lord, we were sent for.

**Ham.** I will tell you why; so shall my anticipa-
tion prevent your discovery, and your secrecy to 
the king and queen moult no feather. I have of 
late, (but, wherefore, I know not,) lost all my mirth, 
forgone all custom of exercises: and, indeed, it goes 
so heavily with my disposition, that this goodly 
frame, the earth, seems to me a sterill promontory;

* Nay, then I have an eye of you: An eye of you means, I have 
a glimpse of your meaning. Stevens.*

* I have of late, &c.] This is an admirable description of a 
rooted melancholy sprung from thickness of blood; and artfully 
imagined to hide the true cause of his disorder from the penetration 
of these two friends, who were set over him as spies. Warrington.
this most excellent canopy, the air, look you, this brave o’erhanging firmament, this majestical roof fretted with golden fire, why, it appears no other thing to me, than a foul and pestilent congregation of vapours. What a piece of work is a man! How noble in reason! how infinite in faculties! in form, and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? man delights not me,—nor woman neither; though, by your smiling, you seem to say so.

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

Ham. Why did you laugh then, when I said,

Man delights not me?

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

4—this brave o’erhanging firmament.] Thus the quarto.

The folio reads,—this brave o’er-hanging, this, etc. Steevens.

5—this most excellent canopy, the air,—this majestical roof fretted with golden fire.] So, in our author’s 21st Sonnet:

As those gold candles, fix’d in heaven’s air.”

Again, in The Merchant of Venice:

“Look, how the floor of heaven
Is thick inlaid with patins of bright gold!” Malone.

6—lenten entertainment—i.e. sparring, like the entertainments given in Lent. So, in The Duke’s Mifitres, by Shirley, 1631:

“to maintain you with bilket,
“Poor John, and half a livery, to read moral virtue
“And lenten lodures.” Steevens.

7—we coted them on the way.] To cote is to overtake. I meet with this word in The Return from Paraffas, a comedy, 1606:

“merry we presently coted and oustript them.”
Ham. He that plays the king, shall be welcome; his majesty shall have tribute of me: the adventurous knight shall use his soil, and target: the lover shall not sigh gratis; the humorous man shall end his part in peace: the clown shall make those laugh, whose lungs are tickled o'the sere; and the

Agaio, in Goldings Ovid's Metamorphoses, 1587, Book II:
"With that Hippomenes coted her."
Again, in Warner's Albion's England, 1602, Book VI, chap. xxx:
"Gods and goddeses for wantonness out-coted."
Agaio, in Drayt's translation of Horace's faires, 1587:
"For he that tickets to coat all men, and all to overgoe."
Chapman has more than once ufed the word in his version of the 23d Iliad.

See Vol. VII. p. 276, n. 8.
In the laws of courting, says Mr. Tollet, "a cate is when a greyhound goes endways by the side of his fellow, and gives the hare a turn." This quotation seems to point out the etymology of the verb to be from the French coté, the side. Steevens.

"shall end his part in peace;" After these words the folio adds—"the clown shall make those laugh whose lungs are tickled o'the sere. Warburton.

The word sere occurs as volatilisligibly in an ancient Dialogue between the Comen Secretary and Felouysy, touching the unfabletis of Harlottis, bl. I, no date:
"And wyll hyde whymperynge in the ear;
"Thyoke ye her tayle is not light of the sere?"
The sere is likewise a part about a hawk. Steevens.

These words are not in the quarto. I am by no means satisfied with the explanation given, though I have nothing satisfactory to propose. I believe Hamlet only means, that the clown shall make those laugh who have a disposition to laugh; who are pleased with their entertainment. That no a n c h a t i e k di e s e was in contem- plation, may be inferred from both the words used, tickled and
Ros. Even those you were wont to take such delight in, the tragedians of the city.

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

Ros. I think, their inhibition comes by the means of the late innovation.4

_ lungs; each of which seems to have a relation to laughter, and the latter to have been considered by Shakespeare, as (if I may so express myself,) its natural seat. So, in Coriolanus:

"— with a kind of smile,

"Which ne'er came from the lungs,—"

Again, in As you like it:

"— When I did hear

"The motley fool thus moral on the time,

"My lungs began to crow like chanticleer."

Whose lungs are tickled with the scene, i. e. by the scene. A similar corruption has happened in another place, where we find _scare for scene._ See Vol. V. p. 176, o. 4. Malone.

* _the lady shall say her mind &c._ The lady shall have no objection, unless from the lameness of the verse. Johnson.

I think, the meaning is,—The lady shall not the measure of the verse, rather than not express herself freely or fully. Henderson.

5 _How chances it, they travel?_ To travel, in Shakespeare's time was the technical word, for which we have substituted to proceed. So, in the Office-book of Sir Henry Herbert, Master of the Revels to King Charles the First, a manuscript of which an account is given in Vol. III. 1632, Feb. 27, for a certificate for the Pigeon's servants to travel into the country for six weeks. so."

Again, in Ben Jonson's Poetaster, 1621: "If he pen for thee once, thou shalt not need to travel, with thy pumps full of gravel, any more, after a blunt jade and a humper, and flock upon boards and barrel-heads to an old cracked trumpet." These words are addressed to a player. Malone.

4 I think, their inhibition &c._ I fancy this is transposed: Hamlet
PRINCE OF DENMARK.

HAM. Do they hold the same estimation they did when I was in the city? Are they so follow'd?

enquires not about an inhibition; but an innovation; the answer therefore probably was,—I think, their innovation, that is, their new practice of strolling, comes by means of the late inhibition.

JOHNSON.

The drift of Hamlet's question appears to be this.—How chance it they travel?—i. e. How happens it that they are become strollers?—Their residence, both in reputation and profit, was better both ways. — i. e. to have remained in a settled theatre, was the more honourable as well as the more lucrative situation. In this, Rosen- crantz replies—they their inhibition comes by means of the late innovation.—i. e. their permission to all any longer at an established house is taken away, in consequence of the new custom of introducing personal abuse into their comedies. Several companies of actors in the time of our author were silenced on account of this licentious practice. Among these (as appears from a passage in Hamlet with you to Saffron Walden, or Gabriel Harvey's Hunt is up, &c. 1596,) even the children of St. Paul's: "Tooth, would he might for mee (that's all the harme I with him,) for theo we neede never wilfe the players at Powlers up againe," &c. See a dialogue between Comedy and Envy at the conclusion of Mercurius, 1598, as well as the preludium to Aris- tippus, or the Juvenile Philosopher, 1630, from whence the following passage is taken: "Shews having been long intermitted and forbidden by authority, for their abuses, could not be raised but by conjuring." Shew enteres, whipped by two furies, and the prologue says to her:

"__ with tears wals off that guilty sin,  
" Purge out those ill-digested dregs of wit,  
" That use their ink to blot a frizzles name:  
" Let's have no one particular man traduc'd,—  
"__ spare the perfous," &c.

Alteration therefore in the order of the words seems to be quite unnecessary. STEVENS.

There will still, however, remain some difficulty. The statute 39 Eliz. ch. 4, which seems to be alluded to by the words—their inhibition, was not made to prohibit the players from acting any longer at an established theatre, but to prohibit them from strolling. All fencers, (fans the act) beauswards, common players of enterludes, and minstrels, wandering abroad, (other than players of enterludes, belonging to any baron of this realm or any other honourable personage of greater degree, to be authorized to play under the hand and seal of arms of such baron or personage,) shall be taken, adjudged, and deemed, vagues, vagabonds, and sturdy beggars,
HAMLET,

Ros. No, indeed, they are not.

[Ham. How comes it? Do they grow rustily?
Ros. Nay, their endeavour keeps in the wonted pace: But there is, sir, an aery of children, little

and shall sustain such pain and punishmeents as by this ad is in that behalf appointed."

This statute, as alluded to, is repugnant to Dr. Johnstone’s transposition of the text, and to Mr. Steevens’s explanation of it as it now stands. Yet Mr. Steevens’s explanation may be right: Shakespeare might not have thought of the ad of Elizabeth. He could not, however, mean to charge his friends the old tragedians with the now custom of introducing profous abus, but must rather have meant, that the old tragedians were inhibited from performing in the city, and obliged to travel, on account of the milkood of the younger company. See n. 6. MALONE.

By the late innovation, it is probable that Rosencrantz means the late change of government. The word innovation is used in the same fense in The Triumph of Love, in Fletcher’s Four moral representations in one, where Cornelia says to Rinaldo:

"And in poor habits clad,

[Ham. How comes it? &c.] The lines enclosed in crotchets are to the folio of 1623, but not in any of the quartos. JOHNSON.

6 an aery of children, &c.] Relating to the play houses then contending, the Bankside, the Fortune, &c. played by the children of his majesty’s chapel. POPE.

It relates to the young singing men of the chaplroyal, or St. Paul’s, of the former of whom perhaps the earliest mention occurs in an anonymous puritanical pamphlet, 1569, entitled The Children of the Chapel shrift and whipt: "Plaies will never be suppreft, while her maiesties unledgeoned minions haunt it in silkes and fastens. They had as well be at their popilh seruice in the devils garmets," &c. Again, ibid: "Euen in her maiesties chapel do these pretty upftart youthes profane the Lordes day by the lafculionous writhing of their tender limbes, and gorgeous decking of their apparell, in feigning basdie fables gathered from the idolatrous heathen poers," &c.

Concerning the performances and successes of the latter in attaking the bell company, I also find the following passage in Jack Drum’s Entertainment, or Faqsquit and Katherine, 1612:
P R I N C E O F D E N M A R K. 1 2 5

eyasés, that cry out on the top of question, 7 and are most tyrannically clapp'd for't: these are now the

"I saw the children of Powles last night;
"And truth they pleas'd me pretty, pretty well,
"The apes, in time, will do it handsomely.
"I like the audience that frequenteth there
"With much applause: a man shall not be choak'd
"With the fleas of garlic, nor be palled
"To the barmy jacket of a beer-brewer.
"This is a good gentle audience," &c.

It is said in Richard Flecknne's Short Discourse of the English Stage, 1604, that, "but the children of the chappell and St. Paul's, acted players, the one in White-Friers, the other behind the Convocation-house in Paul's; till people growing more precipi, and plays more licentious, the theatre of Paul's was quite suppress'd, and that of the children of the chappell converted to the use of the children of the revels." STEEVENS.

The suppression in which Flecknne alludes took place in the year 1583-4; but afterwards both the children of the chapel and of the Revels played at our author's playhouse in Blackfriars, and elsewhere: and the choir-boys of St. Paul's at their own house. See the Account of our old Theatres in Vol. III. A certain number of the children of the Revels, I believe, belonged to each of the principal theatres.

Our author cannot be supposed to direct any satire at those young men who played occasionally at his own theatre. Ben Jonson's Cynthia's Revels, and his Poetaster, were performed there by the children of Queen Elizabeth's chapel, in 1600 and 1601; and Eastward Ho! by the children of the revels, in 1604 or 1605. I have no doubt therefore that the dialogue before us was printed at the choir-boys of St. Paul's; who in 1601 acted two of Marlowe's plays, Anttonio and Mellida, and Antonio's Revenge. Many of Lyly's plays were reprinted by them about the same time; and in 1609 Chapman's Bofw a m b i s was performed by them with great applause. It was probably in this and some other noisy tragedies of the same kind, that they cry'd out on the top of question, and were most tyrannically clapp'd for't.

At a later period indeed, after our poet's death, the Children of the Revels had an established theatre of their own, and some dispute seems to have arisen between them and the king's company. They performed regularly in 1623, and for eight years afterwards, at the Red Bull in St. John's Street; and in 1627, Shakespeare's company obtained an inhibition from the Master of the Revels to prevent their performing any of his plays at their house: as appears
fashion; and so berattle the commonstage, (so they call them) that many, wearing rapiers, are from the following entry in Sir Henry Herbert's Office-book, already mentioned: "From Mr. Heminge, in their company's name, to forbid the playing of any of Shakespeare's playes to the Red-Bull company, this 11th of April, 1627,—5 o. o." From other passages in the same book, it appears that the Children of the Revels composed the Red-Bull company.

We learn from Heywood's Apology for Allors, that the little eyes here mentioned were the persons who were guilty of the late innovation, or practice of introducing personal abuse on the stage; and perhaps for their particular faults the players in general suffered; and the older and more decent comedians, as well as the children, had on some recent occasion been inhibited from acting in London, and compelled to turn strollers. This supposition will make the words concerning which a difficulty has been stated, (see n. 3.) perfectly clear. Heywood's Apology for Allors was published in 1612; the passage therefore which is found in the folio, and not in the quarto, was probably added not very long before that time.

"Now to speake (says Heywood,) of some abuse lately crept into the quality, as an invewing against the state, the court, the law, the city, and their governments, with the particularizing of private men's humours, yet alive, noblemen and others. I know it difastes many; neither do I any way approve it, nor dare I by any means excuse it. The liberty which some arrogate to themselves, committing their bitterness and liberal invectives against all classes to the mouths of children, supposing their juniority to be a privilidge for any saying, be it never so violent, I could advise all such to curbe, and limit this presumed liberty within the bands of discretion and government. But wise and judicious censurers before whom such complaints shall at any time hereafter come, will not, I hope, impute these abuses to any transgression in us, who have ever been careful and provident to shun the like."

Piyne in his History, speaking of the state of the stage, about the year 1620, has this passage: "Not to particularize those late new scandalous invective playes, wherein sundry persons of place and eminence (Gudemore, the late lord admiral, lord treasurer, and others.) have been particularly personated, jeered, abused in a gross and scurrilous manner," &c.

The folio, 1623, has—brattleth. The correction was made by the editor of the second folio.

Since this note was written, I have met with a passage in a letter from Mr. Samuel Calvert to Mr. Winwood, dated March 28, 1603,
afraid of goose quills, and dare scarce come thi-
ther.

HAM. What, are they children? Who maintains
them? how are they cectoted? Will they pursue

which might lead us to suppose that the words found only in the
folio were added at that time:

"The plays do not further to present upon the stage the whole
course of this present time, not sparing the king, state, or religion,
in so great absurdity, and with such liberty, that any would be

?— little eyafes, that cry out on the top of question.] Little
eyafes, i. e. young neftling creatures just out of the egg.

THEOBALD.

The Books of Hawking, &c. bl. 1. no date, seems to offer another
eytymology. "And so byzauns the best knowledge is by the eye,
they be called eyafed. Ye may also know an eyaf by the paleness
of the feres of her legges, or the fere over the beake."

STEVENS.

From ey, Teut. ovum, q. d. qui recens ex ovo emerit. Skinner.
Etymol. An iercy or crie, as it ought rather to be written, is derived
from the same root, and signifies both a young brood of hawks,
and the nest itself in which they are produced.

An nyas hawk is sometimes written a nyas hawk, perhaps from
a corruption that has happened in many words in our language,
from the latter a paefry from the end of one word to the be-
inging of another. However, some etymologists think nyas a
legitimate word. Malone.

— cry out on the top of question.] The meaning seems to be,
they ask a common question in the highest note of the voice.

JOHNSON.

I believe question, in this place, as in many others, signifies con-
versation, discourse. So, in The Merchant of Venice: "I think, you
question with a few." The meaning of the passage may therefore
be—Children that perpetually voice in the highest notes of voice that
can be uttered. STEVENS.

When we ask a question, we generally end the sentence with a
high note. I believe, therefore, that what Restitcuntz means to say is,
that these children declaim, through the whole of their parts, in the
high note commonly used at the end of a question, and are applaused for it. M. MALONE.

8—escoted?] Paid. From the French escof, a shot or reckoning. JOHNSON.
the quality no longer than they can sing? 9 will they not say afterwards, if they should grow themselves to common players, (as it is most like, if their means are no better,) their writers do them wrong, 3 to make them exclaim against their own succession?

Ros. 'Faith, there has been much to do on both sides; and the nation holds it no sin, to tarre them on to controversy: 4 there was, for a while, no money bid for argument, unless the poet and the player went to cuffs in the question.

Ham. Is it possible?

9 Will they pursue the quality no longer than they can sing?] Will they follow the profession of players no longer than they keep the voices of boys, and sing in the choir? So afterwards he says to the player, Come, give us a taste of your quality; come, a passionate speech. Johnson.

So, in the players' Dedication, prefixed to the first edition of Fletcher's plays in folio, 1647: "—directed by the example of some who once flourished in our quality, and so fortunately aspired to chuse your honour, joined with your now glorified brother, patrons to the flowing compositions of the then expir'd sweet swan of Avon, Shakspare." Again, in Goffin's School of Abuse, 1579: "I speak out of this, as though every one [of the players] that professeth the quality, so abused himself,—" "Than they can sing," does not merely mean, "than they keep the voices of boys," but is to be understood literally. He is speaking of the choir-boys of St. Paul's. Malone.

9 — most like,] The old copy reads—like most. Steevens.
The correction was made by Mr. Pope. Malone.

3 — their writers do them wrong, &c.] I should have been very much surprized if I had not found Ben Jonson among the writers here alluded to. Steevens.

4 — to tarre them on to controversy] To provoke any animal to rage, is to tarre him. The word is said to come from the Greek ταράσσω. Johnson.

So, already in King John:

"—Like a dog, that is compell'd to fight,
"Snatch at his master that doth tarre him on." Steevens.
PRINCE OF DENMARK. 129

Guil. *O, there has been much throwing about of brains.

Ham. Do the boys carry it away?

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

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

[Flourish of trumpets within.

Guil. There are the players.

° — Hercules and his load too.] i. e. they not only carry away the world, but the world-bearer too: alluding to the story of Hercules's relieving Atlas. This is humorous. WARBURTON.

The allusion may be to the Globe playhouse on the Bankside, the sign of which was Hercules carrying the Globe. STEEVES.

I suppose Shakspere meant, that the boys drew greater audiences than the elder players of the Globe theatre. MALONE.

6 It is not very strange: for my uncle — ] I do not wonder that the new players have so suddenly rife to reputation, my uncle supplies another example of the facility with which honour is conferred upon new claimants. JOHNSON.

It is not very strange: Re. was originally Hamlet's observation, on being informed that the old tragedians of the city were not so followed as they used to be: [see p. 124, n. 5.] but Dr. Johnson's explanation is certainly just, and this passage conveys sufficiently well with that which now immediately precedes it. MALONE.

7 — in little.] i. e. in miniature. So, in The Noble Soldier 1634:

"The perfection of all Spaniards, Mars in little."

Again, in Drayton's Shepherd's Sirena: "Paradise in little done."

Again, in Massinger's New Way to pay old Debts: "His father's picture in little." STEEVES.

Vol. XXII.
HAMLET.

HAM. Gentlemen, you are welcome to Elsinore. Your hands. Come then: the appurtenance of welcome is fashion and ceremony: let me comply with you in this garb; left my extent to the players, which, I tell you, must show fairly outward, should more appear like entertainment than yours. You are welcome: but my uncle-father, and aunt-mother, are deceived.

GUIL. In what, my dear lord?

HAM. I am but mad north-north west: when the wind is southerly, I know a hawk from a hand-saw.²

² — let me comply &c.] Sir T. Hanmer reads,—let me compliment with you. JOHNSON.

To comply is again apparently used in the sense of—to compliment, in Act V: "He did comply with his dog, before he suck'd it." STEEVENS.

⁹ — when the wind is southerly, &] So, in Damon and Pythias, 1582:

"But I perceive now, either the winde is at the south,
"Or else your tunge cleaveth to the rooffe of your mouth."

STEUVENS.

⁸ — I know a hawk from a hand-saw.] This was a common proverbial speech. The Oxford editor alters it to,—I know a hawk from an herofshaw, as if the other had been a corruption of the players; whereas the poet found the proverb thus corrupted in the mouths of the people; so that the critic's alteration only serves to shew us the original of the expression. WARBURTON.

Similarity of sound is the source of many literary corruptions. In Holborn we have still the sign of the Bull and Gate, which exhibits but an odd combination of images. It was originally (as I learn from the title-page of an old play) the Boulogne Gate, i. e. one of the gates of Boulogne; designed perhaps as a compliment to Henry VIII, who took the place in 1544.

The Boulogne mouth, now the Bull and Mouth, had probably the same origin, i.e. the mouth of the harbour of Boulogne.

STEUVENS.

The Boulogne Gate was not one of the gates of Boulogne, but of Calais; and is frequently mentioned as such by Hall and Holinshed. KITSON.
Enter Polonius.

Pol. Well be with you, gentlemen!

Ham. Hark you, Guilden stern;—and you too;—at each ear a hearer: that great baby, you see there, is not yet out of his swaddling-clouts.

Ros. Hapily, he's the second time come to them; 'for, they say, an old man is twice a child.

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

Pol. My lord, I have news to tell you.

Ham. My lord, I have news to tell yon. When Roscius was an actor in Rome,—

Pol. The actors are come hither, my lord.

Ham. Buz, buz! Buz, buz! Mere idle talk, the buz of the vulgar.

Buz, buz! are, I believe, ooly interjeclions employed to interrupt Polonius. Ben Jonson uses them often for the same purpose, as well as Middleton in A Mad World, my Masters, 1608.

Steevens.

Buz used to be an interjection at Oxford, when any one began a story that was generally known before. Blackstone.

Buzzer, in a subsequent scene in this play, is used for a buzz talker:

"And wants not buzzers, to infect his ear
"With pelisient speeches."

Again, in King Lear:

"—on every dream,
"Each buz, each fancy."


It is, therefore, probable from the answer of Polonius, that buz was used, as Dr. John fon supposes, for so idle rumour without any foundation.
HAMLET.

Pol. Upon my honour,—

Ham. Then came each actor on his a[e, 4—

Pol. The best actors in the world, either for tragedy, comedy, historical pastoral, pastoral-comical, historical-pastoral, [tragical-historical, 5 tragical-comical, historical-pastoral,] scene indivisible, or poem unlimited: Seneca cannot be too heavy, nor Plautus too light. 6 For the law of wit, and the liberty, these are the only men. 7

In Ben Jonson's Staple of News, the collector of mercantile intelligence is called Emilius Bus. MALONE.

Whatever may be the origin of this phrase, or rather of this interjection, it is not unusual, even at this day, to cry but in any person who begins to relate what the company had heard before.

M. MASON.

4 Then came &c.] This seems to be a line of a ballad.

JOHNSON.

1—tragical-historical, &c.] The words within the crochets I have recovered from the folio, and see no reason why they were hitherto omitted. There are many plays of the age, if not of Shakspere, that answer to these descriptions. STEEVENS.

6—Seneca cannot be too heavy, nor Plautus too light.] The tragedies of Seneca were translated into English by Thomas Newton, and others, and published first separate, at different times, and afterwards all together in 1581. One comedy of Plautus, viz. the Menenius, was likewise translated and published in 1593.

STEEVENS.

I believe the frequency of plays performed at publick schools, suggested to Shakspere the names of Seneca and Plautus as dramatick authors. T. WARTON.

7 For the law of wit, and the liberty, these are the only men.] All the modern editions have—the law of wit, and the liberty; but both my old copies have—the law of wit, I believe rightly. Wit, for writing, composition. Wit was not, in our author's time, taken either for imagination, or acuteness, or both together, but for understanding, for the faculty by which we apprehend and judge. Those who wrote of the human mind, distinguished its primary powers into wit and will. Aescham distinguishes keys of tardy and of active faculties into quick wits and flow wits. JOHNSON.
PRINCE OF DENMARK. 133

HAM. O Jeptha, judge of Israel,—what a treasure hadst thou!

POL. What a treasure had he, my lord?

MAR. Why—One fair daughter, and no more,
The which he loved passing well.

POL. Still on my daughter. [Aside.

HAM. Am I not the right, old Jeptha?

POL. If you call me Jeptha, my lord, I have a daughter, that I love passing well.

HAM. Nay, that follows not.

POL. What follows then, my lord?

HAM. Why, As by lot, God wot," and then, you

That "writ" is here used for "writing," may be proved by the following passage in Titus Andronicus:

"Then all too late I bring this fatal writ." STEEVENS.

The old copies are certainly right. "Writ" is used for "writing" by authors contemporary with Shakspere. Thus, in The apologie of Pierce Penniless, by Thomas Nashe, 1593: "For the lowe circumstance of his poverty before his death, and sending that miserable writte to his wife, it cannot be but thou liest, learned Gabriel." Again, in Bishop Earle's Character of a mere dull Physician, 1638: "Then followes a writ to his dragger, in a strange tongue, which he understandes, though he cannot conceiue. Again, in King Henry VI. Part II:

"Now, good my lord, let's see the devil's writ." MALONE.

"Why, As by lot, God wot,—&c." The old song from which these quotations are taken, I communicated to Dr. Percy, who has honoured it with a place in the second and third editions of his Reliques of ancient English Poetry. In the books belonging to the Stationers' Company, there are two entries of this Ballad among others. "A ballet intituled the Songe of Jepthah's daughter" &c. 1567, Vol. I. fol. 162. Again, "Jepthah judge of Israel," p. 93, Vol. III. Dec. 14, 1624.

This story was also one of the favourite subjects of ancient tapestry. STEEVENS.

There is a Latin tragedy on the subject of Jeptha, by John
know, *It came to pass, As most like it was,*—The first row of the pious chaufon⁹ will shew you more; for look, my abridgment⁸ comes.

Christopherson in 1546, and another by Buchanan, in 1554. A third by Du Plessis Moravy is mentioned by Pryoee in his *Historia majis.* The same subject had probably been introduced on the English stage. MALONE.

⁹ *the pious chaufon*] It is *pons chaufon* in the first folio edition. The old ballads sung on bridges, and from these called *pons chaufon.* Hamlet is here repeating ends of old songs.

Pope.

It is *pons chaufon* in the quarto too. I know not whence the rubrick has been brought, yet it has not the appearance of an arbitrary addition. The titles of old ballads were never printed red; but perhaps rubrick may stand for marginal explanation.

JOHNSON.

There are five large volumes of ballads in Mr. Pepys's collection in Magdalen College library, Cambridge. Some as ancient as Henry VII's reign, and not one red letter upon any one of the titles. GREY.

The words, of the rubrick were first inserted by Mr. Rowe, in his edition in 1709. The old quartos in 1604, 1605, and 1614, read *pons chaufon,* which gives the sense wanted, and I have accordingly inserted it in the text.

The *pons chaufon* were a kind of Christmas carols, containing some scriptural history thrown into loose rhymes, and sung about the streets by the common people when they went at that season to solicit alms. Hamlet is here repeating some scraps from a song of this kind, and when Polonius enquires what follows them, he refers him to the first row (i.e. division) of one of these, to obtain the information he wanted. STEEVENS.

⁸ *my abridgment*] He calls the players afterwards, the brief chronicle of the times; but I think he now means only those who will shorten my talk. JOHNSON.

An abridgment is used for a dramatick piece in the *Midsummer Night's Dream,* Act V. Sc. i:

"Say what abridgment have you for this evening?" but it does not commodiously apply to this passage. See Vol. VII, p. 142, n. 4. STEEVENS.
Enter four or five Players.

You are welcome, masters; welcome all:—I am glad to see thee well:—welcome, good friends.—

O, old friend! Why, thy face is valanced since I saw thee last; Com'ft thou to beard me in Denmark?—What! my young lady and mistress! By—r-lady; your ladyship is nearer to heaven, than when I saw you last, by the altitude of a chopine. 

--- thy face is valanced —] i. e. fringed with a beard. The valance is the fringes or drapery hanging round the fether of a bed. 

MALONE.

Dryden in one of his prologues or epilogues has the following line:

"Critick in plume, and white valancy wig." STEEVENS.

The folio read valiant, which seems right. The comedian was probably "bearded like the pard." Ritson.

--- to beard me—] To beard, ancieently signified to set at defiance. So, in King Henry IV. P. I: "No man so potent breathes upon the ground, But I will bear him." STEEVENS.

--- by the altitude of a chopine.] A chopine is a high shoe, or rather, a clog, worn by the Italians, as to Tho. Heywood's Challenge of Beauty, Ad. V. Song:

"The Italian in her high chopines, 
's Scotch lads, and lovely tree too,
"The Spanifh Donna, French Madame, 
"He doth not fear to go to."

So, in Ben Jonlot's Cynthia's Revels:

"I do with myself one of his mistress's chopins." Another demands, why would he be one of his mistress's chopins? a third answers, "because he would make her higher."

Again, in Decker's Match me in London, 1631: "I'm only taking instructions to make her a lower chopine; she finds fault that she's lifted too high."

Again, in Chapman's Cæsar and Pompey, 1643:

"Have chopines at commandement to ao height 
"Of life thou canst wilk."
See the figure of a Venetian courtesan among the Habiti Antichi &c. di Cesare Vecellio, p. 114, edit. 1598: and (as Mr. Risdon observes) among the Diversarum Nationum Habitus, Padua, 1598.

Steevens:

Tom Coryat in his Crudities, 1611, p. 262, calls them chapines, and gives the following account of them: "There is one thing used of the Venetian women, and some others dwelling in the cities and townes subject to the signiority of Venice, that is not to be observed (I think) amongst any other women in Christendom: which is to common in Venice, that no woman whatsoever goeth without it, either in her house or abroad, a thing made of wood and covered with leather of sundry colors, some with white, some red, some yellow. It is called a chapine, which they wear under their shoes. Many of them are curiously painted; some also of them I have seen fairely gilt; so uncomely a thing, (in my opinion) that it is pity this foolish custom is not cleane banished and exterminated out of the cite. There are many of these chapines of a great height even half a yard high, which maketh many of their women that are very short, seeme much taller than the tallest women we have in England. Also I have heard it observed among them, that by how much the nobler a woman is, by so much the higher are her chapines. All their gentlewomen and most of their wives and widowes that are of any wealth, are attired and supported either by men or women, when they walk abroad, to the end they may not fall. They are borne up more commonly by the left side, otherwise they might quickly take a fall." Reed.

Again, in Marston's Dutch Courtezan, 1605: "Doth not weare high cokked shoes, chapines?"

The word ought rather to be written chapins, from chapin, Span. which is defined by Mudkeu in his Spanish Dictionary, "a high cock shoes." There is no synonymous word in the Italian language, though the Venetian ladies, as we are told by Lulleus, "wear high heeled shoes, like stilts," &c. Malone.

[— be not crack'd within the ring.] That is, crack'd too much for ysf. This is said to a young player who sold the parts of women. Johnson.

I find the same phrase in The Captain, by Beaumont and Fletcher: "Come to be married to my lady's woman, "After she's crack'd in the ring."

Again, in Ben Jonson's Magnificke Lady: "Light gold, and crack'd within the ring."
ell welcome. We'll e'en to't like French falconers, fly at any thing we see: We'll have a speech straight; Come, give us a taste of your quality; come, a passionate speech.

1. PLAY. What speech, my lord?

HAM. I heard thee speak me a speech once,—but it was never acted; or, if it was, not above once: for the play, I remember, pleased not the million; 'twas caviare to the general: but it was

Again, to Ham-Alley, or Merry Tricks, $618:

"— not a penoy the worse
"For a little use, whole within the ring."

Again, in Decker's Honest Thors, $635: "You will not let my paths be crack'd in the ring, will you?" STEEVES.

The following passage in Lyly's Woman in the Moon, 1557, as well as that in Fletcher's Captain, might lead us to suppose that this phrase sometimes conveyed a warm allusion: "Well, if she were twenty grains lighter, refuse her, provided always she be not stilt within the ring." T. C.

— like French falconers,] The amusement of falconry was much cultivated in France. To All's well that ends well, Shakespeare has introduced an astringer or falconer at the French court. Mr. Tolet, who has mentioned the same circumstance, likewise adds that it is said in Sir Thomas Browne's Traits, p. 116, that "the French seem to have been the first and noblest falconers in the western part of Europe;" and, that the French king sent over his falconers to show that sport to king James the First." See Weldoo's Court of King James. STEEVES.

— like French falconers,] Thus the folio. Quarto:—like friendly falconers. MALEONE.

— caviare to the general:] Giles Fletcher in his Ruffe Commonwealth, 1591, p. 11, says in Russia they have divers kinds of fish "very good and delicate: as the Bellooga & Belongia of four or five eloses long, the Ofirina & Sururgeon, but not so thick nor long. These four kind of fish brede in the Wolcha and are caught in great plenty, and served the one into the whole realm for a good food. Of the toes of these four kinds they make very great store of caviary or caviare." See also Sir Riston's Remarks &c. on Shakespeare, (edit. 1778,) p. 199. RED.

Ben Jonson has ridiculed the introduction of these foreign deli-
make the matter savoury; nor no matter in the phrase, that might indite the author of affection;* but call'd it, an honest method, as wholesome as sweet, and by very much more handsome than fine. One speech in it I chiefly loved: 'twas Æneas' tale to Dido; and thereabout of it especially, where he speaks of Priam's slaughter: If it live in your memory, begin at this line; let me see, let me see;—

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

Mr. Pope's alteration may indeed be in some degree supported by the following passage in Decker's Sannomartia, 1602: — a piepar'd troop of gallants, who fill all distil every unsalted line in their fly-blown comedies." Though the other phrase was used as late as in the year 1663, in A Banquet of Jests, &c. — for junks, joc; and for curious fallats, fables." STERVENS.

indite the author of affection;] Indite, for convifl.

WARBURTON.

— indite the author of affection:] i. e. convifl the author of being a fantastical affected writer. Maria calls Malvolio an affection'd ass, i. e. an affected ass; and in Love's Labour's Lost, Nathaniel tells the Pedant, that his reasons " have been witty, without affection."

Again, in the translation of Cofiglione's Courtier, by Hubby, 1556: " Among the chiefie conditions and qualities in a waiting- genteelwoman," is, " in the affection or curiosity."

Again, in Chapman's Preface to Ovid's Banquet of Sons, 1595: " Obscurituie in affection of words and indigiled conceits, is pedanticall and childlish." STEVENS.

— but call'd it, an honest method.] Hamlet is telling how much his judgement differed from that of others. One said, there was no fallats in the lines, &c, but callt it an honest method. The author probably gave it, —But I called it an honest method, &c.

JOHNSON.

— an honest method.] Honest, for chiefs. WARBURTON.

— as wholesome &c.] This passage was recovered from the quartos by Dr. Johnfon. STEVENS.

Fabula nullius veneris, morataque rege." M. MASON.

The rugged Pyrrhus, &c.] Mr. Malone once observed to me, that Mr. Copeil supposed the speech uttered by the Plater before Hamlet, to have been taken fio an ancient drama, entitled "Dido
Queen of Carthage." I had not then the means of justifying or confuting his remark, the piece alluded to having escaped the hands of the most liberal and industrious collectors of such curiosities. Since, however, I have met with this performance, and am therefore at liberty to pronounce that it did not furnish our author with more than a general hint for his description of the death of Priam, &c.; unless with reference to

"— the whiff and wind of his fell sword,
"The unerv'd father falls.—"

we read, ver. **;

"And with the wind thereof the king fell down;"

and can make out a resemblance between

"So as a painted tyrant, Pyrrhus ftood;"

and ver. ***;

"So leaning on his sword, he ftood alone still."

The greater part of the following lines are solely more ridiculous in themselves, than even Shakspeare's happiest vein of burlesque or parody could have made them:

"At laft came Pyrrhus fell and full of ire,
"His barrenfse dropping bloud, and no fpeare
"The mangled head of Priamus yetyl soune;
"And after him his band of Mirmidons,
"With balles of wild-fire in their murdering pawes,
"Which made the funerall flame that burnt fai Tioj:
"All which hent me about; crying, this is lie.
"Dido. Ah, how could poor Eneas fcape their hands ?
"Æneas. My mother Venus, jealous of my health,
"Convaid me from their crooked nets and bands:
"So I effcaped the furious Pyrrhus wrath,
"Who then ran to the pallace of the King,
"And at Jove's Altar finding Priamus,
"About whose whitherd neck hung Hecuba,
"Foulding his band in hers, and joyntly both
"Beating their breasts and falling on the ground,
"He with his faufchious point raffe up at once;
"And with Megeras eyes flared in their face,
"Threatning a thousand deaths at every glance.
"To whom the aged king thus trembling spake: &c.—
"Not mov'd at all, but smiling at his tears,
"This butcher, whilif his hands were yet held up,
"Treading upon his breast, froke off his hands.
"Dido, O end, Æneas, I can hear no more.
When he lay couched in the ominous horse,
Hath now this dread and black complexion smeared
With heraldry more dismal; head to foot
Now is he total gules; 7 horridly trick'd

"Exe. At which the franticke queen leapd on his face,
And in her eyelids hanging by the nail,es,
A little while prolong'd her husband's life:
At last the sounders pul'd her by the heels,
And swung her howling in the emptie ayre,
Which sent an echo to the wounded king:
Whereas he lift up his bedred limbs,
And would have grappled with Achilles sonne,
Forgetting both his want of strength and hands;
Which he disdain'd, whilest his sword about,
And with the wound thereof the king fell downe:
Then from the navell to the throat at once,
He ripold Priam; at whose latter gaze
Jove's marble fit it began to bend the bow,
As lothing Pirrhus for this wicked ait:
Yet he undaunted tooke his fathers flagge,
And dip't it io the old kings chill cold blood,
And then in triumph raine into the streets,
Through which he could not passe for slauhtred men;
"So leaning on his sword he stood alone still,
Viewing the fire wherewith rich Ilian burnt." Ad Ii.


7 Now is he total gules; Gules is a term in the barbarous jargon peculiar to heraldry, and signifies red. Shakespeare has it again in Timon of Athens:

"With man's blood paint the ground; gules, gules."

Heywood in his Second Part of the Iron Age, has made a verb from it:

"old Hecuba's reverend locks
Be gul'd in slauhter." Stephenson.

trick'd — i. e. smeared, painted. An heraldick term.
HAMLET,

With blood of fathers, mothers, daughters, sons;
Bak'd and impasted with the parching streets,
That lend a tyrannous and a damned light
To their lord's murder: Roofed in wrath, and fire,
And thus o'er-fiz'd with congeulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grand sire Priam seek,- So proceed you.

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

1. Play. Anon he finds him
Striking too short at Greeks; his antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command: Unequal match'd,
Pyrrhus at Priam drives; in rage, strikes wide;
But with the whiff and wind of his fell sword.
The unnerved father falls. Then senfles Ilium
Seeming to feel this blow, with flaming top
Stoops to his base; and with a hideous craft
Takes prisoner Pyrrhus' ear: for, lo! his sword
Which was declining on the milky head
Of reverend Priam, seem'd i' the air to flick:
So, as a painted tyrant, Pyrrhus fled;
And, like a neutral to his will and matter,
Did nothing.

But, as we often see, against some storm,
A lullence in the heavens, the rack stand still,
The bold winds speechless, and the orb below

9 With eyes like carbuncles.] So, in Milton's Paradise Lost, B. IX. 1. 500:
"and carbuncles his eyes." Steevens.
4 So proceed you.] These words are not in the folio.

Malone.

3 as a painted tyrant.] Shakespeare was probably here thinking of the tremendous personages often represented in old
tapestry, whose uplifted swords flick in the air, and do nothing. "Malone.
As hufkas death: anon, the dreadful thunder
Doth rend the region: So, after Pyrrhus' pause,
A roused vengeance sets him new a work;
And never did the Cyclops' hammers fall
On Mars's armour, f rog'd for proof eterne,
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.—

Out, out, thou trumpet, Fortune! All you gods,
In general fynod, take away her power;
Break all the spokes and felloies from her wheel,
And bowl the round nave down the hill of heaven,
As low as to the fends.

Pol. This is too long.

Ham. It shall to the barber's, with your beard.—
Pr'ythee, lay on:—He's for a jig, or a tale of bawdry, or he sleeps:—lay on: come to Hecuba.
HAMLET.

1. PLAY. But who, ah woe! ’had seen the mobled queen.”

HAM. The mobled queen?

POL. That’s good? mobled queen is good.

1. PLAY. Run barefoot up and down, threat’ning the flames

7 But who, ah woe! ] Thus the quarto, except that it has—a woe. A is printed instead of ah in various places in the old copies. Woe was formerly used adjectively for woeful. So, in Antony and Cleopatra:

"Woe, woe are we, sir, you may not live to wear
All your true followers out."

The folio reads—But who, 0 who, &c. MALONE.

"— the mobled queen —] Mobled or mobled signifies veiled. So, Sandys speaking of the Turkish women, says, their heads and faces are mobled in fine linen, then no more is to be seen of them than their eyes. TRAVEL.

Mobled signifies huddled, grossly covered. JOHNSON.

I meet with this word in Shirley’s Gentleman of Venice

"The moon does mobble up herself." FARMER.

Mobled, is, I believe, no more than a depravation of muffled. It is thus corrupted in Ogilby’s Fables, Second Part:

"Mobbled nine days in my considering cap,
Before my eyes beheld the blessed day."

In the West this word is still used in the same sense; and that is the meaning of mobble in Dr. Farmer’s quotation.

HOLT WHIFF.

The mailed queen, (or mobled queen, as it is spelt in the quarto,) means, the queen attired in a large, coarse, and careless head-dress. A few lines lower we are told the had "a cloud upon that head, where late the diadem flood."

To mob, (which in the North is pronounced mob, and hence the spelling of the old copy in the present instance,) says Ray in his Dict. of North Country words, is "to dress carelessly. Mrs are flatterns.

The ordinary morning head-dresses of ladies continued to be distinguished by the name of a mob, to almost the end of the reign of George the Second. The folio reads—the inobled queen.

MALONE.

In the counties of Essex and Middlesex, this morning cap has always been called—a mob, and not a mob. My spelling of the word therefore agrees with its most familiar pronunciation. SEELENS.
With biffon rheum; a clout upon that head,
Where late the diadem stood; and, for a robe,
About her lank and all o'er-temed loins,
A blanket, in the alarm of fear caught up;
Who this had seen, with tongue in venom sleep'd,
'Gainst fortune's state would treason have pronounc'd:
But if the gods themselves did see her then,
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs;
The instant burst of clamour that she made,
(Unless things mortal move them not at all,)  
Would have made milk* the burning eyes of hea-

ven,

And passion in the gods.

Pol. Look, whether he has not turn'd his co-

H. 'Tis well; I'll have thee speak out the rest

of this soon.—Good my lord, will you see the
players well bellow'd? Do you hear, let them be
well used; for they are the abstrac't, and brief
chronicles, of the time: After your death you were
better have a bad epitaph, than their ill report
while you live.

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

H. Odd's bodikin, man, much better: Use
every man after his desiert, and who shall 'scape
whipping? Use them after your own honour and

* With biffon rheum; ] Biffon or keefen, i. e. blind. A word still
in use in some parts of the North of England.

So, in Coriolanus: "What harm can your biffon confpeduities
glean out of this character?" Steevens.

—made milk— Drayton in the 73th Song of his Polyblank

gives this epithet to dew: "Exhaling the milk' dew;" &c.

Stevens:
HAMLET,

dignity: The less they deserve, the more merit is in your bounty. Take them in.

POL. Come, sirs.

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

1. PLAY. Ay, my lord.

HAM. We'll have it to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I would set down, and insert in't? could you not?

1. PLAY. Ay, my lord.

HAM. Very well.—Follow that lord; and look you mock him not. [Exit POLONIUS and Players.] My good friends, [To Ros. and GUIL.] I'll leave you till night: you are welcome to Elfinore.

ROS. Good my lord!

[Exeunt ROSENCRANTZ and GUILDENSTERN.

HAM. Ay, so, God be wi' you:—Now I am alone O, what a rogue and peafant slave am I! Is it not monstrous, that this player here,"

*Is it not monstrous, that this player here,* It should seem from the complicated nature of such parts as Hamlet, Lear, &c. that the time of Shakespeare had produced some excellent performers. He would scarce have taken the pains to form characters which he had no prospect of seeing represented with force and propriety on the stage.

His plays indeed, by their own power, must have given a different turn to acting, and almost new-created the performers of his age. Mysteries, Morals, and Enterludes, afforded no materials for art to work on, no discriminations of character, or varieties of appropriated language. From tragedies like Cymbeline, Tamburlaine, and Jeroynos, nature was wholly banished; and the comedies of Gomer Guton, Common Condyceun, and The Old Wives Tale, might have had justice done to them by the lowest order of human beings.
PRINCE OF DENMARK.

But in a fiction, in a dream of passion,
Could force his soul so to his own conceit,
That from her working, all his visage wann'd; 3
Tears in his eyes, distraction in's aspect, 4

Suntilli his animal, mentisque capacitum alia
was wanting, when the dramas of Shakspere made their first appearance; and in these we were certainly indebted for the excellence of actors who could never have improved so long as their sensibilities were unawakened, their memories hurthened only by pedantick or puritoetical declamation, and their manners vulgarized by pleasantry of as low an origin. Steevens.

* all his visage wann'd; [The folio—warm'd.] This might do, did not the old quarto lead us to a more exact and pertinent reading, which is—visage wann'd; i.e. a turned pale or wan. For so the visage appears when the mind is thus affecioned, and not warm'd or flush'd. Warburton.

That, from her working, all his visage wann'd; 3
Tears in his eyes, distraction in's aspect, 4
Wann'd (wan'd in Should have been spell'd) is the reading of the quarto, which Dr. Warburton, I think rightly, restored. The folio reads warm'd, for which Mr. Steevens contends in the following note:

"The working of the soul, and the effort to shed tears, will give a colour to the actor's face, instead of taking it away. The visage is always warm'd and flush'd by any unusual exertion in a passionate speech; but no performer was ever yet found, I believe, whose feelings were of such exquisite sensibility as to produce palfenes in any situation in which the drama could place him. But if players were indeed possessed of that power, there is no such circumstance in the speech uttered before Hamlet, as could introduce the wannes for which Dr. Warburton contends."

Whether an actor can produce palfenes, it is, I think, unnecessary to enquire. That Shakspere thought he could, and considered the speech in question as likely to produce wannes, is proved decisively by the words which he has put into the mouth of Polonius in this scene; which add such support to the original reading, that I have without hesitation restored it. Immediately after the Player has finished his speech, Polonius exclaims,

"Look, whether he has not turn'd his colour, and has tears in his eyes." Here we find the effort to shed tears, taking away, not giving a colour. If it be objected, that by turn'd his colour, Shakspere meant that the player grew red, a passage in King

L. a
A broken voice, and his whole function failing
With forms to his conceit? And all for nothing!
For Hecuba!
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion,
That I have? He would drown the page with tears;

Richard III. In which the poet is again describing an actor, who
is master of his art, will at once answer the objection:
"Rich. Come, cousin, can't thou quote, and change thy
   colour?"
"Murder thy breath in middle of a word;
And then again begin, and stop again,
As if thou were distraught and mad with terror?
"Buck. Tut. I can counterfeit the deep tragedian:
Tremble and start at wagging of a straw," &c.
The words, quote, and terror, and tremble, as well as the whole
context, shew, that by "change thy colour," Shakfpeare meant grow
pale.

The word afteR (as Dr. Farmer very properly observes) was in
Shakfpeare's time accented on the second syllable. The folio
exhibits the passage as I have printed it. STEEVENS.

What's Hecuba to him, &c.] It is plain Shakfpeare alludes to
a story told of Alexander the cruel tyrant of Pherae in Thessaly,
who seeing a famous tragedian act in the Troades of Euripides,
was so sensibly touched that he left the theatre before the play was
ended; being ashamed, as he owned, that he who never pitied
those he murdered, should weep at the sufferings of Hecuba
Andromache. See Plutarch in the Life of Pelopidas. UPTON.

Shakfpeare, it is highly probable, had read the life of Pelopidas,
but I see no ground for supposing there is here an allusion to it.
Hamlet is not ashamed of being seen to weep at a theatrical ex-
hibition, but mortified that a player, in a dream of passion, should
appear more agitated by fictitious sorrow, than the prince was by
a real calamity. MALONE.

--- the cue for passion,] The hint, the direction. JOHNSON.

This phrase is theatrical, and occurs at least a dozen times in our
author's plays. Thus, says Quince to Flute in A Midsummer Night's
Dream, "You speak all your part at once, cass and all." See also
Vol. XIII. p. 384, n. 6. STEEVENS.
And cleave the general ear7 with horrid speech;
Make mad the guilty, and appal the free,
Confound the ignorant; and amaze, indeed,
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettled rascal, speak,
Like John a-dreams,9 unpregnant of my cause,9
And can say nothing; no, not for a king,
Upon whose property, and most dear life,
A damn'd defeat was made.9 Am I a coward?

7 — the general ear — ] The ear of all mankind. So before, "Caviare to the general, that is, to the multitude. JOHNSON.

9 Like John a-dreams.] John a-dreams, i. e. of dreams, means only John the dreamer; a nick-name, I suppose, for any ignorant silly fellow. Thus the puppet formerly thrown at during the season of Lent, was called Jack-a-lent, and the ignis fatuus Jack-a-lanthorn. John-a-drones however, if not a corruption of this nick-name, seems to have been some well-known character, as I have met with more than one allusion to him. So, in Have with you to Saffron Walden, or Gabriel Harvey's Hunt is up, by Naph, 1596: "The description of that poor John-a-drones his man, whom he had hired," &c. John-a-Drones is likewise a foolish character in Whetstone's Princes and Cassandra, 1579, who is seized by informers, has not much to say in his defence, and is cheated out of his money. STEEVES.

9 — unpregnant of my cause.] Unpregnant, for having no due sense of. WARBURTON.

Rather, not quickened with a new desire of vengeance; not teeming with revenge. JOHNSON.

9 A damn'd defeat was made.] Defeat, for destruction. WARBURTON.

Rather, dispossession. JOHNSON.

The word defeat (which certainly means destruction in the present instance) is very licentiously used by the old writers. Shakspere in Othello employs it yet more quaintly. — "Defeat thy favour with an usurped beard;" and Middleton, in his comedy called Any Thing for a Quiet Life, says — "I heard of your defeat made upon a mearce." Again, in Revenge for Honour, by Chapman: "That he might meantime make a sure defeat On our good aged father's life."
HAMLET,

Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i'the throat,
As deep as to the lungs? Who does me this?

Ha!
Why, I should take it: for it cannot be,
But I am pigeon-liver'd, and lack gall
To make oppression bitter; or, ere this,
I should have fatted all the region kites
With this slave's offal: Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindlefs villains!

Why, what an ass am I? This is most brave;
That I, the son of a dear father murder'd,
Promoted to my revenge by heaven and hell,
Mull, like a whore, unpack my heart with words,
And fall a curstng, like a very drab,

Again, in The Wits, by Sir W. D'Avenant, 1637: "Not all the skill I have, can pronounce him free of the defeat upon my gold and jewels."

Again, in The Life of Gulls, 1616: "My late shipwreck has made a defeat both of my friends and treasure." STEVENS.

In the passage quoted from Othello, to defeat is used for undo or alter: defaire, F. See Minshew in v. Minshew considers the substantives defeat and defauntre as synonyms. The former he defines as overthrow; the latter, execution or slaughter of men. In King Henry V. we have a similar phraseology:

"Making defeat upon the powers of France."

And the word is again used in the same sense in the last act of this play:

"DOTH BY THEIR OWN INFAMATION GROW." MALONE.

"kindles—] UNNATURAL. JOHNSON.

STEVENS.
A scullion! 
Fie upon't! soh! About my brains! Humph! I have heard,
That guilty creatures, sitting at a play,
Have by the very cunning of the scene
Been struck so to the soul, that presently
They have proclaim'd their malefactions:
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father,
Before mine uncle: I'll observe his looks;
I'll tent him to the quick; if he do blench,
I know my course. The spirit, that I have seen
May be a devil: and the devil hath power
To assume a pleasing shape; yea, and, perhaps,

* A scullion! Thus the folio. The quartos read,—A scullion.  
STEVENS.

*— About my brains! Wilt, to your work. Brain, go about
the present business. JOHNSON.

This expression (which seems a parody on the naval one,—about
ship!) occurs in the Second Part of the Iron Age, by Heywood,
1632: "My brain about again! for thou hast found
" New projects now to work on."

About, my brain! therefore, (as Mr. M. MASON observes) appears
to signify, "be my thoughts shifted into a contrary direction."

STEVENS.

* * * I have heard,
That guilty creatures, sitting at a play.] A number of these stories
are collected together by Thomas Heywood, in his Actor's Vindication.
STEVENS.

* * tent him —] Search his wounds. JOHNSON.

* * if he do blench,] If he shrink, or start. The word is used
by Fletcher, in The Night-walker:
"Blench at no danger, though it be a gallows."
Again, in Gower, De Confessione Amantis, Lib. VI. fol. 128:
"Without blenchings of mine eie." STEVENS.

See Vol. X. p. 58, n. 7. MALONE.
HAMLET,

Out of my weaknesses, and my melancholy,  
(As he is very potent with such spirits,)  
Abuses me to damn me: I'll have grounds  
More relative than this: The play's the thing,  
Wherein I'll catch the conscience of the king.  
[Exit.

ACT III. SCENE I.

A Room in the Castle.

Enter King, Queen, Polonius, Ophelia, Rosen-  

KING. And can you by no drift of conference  
Get from him, why he puts on this confusion;  
Grating so harshly all his days of quiet  
With turbulent and dangerous lunacy?  
Ros. He does confess, he feels himself distracted;  
But from what cause he will by no means speak.  
Guil. Nor do we find him forward to be founded;  
But, with a crafty madness, keeps aloof,  
When we would bring him on to some confession  
Of his true state.

QUEEN. Did he receive you well?  
Ros. Most like a gentleman.

More relative than this?] Relative for convictile.  
Convictile is only the consequential sense. Relative is nearly related,  
Warburton.  
lightly connected. Johnson.  
cept was—circumstance. Steevens.
GUIL. But with much forcing of his disposition.

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

QUEEN. Did you assay him
To any pallme?

Ros. Madam, it so fell out, that certain players
We o'er-raught on the way:  
of these we told him;
And there did seem in him a kind of joy
To hear of it: They are about the court;
And, as I think, they have already order

* Niggard of question; but, of our demands,
Most free in his reply.] This is given as the description of the
conversation of a man whom the speaker found not forward to be
sounded; and who kept aloof when they would bring him to confess;
but such a description can never pass but at cross-purposes. Shak
peare certainly wrote it just the other way:
Most free of question; but, of our demands,
Niggard in his reply.

That this is the true reading, we need but turn back to the
preceding scene, for Hamlet's conduct, to be satisfied.

WARBURTON.

Warburton forgets that by question, Shakspere does not usually
mean interrogatory, but discourse; yet in which ever sense the word
be taken, this account given by Rosencrantz agrees but ill with the
scene between him and Hamlet, as actually represented.

M. MASON.

Slow to begin conversation, but free enough in his answers to
our demands. Guildenstern has just said that Hamlet kept aloof
when they wished to bring him to confess the cause of his distraction.
Rosencrantz therefore here must mean, that up to that point, till they
touched on that, he was free enough in his answers.

MALONE.

* o'er-raught on the way] Over-raught is over-reached, that
is, overtook. JOHNSON.

So, in Spenser's Faery Queen, Book VI. c. iii:
"Having by chance a close advantage view'd,
"He over-raught him," &c.

Again, in the 5th Book of Gawin Dougla's translation of The
Enid:
"War not the samyn myisfortoun me over-rouched." STEVENS.
This night to play before him.

Pol. "Tis most true:
And he beseech'd me to entreat your majesties,
To hear and see the matter.

KING. With all my heart; and it doth much
content me
To hear him so inclin'd.

Good gentlemen, give him a further edge,
And drive his purpose on to these delights.

ROS. We shall, my lord.

[Exeunt Rosencrantz and Guildenstern.]

KING. Sweet Gertrude, leave us too.

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

QUEEN. I shall obey you:

--- may here —] The folio, (I suppose by an error of the
prest,) reads—may there. STEEVENS.
7 Affront Ophelia: To affront, is only to meet directly. JOHNSON.

Affrontare, Ita. So, in The Devil's Charter, 1607:
"Affronting that port where proud Charles should enter."
Again, in Dr. W. D'Avenant's Cruel Brother, 1630:
"In fullrance offronts the winter's rage." STEEVENS.
* --- espials,] i. e. spies. So, in King Henry VI. Part 1:
" --- as he march'd along,
"By your espials were discovered
"Two mightier troops."
See also Vol. XIV. p. 35, n. 2.
The words --- lawful espials, are found only in the folio.

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

Oph. Madam, I wish it may.

[Exit Queen.

Pol. Ophelia, walk you here:—Gracious, so please you,
We will bestow ourselves:—Read on this book;

[To Ophelia.

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

King. O, 'tis too true! how smart
A laft that speech doth give my conscience!
The harlot's cheek, beauty'd with plaff'ring art,
Is not more ugly to the thing that helps it,
Than is my deed to my most painted word:
O heavy burden!

[Aside.

Pol. I hear him coming; let's withdraw, my lord.

[Exeunt King and Polonius.

9 And, for your part.] Thus the quarto, 1604, and the folio.
The modern editors, following a quarto of no authority, read,—or my part. MALONE.

10 Tour lonelines.] Thus the folio. The first and second quartos read lowliness. STEVENS.

11 'Tis too much prov'd.] It is found by too frequent experience. JOHNSON.

12 more ugly to the thing that helps it.] That is, compared with the thing that helps it. JOHNSON

13 So, Ben Jonson:

"All that they did was piety to this." STEVENS.
HAMLET.

Enter Hamlet.

Ham. To be, or not to be, 5 that is the question:—
Whether 'tis nobler in the mind, to suffer

5 To be, or not to be, ] Of this celebrated soliloquy, which
bursting from a man distracted with coxcombry of desires, and
overwhelmed with the magnitude of his own purposes, is coo-
needed rather in the speaker’s mind, than oo his tongue, I shall
endeavour to discover the traiio, and to shew how soe footnotes
produces another.

Hamlet, knowing himself injured in the most enormous and
atrocious degree, and seeing oo means of redrefs, but such as
muft expose him to the extremity of hazard, meditates on his situ-
ation in this manner: Before I can form any rational scheme of action
under this pressure of distress, it is necessary to decide, whether, after
our present state, we are to be, or not to be. That is the question,
which, as it shall be answered, will determine, whether 'tis nobler,
and more suitable to the dignity of reason, to suffer the outrages of
fortune patiently, or to take arms against them, and by oppofoing eod
them, though perhaps with the loss of life. If to die, were to sleep,
no more, and by a deep to end the miseries of our nature, such a sleep
were devoutly to be wished; but if to sleep in death, be to dream, to
retain our powers of sensibility, we muft pause to consider, in that
sleep of death what dreams may come. This consideration makes
calamity fo long endured; for who would bear the vexations of life,
which might be ended by a bare bodkin, but that he is afraid of
something so unknowno futurity? This fear it is, that gives efficacy
to conscience, which, by turning the mind upon this regard, chills
the ardour of resolution, checks the vigour of enterprise, and makes
the current of desire flaggate in inactivity.

We may suppose that he would have applied these general obser-
vations to his own case, but that he discovered Ophelia.

Johnson.

Dr. Johnson’s explication of the first five lines of this passage is
furely wrong. Hamlet is not deliberating whether after our pre-
fent state we are to exist or not, but whether he should continue
to live, or put an end to his life: as is pointed out by the second and
the three following lines, which are manifestly a paraphrase oo the
first; “whether 'tis nobler in the mind to suffer, &c. or to take
arms.” The question concerning our existence in a future state is
not considered till the tenth line: — “To sleep! peradventure, to
dreams” &c. The traiio of Hamlet’s reasoning from the middle
The slings and arrows of outrageous fortune; $^6$
Or to take arms against a sea of troubles, $^7$

of the fifth line, "If to die, were to sleep," &c. Dr. Johnson has marked out with his usual accuracy.

In our poet's Rape of Lucrece we find the same question stated, which is proposed in the beginning of the present soliloquy:

"— with herself she is in mutiny,
"To live or die, which of the twain were better." $^{MALONE}$

$^6$ arrows of outrageous fortune; $^7$ a sea of troubles.

Mr. Pope proposed siege. I know not why there should be so much solicitude about this metaphor. Shakspere breaks his metaphors often, and in this defultory speech there was less need of preserving them. $^{JOHNSON}$

A similar phrase occurs in Rycharde Morysine's translation of Ludovicus Vives's Introduction to Wyfedom, 1544: "— how great a sea of evils every day overunmeth." &c.

The change, however, which Mr. Pope would recommend, may be justified from a passage in Romeo and juliet, scene the last:

"You—to remove that siege of grief from her.__" $^{STEEVENS}$

One cannot but wonder that the smallest doubt should he entertained concerning an expression which is so much in Shakspere's manner; yet, to preserve the integrity of the metaphor, Dr. Warburton reads a sea of troubles. In the Prometheus Vinclus of Elychi-lus a similar imagery is found:

$^{Δυσχήματος γα τεταλως ατρας θυρ.}$

"The stormy sea of dire calamity." and in the same play, as an anonymous writer has observed, Genl. Magazine, Aug. 1775,) we have a metaphor no less harsh than that of the text:

$^{Θολωσοι δ' ο λογοι παινονε εικν}$
$^{Στυγνης προς κχρασιν ατις.}$

"My plaintive words in vain confusedly beat
"Against the waves of hateful misery."$^{SHAKESPEARE}$

Shakspere might have found the very phrase that he has em-
And, by opposing, end them? — To die, — to sleep, —  
No more; — and, by a sleep, to say we end  
The heart-ache, and the thousand natural shocks  
That flesh is heir to, — 'tis a consummation  
Devoutly to be wish'd. To die; — to sleep; —  
To sleep! perchance to dream; — ay, there's the rub;  
For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil,  
Must give us pause: There's the respect,  
That makes calamity of so long life:  
For who would bear the whips and scorns of time,

played, in The Tragedy of Queen Cordila, Mirror for Magistrates, 1575, which undoubtedly he read:
"For lack of speech to tell my feats of giltless fame."

Malone.

Menander uses this very expression. Fragm. p. 22. Amphil.  
1579:
Eis σπελαγος αυτον θαπαλεις γαρ τραγματων.  
Io mare meliorum te conjecies." Holt White.

To die,— to sleep.] This passage is ridiculed in The Scornful Lady of Beaumont and Fletcher, as follows:
"— be deceas'd, that is, asleep, for so the word is taken.  
To sleep, to die, to sleep; a very figure, sir." &c. &c.

Steevens.

— mortal coil.] i. e. turmoil, buffle. Warburton.

A passage resembling this, occurs in a poem entitled A dollfull Discours of two Strangers, a Lady and a Knight, published by Churchyard, among his Chippes, 1575:
"Yea, shaking off this fullness styles,  
Me thinke in clouds I see,  
Amoog the perfite choosen lambs,  
A place preparde for me." Steevens.

— There's the respect.] i. e. the consideration. See Vol. XVI.  

— the whips and scorns of time.] The evils here complained of are not the product of time or duration simply, but of a corrupted age or mazooes. We may be sure, then, that Shakespeare wrote:
— the whips and scorns of this time,
and the description of the evils of a corrupt age, which follows, confirms this emendation. Warburton.
It may be remarked, that Hamlet, in his enumeration of miseries, forgets, whether properly or not, that he is a prince, and mentions many evils to which inferior stations only are exposed.

Johnson.

I think we might venture to read — *the whips and scorns of the times,* i. e. of times satirical as the age of Shakespeare, which probably furnished him with the idea.

In the reigns of Elizabeth and James (particularly in the former) there was more illiberal private abuse and peevish satire published, than in any others I ever knew of, except the present one. I have many of these publications, which were almost all pointed at individuals.

Daniel, in his *Mansphilsus,* 1599, has the same complaint:

"Do you not see these pamphlets, libels, rhimes, these strange confused tumults of the mind, are grown to be the sickness of these times. The great disease inflicted on mankind?"

Whips and scorns are purely as inseparable companions, as public punishment and infamy.

*Whips,* the word which Dr. Johnson would introduce, is derived, by all etymologists, from *whips.*

Hamlet is introduced as reasoning on a question of general concernment. He therefore takes in all such evils as could befall mankind in general, without considering himself at present as a prince, or wishing to avail himself of the few exceptions which high place might once have claimed.

In part of King James I's *Entertainment passing to his Coronation,* by Ben Jonson and Decker, is the following line, and note no that line:

"And for account of years, of months, or time."

"By time we understand the present." This explanation affords the sense for which I have contended, and without change.

Steevens.

The word *whips* is used by Marston in his *Satires,* 1599, in the sense required here:

"Ingenuous melancholy, inthrone thee in my head; let me entreat, stay his quick jocund skips, and force him rue a lad-pac'd course, until my whips be done."

Malone.

*— the proud man's contumely,* thus the quarto. The
HAMLET,

The pangs of despis'd love, the law's delay;  
The insolence of office, and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bodkin? who would fardels bear.

folio reads—the poor man's contumely; the cootumely which the poor man is obliged to endure:

"Nil habet infelix paupertas dulius in se,  
Quam quod ridiculos homines factis."

Steevens.

"— of despis'd love.] The folio reads—of despis'd love.

"— might his quietus make  
With a bordkin?] The first expression probably alluded to the writ of discharge, which was formerly granted to those barons and knights who personally attended the king on any foreign expedition. This discharge was called a quietus.

It is at this time the term for the acquittance which every sheriff receives on settling his accounts at the exchequer.

The word is used for the discharge of an account, by Webster, in his Dutchess of Malfy, 1623:

"And 'cause you shall not come to me in debt,  
[Being now my reward] here upon your lips  
I sign your quietus still."

Again:

"You had the trick in audit time to be sick,  
'Til I had sign'd your quietus."

A bodkin was the ancient term for a small dagger. So, in the Second part of The Mirror for Knighthood, 4to. bl. I. 1598:

"Not having any more weapons but a poor pordado, which usuallie he did ware about him, and taking in his hand, deliuered thes speecches unto it. Thou, silly bodkin, shalt solith the piece of worke." &c.

In the margin of Stowe's Chronicle, edit. 1614, it is said, that Cæsar was illam with bodkins; and in The Muses' Looking-glass, by Rudolph, 1638:

"A bord. A rapier's but a bodkin.  
Bodk. And a bodkin  
Bodkin is a most dang'rous weapon; since I read  
Of Julius Cæsar's death, I durst not venture  
Into a tailor's shop, for fear of bodkins."

Agalo, in The Cæslon of the Country, by Beaumont and Fletcher:

"— Out with your bodkin  
Your pocket dagger, your filletto."

"—
To grunt and sweat under a weary life; 
But that the dread of something after death,—

Again, in Sapho and Phao, 1591: "—there will be a desperate fray between two, made at all weapons, from the brown bill to the bodkin."

Again, in Chaucer, as he is quoted at the end of a pamphlet called The Sargent of Divisjon, &c. whereunto is annexed the Tragedy of Gorboduc, &c. 1591:

"With bodkins was Caesar Julius murdered at Rome of Brutus Cassius." STEEVENS.

By a bare bodkin, does not perhaps mean, "by so little an instrument as a dagger," but "by an unsheathed dagger."

In the account which Mr. Steevens has given of the original meaning of the term quietus, after the words, "who personally attended the king on any foreign expedition," should have been added,—and were therefore exempted from the claims of scutage, or a tax on every knight's fees." MALONE.

"To grunt and sweat—"] Thus the old copies. It is undoubtedly the true reading, but can scarcely be borne by modern ears.

JOHNSON.

This word occurs in The Death of Loros, by Nicholas Grismond, a translation of a passage in the Alexandrins of Philippe Gualtier, into blank verse, printed at the end of Lord Surry's Poems:

"none the charge could give:

"Here grunts, here groans, ech where strong youth is spent." And Stanyhurst in his translation of Virgil, 1582, for supremum sonegnum gives us: "— for fighting it grunts."

The change made by the editors [to grow] is however supported by the following lines in Julius Caesar, Ad IV. &c. i:

"To grow and sweat under the busiest." STEEVENS.

I apprehend that it is the duty of an editor to exhibit what his author wrote, and not to substitute what may appear to the present age preferable: and Dr. Johnson was of the same opinion: See his note on the word hugger-mugger, Ad IV. &c. v. I have therefore, though with some reluctance, adhered to the old copies; however displeasing this word may be to the ear. On the stage without doubt, an actor is at liberty to substitute a less offensive word. To the ears of our ancestors it probably conveyed no displeasing sound; for we find it used by Chaucer and others:

VOL. XXII.
HAMLET.

The undiscover'd country, from whose bourn
No traveller returns,—puzzles the will:

"But never grant he at no stroke but on,
Or etes at two, but if his florie lie."

Again, in Wily Beguilde, written before 1556:
"She's never well, but grunting in a corner." Malone.

*The undiscover'd country, from whose bourn
No traveller returns.) This has been cavilled at by Lord Orrery
and others, but without reason. The idea of a traveller in Shak-
speare's time, was of a person who gave an account of his adven-
tures. Every voyage was a Discovery. John Taylor has "A
Discovery by sea from London to Salisbury." Farmer.

Again, Martinon's Inflation Countees, 1603:
"Qui non hic iter tenet, nil decurrit aquam." Catullus.
Again, in Sanford's translation of Cornelius Agrippa, &c. 4to, bl.
l. 1569 (once a book of uncommon popularity) "The countrie of
the dead is irremeable, that they cannot retourne." Sig. P. P.
Steevens.

This passage has been objected to by others on a ground which,
at the first view of it, seems more plausible. Hamlet himself, it
is objected, has had ocular demonstration that travellers do some-
times return from this strange country.

I formerly thought this an inconsistency. But this objection
also is founded on a mistake. Our poet without doubt in the
passage before us intended to say, that from the unknown regions
of the dead no traveller returns, with all his corporal powers; such
as he who goes on a voyage of discovery brings back, when he
returns to the port from which he sailed. The traveller whom
Hamlet had seen, though he appeared in the same habit which he
had worn in his life time, was nothing but a shadow; "invul-
nerable as the air," and consequently incorporeal.

If, says the objector, the traveller has once reached this coast,
it is not an undiscovered country. But by undiscovered Shakspeare
meant not undiscovered by depast'd spirits, but, undiscovered, or
unknown to "such fellows as us, who crawl beneath earth and
heaven;" superis incognito tellus. In this sense every country, of
which the traveller does not return alive to give an account, may
be said to be undiscovered. The ghost has given us no account of
PRINCE OF DENMARK. 163

And makes us rather bear those ills we have,
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprizes of great pith and moment,
With this regard, their current turns awry,
And lose the name of action.—Soft you, now!
The fair Ophelia:—Nymph, in thy orisons
Be all my sins remember'd.3

OPH. Good my lord,

the region from whence he came, belong, as he has himself informed us, "forbid to tell the secrets of his prison-house."

Marlowe, before our poet, had compared death to a journey to an undiscovered country:

"—— weep not for Mortimer,
That scoros the world, and, as a traveller,
Goes to discover countries yet unknown."

King Edward II. 1593 (written before 1593); MALONE.

Perhaps this is another instance of Shakspere's acquaintance with his Bible: "Afore I goe thither, from whence I shall not turne againe, even to the lande of darke cloudie lande and deadlye shadowe wherein is no order, but terrible feare as in the darknesse." Job, ch. x.

"The way that I must goe is at haode, but wheres I shal not turne againe." Ibid. ch. 16.

I quote Cranmer's Bible. DOUCE.

9 — great pith —] Thus the folio. The quartos read,—of great pitch. STEEVENS.

Pitch seems to be the better reading. The allusion is to the pitching or throwing the bar;—a manly exercise, usual in country villages. RITSON.

a — turn awry,] Thus the quartos. The folio—turn away, STEEVENS.

3 — Nymph, in thy orisons &c.] This is a touch of nature. Hamlet, at the sight of Ophelia, does not immediately recoiled, that he is to personate madness, but makes her an address grave and solemn, such as the foregoing meditation excited in his thoughts. JOHNSON.

M 9
HAMLET,

How does your honour for this many a day?

HAM. I humbly thank you; well.

OPH. My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them.

HAM. No, not I;
I never gave you aught.

OPH. My honour'd lord, you know right well,
you did;
And, with them, words of so sweet breath com-
posed,
As made the things more rich: their perfume loft,
Take these again; for to the noble mind,
Rich gifts wax poor, when givers prove unkind.
There, my lord.

HAM. Ha, ha! are you honest?

OPH. My lord?

HAM. Are you fair?

OPH. What means your lordship?

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

*That if you be honest, and fair, you should admit no discourse to your beauty.* This is the reading of all the modern editions, and is copied from the quarto. The folio reads,—your honesty should admit no discourse to your beauty. The true reading seems to be this,—*If you be honest and fair, you should admit your honesty to no discourse with your beauty.* This is the sense evidently required by the course of the conversation. JOHNSON.

That if you be honest and fair, you should admit no discourse to your beauty. The reply of Ophelia proves beyond doubt, that this reading is wrong.

The reading of the folio appears to be the right one, and requires no amendment.—"Your honesty should admit no discourse to your beauty," means,—"Your honesty should not admit your beauty to any discourse with her," which is the very sense that Johnson contends for, and expressed with sufficient clearness.

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

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

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

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

Oph. I was the more deceived.

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

OPH. At home, my lord.

HAM. Let the doors be shut upon him; that he may play the fool no where but in's own house. Farewell.

OPH. O, help him, you sweet heavens!

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

OPH. Heavenly powers, restore him!

HAM. I have heard of your paintings too, well enough; God hath given you one face, and you

*I have heard of your paintings too, well enough; &c.* This is according to the quarto; the folio, for *painting*, has *paitings*, and for *fact*, has *pace*, which agrees with what follows, you *jig*, you *amble*. Probably the author wrote both. I think the common reading best. JOHNSON.

I would continue to read, *paintings*, because these destruive aids of beauty seem, in the time of Shakespeare, to have been general objects of satire. So, in Drayton's *Moooncalfe*:

"="* — No sooner got the teens,
** But her own natural beauty she disdains;**
" With oyls and broths must venemous and base
" She plasters over her well-favour'd face;
" And those sweet veins by nature rightly plac'd
" Wherewith she seems that white skin to have lac'd,
** She soon doth alter; and, with fading blue,
* Blenching her bosom, she makes others new."** STEEVENS.
make yourselves another: you jig, you amble, and you lip, and nick-name God's creatures, and make your wantonness your ignorance. Go to; I'll no more of't; it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunery, go. [Exit Hamlet.

Oph. O, what a noble mind is here o'erthrown! The courtier's, soldier's, scholar's, eye, tongue, sword. The expediency and rofe of the fair state, The glass of fashion, and the mould of form, The observ'd of all observers! quite, quite down!

9 — God hath given you one face, and you make yourselves another:] In Guzman de Alfaracke, 1683, p. 15, we have an invective against painting in which is a similar passage: "O filthineffe, above all filthineffe! O affront, above all other affronts! that God having given thee one face, thou shou'dst alwayes his image and make thyselfe another." REED.

9 — make your wantonness your ignorance:] You mistake by wanton affectation, and pretend to mistake by ignorance. JOHNSON.

5 — all but one, shall live:] By the one who shall not live, he means his step-father. MALONE.

4 The courtier's, soldier's, scholar's, eye, tongue, sword:] The poet certainly meant to have placed his words thus:

The courtier's, scholar's, soldier's, eye, tongue, sword;
otherwise the excellence of tongue is appropriated to the soldier, and the scholar wears the sword. WARNER.

This regulation is needless. So, in Tarquin and Lucrece:

"Princes are the glass, the school, the book,"

"Where subjects eyes do learn, do read, do look."

And in Quintilian: "Multum agit sexus, ut in feminis, fenus, pupilis, liberis, parentes, conjuges, alligantibus."

FARMER.

5 The glass of fashion,] "Speculum consuetudinis." CICERO.

6 — the mould of form:] The model by whom all endeavoured to form themselves. JOHNSON.
HAMLET.

And I, of ladies most deject and wretched,
That fuck'd the honey of his musick vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature of blown youth,
Blasted with ecstacy: O, woe is me!
To have seen what I have seen, see what I see!

Re-enter King and Polonius.

KING. Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul,
O'er which his melancholy fits on brood;
And, I do doubt, the hatch, and the disclose,

7 — most deject — ] So, in Heywood's Silver Age, 1613:
   " — What knight is that
   " So passionately deject!" STEVENS.
8 — out of tune—] Thus the folio. The quarto — out of time.
   STEVENS.

These two words in the hand-writing of Shakspere's age are almost indistinguisiable, and hence are frequently confounded in the old copies. See Vol. V. p. 279, n. 8. MALONE.
9 — and feature —] Thus the folio. The quartos read —

8 — with ecstacy: The word ecstacy was anciently used to signify some degree of alienation of mind.
So, Gawin Douglas, translating — sessa aci ans dolore:
   " In ecstacy the flood, and mad almonik."
See Vol. IV. p. 213, n. 9; and Vol. XI. p. 146, n. 4.

9 — the disclose,] This was the technical term. So, in The Maid of Honour, by Massinger:
   " One sterie with proportion ne'er discloseth
   " The eagle and the wren." MALONE.
Will be some danger: Which for to prevent,
I have, in quick determination,
Thus set it down; He shall with speed to England,
For the demand of our neglected tribute:
Haply, the seas, and countries different,
With variable objects, shall expel
This something-settled matter in his heart;
Whereon his brains still beating, puts him thus
From fashion of himself. What think you on't?

Pot. It shall do well; But yet I do believe,
The origin and commencement of his grief
Sprung from neglected love.—How now, Ophelia?
You need not tell us what lord Hamlet said:
We heard it all.—My lord, do as you please;
But, if you hold it fit, after the play,
Let his queen mother all alone entreat him
To show his grief; let her be round with him; 4
And I'll be plac'd, so please you, in the ear
Of all their conference: If she find him not,
To England send him; or confine him, where
Your wisdom best shall think.

King. It shall be so:
Madness in great ones must not unwatch'd go.

[Exeunt.]
HAMLET,

SCENE II.

A Hall in the same.

Enter Hamlet, and certain Players.

HAM. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not rouse the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance, that may give it smoothness. O, it offends me to the foul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who, for the most part, are capable

6 — periwig-pated — This is a ridicule on the quantity of false hair worn in Shakespeare's time, for wigs were not in common use till the reign of Charles II. In The Two Gentlemen of Verona, Julia says—"I'll get me such a colour'd perriwig." Goff, who wrote several plays in the reign of James I. and was no mean scholar, has the following lines in his tragedy of The Courageous Turk, 1632:

"How now, you heavens,
"Grow you so proud you must needs put on curl'd locks,
"And clothe yourselves in perriwigs of fire?"

Players, however, seem to have worn them most generally. So, in Every Woman in her Humour, 1609: "as none wear hoods but monks and ladies; and teachers but fore-horses, &c.; none perriwigs but players and pictures. Steevens.

6 — the groundlings; The meaner people then seem to have sat below, as they now sit in the upper gallery, who, not well understanding poetical language, were sometimes gratified by a
of nothing but inexplicable dumb shows, and noise: 7

... mimical and mute representation of the drama, previous to the dialogue. Johnson.

Before each act of the tragedy of Jocasta, translated from Euripides, by Geo. Gascoigne and Fra. Kinwelmersb, the order of these dumb shows is very minutely described. This play was presented at Gray's-Inn by them in 1566. The mute exhibitions included in it are chiefly emblematical, nor do they display a picture of one single scene which is afterwards performed on the stage. In some other pieces I have observed, that they serve to introduce such circumstances as the limits of a play would not admit to be represented.

Thus, in *Timon and Antipater*, 1622:

> "Let me now Intreat your worthy patience to contain Much in imagination; and, what words Cannot have time to utter, let your eyes, Out of this Dumb Show, tell your memories."

In short, dumb shows sometimes supplied deficiencies, and, at others, filled up the space of time which was necessary to pass while business was supposed to be transacted in foreign parts. With this method of preferving one of the unities, our ancestors appear to have been satisfied.

Ben Jonson mentions the *groundlings* with equal contempt. "The understanding gentlemens of the ground here."

Again, in *The Caph in Alter'd*, 1609: " — a rude barbarous crew that have no brains, and yet grounded judgements; they will hifs any thing that mounots above their grounded capacities."

Again, in *Lady Alimony*, 1639: " Be your stage-curtains artificially drawn, and so covertly thowed that the squini-eyed groundling may not peep in?"

In our early play-houses the pit had neither floor nor beams. Hence the term of *groundlings* for those who frequented it.

The *groundling*, in its primitive signification, means a fish which always keeps at the bottom of the water. Steevens.

? — who, for the most part, are capable of nothing but inexplicable dumb shows, and noise: i. e. have a capacity for nothing but dumb shows; understand nothing else. So, in Heywood's *History of Women*, 1604: " I have therein imitated our *histrionical* and comical poets, who write in the stage; who, left the auditory should be dulled with serious discoursis, in every act present some zany, with his mimick gesture, to breed in the less capable mirth and laughter. See Vol. XV. p. 357, n. 4. Malone."
I would have such a fellowwhipp'd for o'er-doing Termagant; it out-herods Herod: Pray you, avoid it.

Johson.

Rather, I believe, shows which are too confusedly concocted to explain themselves.

I meet with one of these in Heywood's play of The Four Prentices of London, 1613, where the Prentice says:

"I must entreat your patience to forbear
"While we do feast your eye and flare your ear.
"For in dumb shows, which were they writ at large,
"Would ask a long and tedious circumstance,
"Their infant fortunes I will soon express." &c.

Then follow the dumb shows, which well deserve the character Hamlet has already given of this species of entertainment, as may be seen from the following passage: "Enter Tancred, with Bella Fraua richly attired, she somewhat offering him, though (he makes no show of it.)"

Certainly this may be called an inexplicable dumb show.

Steevens.

Termagant;] Termagaunt (says Dr. Percy) is the name given in the old romances to the god of the Sarazens; in which he is constantly linked with Mahound, or Mohammed. Thus in the legend of Sir Guy, the Soudan swears:

"So help me Mahound of might,
"And Termagaunt my God so bright." So, also, in Hall's first Satire:

"Nor fright the reader with the Pagan vaunt
"Of mighty Mahound, and great Termagaunt."

Again, in Marlowe's 7th Satire:

"- let whirlwinds and confusion arise
"The center of our state; let giants rear
"Hill upon hill; let western Termagant
"Shake heaven's vault" &c.

Termagaunt is also mentioned by Spenser in his Faery Queen, and by Chaucer in The Tale of Sir Tophet; and by Beaumont and Fletcher in King or no King, as follows: "This would make a saibt swear like soldier, and a soldier like Termagaunt."

Again, in The Picture, by Massinger:

"- a hundred thousand Turks
"Assail'd him, every one a Termagaunt." Steevens.

Again, in Bale's Acts of English Votaries:

"Grenoyog upon her, lyke Termagnautes in a play." Ritson.
PRINCE OF DENMARK. 178

1. PLAY. I warrant your honour.
HAM. Be not too tame neither, but let your own

out-herodes Herod: The character of Herod in the ancient mysteries, was always a violent one.
See the Coventries Ludus among the Cotton MSS. Vespasian D. viii:

"Now I regne lyk a kyng aray'd ful rich,
Roljyd in rynggs and robes of array,
Dukys with dentyes I drive into the dyce:
My dedys be full dowty demyd be day."

Again, in The Chester Whitsun Plays, MS. Harl. 1013:

"I kyng of kynges, non the keene,
I sovaige fr, as well is scene,
I tyrant that maye bouth take and teene
Gatell, tower, and towne;
I welde this worlde withouten wene,
I heate all thoie unhnxome beeene;
I drive the devills alby dene
Deepe in hell adowne.

For I am kinge of all mankiode,
I byd, I heate, I lofe, I hynde,
I master the moone; take this in mynde
That I am most of mighte.

I am the greatest above degree,
That is, that was, or ever shal he;
The sonne it dare not shine on me,
And I byd him goe dowoe.

No raine to fall shal now he free,
Nor no lorde have that liberty
That dare abyte and I byd fieey,
But I shal crake his crowne."

See The Vintner's Play, p. 67.

Chaucer, describing a parish clerk, in his Miller's Tale, says:

"He playeth Herodes on a scheffold high."
The parish clerks and other subordinate ecclesiastics appear to have been our first actors, and to have represented their characters on distinct pulpits or scaffolds. Thus, in one of the stage-directions to the 27th pageant in the Coventry collection already mentioned:

"What tyme that processyon is entered into y' place, and the Herowdys taken his scheffolds, and Annas and Cayphas their scheffolds," etc. STEEVENS.
discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'er-step not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first, and now, was, and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, from her own image, and the very age and body of the time, a his form and pressure. Now this, over-

To the instances given by Mr. Steevens of Herold's lofty language, may be added these lines from the Coventry plays among the Cotton MSS. p. 92:
"Of bawd and of boldness I evermore the belle,
   Of man and of myght I maister every man;
   I dyne with my dowtioef; the devil down to belle,
   For bothe of hevyn and of earth I am kyng ceuntayn."
Malone.

Again, in The Unluckie Fismentie, by G. Kyttes, 410. bl. 1:
"But he was in such a rage
   As one that shulde on a flage
   The part of Herode playe." Ritson.

The age and body of the time. The age of the time can hardly pass. May we not read, the face and body, or did the author write, the page? The page suits well with form and pressure, but ill with body. Johnson.

To exhibit the form and pressure of the age of the time, is, to represent the manners of the time suitable to the period that is treated of, according as it may be ancient, or modern. Steevens.

I can neither think this passage right as it stands, or approve of either of the amendments suggested by Johnson. There is one more simple than either, that will remove every difficulty. Instead of "the very age and body of the time," (from which it is hard to extract any meaning,) I read—"every age and body of the time;" and then the sense will be this:—"Show virtue her own likeness, and every flag of life, every profession or body of men, its form and resemblance." By every age, is meant the different flags of life; by every body, the various fraternities, sorts, and ranks of mankind. M. Mason.

Perhaps Shakspere did not mean to co cose these words. It is
done, or come tardy off, though it make the un-
skilful laugh, cannot but make the judicious grieve;
the cenfure of which one, 4 must in your allowance,
o' er-weigh a whole theatre of others. O, there be
players, 6 that I have seen play,—and heard others

the end of playing, says Hamlet, to shew the age in which we live,
and the body of the time, its form and preference; to delineate ex-
actly the manners of the age, and the particular humour of the
day. MALONE.

3—pro*ure.] Resemblance, as in a print. JOHNSON.

4— the cenfure of which one &c.] Ben Jonson seems to have
imitated this passage in his Poetaster, 1601:

"I will try
  if tragedy have a more kind aspect;
  Her favours in my next I will pursue;
  Where if I prove the pleasure but of one,
  If he judicious be, he shall be alone
  A theatre unto me." MALONE.

—the cenfure of which one.] The meaning is, "the cenfure
of one of which," and probably that should be the reading also.
The present reading, though intelligible, is very licentious, espe-
cially in prose. M. MASON.

5—in your allowance,] In your approbation. See Vol. XX,
p. 389, n. 3. MALONE.

6 O, there be players, &c.] I would read thus: "There be
players, that I have seen play, and heard others praise, and this
highly (not to speak profanely) that neither having the accent nor
the gait of Christian, Pagan, nor Mussulman, have so strutted and
bellowed, that I thought some of nature's journeymen had made
the men, and not made them well," &c. FARMER.

I have no doubt that our author wrote,—"that I thought some
of nature's journeymen had made them, and not made them
well," &c. Them and men are frequently confounded in the old
copies. See the Comedy of Errors, Act I. sc. 2, folio, 1623:—
"because it is a blessing that he bellows on beasts, and what he
hath fancied them [i.e., men] to hair, he hath given them to wit."—
In the present instance the compositor probably caught the word
men from the last syllable of journeymen. Shakespeare could not
mean to assert as a general truth, that nature's journeymen had
made men, i.e. all mankind; for, if that were the case, these
praise, and that highly,—not to speak it profanely,®
that, neither having the accent of christians, nor
the gait of christian, pagan, nor man, have so
strutted, and bellow'd, that I have thought some of
nature's journeymen had made men, and not made
them well, they imitated human so abominably.

I. Play. I hope, we have reform'd that indif-
ferently with us.

Ham. O, reform it altogether. And let those,
that play your clowns, speak no more than is set
down for them;® for there be of them, that will

strutting players would have been on a footing with the rest of the
species. Nature herself, the poet means to say, made all mankind
except these strutting players, and they were made by Nature's
journeymen.

A passage in King Lear, in which we meet with the same sen-
timent, in my opinion fully supports the emendation now proposed:

"Kent. Nature disclaims in thee, a tailor made thee.
"Corn. Thou art a strange fellow: A tailor make a man!
"Kent. Ay, a tailor, sir; a stone-cutter or a painter [Nature's
journeymen] could not have made him so ill, though he had been but
two hours at the trade."

This notion of Nature keeping a shop, and employing journe-
men to form mankind, was common in Shakspere's time. See
Lyly's Woman in the Moon, a comedy, 1597: "They draw the
curtains from before Nature's shop, where stands an image clad, and
some uncled." Malone.

7 — not to speak it profanely.] Profanely seems to relate, not
to the praise which he has mentioned, but to the censure which he
is about to utter. Any gross or indelicate language was called
profane. Johnson.

So, to Othello:—"he is a most profane and liberal counsellor." Malone.

8 — speak no more than is set down for them.] So, in The
Antipodes, by Brome, 1638:

"— you, sir, are incorrigible, and
"Take licence to yourself in add unto
"Your parts, your own free fancy," &c.
"— That is a way, my lord, has been allow'd
themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered: that's villainous; and shows a most pitiful ambition in the fool that uses it. Go, make you ready.—

[Exeunt Players.

Enter Polonius, Rosencrantz, and Guildenstern.

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

Pol. And the queen too, and that prefently.

"On elder flags, to move mirth and laughter."
"—Yes, in the days of Tarlton, and of Kempe,"
"Before the stage was purg'd from barbarism," &c.

Stowe informs us, (p. 697, edit. 1615), that among the twelve players who were sworn the queen's servants in 1583, "were two rare men, viz. Thomas Wilton, for a quick delicate refined extemporall witte; and Richard Tarleton, for a wondrous plentiful, pleafant extemporall wit," &c.

Again, in Tarleton's Newes from Purgatory: "—I abstained myself from all plaies, as wanting that merrye Roofius of plaie that famofed all comedies fo with his pleafant and extemporall invention."

This cause for complaint, however, against low comedians, is still more ancient; for in The Contention betwixt Churchyard and Camel, &c. 1560, I find the following passage:

"But Vice in flagge plaies,
"When their matter is gon,
"They laugh out the reft
"To the lookers on,
"And in wantinge matter,
"You bringe in my coate," &c. STEEVENS.

The clown very often addressed the audience, in the middle of the play, and entered into a contest of raillery and sarcasm with such of the audience as chose to engage with him. It is to this absurd practice that Shakespeare alludes. See the Historical Account of our old English Theatres, Vol. III. MALONE.
HAMLET,

HAM. Bid the players make haste.—

[Exit Polonius.

Will you two help to hasten them?

Both. Ay, my lord.

[Exit Rosencrantz and Guildenstern.

HAM. What, ho; Horatio!

Enter Horatio.

Hor. Here, sweet lord, at your service.

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

Hor. O, my dear lord,—

HAM. Nay, do not think I flatter:
For what advancement may I hope from thee,
That no revenue hast, but thy good spirits,
To feed, and clothe thee? Why should the poor
be flatter'd?

No, let the candied tongue lick absurd pomp;
And crook the pregnant hinges of the knee,
Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of her choice,
And could of men distinguiSh her election,
She hath seal'd thee for herself: 3 for thou hast been

9 — the pregnant hinges of the knee,] I believe the sense of
pregnant in this place is, quick, ready, prompt. Johnson.


Dear soul is an expression equivalent to the φίλα γεναλα, φιλα
τόρος, of Homer. Steevens.

* And could of men distinguiSh her election,
She hath seal'd thee for herself: ] Thus the quarto. The folio
thus:

And could of men distinguiSh her election
Hath seal'd thee &c. Steevens.
As one, in suffering all, that suffers nothing;
A man, that fortune's buffets and rewards
Haft ta'en with equal thanks; and blefs'd are those,
Whose blood and judgement are fo well co-mingled,
That they are not a pipe for fortune's finger
To found what fop the please: Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee.—Something too much of this.—
There is a play to-night before the king;
One scene of it comes near the circumstance,
Which I have told thee of my father's death.
I pr'ythee, when thou feest that act a-foot,
Even with the very comment of thy foul
Observe my uncle: if his occulted guilt
Do not itfelf unkennel in one speech,
It is a damned goft that we have seen;
And my imaginations are as foul
As Vulcan's flithy. Give him heedful note:

Mr. Ritfon prefers the reading of the quarto, and observes, that,
to distinguish her election, is no more than to make her election.
Distinguish of men, he adds, is exceeding harsh, to fay the beft of it.

According to the doctrine of the four humours, defire and confidence were seated in the blood,
and judgement in the phlegm, and the due mixture of the humours
made a perfect character. JOHNSON.

Thus the folio. The quarto reads—co-mingled; which had formerly the fame meaning. MALONE.

Vulcan's flithy.] Stithy is a smith's anvil. JOHNSON.

So, in Troilus and Cressida:
"Now by the forge that ftithed Mars's helm."

Again, in Greene's Card of Fancy, 1608: "determined to strike
on the fith while the iron was hot."

Again, in Chaucer's celebrated description of the Temple of
Mars, Mr. Tyrwhitt's ed. ver. 2028:
"the smith

That forgeth sharp swerdes on his fith." STEEVENS.
For I mine eyes will rivet to his face;
And, after, we will both our judgements join
In cenfure of his feeming.

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

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

Danish march. A flourish. Enter King, Queen,
Polonius, Ophelia, Rosencrantz, Guilden-
Stern, and Others.

King. How fares our cousin Hamlet?

Ham. Excellent, i'faith; of, the camelion's dish:
I eat the air, promise-cramm'd: You cannot feed
capons so.

King. I have nothing with this answer, Hamlet;
these words are not mine.

Ham. No, nor mine now.7 My lord,—you
play'd once in the university, you say?8

[To Polonius.]

7 — nor mine now. ] A man's words, says the proverb, are his
own no longer than he keeps them unspoken. Johnson.

8 — you play'd once in the university, you say? It should seem
from the following passage in Vice Chancellor Hatcher's letters
to Lord Burghley on June 21, 1580, that the common players
were likewise occasionally admitted to perform there: "Whereas
it hath pleased your honour to recommend my lorde of Oxenford
his players, that they might shew their cunning in several plays
already pradised by 'em before the Queen's majesty" — (denied
on account of the pefilence and commencement;) "of late we
denied the like to the Right Honourable the Lord of Leiceler
his servants." Farmer.

The pradice of ading Latin plays in the universities of Oxford
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POL. That did I, my lord; and was accounted a good actor.

HAM. And what did you enact?

POL. I did enact Julius Cæsar: I was kill'd, i'the Capitol; Brutus kill'd me.

and Cambridge, is very ancient, and continued to near the middle of the last century. They were performed occasionally for the entertainment of princes and other great personages; and regularly at Christmas, at which time a Lord of Misrule was appointed at Oxford, to regulate the exhibitions, and a similar officer with the title of Imperator, at Cambridge. The most celebrated actors at Cambridge were the students of St. John's and King's colleges: at Oxford, those of Christ-Church. In the hall of that college a Latin comedy called Marcus Geminius, and the Latin tragedy of Pugnae, were performed before Queen Elizabeth in the year 1566; and in 1564, the Latin tragedy of Dido was played before her majesty, when she visited the university of Cambridge. The exhibition was in the body or nave of the chapel of King's college, which was lighted by the royal guards, each of whom bore a half-torch in his hand. See Peck's Desider. Curt. p. 36, n. x. The actors in this piece were all of that college. The author of the tragedy, who in the Latin account of this royal visit, in the Museum, [MSS. Baker, 7037, p. 203,] is said to have been Regalis Collegii olim focus, was, I believe, John Rightwise, who was elected a fellow of King's college, in 1507, and according to Anthony Wood, "made the tragedy of Dido out of Virgil, and acted the same with the scholars of his school [St. Paul's, of which he was appointed master in 1522,] before Cardinal Wolsey with great applause." In 1583, the same play was performed at Oxford, in Christ-Church hall, before Albertus de Alseco, a Polish prince Palatine, as was William Gager's Latin comedy, entitled Rimula. On Elizabeth's second visit to Oxford, in 1592, a few years before the writing of the present play, she was entertained on the 24th and 26th of September, with the representation of the last-mentioned play, and another Latin comedy, called Bellum Grammaticale.

MALONE.

* I did enact Julius Cæsar: A Latin play on the subject of Cæsar's death was performed at Christ-Church in Oxford, in 1582; and several years before, a Latin play on the same subject, written by Jacques Grévin, was acted in the college of Beauvais, at Paris. I suspect that there was likewise an English play on the story of
HAMLET.

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

Ros. Ay, my lord; they flay upon your patience.

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

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

POL. O ho! do you mark that? [To the King.

HAM. Lady, shall I lie in your lap?

[LYING DOWN AT OPHELIA'S FEET.]


MALONE.

"I was kill'd i'the Capitol;" This, it is well known, was not the case, for Cæsar, we are expressly told by Plutarch, was killed in Pompey's portico. But our poet followed the received opinion, and probably the representation of his own time, in a play on the subject of Cæsar's death, previous to that which he wrote. The notion that Julius Cæsar was killed in the Capitol is as old as the time of Chaucer:

"This Julius to the capitolie wente
Upon a day, as he was wont to gon,
And in the capitolie anon him hente
Thisfalse Brutus, and his other fooe,
And ticked him with bodekins anon
With many a wound," K. The Monk's Tale.

Tyrwhitt's edit. Vol. II. p. 31. MALONE.

* "It was a brute part of him." Sir John Harrington in his Metamorphosis of Ajax, 1596, has the same quibble: "O brave-minded Brutus! but this I must truly say, they were two brutish parts both of him and you; one to kill his fous for treason, the other to kill his father in treason." STEVENS.

* "they flay upon your patience." May it not be read more intelligibly,—they flay upon your pleasure. In Macbeth it is:

"Noble Macheth, we flay upon your leisures." JOHNSON.

* "at Ophelia's feet." To lie at the feet of a mistress during any dramatick representation, seems to have been a common a
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Oph. No, my lord.
Ham. I mean, my head upon your lap? 6
Oph. Ay, my lord.
Ham. Do you think, I meant country matters?
Oph. I think nothing, my lord.
Ham. That's a fair thought to lie between maids' legs.
Oph. What is, my lord?
Ham. Nothing.
Oph. You are merry, my lord.
Ham. Who, I?
Oph. Ay, my lord.
Ham. O! your only jig-maker. 7 What should a

of gallantry. So, in The Queen of Corinth, by Beaumont and Fletcher:
"Other her to her coach, lies at her feet
"At solemn masques, applauding what she laughs at."
Again, in Galspinkie's Green Knight's farewell to Fancie:
"To lie along in ladies lappes, &c. STEVENS.
6 I mean, &c. ) This speech and Ophelia's reply to it are omitted in the quarto. STEVENS.
7 Do you think, I meant country matters?] Dr. Johnsun, from a casual inadvertence, proposed to read—country manners. The old reading is certainly right. What Shakspere meant to allude to, must be too obvious to every reader, to require any explanation. MALONE.
8 — your only jig-maker. ] There may have been some humour in this passage, the force of which is now diminished:
=" many gentlemen
"Are not, as in the days of understanding,
"Now satisfied without a jig, which once
"They cannot, with their honour, call for after
"The play, they look to be serv'd up in the middle."
Changes, or Love in a Mant, by Shirley, 1632.
In The Hug hath loft his Pearl, 1614, one of the players comes to solicit a gentleman to write a jig for him. A jig was not in

N 4
man do, but be merry? for, look you, how cheerfully my mother looks, and my father died within these two hours.

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

Ham. So long? Nay, then let the devil wear black, for I'll have a suit of fables. O heavens!

Shakespeare's time only a dance, but a ludicrous dialogue in metre, and of the lowest kind, like Hamlet's conversation with Ophelia. Many of these jiggs are entered in the books of the Stationers' Company:—"Philips his jigg of the hyppers, 1595. Kempe's jigg of the Kitchen-Ruff-woman, 1595." STEEVENS.

The following lines in the prologue to Fletcher's Love's Pilgrimage, confirm Mr. Steevens's remarks:

"— for approbation,
"! A jig shall be clap'd at, and every rhyme
"Prais'd and applauded by a clamorous chime."

A jig was not always in the form of a dialogue. Many historical ballads were formerly called jigs. See also p. 143, n. 6, and The Historical Account of the English Theatres, Vol. III. MALONE.

A jig, though it signified a ludicrous dialogue in metre, yet it also was used for a dance. In the extract from Stephen Goffin in the next page but one, we have,

"—tumbling, dancing of giggers." RITSON.

"— Nay, then let the devil wear black, for I'll have a suit of fables.] The conceit of these words is not taken. They are an ironical apology for his mother's cheerful looks: two months was long enough to consciente to make any dead husband forgotten. But the editors, in their nonetical blunders, have made Hamlet say just the contrary. That the devil and be would but go into mourning, though his mother did not. The true reading is—Nay, then let the devil wear black, for I'll have a suit of fable. For, i.e. before. As much as to say,—Let the devil wear black for me, I'll have none. The Oxford editor despises an emendation so easy, and reads it thus,—Nay, then let the devil wear black, for I'll have a suit of ermine. And you could expect no less, when such a critic had the dressing of him. But the blunder was a pleasanter one. The senseless editors had wrote fables, the fur so called, for fable, black. And the critic only changed this fur for that; by a like figure, the common people say,—You rejoice the cockles of my heart, for the muscles of my heart; an unlucky mislake of one shell-fish for another. WARBURTON.

I know not why our editors should with such implacable aghor;
die two months ago, and not forgotten yet? Then there's hope, a great man's memory may outlive

persecute their predecessors. Of νεκροὶ μὲν Δαυιδ, the dead, it is true, can make no resistance; they may be attacked with great security; but since they can neither feel nor mend, the safety of mauling them seems greater than the pleasure; nor perhaps would it much misbecome us to remember, amidst our triumphs over the nonsensical and senile, that we likewise are men; that δικίων moritii, and as Swift observed to Burnet, shall soon be among the dead ourselves.

I cannot find how the common reading is nonsense, nor why Hamlet, when he laid aside his dress of mourning, in a country where it was bitter cold, and the air was nipping and eager, should not have a suit of fables. I suppose it is well enough known, that the suit of fables is not black. JOHNSON.

A suit of fables was the riciest dress that could be worn in Denmark. STEEVENS.

Here again is an equivocation. In Massinger's Old Law, we have,

" A cunning grief,
That's only faced with fables for a show,
But gawdy-hearted. FARMER.

Nay, then let the devil wear black, for I'll have a suit of fables.] Nay then, says Hamlet, if my father be so long dead as you say, let the devil wear black; as far as I am from wearing a mourning dress, I'll wear the most costly and magnificent suit that can be procured, a suit trimmed with fables.

Our poet furnished Hamlet with a suit of fables on the present occasion, not, as I conceive, because such a dress was suited to "a country where it was bitter cold, and the air was nipping and eager," (as Dr. Johnson supposed,) nor because "a suit of fables was the riciest dress that could be worn in Denmark," (as Mr. Steevens has suggested,) of which probably he had no knowledge, but because a suit trimmed with fables was in Shakespeare's time the richest dress worn by men in England. We have bad again and again occasion to observe, that, wherever his scene might happen to be, the customs of his own country were still in his thoughts.

By the statute of apparel, 24 Henry VIII. c. r3, (article furres,) it is ordained, that none under the degree of an earl may use fables.

Bishop says in his Blossoms, 1577, speaking of the extravagance of those times, that a thousand ducats were sometimes given for "a face of fables."
his life half a year: But, by'r-lady, he must build churches then: ¹ or else shall he suffer not thinking on, with the hobby-horse; ² whose epitaph is, For, O, for, O, the hobby-horse is forgot.⁴

That a suit of fables was the magnificent dress of our author's time, appears from a passage in Ben Jonson's Discoveries: "Would you not laugh to meet a great counsellor of state, in a flat cap, with his trunk-hoife, and a hobby-horse cloak, [See fig. 3. in the plate annexed to King Henry IV. P. 1. Vol. XII.] and yond haberdasher in a velvet gown trimmed with fables?"

Florio in his Italian Dictionary, 1598, thus explains sitcom: "The rich surre called fables." — *Sables* is the skin of the fable Martin. See Cotgrave's French Dict. 1611: "Sebilline. Martre Sebel. The fable Martin; the beast whose ikime we call fables." ⁵

* — *but he must build churches then.* ¹ Such benefactions to society were sure to be recorded by means of the feast-day on which the patron saints and founders of churches were commemorated in every parish. This custom having been long disused, the names of the builders of sacred edifices are no longer known to the vulgar; and are preferred only in antiquarian memoirs. ³

§ — *suffer not thinking on, with the hobby-horse.* ⁶ Amongst the country May-games there was an hobby-horse, which, when the puritanical humour of those times opposed and discredited these games, was brought by the poets and ballad-makers as an instance of the ridiculous seal of the sectaries: from these ballads Hamlet quotes a line or two. ⁷

⁴ — *O, the hobby-horse is forgot.* ⁸ In Love's Labour's Lost, this line is also introduced. In a small black letter book, entitled, *Plays Confuted,* by Stephen Gosson, I find the hobby-horse enumerated in the list of dances: "For the devil (says this author) be side the beautie of the house, and the flages, fended in gearish apparel, makes, wouting, tumbling, dancing of gidges, galiardea, morifes, hobby-horse." &c. and in Green's *Tu Quoque,* 1614, the same expression occurs: "The other hobby-horses I perceive is not forgotten."

In *TENNONTAMIA,* or *The Marriage of the Arts,* 1618, is the following stage-direction:

"Enter a hobby-horse, dancing the morrice," &c.

Again, in Beaumont and Fletcher's *Women Pleased:*

"*Soto. Shall the hobby-horse be forgot then, ⁰*

"The hopeful hobby-horse, shall he lie founder'd?"
Trumpets sound. The dumb show follows.

Enter a king and a queen, very lovingly; the queen embraceth him, and he her. She kneels, and makes show of prostitution unto him. He takes her up, and declines his head upon her neck: lays him down upon a bank of flowers; she, seeing him asleep, leaves him. Anon, comes in a fellow, takes off his crown, kisses it, and pours poison in the king's ears, and exit. The queen returns; finds the king dead, and makes passionate adion. The poisoner, with some two or three mutes, comes in again, seeming to lament with her. The dead body is carried away. The poisoner woes the queen with gifts; she seems loath and unwilling awhile, but in the end, accepts his love. [Exeunt.

OPH. What means this, my lord?

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

The scene in which this passage is, will very amply confirm all that Dr. Warburton has said concerning the hobby-horse.

Again, in Ben Jonson's Entertainment for the Queen and Prince at Althorpe:

"But see the hobby-horse is forgot,
"Fool, it must be your lot,
"To supply his want with fuses
"And some other buffoon graces."

See figure 5, in the plate at the end of the First Part of King Henry IV. with Mr. Tolet's observations on it. STEEVENS.

"Marry, this is miching mallecho; it means mischief." To mich signified, originally, to keep hid and out of sight; and, as such men generally did it for the purposes of lying in wait, it then signified to rob. And in this sense Shakespeare uses the noun, a micer, when speaking of Prince Henry amongst a gang of robbers. Shall the blessed sun of heaven prove a micer? Shall the son of England prove a thief? And in this sense it is used by Chaucer, in his translation of Le Roman de la Rose, where he turns the word peer, (which is faron, velour,) by micer. WARBURTON.
HAMLET,

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

Enter Prologue.

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

Oph. Will he tell us what this show meant?

Dr. Warburton is right in his explanation of the word niching.

So, in The Raging Turk, 1631:

"Wilt thou, envious dotard, strangle my greatness in a niching hole?"

Again, in Stanyhurst's Virgil, 1582:

"Wherefore thus vainly in land lybye mitchie you?"

The quarto reads — mitching Mallico. Steevens.

The word niching is daily used in the West of England for playing truant, or sculling about in private for some sniffer purpose; and malicho, inaccurately written for malheco, signifies mischief; so that mitching malicho is mischief on the watch for opportunity. When Ophelia asks Hamlet — "What means this?" she applies to him for an explanation of what he had not seen in the show; and not, as Dr. Warburton would have it, the purpose for which the show was contrived. Besides, malheco no more signifies a poisoner, than a perpetrator of any other crime. Henley.

— Niching mallecho; a secret and wicked contrivance; a concealed wickedness. To mich is a provincial word, and was probably once general, signify to lie hid, or play the truant. In Norfolk mickers signify piffness. The signification of mitching in the present passage may be accounted by a passage in Decker's Wonderful Tracte, 4to. 1603: "Those that could shift for a time, went most bitterly mitching and muffled, up and down, with rue and wormwood flust into their ears and nostrils."

See also Florio's Italian Dictionary, 1598, in v. Acciapinart. "To miche, to shrug or sneak in some corner, and with pouting and lips to show some anger." In a subsequent passage we find that the murderer before he poisons the king makes damnable faces.

Where our poet met with the word malheco, which in Mintheu's Spanish Dictionary, 1617, is defined malteftum, I am unable to ascertain. In the folio, the word is spelt malicho. Mallico [in the quarto] is printed in a distinct character, as a proper name.

MALONE.
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HAM. Ay, or any show that you'll shew him: Be not you ashamed to shew, he'll not shame to tell you what it means.

OPH. You are naught, you are naught; I'll mark the play.

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

HAM. Is this a prologue, or the posy of a ring? OPH. 'Tis brief, my lord.

HAM. As woman's love. Enter a King and a Queen.

P. KING. Full thirty times hath Phoebus' cart gone round Neptune's salt wash, and Tellus' orbed ground; And thirty dozen moons, with borrow'd sheen, About the world have times twelve thirties been; Since love our hearts, and Hymen did our hands, Unite commutual in most sacred bands.

--- Be not you ashamed to shew, &c.] The conversation of Hamlet with Ophelia, which cannot fail to disgust every modern reader, is probably such as was peculiar to the young and fashionable of the age of Shakspere, which was, by no means, an age of delicacy. The poet is, however, blameable; for extravagance of thought, not indecency of expression, is the characteristic of madness, at least of such madness as should be represented on the scene.

--- cart --- A chariot was anciently so called. Thus, Chaucer, io The Knight's Tale, Mr. Tyrwhitt's edit. ver. 2024: "The carter overridden with his cart." Steevens.

--- orbed ground; --- So, also in our author's Lover's Complaints: "Sometimes diverted, their poor balls are tied To the orbed earth." Steevens.

--- sheen,] Splendor, lustre. Johnson.
P. Q U E E N. So many journeys may the sun and moon
Make us again count o'er, ere love be done!
But, woe is me, you are so sick of late,
So far from cheer, and from your former state,
That I distrust you. Yet, though I distrust,
Discomfort you, my lord, it nothing must:
For women fear too much, even as they love;

* — even as they love; ] Here seems to have been a line left, which should have rhymed to love. JOHNSON.

This line is omitted in the folio. Perhaps a triplet was designed, and then instead of love, we should read lust. The folio gives the next line thus:

"For women's fear and love holds quantity." STEEVENS.

There is, I believe, no instance of a triplet being used in our author's time. Some trace of the lost line is found in the quartos, which read:

Either none in neither aught, 
Perhaps the words omitted might have been of this import:

Either none they feel, or an excess approve;
In neither aught, or in extremity.

In two preceding passages in the quarto, half a line was inadvertently omitted by the compositor. See p. 142, "then senile's lium, seeming," &c. and p. 163, "thus confidence does make cowards of us all;" the words in Italick characters are not found in the quarto. MALONE.

Every critic, before he controverts the assertions of his predecessor, ought to adopt the resolution of Othello:

"I'll see, before I doubt; what I doubt, prove." In Phaer and Twine's Virgil, 1584, the triplets are so frequent, that in two opposite pages of the tenth book, not less than seven are to be met with. They are likewise as unsparring employed in Golding's Ovid, 1587. Mr. Malone, in a note on The TempeR, Vol. IV. p. 140, has quoted a passage from this very work, containing one instance of them. In Chapman's Homer they are also used, &c. &c. &c. in The TempeR, A& IV. fe. i. Many other examples of them occur in Love's Labour's Lost, A& III. fe. i. as well as in the Comedy of Errors, A& II. and III. &c. &c. — and, yet more unluckily for my opponent, the Prologue to the Mock Tragedy, now under consideration, consists of a triplet, which is
And women's fear and love hold quantity;
In neither aught, or in extremity.
Now, what my love is, proof hath made you know;
And as my love is fix'd, my fear is so. 3
Where love is great, 4 the littlest doubts are fear;
Where little fears grow great, great love grows there.

P. King. 'Faith, I must leave thee, love, and shortly too;
My operant powers 5 their functions leave to do:
And thou shalt live in this fair world behind,
Honour'd, belov'd; and, haply, one as kind
For husband shalt thou —

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

Ham. That's wormwood.

P. Queen. The instances, 6 that second marriage
move,
Are base respects of thrift, but none of love;

our last edition flood at the top of the same page in which he
supposed "no instance of a triplet being used in our author's time."

Stevens.

3 And as my love is fix'd, my fear is so.] Cleopatra expresses
herself much in the same manner, with regard to her grief for
the loss of Antony:

" — our fit of sorrow,
" Proportion'd to our cause, must be as great
" As that which makes it." Theobald.

4 Where love &c.] These two lines are omitted in the folio.

Stevens.

6 — operant powers — ] Operant is alive. Shakspeare gives
it in Timon of Athens as an epithet to poison. Heywood has like-
wise used it in his Royal King and Loyal Subject, 1637:

" — may my operant parts
" Each one forget their office!"
The word is now obsolete. Stevens.

5 The instances,] The motions. Johnson.
192 HAMLET,

A second time I kill my husband dead,
When second husband kisses me in bed.

P. King. I do believe, you think what now you speak;
But, what we do determine, oft we break.
Purpose is but the slave to memory;
Of violent birth, but poor validity:
Which now, like fruit unripe, sticks on the tree;
But fall, unshaken, when they mellow be.
Most necessary 'tis, that we forget
To pay ourselves what to ourselves is debt:
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enaflures with themselves destroy:
Where joy most revels, grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye; nor 'tis not strange,
That even our loves should with our fortunes change;
For 'tis a question left us yet to prove,
Whether love lead fortune, or else fortune love.
The great man down, you mark, his favourite flies;
The poor advanc'd makes friends of enemies.
And hitherto doth love on fortune tend:
For who not needs, shall never lack a friend
And who in want a hollow friend doth try,
Directly season him his enemy.

7—what to ourselves is debt;] The performance of a resolution in which only the resolver is interested, is a debt only to himself, which he may therefore remit at pleasure. Johnson.
8 The violence of either grief or joy

Their own enaflures with themselves destroy:} What grief or joy end, or determine in their violence, is revoked in their abatement. Enaflure is the word in the quarto; all the modern editions have enaflures. Johnson.
PRINCE OF DENMARK.

But, orderly to end where I begun,—
Our wills, and fates, do so contrary run,
That our devices still are overthrown;
Our thoughts are ours, their ends none of our own:
So think thou wilt no second hinband wed;
But die thy thoughts, when thy first lord is dead.

P. Queen. Nor earth to me give food, 9 nor heaven light!
Sport and repose lock from me, day, and night!
To desperation turn my trust and hope!
An anchor's cheer in prison be my scope! 3

9 Nor earth to me give food.] Thus the quarto, 1604. The folio and the late editors read: 

Nor earth to give me food.—

An imperative or optative verb was evidently intended here, as in the following line:

"Sport and repose lock from me," &c. MALONE.

A very similar imprecation,—

"Dav, yield me not thy light; nor night, thy rest!" &c. occurs in King Richard III. See Vol. XV. p. 444. STEEVENS.

* To desperation &c. This and the following line are omitted in the folio. STEEVENS.

* An anchor's cheer in prison be my scope!] May my whole liberty and enjoyment be to live a hermit's fare in a prison. Anchor is for anchorit. JOHNSON.

This abbreviation of the word anchorit is very ancient. I find it in the Romance of Robert the Devil, printed by Wynkyn de Worde: "We have robbed and killed nonnes, holy anchorites, priests, clerkes," &c. Again, "the foxe will be an anchor, for he begynneth to preche." Again, in The Vision of Pierce Plowman:

"As anchorites and hermitis that hold them in her felles,"

This and the foregoing line are not in the folio. I believe we should read—anchor's chair. So, in the second Satire of Hall's fourth book, edit. 1602, p. 18:

"Sit seven yeeres pining in an anchor's chair.
"To win some parched threds of miuivere."

STEEVENS.

The old copies read—And anchor's chair. The correction was made by Mr. Theobald. MALONE.

Vol XXII.

O
Each opposite, that blanks the face of joy,  
Meet what I would have well, and it destroy!  
Both here, and hence, pursue me lafting strife,  
If, once a widow, ever I be wife!  

HAM. If she should break it now,—

[To Ophelia.

P. King. 'Tis deeply sworn. Sweet, leave me here a while;  
My spirits grow dull, and fain I would beguile  
The tedious day with sleep.  

P. Queen. Sleep rock thy brain;  
And never come mischance between us twain!  

[Exit.

HAM. Madam, how like you this play?  
QUEEN. The lady doth protest too much, me-thinks.

HAM. O, but she'll keep her word.  
KING. Have you heard the argument? Is there no offence in't?  
HAM. No, no, they do but jest, poison in jest;  
no offence i'the world.

KING. What do you call the play?  
HAM. The moufe-trap.  

Marry, how? Tropically. This play is the image of a murder done in Vienna: Gonzago is the duke's name; his wife,

4 The moufe-trap. He calls it the moufe-trap, because it is "the thing in which he'll catch the conscience of the king."  

6 Gonzago is the duke's name;) Thus all the old copies yet in the stage-direction for the dumb show, and the subsequent entrance, we have "Enter a king and queen," &c. and in the latter part of this speech both the quarto and folio read, "Lucianus, nephew to the king."

This seeming inconsistency however may be reconciled. Though
Baptista: "you shall see anon; 'tis a knavish piece of work: But what of that? your majesty, and we that have free souls, it touches us not: Let the gall'd jade wince,' our withers are unwrung.—

Enter Lucianus.

This is one Lucianus, nephew to the king. [i.e. to the king in the play then represented. The modern editors, following Mr. Theobald, read—nephew to the duke,—though they have not followed that editor in substituting duke and duchess, for king and queen, in the dumb show and subsequent entrance. There is no need of departing from the old copies. See n. 5. Malone.]

You are as good as a chorus, my lord. [The use to which Shakespeare converted the chorus, may be seen in King Henry V.]

Ham. I could interpret &c.] This refers to the interpreter, who formerly sat on the stage at all motions or puppet-shows, and interpreted to the audience.

So, in The Two Gentlemen of Verona:

"O excellent motion! O exceeding puppet!"

"Now will he interpret for her."

Again, in Greene's Groatsworth of Wit, 1621: "—It was I
Oph. You are keen, my lord, you are keen.
Ham. It would cost you a groaning to take off my edge.
Oph. Still better, and worse. 
Ham. So you mistake your husbands. 
---Begin, murderer; leave thy damnable faces, and begin.

that penn'd the moral of Man's wit, the dialogue of Dives, and for seven years' space was absolute interpreter of the puppets."

* Still better, and worse, ] i. e. better in regard to the wit of your double entendre, but worse in respect to the grossness of your meaning.

3 So you mistake your husbands.] Read—So you must take your husbands; that is, for better, for worse. 

Mr. Theobald proposed the same reading in his Shakspere Restored, however he lost it afterwards.

So you mistake your husbands.] I believe ibid to be right; the word is sometimes used in this ludicrous manner. "Your true trick, rascal, [says Ursula in Bartholomew Fair,] must be to be ever busy, and mistake away the bottles and cans, before they be half drunk off." Farmer.

Again, in Ben Jonson's Masque of Angues: 
---To mistake six torches from the chandry, and give them one."

Again, in The Elder Brother of Fletcher:
"I fear he will persuade me to mistake him."

Again, in Cretoleros; Seven books of Epigrams written by T. B. [Thomas Balfard] 1598. Lib. VII. Epig. xviii:
"Caius hath brought from forraigne landes"
"A footie wench, with many haudes,"
"Which doe in gooden letters say"
"She is his wife, not stolen away."
"He mought have savide, with small discretion,"
"Paper, inke, and all confection;"
"For none that sees her face and making,"
"Will judge her stolen, but by misaking."

Again, in Questions of Profitable and Pleasant Concernings, &c. 1594: "Better I were now and then to suffer his remisse mother to mistake a quarter or two of corn, to buy the knave a coat with."

I believe the meaning is— you do amiss for yourselves to take husbands for the worse. You should take them only for the better. Tollet.
Come:

—The croaking raven

Doth bellow for revenge.

Luc. Thoughts black, hands apt, drugs fit, and time agreeing;

Confederate season, else no creature seeing;

Thou mixture rank, of midnight weeds collected,

With Hecat's ban thrice blasted, thrice infected,

Thy natural magick and dire property,

On wholesome life usurp immediately.

[·Pours the poison into the sleeper's ears.]

Ham. He poisons him i'the garden for his estate.

His name's Gonzago: the story is extant, and written in very choice Italian: You shall see anon, how the murderer gets the love of Gonzago's wife.

Oph. The king rises.

Ham. What! frightened with false fire!

Queen. How fares my lord?

Pol. Give o'er the play.

King. Give me some light:—away!

Pol. Lights, lights, lights!

[Exeunt all but Hamlet and Horatio.

Ham. Why, let the stricken deer go weep,

The hart ungalled play:

For some must watch, while some must sleep;

Thus runs the world away.—

— midnight weeds —] The force of the epithet—midnight, will be best displayed by a corresponding passage in Macbeth: 

"Root of hemlock, digg'd i'the dark." Steevens.

What! frightened with false fire! This speech is omitted in the quarto. Steevens.

Lights, lights, lights!] The quartos give this speech to Polonius. Steevens.

In the folio All is prefixed to this speech. Malone.

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

Would not this, Sir, and a forest of feathers, &c.] It appears from Decker’s Guts Horsebooks, that feathers were much worn on the stage in Shakespeare’s time. Malone.

I believe, since the English stage began, feathers were worn by every company of players that could afford to purchase them.

— turn Turk with me.] This expression has occurred already in Much Abo about Nothing, and I have met with it in several old comedies. Sn, in Greene’s Ty Quaque, 1614: “This is to turn Turk, from an absolute and most enmipleat gentleman, to a most absurd, ridiculous, and fund lover.” It means, I believe, no more than to change condition fanatically. Again, in Decker’s Honest Whore, 1635:

“...its damnation,
“...if you turn Turk again.”

Perhaps the phrase had its rise from some popular story like that of Ward and Danster, the two famous pirates; an account of whose overthrow was published by A. Barker, 1609; and, in 1612, a play was written on the same subject called A Christian turn’d Turk. Steevens.

— Provencial roses in my razed shoes.] [Old copies—Provencial.] Why, provencial roses? Undoubtedly we should read Provencal, or (with the French e) Provencal. He means roses of Provence, a beautiful species of rose, and formerly much cultivated.

They are still more cultivated than any other flower of the same tribe. Steevens.

When shoe-string was worn, they were covered, where they met in the middle, by a ribbon, gathered in the form of a rose. So, in an old song:

“Gil-de-Roy was a bonny boy,
“Had roses tull his shoon.” Johnson.

These roses are often mentioned by our ancient dramatic writers.

Sn, in The Devil’s Law-case, 1613:

“With over blown roses to hide your gouty ankles.”

Again, in The Raving Girl, 1611: “— many handsome...
The reading of the quartos is rased shoes; that of the folio rac'd shoes. Rased shoes, may mean shifted shoes, i. e. with cuts or openings in them. The poet might have written rased shoes, i. e. shoes with high heels; such as by adding to the nature, are supposed to increase the dignity of a player. In Stubb's Anatomic of Abses, 1595, there is a chapter on the corked shoes in England, "which (he says) raise them up two inches or more from the ground, &c. some of red, blacke, &c. rased, carved, cut, and pitched," &c.

Again, in Warner's Albion's England, 1609, B. IX. ch. xlvii: "Then wore they shoes of calf, now of an inch-broad, Corked high."

Mr. Pope reads—rased shoes, i. e. (as interpreted by Dr. Johnson) ihocs braided in lines." Stowe's Chronicle, anno 1353, mentions women's hoods rased or striped. Rase is the French word for a stripe. Johnson's Collection of Ecclesiastical Laws informs us, under the years 1222 and 1353, that in disobedience of the canons, the clergy's shoes were chacedured with red and green, exceeding long, and variously pikted.

The reading of the quartos may likewise receive additional support. Bulwer, in his Artificial Changeling, speaks of gallants who pink and raze their fatten, damask, and Duretto skins. To rase and to raze, alike signify to streak. See Minshew's Dic. in v. To raze. The word, though differently spelt, is used in nearly the same signification in Markian's Country Farm, p. 585: "—baking all (i. e. wafer cakes) together between two irons, having within them many rased and checkered draughts after the manner of small squares," Steevens.

A pack of hounds was once called a cry of hounds. So, in The Two Noble Kinsmen, by Beaumont and Fletcher: "—and well have balloid To a deep cry of hounds."

Again, in A Midsummer Night's Dream: "—— a cry more tuneable Was never balloid to, or cheer'd with horn."

Milton, likewise, has—"A cry of hell-hounds." Steevens, a cry of players,] A troop or company of players. So, in Coriolanus:

"You have made good work, You and your cry."
HAMLET,

Ham. A whole one, I. 4
For thou dost know, O Damon dear, 5
This realm dismantled was
Of Jove himself; and now reigns here
A very, very—peacock. 5

Again, in *A Strange Horse- race*, by Thomas Decker, 1613:

"The last race they ran, (for you must know they ran many,) was from a cry of ferjeouts." MALONE.

4 Hor. Half a share.
Ham. A whole one, I.] It should be, I think,
A whole one—ay,—
For &c.
The authors in our author's time had not annual salaries as at present. The whole receipts of each theatre were divided into shares, of which the proprietors of the theatre, or house-keepers as they were called, had some; and each actor had one or more shares, or part of a share, according to his merit. See *The Account of the Ancient Theatres*, Vol. III. MALONE.

A whole one, I, in familiar language, means no more than—I think myself entitled to a whole one. STEEVENS.

5 O Damon dear,] Hamlet calls Horatio by this name in allusion to the celebrated friendship between Damon and Pythias. A play on this subject was written by Richard Edwards, and published in 1583. STEEVENS.

The friendship of Damon and Pythias is also enlarged upon in a book that was probably very popular in Shakespeare's youth, Sir Thomas Elliot's *Governour*, 1553. MALONE.

* A very, very—peacock.] This alludes to a fable of the birds choosing a king; instead of the eagle, a peacock. POPE.
The old copies have it *pacock, pacocke, and pacocke*. I substitute *paddock*, as nearest to the traces of the corrupted reading. I have, as Mr. Pope says, been willing to substitute any thing in the place of his *peacock*. He thinks a fable alluded to, of the birds choosing a king; instead of the eagle, a peacock. I suppose, he must mean the fable of Barlandus, in which it is said, the birds, being weary of their state of anarchy, moved for the setting up of a king; and the *peacock* was elected on account of his gay feathers. But, with submission, in this passage of our Shakespeare, there is not the least mention made of the *eagle* in antithesis to the *peacock*; and it must be by a very uncommon figure, that Jove himself stands in the place of his *bird*. I think, Hamlet is setting his father's and
Hor. You might have rhymed.
Ham. O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive?
Hor. Very well, my lord.
Ham. Upon the talk of the poisoning.—
Hor. I did very well note him.
Ham. Ah, ha!—Come, some musick; come, the recorders.—
For if the king like not the comedy,
Why then, belike,—he likes it not, perdy.

uncle's characters in contrast to each other: and means to say, that by his father's death the state was stripped of a godlike monarch, and that now in his stead reign'd the most detestable poisonous animal that could be; a mere paddock or toad. PADDock, B U T A, rubia major: a toad. This word I take to be of Hamlet's own substituting. The verses, repeated, seem to be from some old ballad; in which, rhyme being necessary, I doubt not but the last verse ran thus:

A very, very—afs. THEOBALD.
A peacock seems proverbial for a fool. Thus, Gascoigne in his

Weeds:

"A theefe, a cowarde, and a peacock's foole." FARMER.

In the last scene of this act, Hamlet, speaking of the King, uses the expression which Theobald would introduce:

"Would from a paddock, from a baw, a gib,
Such dear cooceromeots hide?"

The reading, peacock, which I believe to be the true one, was first introduced by Mr. Pope.

Mr. Theobald is unfaithful to his account of the old copies. No copy of authority reads—paiocke. The quarto, 1604, has piocke; the folio, 1623, piocke.

Shakspere, I suppose, means, that the king distrusts about with a false pomp, to which be has oo right. See Florio's Italian Dictionary, 1565: "Pavonnegiar. To jet up and down, foolishly gazung upoo himself, as a peacock doth." MALONE.

7 Why then belike,) Hamlet was going oo to draw the consequence, when the courtiers entered. JOHNSON.

!— he likes it not, perdy.) Perdy is a corruption of par Diw,
Come, some music.

**Guil.** Good my lord, vouchsafe me a word with you.

**Ham.** Sir, a whole history.

**Guil.** The king, sir,—

**Ham.** Ay, sir, what of him?

**Guil.** Is, in his retirement, marvellous distemper'd.

**Ham.** With drink, sir?  

**Guil.** No, my lord, with choler.

**Ham.** Your wisdom should show itself more richer, to signify this to the doctor; for, for me to put him to his purgation, would, perhaps, plunge him into more choler.

**Guil.** Good my lord, put your discourse into some frame, and start not so wildly from my affair.

**Ham.** I am tame, sir:—pronounce.

**Guil.** The queen, your mother, in most great affliction of spirit, hath sent me to you.

**Ham.** You are welcome.

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

and is not uncommon in the old plays. So, in The Play of the Four P's, 1569:

"In that, you Palmer, as deputie,  
May clearly discharge him, 'pardie.'" STEEVENS.

*With drink, sir?* Hamlet takes particular care that his uncle's love of drink shall not be forgotten. JOHNSON.
HAM. Sir, I cannot,

GUIL. What, my lord?

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

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

HAM. O wonderful son, that can so astonish a mother!—But is there no sequel at the heels of this mother's admiration? impart.

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

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

Ros. My lord, you once did love me.

HAM. And do still, by these pickers and stealers.  

Ros. Good my lord, what is your cause of dis-temper? you do, surely, bar the door upon your own liberty, if you deny your griefs to your friend.

HAM. Sir, I lack advancement.

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

* further trade—] Further business; further dealing.  

3 by these pickers &c.] By these hands.  

By these hands, says Dr. Johnson; and rightly. But the phrase is taken from our church catechism, where the catechumen, in his duty to his neighbour, is taught to keep his hands from picking and stealing.  

WHALLEY.

4—when you have the voice of the king himself for your succession in Denmark?] See p. 33, n. 6.  

MALONE.
HAMLET.

HAM. Ay, sir, but, While the grass grows,—the proverb is something meanly. 6

Enter the Players, with Recorders. 6

O, the recorders:—let me see one.—To withdraw with you:—Why do you go about to recover the wind of me, 8 as if you would drive me into a toil?

6 Ay, sir, but, While the grass grows,—the proverb is something meanly.] The remainder of this old proverb is preserved in Whetstone's Promos and Cassandra, 1578:

"While grass doth grow, oft servest the slyly heals."

Again, in The Paradis of Daintie Drovers, 1578:

"To whom of old this proverb well it serves."

"While grass doth growe, the slyly house he forwards."

Hamlet means to intimate, that whilst he is waiting for the successor to the throne of Denmark, he may himself be taken off by death. Malone.

6 —— Recorders.] i, e, a kind of large flute. See Vol. VII. p. 149, n. 6.

To record anciently signified to sing or modulate. Steevens.

7 To withdraw with you:] These last words have no meaning, as they stand; yet none of the editors have attempted to amend them. They were probably spoken to the players, whom Hamlet wished to get rid of:—I therefore should suppose that we ought to read, "so withdraw you;" or, "so withdraw, will you?"

M. Mason.

Here Mr. Malone adds the following stage direction:—[Taking Guildenstern aside.] But the foregoing obscure words may refer to some gesture which Guildenstern had used, and which, at first was interpreted by Hamlet into a signal for him to attend the speaker into another room. "To withdraw with you?" (says he) Is that your meaning? But finding his friends continue to move mysteriously about him, he adds, with some resentment, a question more easily intelligible. Steevens.

8 —— recover the wind of me.] So, in an ancient MS. play entitled The Second Maiden's Tragedy:

"— Is that next?

"Why, theo I have your ladyship in the wind."

Steevens.
PRINCE OF DENMARK.

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

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

GUIL. My lord, I cannot.

HAM. I pray you.

GUIL. Believe me, I cannot.

HAM. I do beseech you.

GUIL. I know no touch of it, my lord.

HAM. 'Tis as easy as lying: govern these ventages with your fingers and thumb, give it breath again, in Churchyard's Worthiness of Wales:

"Their cunning can with craft to eloke a troth,
That hardly we shall have them in the wind,
To smell them forth or yet their hoomes fiode."

HENDERSON.

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

i. e. if my duty to the king makes me press you a little, my love to you makes me still more importunate. If that makes me bold, this makes me even unmannerly. WARBURTON.

I believe we should read—my love is not unmannerly. My conception of this passage is, that, in consequence of Hamlet's moving to take the recorder, Guildenstern also shifts his ground, in order to place himself beneath the prince in his new position. This Hamlet ludicrously calls "going about to recover the wind," &c. and Guildenstern may answer properly enough, I think, and like a courtier; "if my duty to the king makes me too bold in pressing you upon a disagreeable subject, my love to you will make me not unmannerly, in shewing you all possible marks of respect and attention. TURWHITT.

—ventages—] The holes of a flute. JOHNSON.

... and thumb. The first quarto reads—with your fingers' and theumber. This may probably be the ancient name for that piece of moveable brass at the end of a flute which is either raised or depressed by the finger. The word umber is used by Stowe the chronicler, who, describing a single combat between two knights—says, "he breathed up his umber three times." Here, the umber
with your mouth, and it will discourse most eloquent musick. Look you, these are the flops.unt

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

Ham. Why, look you now, how unworthy a thing you make of me? You would play upon me; you would seem to know my flops; you would pluck out the heart of my mystery; you would found me from my lowest note to the top of my compass: and there is much musick, excellent voice, in this little organ; yet cannot you make it means the visor of the helmet. So, in Spenser's Fairy Queens, Book III. c. i. B. 42:

But the brave maid would not disarmed be,
But only vented up her umbrise,
And so did let her goodly visage to appere."

Again, Book IV. c. iv:

And therewith smote him on his umbrise." Again, in the second book of Lidgate on the Trojan War, 1513:

"Thorough the umbr into Troylus' face." STEEVENS.

If a recorder had a brass key like the German Flute, we are to follow the reading of the quarto; for then the thumb is not concerned in the government of the ventages or flops. If a recorder was like a labourer's pipe, which has no brass key, but has a flop for the thumb, we are to read—Govern these ventages with your finger and thumb. In Cotgrave's Dictionary, ombre, ombris, ombris, ombrissa, and omnresa, are all from the Latin umbra, and signify a shadow, an umbrella, or any thing that shades or hides the face from the sun; and hence they may have been applied to any thing that hides or covers another; as for example, they may have been applied to the brass key that covers the hole in the German flute. So, Spenser used umbrises for the visor of the helmet, as Rous's History of the Kings of England uses umbrella in the same sense.

TOLLET.

--- the flops.] The sounds formed by occasionally flopping the holes, while the instrument is played upon. So, in the Prologue to King Henry V:

"Rumour is a pipe--"

"And of so easy and so plain a flop," &c. MALONE.
PRINCE OF DENMARK.

Speak, 'Sblood, do you think, I am easier to be play'd on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me.

Enter Polonius.

God bless you, sir!

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

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

Pol. By the mass, and 'tis like a camel, indeed.

Ham. Methinks; it is like a weasel.

Methinks, &c.] This passage has been printed in modern editions thus:

Ham. Methinks, it is like an ouzle, &c.

Pol. It is black like an ouzle.

The first folio reads,—It is like a weazel.

Pol. It is back'd like a weasel:— and what occasion for alteration there was, I cannot discover. The weasel is remarkable for the length of its back; but though I believe a black weasel is not easy to be found, yet it is as likely that the cloud should resemble a weasel in shape, as an ouzle (i.e. black-bird) in colour.

Mr. Toilet observes, that we might read—"it is back'd like a weasel," i. e. weasel-snouted. So, in Holinshed's Description of England, p. 172: "if he be weasel-backed." Quarles uses this term of reproach in his Virgin Wives: "Go you weasel-snouted, addle-pated," &c. Mr. Toilet adds, that Milton in his Lycidas, calls a promontory beaked, i. e. prominent like the beak of a bird, or a ship. Steevens.

Ham. Methinks it is like a weasel.

Pol. It is back'd like a weasel.] Thus the quarto, 1604, and the folio. In a more modern quarto, that of 1611, back'd the original reading, was corrupted into black.

Perhaps in the original edition the words camel and weasel were jumbled out of their places. The poet might have intended the dialogue to proceed thus:
HAMLET,

POL. It is back'd like a weasel.
HAM. Or, like a whale?
POL. Very like a whale.
HAM. Then will I come to my mother by and by.—They fool me to the top of my bent. I will come by and by.
POL. I will say so. [Exit POLONIUS.]
HAM. By the by is easily said.—Leave me, friends. [Execut RO'S. GUIL. HOR. &c.
'Tis now the very witching time of night; When churchyards yawn, and hell itself breathes out Contagion to this world: Now could I drink hot blood,
And do such business as the bitter day Would quake to look on. Soft; now to my mother.—

"Ham. Do you see yonder cloud, that's almost in the shape of a weasel?
"Pol. By the mass, and 'tis like a weazel, indeed.
"Ham. Methinks, it is like a camel.
"Pol. It is back'd like a camel.
The protuberant back of a camel seems more to resemble a cloud, than the back of a weazel does. MALONE.

6 They fool me to the top of my bent.] They compel me to play the fool, till I can endure it no longer. JOHNSON.
Perhaps a term in archery; i. e. as far as the bow will admit of being bent without breaking. DOUCE.

6 And do such business as the bitter day—] Thus the quarto. The folio reads:
And to such bitter business as the day &c. MALONE.

The expression bitter business is still in use, and though at present a vulgar phrase, might not have been such in the age of Shakspeare. The bitter day is the day rendered hateful or bitter by the commission of some act of mischief.
Watts, in his Logick, says, "Bitter is an equivocal word; there is bitter wormwood, there are bitter words, there are bitter enemies, and a bitter cold morning." It is in short, any thing unpleasing or hurtful. STEEVENS.
O, heart, lose not thy nature; let not ever
The soul of Nero enter this firm bosom:
Let me be cruel, not unnatural:
I will speak daggers to her, but use none;
My tongue and soul in this be hypocrites:
How in my words soever she be bent,
To give them seals never, my soul, consent!

[Exit.

SCENE III.

A Room in the same.

Enter King, Rosencrantz, and Guildenstern:

King. I like him not; nor stands it safe with us,
To let his madness range. Therefore, prepare you;
I your commission will forthwith despatch,

"I will speak daggers to her," A similar expression occurs in
The Return from Parnassus, 1606: "They are plentiful fellows, they
speak nothing but bodkins." It has been already observed, that a
bodkin anciently signified a short dagger. STEEVENS.

"be bent." To bend, is to reprove harshly, to treat with
rough language. So, in The Concoak of Beaumont and Fletcher:
"— We shall be bent soundly." STEEVENS.

See Vol. XVII. p. 444, n. S. MALONE.

"Shent" seems to mean something more than reproof, by the fol-
lowing passage from The Mirror for Magistrates: Thomas Mowbray;
Duke of Norfolk, is the speaker, and he relates his having betrayed
the Duke of Gloucester and his confederates to the King, "for
which (says he) they were all ta'en and shent."

Hamlet surely means, "however my mother may be hurt,
wounded, or punish'd, by my words, let me never consent" &c.

Henderson.

"To give them seals—" i. e. put them in execution.

WARBURTON.

Vol. XXII.
HAMLET,

And he to England shall along with you:
The terms of our estate may not endure
Hazard so near us, as doth hourly grow
Out of his lunes.

GUIL. We will ourselves provide:

*I like him not; nor stands it safe with us,
To let his madness range. Therefore, prepare you;
I your commission will forthwith despatch,
And he to England shall along with you:*' In The History of
Hamlet, bk. I. the king does not adopt this scheme of sending
Hamlet to England till after the death of Polonius; and though he
is described as doubtful whether Polonius was slain by Hamlet, his
apprehension left he might himself meet the same fate as the old
enraptured, is assigned as the motive for his willing the prince out of
the kingdom. This at first inclined me to think that this short
scene, either from the negligence of the copyist or the printer,
might have been misplaced; but it is certainly printed as the author
intended, for in the next scene Hamlet says to his mother, “I must
to England; you know that?” before the king could have heard
of the death of Polonius. MALONE.

3 Out of his lunes.] [The folio reads—Out of his lunacies.] The old quartos,
Out of his brows.

This was from the ignorance of the first editors; as is this un-
necessary Alexandrine, which we owe to the players. The poet,
I am persuaded, wrote,

— as doth hourly grow
Out of his lunes.

i. e. his madness, frenzy. THEOBALD.

I take brows to be, properly read, frowns, which, I think, is a
provincial word for perverse humour; which being, I suppose,
ot underfoot, was changed to lunacies. But of this I am not
confident. JOHNSON.

I would receive Theobald’s emendation, because Shakspeare
uses the word lunes in the same sense in The Merry Wives of Windsor
and The Winter’s Tale.

I have met, however, with an instance in support of Dr.
Johnson’s conjecture;

“— were you but as favourable as you are frowst.”

Tully’s Love, by Greene, 1616.

Perhaps; however, Shakspeare designed a metaphor from horned
PRINCE OF DENMARK.

Most holy and religious fear it is,
To keep those many many bodies safe,
That live, and feed, upon your majesty.

Ros. The single and peculiar life is bound,
With all the strength and armour of the mind,
To keep itself from 'noyance; but much more
That spirit, upon whose weal depend and rest
The lives of many. The cease of majesty
castle, whose powers of being dangerous increase with the growth
of their brows. STEEVENS.

The two readings of brows and lunes—when taken in connexion
with the passages referred to by Mr. Steevens, in The Winter's Tale
and The Merry Wives of Windsor, plainly figure forth the image
under which the King apprehended danger from Hamlet:—viz.,
that of a bull, which, in his frenzy, might not only gore, but put
him from his throne. — "The hazard that hourly grows out of his
BROWS" (according to the quartos) corresponds to "the shoots
from the ROUGH PASH," [that is the tufted protuberance
on the head of a bull, from whence his horns spring] alluded to in
The Winter's Tale; whilst the imputation of impending danger to
"his LUNES" (according to the other reading) answers as obviously
to the jealous fury of the husband that thinks he has detected the
infidelity of his wife. Thus, in The Merry Wives of Windsor:
"Why woman, your husband is in his old lunes—he so takes on
yonder with my husband; so rails against all married mankind;
so curses all Eve's daughters, and so buffets himself on the forehead,
crying peer out! peer out! that any madness, I ever yet beheld,
seem'd but tameness, civility, and patience, to this disemper he
is now in." HENLEY.

Shakespeare probably had here the following passage in The History
of Hamblett, bl. 1. in his thoughts: "Fencon could not content him-
selfe, but till his minde gave him that the foole [Hamlet] would
play him some trick of legerdainaine. And in that conceit seeking
to be rid of him, determined to find the meane to do it, by
the aid of a stranger; making the king of England minister of his
maficrous resolution, to whom he purposed to send him."

MALONE.

That spirit, upon whose weal — ] So, the quartos. The folio
gives,
That spirit, upon whose spirit. STEEVENS.

P 3
HAMLET.

Dies not alone; but, like a gulf, doth draw
What's near it, with it: it is a maffy wheel,
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd; which, when it falls,
Each small annexment, petty consequence,
Attends the boil'trous ruin. Never alone
Did the king sigh, but with a general groan.

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

Ros. Guil. We will haste us.

[Exeunt Rosencrantz and Guildenstern.

Enter Polonius.

Pol. My lord, he's going to his mother's closet;
Behind the arras I'll convey myself,
To hear the proces; I'll warrant, 'she'll tax him home:
And, as you said, and wisely was it said,
'Tis meet, that some more audience, than a mo-
ther,
Since nature makes them partial, should o'erhear

5 — it is a maffy wheel,] Thus the folio. The quarto reads,
— Or it is &c. MALONE.
6 Behind the arras I'll convey myself,] See Vol. XII. p. 295,
D. G. STEEVENS.
The arras-hangings in Shakespeare's time, were hung at such a dislance from the walls, that a person might easily stand behind them unperceived. MALONE.
7 Since nature makes them partial, &c.]
" Materes omnes filiis
In peccato injustices, auxilii in paterna injustia
Solent effe—" Ter. Hecat. Ad V. sc. ii.

STEEVENS.
The speech, of vantage. Fare you well, my liege: I'll call upon you ere you go to bed, And tell you what I know.

   Thanks, dear my lord. [Exit POlONIUS.

O, my offence is rank, it smells to heaven; It hath the primal eldest curse upon't, A brother's murder!—Pray can I not, Though inclination be as sharp as will; My stronger guilt defeats my strong intent; And, like a man to double business bound, I stand in pause where I shall first begin, And both neglect. What if this cursed hand Were thicker than itself with brother's blood? Is there not rain enough in the sweet heavens, To wash it white as snow? Whereto serves mercy, But to confront the visage of offence? And what's in prayer, but this two-fold force,— To be forefallen, ere we come to fall, Or pardon'd, being down? Then I'll look up; My fault is past. But, O, what form of prayer Can serve my turn? Forgive me my foul murder!—

9 — of vantage.] By some opportunity of secret observation. WARBURTON.

9 Though inclination be as sharp as will;] Dr. Warburton would read,

          Though inclination be as sharp as th' will.

The old reading is— as sharp as will. STEEVENS.

I have followed the easier emendation of Mr. Theobald, received by Sir T. Hanmer: i.e. as 'twill. JOHNSON.

Will is command, direction. Thus, Ecclesiasticus, xliii. 16: "— and at his will the south wind bloweth." The King says, his mind is in too great confusion to pray, even though his inclination were as strong as the command which requires that duty. STEEVENS.

What the King means to say, is, "That though he was not only willing to pray, but strongly inclined to it, yet his intention was defeated by his guilt. M. MAson.

P 5
HAMLET,

That cannot be; since I am still possessed
Of those effects for which I did the murder,
My crown, mine own ambition, and my queen.
May one be pardoned, and retain the offence?
In the corrupted currents of this world,
Offence's gilded hand may shove by justice;
And oft 'tis seen, the wicked prize itself
Buys out the law: But 'tis not so above:
There is no shuffling, there the action lies
In his true nature; and we ourselves compell'd,
Even to the teeth and forehead of our faults,
To give in evidence. What then? what rests?
Try what repentance can: What can it not?
Yet what can it, when one cannot repent?
O wretched fate! O bosom, black as death!
O limed foul; that, struggling to be free,
Art more engag'd! Help, angels, make us fall!
Bow, stubborn knees! and, heart, with strings of steel,
Be soft as swans of the new-born babe;
All may be well! [Retires, and kneels.

* May one be pardoned, and retain the offence?] He that does not amend what can be amended, retains his offence. The King kept the crown from the right heir. JOHNSON.

A similar passage occurs in Philaster, where the King, who had usurped the crown of Sicily, and is praying to heaven for forgiveness, says,

"Look to be heard of gods, that must be just,
"Praying upon the ground I hold by wrong."

M. MASON.

* Yet what can it, when one cannot repent?] What can repentance do for a man that cannot be penitent, for a man who has only part of peitence, distress of conscience, without the other part, resolution of amendment? JOHNSON.

* O limed soul! This alludes to bird-lime. Shakespeare uses the same word again, in King Henry VI. Part II:

"Madam, myself have lim'd a bush for her." STEEVENS.
Enter Hamlet.

Ham. Now might I do it, pat, now he is praying;—
And now I'll do't;—And so he goes to heaven:
And so am I reveng'd? That would be scan'd:
A villain kills my father; and, for that,
I, his sole son, do this same villain send
To heaven.
Why, this is hire and salary, not revenge.
He took my father grossly, full of bread;
With all his crimes broad blown, as flush as May;
And, how his audit stands, who knows, save heaven? a
But, in our circumstance and course of thought,

--- pat, now he is praying;] Thus the folio. The quartos read—but now, &c. Steevens.
6 — That would be scan'd;] i. e. that should be considered, estimated. Steevens.
7 I, his sole son, do this same villain send—] The folio reads—soul son, a reading apparently corrupted from the quarto. The meaning is plain. I, his only son, who am bound to punish his murderer. Johnson.
9 hire and salary,] Thus the folio. The quartos read—base and filthy. Steevens.
9 He took my father grossly, full of bread;
With all his crimes broad blown,] The uncommon expression, full of bread, our poet borrowed from the sacred writings: "Behold, this was the iniquity of thy sister Sodom; pride, fulness of bread, and abundance of idleness was in her and in her daughters, neither did she strengthen the hand of the poor and needy." Ezekiel, xvi. 49. Malone.

a And, how his audit stands, who knows, save heaven?] As it appears from the Ghost's own relation that he was in purgatory, Hamlet's doubt could only be how long he had to continue there.
'Tis heavy with him: And am I then reveng'd, To take him in the purging of his soul, When he is fit and season'd for his passage? No. Up, sword; and know thou a more horrid bent:³ When he is drunk, asleep, or in his rage; Or in the incensuous pleasures of his bed;⁴ At gaming, swearing;⁵ or about some act That has no relish of salvation in't: Then trip him, that his heels may kick at heaven;⁶ And that his soul may be as damn'd, and black, As hell, where'to it goes.⁷ My mother says: This physick but prolongs thy sickly days. [Exit.

³ Up, sword; and know thou a more horrid bent:] To bent is used by Shakespeare for, to seize, to catch, to lay hold on. Bent is, therefore, hold, or seizure. Lay hold on him, sword, at a more horrid time. Johnson.

⁴ When he is drunk, asleep, or in his rage; Or in the incensuous pleasures of his bed; So, in Marlow's Infatiate Countefs, 1603:

"Didst thou not kill him drunk?"
"Thou shouldst, or in th' embraces of his lust."

⁵ At gaming, swearing;] Thus the folio. The quarto, 1604, reads—At game, a swearing; &c. Malone.

⁶ — that his heels may kick at heaven;] So, in Heywood's Sweer Age, 1613:

"Whose heels tript up, kick'd gainst the firmament."

⁷ As hell, where'to it goes.] This speech, in which Hamlet, represented as a virtuous character, is not content with taking blood for blood, but contrives damnation for the man that he would punish, is too horrible to be read or to be uttered. Johnson.

This speech of Hamlet's, as Johnson observes, is horrible indeed; yet some moral may be extruded from it, as all his subsequent calamities were owing to this savage reenactment of revenge.

M. Mason.

That a sentiment so infernal should have met with imitators, may excite surprise; and yet the same fiend-like disposition is
The King rises, and advances.

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

[Exit.

shown by Lodowick, in Webster's White Devil, or Vittoria Corombona, 1612:
"——— to have poison'd

The handle of his racket. O, that, that! —
That while he had been bandying at tennis,
He might have sworn himself to hell, and struck
His soul into the hazard!"

Again, in The Honest Lawyer, by S. S. 1616:
"I then should strike his body with his soul,
And sink them both together."

Again, in the third of Beaumont and Fletcher's Four Plays in One:
"No, take him dead drunk now, without repentance."

The same horrid thought has been adopted by Lewis Maehin,
in The Dumb Knight, 1633:
"Nay, but be patient, smooth your brow a little,
And you shall take them as they clip each other;
Even in the height of sin; then damn them both,
And let them flink before they ask God pardon,
That your revenge may stretch unto their souls."

Malone.

I think it not improbable, that when Shakspeare put this horrid sentiment into the mouth of Hamlet, he might have recollected the following story: "One of these monsters meeting his enemy unarmed, threatened to kill him, if he denied not God, his power, and essential properties, viz. his mercy, suffrancé, &c. the which, when the other, desiring life, pronounced with great horror, kneeling upon his knees; the bravo cried out, nowe will I kill thy body and soul, and at that instant thrust him through with his rapier."


A similar story is told in The Turkish Spy, Vol. III. p. 243.

Malone.
SCENE IV.

Another Room in the same.

Enter Queen and Polonius.

Pol. He will come straight. Look, you lay home to him:
Tell him, his pranks have been too broad to bear with;
And that your grace hath screen’d and flood between
Much heat and him. 'T’ll silence me c’en here.°
Pray you, be round with him.°

Queen. I’ll warrant you;
Fears me not: — withdraw, I hear him coming.

[Polonius hides himself. 9

° I’ll silence me c’en here.] I’ll silence me even here, is, I’ll say no more words. Johnson.
° — be round with him.] Here the folio interposes, improperly.

I think, the following speech:

"Ham. [Within.] Mother, mother, mother." Steevens.

° Polonius hides himself.] The concealment of Polonius in the Queen’s chamber, during the conversation between Hamlet and his mother, and the manner of his death, were suggetted by the following passage in The History of Hamlet, bl. let. fig. D 1: "The counsellor entered secretly into the queen’s chamber, and there hid himselfe behind the arras, and long before the queen and Hamlet came thither; who being erastie and politique, as soone as he was within the chamber, doubting some treason, and fearing he should speake severely and wilily to his mother, touching his secret practiccs, hee sholde be understood, and by that means intercepted, used his ordinary manner of dilclaration, and began to come [f. crew] like a cocke, beating with this armes (in such manner as cockes use to strike with their wings) upon the hangings of the chamber; whereby feeling something flirring under them, he cried, a rat, a rat, and presently drawing his sword, thrust it into the
Enter Hamlet.

Ham. Now, mother; what's the matter?
Queen. Hamlet, thou hast thy father much offended.
Ham. Mother, you have my father much offended.
Queen. Come, come, you answer with an idle tongue.
Ham. Go, go, you question with a wicked tongue.
Queen. Why, how now, Hamlet?
Ham. What's the matter now?
Queen. Have you forgot me?
Ham. No, by the rood, not so: You are the queen, your husband's brother's wife; And, — 'would it were not so! — you are my mother.
Queen. Nay, then I'll set those to you that can speak.
Ham. Come, come, and sit you down; you shall not budge;
You go not, till I set you up a glass
Where you may see the inmost part of you.
Queen. What wilt thou do? thou wilt not murder me?
Help, help, ho!
Pol. [Behind.] What, ho! help!

hangings; which done, pulled the counsellour (half-deade) out by the hecles, made an ende of killing him; and, being slaine, cut his body in pieces, which he caused to be boyled, and then call it into an open vault or privie." MALONE.
* And — 'would it were not so! The folio reads,
But would you were not so. HENDRSON.
IIAMLET.

Ham. How now! a rat? [Draws.

Dead, for a ducat, dead.

[Hamlet makes a pass through the arras.

Pol. [Behind.] O, I am slain.
[Dies, and falls.

Queen. O me, what hast thou done?

Ham. Nay, I know not: Is it the king?

[Draws forth Polonius. Oueen. O, what a rash and bloody deed is this!

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

Queen. As kill a king! 4

3 How now! a rat?] This [as Dr. Farmer has observed] is an expression borrowed from The History of Hamlet, a translation from the French of Belleforest. Steevens.

4 Queen. As kill a king?] This exclamation may be considered as some hint that the queen had no hand in the murder of Hamlet's father. Steevens.

It has been doubted whether Shakspere intended to represent the queen as accessory to the murder of her husband. The surprise the hero expresses at the charge seems too great for her excitation. Where the variation is not particularly marked, we may presume, I think, that the poet intended to tell his story as it had been told before. The following extract therefore from The History of Hamlet, bl. I. relative to this point, will probably not be unacceptable to the reader: "Fen goo [the king to the present play] boldened and encouraged by such impiety, durft venture to couple himfelf in marriage with her, whom he used as his concubine during good Horvendille's life; in that fort spotting his name with a double vice, incefluous adultery, and paraide murther;—This adulterer and infamous murtherer flaundered his dead brother, that he would have flaine his wife, and that hee by chance finding him on the point ready to do it, in defence of the lady, had flaine him. The unfortunate and wicked woman that had received the honour to be the wife of one of the vaillantest and wisest princes in the North, imbaflad herselpe in such
PRINCE OF DENMARK. 221

HAM. Ay, lady, 'twas my word.—Thou wretched, rash, intruding fool, farewell! [To Polomius.

vile fort as to falsifie her faith unto him, and, which is worse, to marrie him that had bin the tyrannous murtherer of her lawful husband; which made diverse men think that she had been the causer of the murther, thereby to live in her adulterie without controle." Hyft. of Ham. fig. C 1. 2.

In the conference however with her son, on which the present scene is founded, the strongly afferts her innocencc with respect to this fact:

"I know well, my sonoe, that I have done thee great wrong in marrying with Pegen, the cruel tyrant and murtherer of thy father, and my loyal spoule; but when thou shalt consider the small means of resistence, and the treafoo of the palace, with the little caufe of confidence we are to expect, or hope for, of the courtiers, all wraught to his will; as also the power he made ready if I should have relented to like him; thou wouldst rather excuse, than accuse me of lukiviousness or inconftancy, much lefs offer me that wrong to suffrct that ever thy mother Geruth once conftented to the death and murther of her husband: swearing unto thee by the majeftie of the gods, that if it had layne in me to have refilled the tyrant, although it bad beene with the loffe of my blood, yea and of my life, I would surely have saved the life of my lord and husband." Ibid. fig. D 4.

It is obfervable, that in the drama neither the king or queen make fn good a defeence. Shakspeare wished to render them as odious as he cou'd, and therefore has not in any part of the play furniished them with even the femeblance of an excuse for their confluent.

Though the inference already mentioned may be drawne from the surprize which our poet has here made the queen express at being charged with the murder of her husband, it is observable that when the player-queen in the preceding scene says,

"In second husband let me be accurst!" "Nooe wed the second, but who kill'd the first," he has made Hamlet exclaim — "that's wormwood." The prince, therefore, both from the expreffion and the words addrefed to his mother in the present scene, must be supposed to think her guilty.

Perhaps after all this investigation, the truth is, that Shakspeare himself meant to leave the matter in doubt. Malone.

I know not to what part of this tragedy the king and queen could have been expected to enter into a vindication of their mutual conduct. The former indeed is rendered contemptible as well as
I took thee for thy better; take thy fortune:
Thou find'st, to be too busy, is some danger.
Leave wringing of your hands: Peace; sit you down,
And let me wring your heart: for so I shall,
guilty; but for the latter our poet seems to have felt all that tenderness which the Ghost recommends to the imitation of her son.

Stevens.

Had Shakespeare thought fit to have introduced the topicks I have suggested, can there be a doubt concerning his ability to introduce them? The kings justification, if to justify him had been the poet's object, (which it certainly was not,) might have been made in a soliloquy; the queen's, in the present interview with her son.

Malone.

It might not unappropriately be observed, that every new commentator, like Sir T. Haomer's Othello, must often "make the meat he feeds on." Some slight objection to every opinion already offered, may be found; and, if in doubtful cases we are to presume that "the poet tells his stories as they have been told before," we must put new confusions on many of his scenes, as well as new comments on their verbal obscurities.

For instance—touching the manner in which Hamlet disposed of Polonius's body. The black-letter history tells us he "cut it in pieces, which he caused to be boiled, and then call it into an open vault or privie." Are we to conclude therefore that he did so in the play before us, because our author has left the matter doubtful? Hamlet is only made to tell us that this dead counsellor was "safely flowed." He afterward adds "—you shall safely him" &c.; all which might have been the case, had the direction of the aforesaid history been exactly followed. To this transgression then (which I call a doubtful one, because the remains of Polonius might have been rescued from the forica, and afterwards have received their "hugger-mugger" funeral) am I at liberty to suppose he had had the fate of Hiclogabalus, in clausam miffum?

That the Queen (who may still be regarded as innocent of murder) might have offered some apology for her "over-hasty marriage," can easily be supposed; but Mr. Malone has not suggested what defence could have been set up but the royal fratricide. My acute predecefsor, as well as the ovelift, must have been aware that though female weakness, and an offence against the forms of the world, will admit of extenuation, such guilt as that of the usurper, could not have been palliated by the dramatick art of Shakespeare; even if the father of Hamlet had been represented as a wicked instead of a virtuous character. Stevens.
If it be made of penetrable stuff;
If damned custom have not braz’d it so,
That it be proof and bulwark against sense.

Queen. What have I done, that thou dar’st wag
thy tongue
In noise so rude against me?

Ham. Such an act,
That blurs the grace and blush of modesty;
Calls virtue, hypocrite; takes off the rose

—alluding to the custom of wearing roses on the side of the face. See a note on a passage in King John, Act I. Warburton.

I believe Dr. Warburton is mistaken; for it must be allowed that there is a material difference between an ornament worn on the forehead, and one exhibited on the side of the face. Some have understood these words to be only a metaphorical enlargement of the sentiment contained in the preceding line:

"—blurs the grace and blush of modesty;"
but as the forehead is no proper situation for a blush to be displayed in, we may have recourse to another explanation.

It was once the custom for those who were betrothed, to wear some flower as an external and conspicuous mark of their mutual engagement. So, in Spenser’s Shepherd’s Calendar for April:

"Bring coronations and jops in wine,
Worn of paramours."

Lyte, in his Herbal, 1578, enumerates jops in wine among the smaller kind of single gilliflowers or pinks.

Figure 4, in the Morris-dance (a plate of which is annexed to the First Part of King Henry IV.) has a flower fixed on his forehead, and seems to be meant for the paramour of the female character. The flower might be designed for a rose, as the colour of it is red in the painted glass, though its form is expressed with as little adherence to nature as that of the marigold in the hand of the lady. It may, however, conduct us to affix a new meaning to the lines in question. This flower, as I have since discovered, is exactly shaped like the jops in wine, now called the Deptford Pink.

An Address "To all Judicall cenfers," prefixed to The Whipper of the Saffre his penance in a white Sheete, or the Beadle’s Confutation, 1601, begins likewise thus:

"Brave spirited gentles, on whole comely front
The rose of favour fits majestically, —"
HAMLET,

From the fair forehead of an innocent love,
And lets a blifler there! makes marriage vows
As false as diuers' oaths: O, such a deed,
As from the body of contradiction6 plucks
The very soul; and sweet religion makes
A rhapsody of words: Heaven's face doth glow;
Yea, this solidity and compound mas,
With triflful vifage, as against the doom,
Is thought-fick at the act.7

Sets a blifler there, has the fame meaning as in Measure for Measure:
"Who faling in the flaws of her own youth,
"Hath blifler'd her report."

See Vol. VI. p. 73 and 74. STEEVENS.
I believe, by the raje was only meant the refraite hue. The forehead certainly appears to us an odd place for the hue of innocence to dwell on, but Shakspeare might place it there with as much propriety as a smile. In Troilus and Cressida we find these lines:
"So rich advantage of a promis'd glory,
"As smiles upon the forehead of this action."

That part of the forehead which is situated between the eye-brows, seems to have been considered by our poet as the seat of innocence and modesty. So, in a subsequent scene:

"brands the harlot,
"Even here, between the shade unsnitched brow
"Of my true mother." MALONE.

In the foregoing quotation from Troilus and Cressida, I understand that the forehead is smiled upon by advantage, and not that the forehead is itself the smile. Thus, says Laertes in the play before us:
"Occasion smiles upon a second leave."

But it is not the leave that smiles, but occasion that smiles upon it.

In the subflequent passage, our author had no choice; for having alluded to that part of the face which was ancieently branded with a mark of shame, he was compelled to place his token of innocence in a corresponding situation. STEEVENS.


7 — Heaven's face doth glow; Ya, this solidity and compound mas,

With trifflful vifage, as against the doom,
Is thought-flck at the act.] if any fecofe can be found here, it is this. The sun glows [and does it not always?] and the very
PRINCE OF DENMARK. 225

QUEEN. Ah me, what a€t, That roars so loud, and thunders in the index?

sold masts of earth has a trifflul visage, and is thought-fick. All this is bad stuff. The old quarto reads much nearer to the poet's sense:

Heaven's face doth glow,
O'er this solidity and compound masts,
With heated visage, as against the doom,
Is thought-fick at the a€t.

From whence it appears, that Shak.fpeare wrote,

Heaven's face doth glow,
O'er this solidity and compound masts,
With trifflul visage; and, as against the doom,
Is thought-fick at the a€t.

This makes a fine sense, and to this effect. The sun looks upon our globe, the scene of this murder, with an angry and mournful countenance, half hid in eclipse, as at the day of doom.

WARBURTON.

The word heated, though it agrees well enough with glow, is, I think, not so striking as trifflul, which was, I suppose, chosen at the revial. I believe the whole passage now stands as the author gave it. Dr. Warburton's reading requires two impropieties, which Shakfpeare, by his alteration, had removed. In the old, and in the new reading, Heaven's face glows with trifflul visage; and, Heaven's face is thought-fick. To the common reading there is no just objection. JOHNSON.

I am strongly inclined to think that the reading of the quarto, 1604, is the true one. In Shakfpeare's licentious dition, the meaning may be, — The face of heaven doth glow with heated visage over the earth: and heaven, as against the day of judgement, is thought-fick at the a€t.

Had not our poet St. Luke's description of the last day in his thoughts? — And there shall be signs in the sun and in the moon, and in the stars; and upon the earth distress of nations, with perplexity, the sea and the waves roaring; men's hearts failing them for fear, and for looking on those things which are coming on the earth; for the powers of heaven shall be shaken," cf. MALONE.

That roars fo loud.] The meaning is, — What is this a€t, of which the discovery, or mention, cannot be made, but with this violence of clamour? JOHNSON.

and thunders in the index?] Mr. Edwards observes, that the indices of many old books were at that time inserted at the beginning, instead of the end, as is now the custom. This observation I have often seen confirmed.

Vol. XXII. Q
HAM. Look here, upon this picture, and on this; 2
The counterfeit prefentment of two brothers.
See, what a grace was feated on this brow:
Hyperion's curls; 3 the front of Jove himself;

So, in Othello, Act II, Sc. vii: " — an index and obscure pro-
logue to the history of lust and foul thoughts." STEEVENS.

Bullokar in his Expositor, 8vo. 1616, defines an Index by " A
table in a book. The table was almost always prefixed to the
books of our poets' age. Indexes, in the sense in which we now
understand the word, were very uncommon. MALONE.

* Look here, upon this picture, and on this;] It is evident from the
following words,

"A station, like the herald Mercury," &c.

that these pictures, which are introduced as miniatures on the stage,
were meant for whole lengths, being part of the furniture of the
Queen's closet:

" — like Maia's son he flood,

" And shook his plumes." Paradise Lost, Book V.

Hamlet, who, in a former scene, has cenfured those who gave
" forty, fifty, a hundred ducats a-piece" for his uncle's "picture
in little," would hardly have condescended to carry such a thing in
his pocket. STEEVENS.

The introduction of miniatures in this place appears to be a mo-
dern innovation. A print prefixed to Rowe's edition of Hamlet, pub-
lished in 1709, proves this. There, the two royal portraits are ex-
hibited as half-lengths, hanging in the Queen's closet; and either
thus, or as whole-lengths, they probably were exhibited from the
time of the original performance of this tragedy to the death of
Betterton. To half-lengths, however, the fame objection lies, as to
miniatures. MALONE.

We may also learn, that from this print the trick of kicking the
chair down on the appearance of the Ghost, was adopted by modern
Hamlets from the practice of their predeceffors. STEEVENS.

* Hyperion's curls;] It is observable that Hyperion is used by
Spenfer with the fame error in quantity. FARMER.

I have never met with an earlier edition of Marston's Infafilete
Counterfs than that in 1603. In this the following lines occur,
which bear a clofe resemblance to Hamlet's description of his father:

" A donative he hath of every god;

" Apollo gave him locks, Jove his high front." —
digges & Apolline crimes.

Ovid's Metam. Book III. thus translated by Golding, 1587:

" And haire that one might worthily Apollo's haire it deeme." STEEVENS.
An eye like Mars, to threaten and command;
A station like the herald Mercury,†
New-lighted on a heaven-killing hill;*  
A combination, and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man:
This was your husband.—Look you now, what follows:
Here is your husband; like a mildew'd ear,
Blasting his wholesome brother. 6 Have you eyes?

4 A station like the herald Mercury, &c.] Station in this instance does not mean the spot where any one is placed, but the act of standing. So, in Antony and Cleopatra, Act III. sc. iii:
"Her motion and her station are as one."  

On turning to Mr. Theobald's first edition, I find that he had made the same remark, and supported it by the same instance. The observation is necessary, for otherwise the compliment designed to the attitude of the king, would be bestowed on the place where Mercury is represented as standing. STEVENS.

In the first scene of Timon of Athens, the poet, admiring a picture, introduces the same image:
"— How this grace
"Speaks his own standing!" MALONE.

I think it not improbable that Shakespeare caught this image from Phaer's translation of Virgil, (Fourth Æneid,) a book that without doubt he had read:
"And now approaching near, the top he seeth and mighty limbs
Of Atlas, mountain tough, that heaven on boy'trous shoulder bears;—
There for' th on ground with wings of might doth Mercury arrive,
"Then down from thence right over feas himselfe doth headlong drive."

In the margin are these words: "The description of Mercury's journey from heaven, along the mountain Atlas in Africa, highest on earth." MALONE.

* heaven-killing hill.] So, in Troilus and Cressida:
"You towers whose wanton tops do burst the clouds." STEVENS.

6 like a mildew'd ear,
Blasting his wholesome brother.] This alludes to Pharaoh's Dream, in the 41st chapter of Genesis. STEVENS.
HAMLET,

Could you on this fair mountain leave to feed,
And batten on this moor? Ha! have you eyes?
You cannot call it, love: for, at your age,
The hey-day in the blood is tame, it's humble,
And waits upon the judgement; And what judgement
Would step from this to this? Sense, sure, you have,
Else, could you not have motion?: But, sure, that sense

7 — batten — i.e. to grow fat. So, in Claudius Tiberius NERO, 1607:
   "and for milk
   "I batten'd was with blood."
Again, in Marlowe's Jew of Malta, 1633:
   "make her round and plump,
   "And batten more than you are aware."

Bat is an ancient word for increase. Hence the adjective bawful, so
often used by Drayton in his Polyolbion. STEEVENS.

9 The hey-day in the blood — This expression occurs in Ford's
'Tis Pity she's a Whore, 1633:
   "must
   "The hey-day of your luxury be fed
   "Up to a surfeit?" STEEVENS.

8 Sense, sure, you have,
   Else, could you not have motion: But from what philosophy
our editors learnt this, I cannot tell. Since motion depends so
little upon sense, that the greatest part of motion in the universe,
is amongst bodies devoid of sense. We should read:
Else, could you not have motion,
    i.e. intellect, reason, &c. This alludes to the famous peripatetic
principle of Nil sit in intellectu, quod non fuerit in sensu. And how
fond our author was of applying, and alluding to, the principles
of this philosophy, we have given several instances. The principle
in particular has been since taken for the foundation of one of the
noblest works that these latter ages have produced.

WARBURTON.

The whole passage is wanting in the folio; and which foyer of
the readings be the true one, the poet was not indebted to this
boasted philosophy for his choice. STEEVENS.

Sense is sometimes used by Shakespeare for sensation or sensuel
Is apoplex'd: for madness would not err;
Nor sense to ecstasy was ne'er so thrall'd,
But it reserv'd some quantity of choice,
To serve in such a difference. What devil was't,
That thus hath cozen'd you at hood-man-blind?* 
Eyes without feeling,* feeling without sight,
Ears without hands or eyes, sinelling fans all,
Or but a sickly part of one true sense
Could not so mope.
O shame! where is thy blush? Rebellious hell,
If thou canst mutine in a matron's bones,*
appetite; as motion is for the effect produced by the impulse of nature. Such, I think, is the figuration of these words here. So, in Measure for Measure:

--- the speaks, and 'tis
Such sense, that my sense breeds with it.
Again, more appositely in the same play, where both the words occur:

--- One who never feels
The wanton flings and motions of the sense.
So, in Brathwaite's Survey of Histories, 1614; "These continent relations will reduce the straggling motions to a more settled and retired harbour."

Sense has already been used in this scene, for sensation:

That it be proof and bulkward against sense."

--- at hoodman-blind?] This is, I suppose, the same as blindman's-buff. So, in The Wife Woman of Hogdun, 1638:

"Why should I play at hood-man blind?"
Again, in Two lamentable Tragedies in One, the One a Murder of Master Beech, &c. 1601:

"Pick not men's eyes, and tell them that's the sport
Of hood-man blind."

Eyes without feeling, &c.] This and the three following lines are omitted in the folio. Steevens.

* Could not so mope.] i. e. could not exhibit such marks of stupidity. The same word is used in The Tempest, &c. ult:

"And were brought moping hither."

Rebellious hell,
If thou canst mutine in a matron's bones, &c.] Thus the old
To flaming youth let virtue be as wax,
And melt in her own fire: proclaim no shame,
When the compulsive ardour gives the charge
Since frost itself as actively doth burn,
And reason panders will.

QUEEN. O’Hamlet, speak no more:
Thou turn’st mine eyes into my very soul;
And there I see such black and grained spots,
As will not leave their print.

copies. Shakespeare calls mutiniers,—mutines, in a subsequent scene.

So, in Othello:

"— this hand of yours requires
A fequelet from liberty, falling and prayer,
Much censiation, exercise devout;
For here’s young and sweating devil here,
That commonly rebels."

To mutiny for which the modern editors have substituted mutiny, was the ancient term, signifying to rise in mutiny. So, in Knolles’s History of the Turks, 1603: "The Janifaries—became wonderfully discontented, and began to mutiny in diverse places of the city."

Malone.

— reason panders will. So, the folio, I think rightly; but the reading of the quarto is defensible:

— reason pardoons will. Johnson.

Panders was certainly Shakespeare’s word. So, in Venus and Adonis:

"When reason is the bawd to lust’s abuse." Malone.

— grained — Died in grain. Johnson.

I am not quite certain that the epithet—grained is justly interpreted. Our author employs the same adjective in The Comedy of Errors:

"Though now this grained face of mine be hid,“ &c.

...and in this instance the allusion is most certainly to the furrows in the grain of wood.

Shakespeare might therefore design the Queen to say, that her spots of guilt were not merely superficial, but indented. — A passage, however, in Twelfth Night, will sufficiently authorize Dr. Johnson’s explanation: “’Tis in grain, sir, ’twill endure wind and weather.”

Steevens.

As will not leave their tint. To leave is to part with, give up, renega. So, in The Two Gentlemen of Verona
PRINCE OF DENMARK.

HAM. Nay, but to live
In the rank sweat of an enfeamed bed; 9
Stew'd in corruption; honeying, and making love
Over the nasty flye; — —

QUEEN. O, speak to me no more;
These words like daggers enter in mine ears;
No more, sweet Hamlet.

HAM. A murderer, and a villain:
A slave, that is not twentieth part the tythe
Of your precedent lord:—a vice of kings: 8
A cutpurse of the empire and the rule;
That from a shelf the precious diadem stole, 8
And put it in his pocket!

"It seems, you lov'd her not, to leave her token."
The quarto read:
As will leave there their kind. STEVENS.
9 —— enfeamed bed;] Thus the folio: i. e. greasy bed. JOHNSON.

Thus also the quarto, 1604. Beaumont and Fletcher use the word enfeamed in the same sense, in the third of their Four Plays in One:
"His leachery enfeam'd upon him."
In The Book of Hawking, &c. bl. 1. no date, we are told that
"Enfamne of a heuke is the grese."
In some places it means hogs' lard, in others, the grease or oil with which clothiers bemear their wool to make it draw out in spinning.
Incejluous is the reading of the quarto, 1611. STEVENS.

In the West of England, the inside fat of a goose, when dissolved by heat, is called its seam; and Shakspere has used the word in the same sense in his Troilus and Cressida:
"That bastes his arrogance with his own seam."

8 —— vice of kings:] A low mimic of kings. The vice is the fool of a farce; from whence the modern punch is descened. JOHNSON.

9 That from a shelf &c.] This is said not unmemoially, but to
HAMLET

QUEEN. No more.

Enter Ghost.

HAM. A king

Of shreds and patches: 4—
Save me, and hover o'er me with your wings,
You heavenly guards!—What would your gracious figure?
QUEEN. Alas, he's mad.
HAM. Do you not come your tardy son to chide,
That, laps'd in time and passion, 5 lets go by
The important acting of your dread command?
O, say!

GHOST. Do not forget: This visitation
Is but to whet thy almost blunted purpose.
But, look! amazement on thy mother sits:
O, step between her and her fighting soul;
Conceit in weakest bodies strongest works; 6
Speak to her, Hamlet.

HAM. How is it with you, lady?
QUEEN. Alas, how is't with you?
That you do bend your eye on vacancy,
And with the incorporeal air do hold discourse?

[show, that the usurper came not to the crown by any glorious villany that carried danger with it, but by the low cowardly theft of a common pilferer. WARBURTON.

4 Of shreds and patches: This is said, pursu'ing the idea of the vice of kings. The vice was dressed as a fool, in a coat of party-coloured patches. JOHNSON.

5 — laps'd in time and passion, That, having suffered time to
flip, and passion to cool, lets go. JOHNSON.

6 Conceit in weakest bodies strongest works; Conceit for imagination. So, in The Rape of Lucrece: "And the conceited painter was so nice," MALONE.

See Vol. XXI. p. 126, n. 8. STEEVENS.
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in the alarm,
Your bedded hair, like life in excrements,
Starts up, and flands on end. O gentle son,
Upon the heat and flame of thy disemper
Sprinkle cool patience. Wherecen do, you look?

HAM. On him! on him!—Look you, how pale
he glares!

His form and cause conjoin’d, preaching to stones,
Would make them capable.—Do not look upon
me;

Left, with this piteous action, you convert

--- like life in excrements,] The hairs are excrementitious,
that is, without life or sensation; yet those very hairs, as if they
had life, start up, &c. Pope.

So, in Macheth:

"The time has been

my fell of hair,
Would at a dismal treatise roufe and air,
As life were in’s." MALONE.

Not only the hair of animals having neither life nor sensation
was called an excrement, but the feathers of birds had the same
appellation. Thus, in Walton’s Complete Angler, P. I. c. i. p. 9.
edit. 1766: "I will not undertake to mention the several kinds of
fowl by which this is done, and his curious palate pleased by day;
and which, with their very excrements, afford him a soft lodging
at night. Whalley.

--- Upon the heat and flame of thy disemper
Sprinkle cool patience.] This metaphor seems to have been sug-
gested by an old black letter novel, already quoted in a note on
The Merchant of Venice, Act III. sc. ii. Green’s History of the fair
Bellaora: "Therefore [ake the burning heat of thy flaming affec-
tions, with some drops of cooling moderation." STEEVENS.

--- His form and cause conjoin’d, preaching to stones,
Would make them capable.] Capable here signifies intelligence
endued with understanding. So, in King Richard III:

"O, ’tis a parlous boy,
Bold, quick, ingenious, forward, capable."

We yet use capacity in this sense. See allo Vol. XVI. p. 177, &c,
p. 9. MALONE.
HAMLET.

My stern effects: ¹ then what I have to do
Will want true colour; tears, perchance, for blood,

QUEEN. To whom do you speak this?

HAM. Do you see nothing there?
QUEEN. Nothing at all; yet all, that is, I see.
HAM. Nor did you nothing hear?
QUEEN. No, nothing, but ourselves.

HAM. Why, look you there! look, how it heals away!

My father, in his habit as he liv'd! ³
Look, where he goes, even now, out at the portal! ⁴

[Exit Ghost.]

QUEEN. This is the very coinage of your brain:
This bodiless creation ecstasy
Is very cunning in.⁵

HAM. Ecstasy!

² My stern effects: Effets for alloos; deeds effected.

³ My father, in his habit as he liv'd!] If the poet means by this expression, that his father appeared in his own familiar habit, he has either forgot that he had originally introduced him in armour, or must have meant to vary his dress at this his last appearance. The difficulty might perhaps be a little obviated by pointing the line thus:

My father—in his habit—as he liv'd! ⁶ STEEVENS.

A man's armour, who is used to wear it, may be called his habit, as well as any other kind of clothing. As he lived, probably means—"as if he were alive—as if he lived." ⁷ M. MASON.

As if is frequently so used in these plays; but this interpretation does not entirely remove the difficulty which has been stated. ⁸ MALONE.

⁴ This is the very coinage of your brain:
This bodiless creation ecstasy
Is very cunning in.] So, in The Rape of Lucrece:

"Such shadows are the weak brain's forgeries." ⁹ MALONE.

Ecstasy in this place, and many others, means a temporary alienation of mind, a fit. So, in Eligo Libidinoso, a novel, by John Hinde, 1666: ⁴⁰ — that bustling out of an ecstasy wherein
My pulse, as yours, doth temperately keep time,
And makes as healthful musick: It is not madness,
That I have utter'd: bring me to the test,
And I the matter will re-word; which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering undion to your soul,
That not your trespass, but my madness, speaks:
It will but skin and film the ulcerous place;
While rank corruption, mining all within,
Inflicts unseen. Confess yourself to heaven;
Repent what's past; avoid what is to come;
And do not spread the compost on the weeds,
To make them ranker. Forgive me this my virtue:
For, in the fatness of these purfy times,
Virtue itself of vice must pardon beg;
Yea, curb and woo, for leave to do him good.

Queen. O Hamlet! thou hast cleft my heart in
twain.

Ham. O, throw away the worser part of it,
And live the purer with the other half.
Good night: but go not to my uncle's bed;
Assume a virtue, if you have it not,
That monster, custom, who all sense doth eat
Of habit's devil, is angel yet in this;

She had long stood, like one beholding Medusa's head, lamenting" &c. Steevens.


5 Skin and film the ulcerous place] The same indelicate allusion occurs in Measure for Measure:

"That skins the vice o' the top." Steevens.

6 Do not spread the compost &c.] Do not, by any new indulgence, heighten your former offences. Johnson.

7 curb] That is, bent and buckle. Fr. courber. So, in Pierce Plowman:

"Then I courbed on my knees," &c. Steevens.
That to the use of actions fair and good
He likewise gives a frock, or livery;
That aptly is put on: Refrain to-night;
And that shall lend a kind of easines.

To the next abstinence: the next more easy:
For use almost can change the stamp of nature,
And either curb the devil, or throw him out.
With wondrous potency. Once more, good night!
And when you are desirous to be bless'd,
I'll blessing beg of you.—For this same lord,

[Pointing to Polonius.]

in the two elder folios: it is certainly corrupt, and the players did
the different part to file what they did not understand. Habit's
devil certainly arose from some conceited tamperer with the text,
who thought it was necessary, in contrast to angel. The emenda-
tion in my text I owe to the sagacity of Dr. Thirlby:

That monster custom, who all foes doth eat
Of habits evil, is angel &c. THEOBALD.

I think Thirlby's conjecture wrong, though the succeeding editors
have followed it; angel and devil are evidently opposed. JOHNSON.

I incline to think with Dr. Thirlby; though I have left the text
undisturbed. From That monster to put on, is not in the folio. MALONE.

I would read—Or habit's devil. The poet first styles Custom a
monster, and may aggravate and amplify his description by adding,
that it is the "demon who presides over habit."—That monster
custom, or habit's devil, is yet an angel in this particular. STEEVENS.

* — The next more easy:] This passage, as far as potency, is
omitted in the folio. STEEVENS.

* And either curb the devil, &c. In the quarto, where alone
this passage is found, some word was accidentally omitted at the
press in the line before us. The quarto, 1604, reads:

And either the devil, or throw him out &c.

For the insertion of the word curb I am answerable. The printer
or corrector of a later quarto, finding the line nonsense, omitted
the word either, and substituted master in its place. The modern
editors have accepted the substituted word, and yet retain either; by
which the metre is destroyed. The word omitted in the first copy
was undoubtedly a monosyllable. MALONE.

This very rational conjecture may be countenanced by the same
expression in The Merchant of Venice:

"And curb this cruel devil of his will." STEEVENS.
I do repent; But heaven hath pleas'd it so,—
To punish me with this, and this with me, 4
That I must be their scourge and minister.
I will beflow him, and will answer well
The death I gave him. So, again, good night!—
I must be cruel, only to be kind: 4
Thus bad begins, and worse remains behind.—
But one word more, good lady. 5

Queen. What shall I do?

Ham. Not this, by no means, that I bid you do:
Let the bloat king 6 tempt you again to bed;
Pinch wanton on your cheek; call you, his moufe; 7

4 To punifh me with this, and this with me.] To punifh me by
making me the instrument of this man's death, and to punifh this
man by my hand. For this, the reading of both the quarto and
folio, Sir T. Hamner and the subsequent editors have substituted,
To punifh him with me, and me with him. MALONE.
I take leave to vindicate the laft editor of the 1anto Shakespeare
from any just share in the foregoing accusation. Whenever looks
into the edition 1785, will see the line before us printed exaftly as
in this and Mr. Malone's text. —In several preceding instances a
similar cenfe on the fame gentleman has been as undefevedly
implied. STEEVENS.
I must be cruel, only to be kind:] This sentiment resembles
the—faelo pius, & fceleratus rodem, of Ovid's Metamorphosis, B. III.
It is thus translated by Golding:
" For which he might both juftly kind, and cruel called bee." STEEVENS.

6 Let the bloat king—] i. e. the swollen king. Bloat is the
reading of the quarto, 1604. MALONE.
This again hints at his intemperance. He had already drank
himself into a droopy. BLACKSTONE.
The folio reads—blunt king. HENDERSON.

7— his moufe;] Moufe was once a term of endearment. So,
in Warner's Albion's England, 1602, Book II. ch. xvi:
" God blefs thee moufe, the bridegroom faid," &c.
And let him, for a pair of reechy kiffes,
Or padling in your neck with his damn'd fingers,
Make you to ravel all this matter out
That I essentially am not in madness,
But mad in craft.9 'Twere good, you let him know:

Again, to the Menachmi, 1595: "Shall I tell thee, sweet mouse? I never look upon thee, but I am quite out of love with my wife."

Again, in Chuteyard's Spider and Goul, 1575:
"She was the love of all the house,
And practit it like a pretty mouse."" This term of endearment is very ancient, being found in A new and merry Entertaine, called the Triall of Treasure, 1567:
"My muse, my nobs, my cooy sweete;
My hope and joye, my whole delight." MALONE.

9 — reechy kiffes;] Reechy is snoky. The author meant to coovey a coarse idea, and was not very fastidious in his choice of an epithet. The name, however, is applied with greater propriety to the neck of a cook-maid in Coriolanus. Again, in Hans Beer Pot's Invisible Comedy, 1618:
"And wafli his face, he look'd fo reechily,
Like bacon baogiog on the chimney's roof." STEEVENS.

Reechy properly means steamng with exsudation, and seems to have been feelded, to coovey, in this place, its grossest import.

HENLEY.

Reechy includes, I believe, heat as well as smoke. The verb to reek, which was once common, was certainly a corruption of-to reek. To a former passage Hamlet has remonstrated with his mother, oo her living:
"Io the rank sweat of an enfeamed Bed." MALONE.

9 That I essentially am not in madness,
But mad in craft.] The reader will be pleased to see Dr. Farmer's extract from the old quarto Historie of Hamblet, of which he had a fragment only to his possession.—"It was out without cause, and just occasion, that my gestures, countenances, and words, seeme to proceed from a madman, and that I desire to have all men esteem me wholly deprifed of sense and reasonable understanding, because I am well assured, that he that hath made no coofelence to kill his owne brother, [accustomed to murtherers, and allured with desire of government without controull in his trefon will oot spare to faue himselfe with the like crueltie, in the blood
PRINCE OF DENMARK. 289

For who, that's but a queen, fair, sober, wife,
Would from a paddock, from a bat, a gib,*
Such dear concernings hide? who would do so?
No, in despite of senfe, and fecrecy,
Unpeg the basket on the house's top
Let the 'birds fly;* and, like the famous ape,

and flesh of the loyns of his brother, by him maffacerd: and therefore it is better for me to fayne madneffe, then to use my right fences as oasure hath beffowed them upon me. The bright thinings cleard thereof I am forced to hide under this shadow of dissimulation, as the fun doth his beams under some great cloud, when the wether in summer-time nuercaffe: the face of a madman serveth to cover my gallant countenance, and the geltures of a fool are fit for me, to the eod that, guiding myself wisely therin, I may preferue my life for the Danes and the memory of my late deceased father; for that the desire of reuenging his death is fo ingraven in my heart, that if I dye not shortly, I hope to take fuch and fo great vengeance, that thefe countries shall for ever speake thereof. Neuerthelesse I muft flay the time, meanes, and occasion, left by making over-great haft, I be now the caufe of mine own fadaine, mine and ouerbrow, and by that meanes end, before I beginne to effed my hearts desire: hee that hath to doe with a wicked, dijoyall, cruel, and difcourteous man, muft use craft, and politike inuencions, fuch as a fine write can beft imagine, not to discover his interprife; for seeing that hy force I cannot effed my desire, reafon alloweth me by dissimulation, subtiltity, and secret pradifes to proceed therein." STEEVENS.

* a gib.] So, in Drayton's Epiftle from Elinor Cobham to Duke Humphrey:

"And call me beldam, gib, witch, might-mare, trot."

Gib was a common name for a cat. So, in Chaucer's Roman de la Rose, ver. 6204:

"gibbe our cat, That waiteth mice and rats to killen." STEEVENS.

See Vol. XII. p. 190, n. 6. MALONE.

Unpeg the basket on the house's top,
Let the birds fly;* Sir John Suckling, in one of his letters, may possibly allude to the fame flurry; * It is the story of the jackanapes and the partridges, thou flail after a beauty till it he left to thee and then let it out another, and flaireft after that till it is gone too." WARNER.
To try conclusions, in the basket creep, And break your own neck down.

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

Ham. I must to England; you know that?

Queen. Alack, I had forgot; 'tis so concluded on.

Ham. Here's letters seal'd, and my two school-fellows,—

Whom I will trust, as I will adders fang'd,— They bear the mandate; they must sweep my way, And marshall me to knavery: Let it work; For 'tis the sport, to have the engineer

---

4 To try conclusions, i. e. experiments. See Vol. VIII. p. 38, n. 4. Steevens.

6 I must to England;] Shakespeare does not inform us how Hamlet came to know that he was to be sent to England. Rosencrantz and Guildenstern were made acquainted with the King's intentions for the first time in the very last scene; and they do not appear to have had any communication with the prince since that time. Add to this, that in a subsequent scene, when the King, after the death of Polonius, informs Hamlet he was to go to England, he expresses great surprise, as if he had not heard any thing of it before.—This last, however, may, perhaps, be accounted for, as contributing to his design of passing for a madman. Malone.

6 There's letters seal'd; &c.] The nine following verses are added out of the old edition. Pope.

7 —— adders fang'd,] That is, adders with their fangs or poisonous teeth, undrawn. It has been the practice of mountebanks to boast the efficacy of their antidotes by playing with vipers, but they first disabled their fangs. Johnson.

6 —— they must sweep my way, &c.] This phrase occurs again in Antony and Cleopatra:

" —— some friends, that will " Sweep your way for you." Steevens.
Hoist with his own petar: and it shall go hard,
But I will delve one yard below their mines,
And blow them at the moon: O, 'tis most sweet;
When in one line two crafts directly meet.

This man shall set me packing.
I'll lug the guts into the neighbour room:
Mother, good night.—Indeed, this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish fretting knave.
Come, sir, to draw toward an end with you:

Good night, mother.

[Exeunt severally; Hamlet dragging Polonius.]

9 Hoist, k. &c. Hoist, for hoisted; as paft, for passed. Steevens.

9 When in one line two crafts directly meet.] Still alluding to a countermine. Malone.

The same expression has already occurred in King John, Act IV:

"Now powers from home, and discontented at home,
"Meet in one line." Steevens.

3 I'll lug the guts into the neighbour room:] A line somewhat similar occurs in King Henry VI. Part III:

"I'll throw thy body in another room." "

The word guts was not anciently so offensive to delicacy as it is at present; but was used by Lyly (who made the first attempt to polish our language) in his serious compositions. So, in his Mydas, 1592: "Could not the treasure of Phrygia, nor the tributes of Greece, nor mountains in the East, whose guts are gold, satisfy thy mind?" In short, guts was used where we now use entrails. Stanyhurst often has it in his translation of Virgil, 1582:

"Pelloribus inhians spirantia conseult extra.
"She weenes her fortune by guts hoaste smoakys to cohler." Steevens.

4 Come, sir, to draw toward an end with you:] Shakespeare has been unfortunate in his management of the story of this play, the most striking circumstances of which arise so early in its formation, as not to leave him room for a conclusion suitable to the importance of its beginning. After this last interview with the Ghost, the character of Hamlet has lost all its consequence. Steevens.
HAMLET,

ACT IV.  SCENE VI.

The same.

Enter King, Queen, Rosencrantz, and Guildenstern.

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

Queen. Bestow this place on us a little while. — [To Rosencrantz and Guildenstern, who go out.

Ah, my good lord, what have I seen to-night?

King. What, Gertrude? How does Hamlet?

Queen. Mad as the sea, and wind, when both contend:
Which is the mightier: In his lawless fit,

"All IV.] This play is printed in the old editions without any separation of the acts. The division is modern and arbitrary, and is here not very happy, for the pause is made at a time when there is more continuity of action than in almost any other of the scenes.

Stevens.

7 — my good lord,] The quartos read—mine own lord.

Stevens.

8 Mad as the sea, and wind, when both contend kc.] We have precisely the same image in King Lear, expressed with more brevity:

"As mad as the vex'd sea." Malone.
Behind the arras hearing something stir,  
Whips. out his rapier, cries, A rat! a rat!  
And, in this brainish apprehension, kills  
The unseen good old man.  

**KING.** O heavy deed!  
It had been so with us, had we been there;  
His liberty is full of threats to all;  
To yon yourself, to us, to every one.  
Alas! how shall this bloody deed be answer'd?  
It will be laid to us, whose providence  
Should have kept short, restrain'd, and out of  
haunt;  
This mad young man: but, so much was our love,  
We would not understand what was most fit;  
But, like the owner of a soul diseased,  
To keep it from divulging, let it feed  
Even on the pith of life. Where is he gone?  

**QUEEN.** To draw apart the body he hath kill'd:  
O'er whom his very madness, like some ore,  

--- out of haunt, J I would rather read,—out of harm. **JOHNSON.**  
**Out of haunt,** means out of company. So, in Antony and Cito-

> "Dido and her Sichæus shall want troops,  
> "And all the haunt be ours."

Again, in Warner's Albion's England, 1603, Bonk V. ch. xxvi:  
> "And from the smith of heaven's wife allure the amorous  
> haunt."

The place where men assemble, is often poetically called the haunt  
of men. So, in Romeo and Juliet:  
> "We talk here in the publick haunt of men." **STEEVENS.**  
> *like some ore,* J Shakespeare seems to think ore to be or,  
that is, gold. Bafe metals have ore no les than precious. **JOHNSON.**

Shakespeare uses the general word ore to express gold, because it  
was the most excellent of ores,—I suppose we should read "of  
metal base," instead of metals, which much improves the construclion  
of the passage. **M. MASON.**

---
HAMLET,

Among a mineral of metals base,
Shows itself pure; he weeps for what is done.

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

Enter Rosencrantz and Guildenstern.

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

[Exeunt Ros. and Guil.

Come, Gertrude, we'll call up our wised friends;
And let them know, both what we mean to do,
And what's untimely done: so, haply, flander, "—

He has perhaps used ore in the same sense in his Rape of Lucrece:
"When beauty boasted blushes, in despite
"Virtue would stain that ore with silver white."

A mineral Minshew defines in his Dictionary, 1617, "Any
thing that grows in mines, and contains metals." Shakespeare seems
to have used this word in this sense,—for a rude mass of metals. In
Bulloker's English Expositor, 1620, Mineral is defined,
"metall, or any thing digged out of the earth." MALONE.

Minerals are mines. So, in The Golden Remains of Hales of Eton,
1693, p. 34: "Controversies of the times, like spirits in the
minerals, with all their labour, nothing is done."
Again, in Hall's Virgidediarum, Lib. VI:
"Shall it nor be a wild fig in a wall,
"Or fired brimstone in a mineral?" STEEVENS.

—so, haply, flander, &c.] Neither these words, nor the fol-
lowing three lines and an half, are in the folio. In the quarto,
1604, and all the subsequent quartos, the passage stands thus:
"—And what's untimely done.
"Whose whisper o'er the world's diameter," &c.
the compositor having omitted the latter part of the last line, as im
Whose whisper o'er the world's diameter,
As level as the cannon to his blank, 3
Transports his poison'd shot,—may miss our name,
And hit the woundless air. 4—O, come away!
My soul is full of discord, and dismay. [Exeunt.

SCENE II.

Another Room in the same.

Enter Hamlet.


a former scene, (see p. 190, n. 2.) a circumstance which gives additional strength to an observation made in Vol. XVIII. p. 408, n. 4. Mr. Theobald supplied the lacuna by reading,—For happy slander, &c. So appears to me to suit the context better; for these lines are rather in apposition with those immediately preceding, than an imitation from them. Mr. M. Malone, I find, has made the same observation.

Shakespeare, as Theobald has observed, again expatiates on the diffuse power of slander, in Cymbeline:

4—No, 'tis slander;
5—Who's edge is sharper than the sword, whose tongue
6—Out-venoms all the worms of Nile, whose breath
7—Rides on the pestling winds, and doth tell
8—All corners of the world." MALONE.

Mr. Malone reads—So venomous slander. STEVENS.

3—Come to his blank, The blank was the white mark at which shot or arrows were directed. So, in King Lear:

5—let me still remain
6—The true blank of thine eye." STEVENS.

4— the woundless air.] So, in a former scene:

8—But soft,] I have added these two words from the quarto, 1604. STEVENS.
Enter Rosencrantz and Guildenstern.

Ros. What have you done, my lord, with the dead body?

Ham. Compounded it with dust, \(^5\) whereto 'tis kin.

Ros. Tell us where 'tis; that we may take it thence,
And bear it to the chapel.

Ham. Do not believe it.

Ros. Believe what?

Ham. That I can keep your counsel, and not mine own. Besides, to be demanded of a sponge!—what replication should be made by the son of a king?

Ros. Take you me for a sponge, my lord?

Ham. Ay, sir; that soaks up the king's countenance, his rewards, his authorities. But such officers do the king best service in the end: He keeps

The folio reads:

(" Ham. Safely flow'd.
" Ros. &c. within. Hamlet! lord Hamlet.

In the quarto, 1604, the speech stands thus:

" Ham. Safely flow'd; but soft, what noife? who calls—\&c.

Hamlet?" &c.

I have therefore printed Hamlet's speech unbroken, and inserted that of Rosencrantz, &c. from the folio, before the words, but soft, &c. In the modern editions Hamlet is made to take notice of the noise made by the courtiers, before he has heard it. MALONE.

" Compounded it with dust, \(^{15}\) Sn. in King Henry IV. Part II:

" Only compound me with forgotten dust."

Again, in our poet's 71st Sonnet:

" When I perhaps compounded am with clay."

MALONE.
them, like an ape, in the corner of his jaw; first mouth'd, to be last swallow'd: When he needs what you have glean'd, it is but squeezing you, and, sponge, you shall be dry again.

Ros. I understand you not, my lord.

7 — *like an ape,*] The quarto has apple, which is generally followed. The folio has ape, which Sir T. Hanmer has received, and illustrated with the following note:

"It is the way of monkeys in eating, to throw that part of their food, which they take up first, into a pouch they are provided with on each side of their jaw, and there they keep it, till they have done with the rest." JOHNSON.

Surely this should be "like an ape, an apple." FARMER.

The reading of the folio, *like an ape,* I believe to be the true one, because Shakspeare has the same phraseology in many other places. The word ape refers to the king, not to his courtiers. *He keeps them like an ape, in the corner of his jaw,* &c. means, he keeps them, *as an ape keeps food,* in the corner of his jaw, &c. So, in King Henry IV. Part I: " — your chamber-lie breeds fleas like a loach;" i. e. as fast as a loach breeds loaches. Again, in King Lear: "They flatter'd me like a dog;" i. e. as a dog fawns upon and flatters his master.

That the particular food in Shakspeare's contemplation was an apple, may be inferred from the following passage in The Captain, by Beaumont and Fletcher:

"And lie, and kiss my hand unto my mistress, As, often as an ape does for an apple." I cannot approve of Dr. Farmer's reading. Had our poet meant to introduce both the ape and the apple, he would, I think, have written not like, but "as an ape does an apple."

The two instances above quoted shew that any emendation is unnecessary. The reading of the quarto is, however, defensible. MALONE.

Apple in the quarto is a mere typographical error. So, in Peck's Arrangement of Paris, 1584:

"you wot it very well "All that be Dian's maides are vowed to halter apples in hell."
The meaning, however, is clearly "as an ape does an apple." Ritson.
HAMLET,

Ham. I am glad of it: A knavish speech sleeps in a foolish ear. 8

Ros. My lord, you must tell us where the body is, and go with us to the king.

Ham. The body is with the king, 9 but the king is not with the body. The king is a thing—

Guil. A thing, my lord?

Ham. Of nothing: 8 bring me to him. Hide fox, and all after. [ Exeunt.

9.— A knavish speech sleeps in a foolish ear.] This, if I mistake not, is a proverbial sentence. Malone.

Since the appearance of our author's play, these words have become proverbial; but no earlier instance of the idea conveyed by them, has occurred within the compass of my reading. Steevens.

The body is with the king. ] This answer I do not comprehend. Perhaps it should be,—The body is not with the king, for the king is not with the body. Johnson.

Perhaps it may mean this,—The body is in the king's house, (i. e. the present king's) yet the king (i. e. he who should have been king) is not with the body. Intimating that the usurper is here, the true king in a better place. Or it may mean—the guilt of the murder lies with the king, but the king is not where the body lies. The doubled obscurity of Hamlet must excuse so many attempts to procure something like a meaning. Steevens.

Of nothing?] Should it not be read— Or nothing? When the courtiers remark that Hamlet has contemptuously called the king a thing, Hamlet defends himself by observing, that the king must be a thing, or nothing. Johnson.

The text is right So, in The Spanish Tragedy:

"In troth, my lord, it is a thing of nothing."

And, in one of Harvey's letters "a silly bug-bear, a sorry puff of wind, a thing of nothing." Farmer.

So, in Decker's Match me in London, 1631:

"At what doth thou laugh?"

"At a thing of nothing, at thee."

Again, in Look about you, 1600:

"A very little thing, a thing of nothing. Steevens.

Mr. Steevens has given [ i. e. edit 1778 ] many parallelisms: but the origin of all is to be look'd for, I believe, in the 144th Psalm, ver. 5: "Man is like a thing of naught." Mr. Steevens must have.
SCENE III.

Another Room in the same.

Enter King, attended.

King. I have sent to seek him, and to find the body.
How dangerous is it, that this man goes loose?
Yet must not we put the strong law on him:
He's lov'd of the distracted multitude,
Who like not in their judgement, but their eyes;
And, where 'tis so, the offender's scourge is weigh'd,
But never the offence. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause: Diseases, desperate grown,
By desperate appliance are reliev'd,

Enter Rosenkrantz.

Or not at all.—How now? what hath befallen?
Ros. Where the dead body is bestowed, my lord,
We cannot get from him.

King. But where is he?

observed, that the book of Common Prayer, and the translation of
the Bible into English, furnished our old writers with many forms
of expression, some of which are still in use. Whalley.

3 — *Hide fox, &c.* There is a play among children called,
"Hide fox, and all after." Hamner.

The same sport is alluded to in Decker's *Satromatix*: "— our
unhandome-faced poet does play at bo-peep with your grace, and
cries—*All kid, as boys do.*"

This passage is not in the quarto. Steevens.
Ros. Without, my lord; guarded, to know your pleasure.

King. Bring him before us.

Ros. Ho, Guildenstern! bring in my lord.

Enter Hamlet and Guildenstern.

King. Now, Hamlet, where's Polonius?

Ham. At supper.

King. At supper? Where?

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

King. Alas, alas!

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

King. What dost thou mean by this?

Ham. Nothing, but to shew you how a king may go a progress through the guts of a beggar.

King. Where is Polonius?

Ham. In heaven; send thither to see: if your messenger find him not there, seek him in the other place yourself. But, indeed, if you find him not

8 *Alas, alas!* This speech, and the following, are omitted in the folio. Steevens.

4 *go a progress*— Alluding to the royal journeys of state, always styled progresses; a familiar idea to those who, like our author, lived during the reigns of Queen Elizabeth and King James I. Steevens.
PRINCE OF DENMARK. 251

within this month, you shall nose him as you go
up the stairs into the lobby.

KING. Go seek him there. [To some Attendants.
HAM. He will stay till you come.

[Exeunt Attendants.

KING. Hamlet, this deed, for thine especial
safety,—
Which we do tender, as we dearly grieve
For that which thou hast done,—must send thee
hence
With fiery quickness: 5 Therefore, prepare thyself;
The bark is ready, and the wind at help; 6
The associates tend, and every thing is bent
For England.

HAM. For England?

KING. Ay, Hamlet.

HAM. Good.

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

HAM. I see a cherub, that sees them.—But, come;
for England!—Farewell, dear mother.

KING. Thy loving father, Hamlet.

HAM. My mother: Father and mother is man
and wife; man and wife is one flesh; and so, my

KING. Follow him at foot; tempt him with speed
aboard;

5 With fiery quickness:] These words are not in the quartos. We
meet with fiery expedition in King Richard III. Steevens.

6 —the wind at help,] I suppose it should be read,

The bark is ready, and the wind at helm. Johnson.

— at help,] i. e. at hand, ready,—ready to help or assist you.

Ritson.

Similar phraseology occurs in Pericles, Prince of Tyre:

— I'll leave it

At careful nursing." Steevens.
Delay it not, I'll have him hence to-night:
Away; for every thing is seal'd and done
That else leans on the affair: Pray you, make haste.

[Exeunt ROS. and GUIL.

And, England, if my love thou hold'st at aught,
(As my great power thereof may give thee sense;
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe
Pays homage to us,) thou may'st not coldly set
Our sovereign process;" which imports at full,
By letters conjuring" to that effect,

7 — thou may'st not coldly set.

Our sovereign process;) I adhere to the reading of the quarto
and folio. Mr. M. Mason observes, that "one of the common
acceptations of the verb set, is to value or estimate; as we say to
set at nought; and in that sense it is used here." Steevens.

Our poet has here, I think, as in many other places, used an
elliptical expression; "thou may'st not coldly set by our sovereign
process;" thou may'st not set little by it, or estimate it lightly.
"To set by," Cole readers in his Dial. 1679, by a simo. "To set
little by," he interprets parvi-facto. See many other instances of

* By letters conjuring — ] Thus the folio. The quarto reads,
By letters conjuring — Steevens.

The reading of the folio may derive some support from the fol-
lowing passage in The History of Hamblet, bl. let. "— making
the king of England minister of his massacring resolution; to whom
he purposed to send him, [Hamlet,] and by letters desir'd him to put
him to death." So also, by a subsequent line:
"Ham. Wilt thou know the effect of what I wrote?
Hor. Ay, good my lord.
"Ham. An earnest conjuration from the king," &c.

The circumstances mentioned as inducing the king to send the
prince to England, rather than elsewhere, are likewise found in
The History of Hamblet.

Effect was formerly used for off or died, simply, and is so used
in the line before us. So, in Leo’s Historia of Africa, translated by
Pory, folio, 1600, p. 253: "Three days after this effect, these
came to us a Chama, that is, a captain," &c. See also supra,
p. 254, o. 2.
The present death of Hamlet. Do it, England; For like the hecule in my blood he rages, And thou must cure me: Till I know 'tis done. Howe'er my haps, my joys will ne'er begin.  

[Exit.

The verb to conjure (io the foole of to supplicate,) was formerly accented on the fist syllable. So, io Macbeth:  
"I conjure you, by that which you profess, Howe'er you come to know it, aofwer me."

Again, io King John:  
"I conjure thee but slowly; run more fast."

Again, io Romeo and Juliet:  
"I conjure thee, by Rosalioe's bright eyes;—"

Again, io Measure for Measure:  
"O prince, I conjure thee, as thou believ'lt," &c.

Malone.

* —— like the hecule in my blood he rages.] So, in Love's Labour's Lost:  
"I would forget her, but a fever, she, "Reigns in my blood."

* Howe'er my haps, my joys will ne'er begun.] This being the termination of a scene, should, according to our author's custom, be rhymed. Perhaps he wrote,  
"Howe'er my hopes, my joys are not begun.

If haps be retained, the meaning will be, 'till I know 'tis done, I shall be miserable, whatever befal me. Johnson.

The folio reads, in support of Dr Johnson's remark.—  
"Howe'er my haps, my joys were ne'er begun.

Mr. Heath would read:  
"Howe'er 't may hap, my joys will ne'er begin. Steevens.

By his haps, he means his successes. His fortune was begun, but his joys were out. M. Mason.

* Howe'er my haps, my joys will ne'er begin.] This is the reading of the quarto. The folio, for the sake of rhyme, reads:  
"Howe'er my haps, my joys were ne'er begun.

But this, I think, the poet could not have written. The king is speaking of the future time. To say, till I shall be informed that a certain act has been done, whatever may befal me, my joys never had a beginning, is surely noofose. Malohe.
SCENE IV.

A Plain in Denmark.

Enter Fortinbras, and Forces, marching.

For. Go, captain, from me greet the Danish king;
Tell him, that, by his licence, Fortinbras
Craves the conveyance of a promis'd march
Over his kingdom. You know the rendezvous.
If that his majesty would aught with us,
We shall express our duty in his eye,
And let him know so.

Cap. I will do't, my lord.

For. Go softly on.

[Exeunt Fortinbras and Forces:

Enter Hamlet, Rosencrantz, Guildenstern, &c.

Ham. Good sir, whose powers are these?

*Craves — ] Thus the quartos. The folio—Claims. Steevens.

4 We shall express our duty in his eye, ] So, in Antony and Cleopatra:

"tended her i' the eyes."

In his eye means in his presence. The phrase appears to have been
formulary. See The Establishment of the Household of Prince Henry,
A.D. 1610: "Also the gentleman-usher shall be careful to see
and informe all such as doe service in the Prince's eye, that they
performe their dutyes" &c. Again, in The Regulations for the
Government of the Queen's Household, 1627: "— all such as doe
service in the Queen's eye." Steevens.

5 Good sir, &c.] The remaining part of this scene is omitted in
the folio. Steevens.
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Cap. They are of Norway, sir.
Ham. How purpos’d, sir,
I pray you?
Cap. Against some part of Poland.
Ham. Who
Commands them, sir?
Cap. The nephew to old Norway, Fortinbras.
Ham. Goes it against the main of Poland, sir,
Or for some frontier?
Cap. Truly to speak, sir, and with no addition,
We go to gain a little patch of ground,
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway, or the Pole,
A ranker rate, should it be fold in fee.
Ham. Why, then the Polack never will defend it.
Cap. Yes, ’tis already garrifon’d.
Ham. Two thousand fouls, and twenty thousand
ducats,
Will not debate the question of this straw:
This is the imposthume of much wealth and peace;
That inward breaks, and shows no cause without
Why the man dies.—I humbly thank you, sir.
Cap. God be wi’you, sir. [Exit Captain.
Ros. Will’t please you go, my lord?
Ham. I will be with you straight. Go a little
before. [Exit Ros. and Guild.
How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good, and market of his time,

* — chief good, and market of his time, &c.] If his highest good, and that for which he sells his time, be to sleep and feed. JOHNSON.
Market, I think, here means profit. MALONE.
HAMLET,

Be but to sleep, and feed? a beast, no more.
Sure, he, that made us with such large discourse;
Looking before, and after, gave us not
That capability and godlike reason
To suit in us unused. Now, whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on the event,—
A thought, which, quarter'd, hath but one part
wisdom,
And, ever, three parts coward,—I do not know
Why yet I live to say, This thing's to do;
Sith I have cause, and will, and strength, and means;
To do't. Examples, gross as earth, exhort me:
Witness, this army, of such mass, and charge,
Let by a delicate and tender prince;
Whole spirit, with divine ambition puff'd,
Makes mouths at the invisible event;
Exposing what is mortal, and unsafe,
To all that fortune, death, and danger, dare,
Even for an egg-shell. Rightly to be great,
Is, not to stir without great argument;

7 — large discourse.] Such latitude of comprehension, such power of reviewing the past, and anticipating the future. JOHNSON.
8 — some craven scruple.] Some cowardly scruple. See Vol. IX. p. 274, n. 4. MALONE.
So, in King Henry VI. Part I:

"Or durst not, for his craven heart, say this." STEEVENS.

— Rightly to be great,
Is, not to stir without great argument;
But greatly so.
The sentiment of Shakspeare is partly just, and partly romantick.

— Rightly to be great,
Is, not to stir without great argument;
is exactly philosophical.

But greatly to find quarrel in a straw;
When honour's at the stake,
But greatly to find quarrel in a draw,  
When honour's at the stake. How stand I then,  
That have a father kill'd, a mother slain'd,  
Excitements of my reason, and my blood,  
And let all sleep? while, to my flame, I see  
The imminent death of twenty thousand men,  
That, for a fantasy, and trick of fame,  
Go to their graves like beds; fight for a plot  
Whereon the numbers cannot try the cause,  
Which is not tomb enough, and continent,  
To hide the slain?—O, from this time forth,  
My thoughts be bloody, or be nothing worth!  

[Exit.  

is the idea of a modern hero. But then, says he, honour is an argument, or subject of debate, sufficiently great, and when honour is at stake, we must find cause of quarrel in a draw. JOHNSON.  
3 Excitements of my reason, and my blood,] Provocations which excite both my reason and my passions to vengeance. JOHNSON.  
5 —— a plot.] A piece, or portion. See Vol. XVII. p. 347. n. 5. REED:  

So, in The Mirror for Magistrates:  
"Of ground to win a plot, a while to dwell,  
"We venture lives, and send our souls to hell."

HENDERSON:  
4 —— continent,] Continent, in our author, means that which comprehends or encloses. So, in King Lear:  
"Rive your concealing continents."  
See Vol. XX. p. 408. n. 7. STEEVENS.  
Again, Lord Bacon On the Advancement of Learning, 4to. 1633;  
p. 7: —— if there be no fulneffe, then is the continent greater then the content." REED.

Vol. XXII.
HAMLET.

SCENE V.

Elfnore. A Room in the Castle.

Enter Queen and Horatio.

QUEEN. — I will not speak with her.
Hor. She is importunate; indeed, distract;
Her mood will needs be pitied.
QUEEN. What would she have?
Hor. She speaks much of her father; says, she
There's tricks 't the world; and hems, and beats
her heart;
Spurns enviously at straws; speaks things in doubt,
That carry but half sense: her speech is nothing,
Yet the unshaped use of it doth move
The hearers to collection; they aim at it,
And botch the words up fit to their own thoughts;

*Spurns enviously at straws;* Envy is much oftener put by our poet [and those of his time] for direct nostro, than for malignity conceived at the sight of another's excellence or happiness.

So, in King Henry VIII:

"You turn the good we offer into envy."

Again, in *God's Revenge against Murder, 1621, Hist. VI. —
"She loves the memory of Syponius, and envies and detests that of her two husbands." STEEVENS.

See Vol. XIV. p. 316, n. 3; and Vol. XVI. p. 61, n. 9. MALONE;

6 to collection; i.e. to deduce consequences from such premises; or, as Mr. M. Mafoe observes: "endeavour to collect some meaning from them." So, in Cymbeline, secue the last:

"is so from scote to hardnes, that I can
Make no collection of it."

See the note on this passage, Vol. XIX. p. 234. STEEVENS.

7 they aim at it, The quartos read— they yawn at it. To aim is to guess. So, in *Romeo and Juliet:

"I aim'd so o'er, when I suppos'd you lov'd." STEEVENS.
Which, as her winks, and nods, and gestures yield them,  
Indeed would make one think, there might be thought,  
Though nothing sure, yet much unhappily."  
Queen. 'Twere good, she were spoken with;  
for she may shew Dangerous conjectures in ill-breeding minds:  
Let her come in. [Exit Horatio.  
To my sick soul, as sin's true nature is,  
Each toy seems prologue to some great amiss:  

* Though nothing sure, yet much unhappily,] i. e. though her meaning cannot be certainly collected, yet there is enough to put a mischievous interpretation to it. Warburton.  
That unhappy once signified mischievous, may be known from P. Holland's translation of Pliny's Natural History, Book XIX. ch. vii.: "— the shrewd and unhappie foules which lie upon the laads, and eat up the feed new sowne." We still use unluckily in the same sense. Steevens.  

See Vol. VI. p. 266, n. 9; and Vol. IX. p. 164, n. 5; and Vol. XVI. p. 55, o. 6. Malone.  

'Twere good, she were spoken with;] These lines are given to the Queen in the folio, and to Horatio in the quarto. Johnson.  
I think the two first lines of Horatio's speech ['Twere good, &c.] belong to him; the rest to the Queen. Blackstone.  

In the quarto, the Queen, Horatio, and a Gentleman, enter at the beginning of this scene. The two speeches, "She is importunate," &c. and "She speaks much of her father," &c. are there given to the Gentleman, and the line now before us, as well as the two following, to Horatio: the remainder of this speech to the Queen. I think it probable that the regulation proposed by Sir W. Blackstone was that intended by Shakspere. Malone.  

* — to some great amiss:] Shakspere is not egocentric in his use of this word as a substantive, So, in The Arraignment of Paris, 1584:  
"Gracious forbearer's of this world's amiss."  
Again, in Lyly's Woman in the Moon, 1597:  
"Pale be my looks, to witness my amiss."  
Again, in Greene's Disputation between a Hc Conyeatcher, &c. 1592: "— revive to them the memory of my great amiss."  

Stevens;  

Each toy is, each tribe. Malone.
HAMLET,

So full of artless jealousy is guilt,
It spills itself, in fearing to be spilt.

Re-enter Horatio, with Ophelia.

Oph. Where is the beauteous majesty of Denmark?

Queen. How now, Ophelia?

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

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

* How should I your true love &c.] There is no part of this play
in its representation on the stage, more pathetick than this scene;
which, I suppose, proceeds from the utter insensibility Ophelia has
to her own misfortunes.
A great sensibility, or none at all, seems to produce the same
effect: In the latter the audience supply what she wants, and
with the former they sympathize. Sir J. Reynolds.

* By his cockle hat and staff,
    And his sandal shoon.] This is the description of a pilgrim.
While this kind of devotion was in favour, love-intrigues were
 carried on under that mask. Hence the old ballads and novels
made pilgrimages the subjects of their plots. The cockle-shell hat
was one of the essential badges of this vocation: for the chief
 places of devotion being beyond sea, or on the coasts, the pilgrims
were accustomed to put cockle-shells upon their hats, to denote
the intention or performance of their devotion. Warburton.

So, in Greene's Never too late, 1616:
"A hat of straw like to a swain,
"Shelter for the sun and rain,
"With a scallop-shell before," &c.

Again, in The Old Wives Tale, by George Peele, 1595: "I
will give thee a palmer's staff of yvorie, and a scallop-shell of beaten
gold." Stevenson.
PRINCE OF DENMARK.  261

Oph. Say you? nay, pray you, mark.  [Sings:

_He is dead and gone, lady,_
_He is dead and gone;
At his head a grass-green turf,
At his heels a stone._

O, ho!

Queen. Nay, but Ophelia,—

Oph. Pray you, mark.

_White his shroud as the mountain snow,_

[Smgs.

Enter King.

Queen. Alas, look here, my lord.

Oph. Larded all with sweet flowers: 4
Which bewept to the grave did go, 5
With true-love showers.

King. How do you, pretty lady?

Oph. Well, God yield you! 6 They say, the owl was a baker's daughter. 7 Lord, we know what we

4 Larded _all with sweet flowers;_ The expression is taken from cookery. Johnson.
5 _— did go,]_ The old editions read _did not go._ Corrected by Mr. Pope. Steevens.
6 _Well, God yield you!]_ i. e. Heaven reward you! So, in Antony and Cleopatra:

_Tend me to-night two hours, I ask no more,
And the God yield you for't!"

7 So Sir John Grey, in a letter in Alsmole's Appendix to his Account of the Garter, Numb. 46: _"The king of his gracious lordship, God yield him, have choos'd me to be one of his brethren of the knyghts of the garter."_ Theobald.

See Vol. XI. p. 65, &c. n. 6 Steevens.

8 _— the owl was a baker's daughter.]_ This was a metamorphosis of the common people, arising from the mealy appearance of the owl's feathers, and her guarding the bread from mice.

Warburton.

To guard the bread from mice, is rather the office of a cat than
HAMLET.

are, but know not what we may be. God be at your table!

KING. Conceit upon her father.

OPH. Pray, let us have no words of this; but when they ask you, what it means, say you this:

*Good morrow, 'tis Saint Valentine's day,*

*All in the morning betime,
And I a maid at your window,
To be your Valentine:*

an owl. In barns and granaries, indeed, the services of the owl are still acknowledged. This was, however, no metamorphosis of the common people, but a legendary story, which both Dr. Johnson and myself have read, yet in what book at least I cannot recollect.

—Our Saviour being refused bread by the daughter of a baker, is described as punishing her by turning her into and owl.

STEEVENS.

This is a common story among the vulgar in Gloucestershire, and is thus related. "Our Saviour went into a baker's shop where they were baking, and asked for some bread to eat. The mistress of the shop immediately put a piece of dough into the oven to bake for him; but was reprimanded by her daughter, who inferring that the piece of dough was too large, reduced it to a very small size. The dough, however, immediately afterwards began to swell, and presently became of a most enormous size. Whereupon, the baker's daughter cried out "Heugh, heugh, heugh," which owl-like noise probably induced our Saviour for her wickedness to transform her into that bird." This story is often related to children, in order to deter them from such illiberal behaviour to poor people.

DOUCE.

*Good morrow, 'tis Saint Valentine's day.* Old copies:

*To-morrow is St. Valentine's day.*

The correction is Dr. Farmer's. STEEVENS.

There is a rural tradition that about this time of year birds el-cose their mates. Hawe in his *Antiquities of the Common People,* observes, that, "It is a ceremony never omitted among the vulgar, to draw lots, which they term *Valentine,* on the eve before Valentine day. The names of a selected number of one sex are by an equal number of the other put into some vessel; and after that every one draws a name, which for the present is called their *Valentine,* and is also looked upon as a good omen of their being man and
PRINCE OF DENMARK. 263

Then up he rose, and don'd his clothes,*
And dup'd the chamber door;*
Let in the maid, that out a maid
Never departed more.

KING. Pretty Ophelia!

OPH. Indeed, without an oath, I'll make an end on't:

By Gis, and by Saint Charity,*
Alack, and fye for shame!
Young men will do't, if they come to't;
By cock, they are to blame,

wife afterwards." Mr. Brand adds, that he has "searched the legend of St. Valentine, but thinks there is no occurrence in his life, that could give rise to this ceremony." MALONE.

* — don'd his clothes.] To don, is to do on, to put on, as doff is to do off, put off. STEVENS.

* And dup'd the chamber door;] To dup, is to do up; to lift the latch. It were easy to write,—And op'd. JOHNSON.

To dup, was a common contraction of to do up. So, in Damon and Pythias, 1582: — the porters are drunk; will they not dup the gate to-day?"

Lord Surrey, in his translation of the second Ensid, renders Pandunus porta, &c.

"The gates ca the, we issued out to play." The phrase seems to have been adopted either from doing up the latch, or drawing up the portcullis. Again, in The Cooke's Play, in the Chefer collection of mysteries, MS. Harl. 1013, p. 140:

"Open up hell-gates anon."

It appears from Martin Mar-kell's Apologie to the Bel-man of London, 1674, that in the cant of gypies, &c. Dup the gigget, signified to open the door. STEVENS.

3 By Gis.] I rather imagine it should be read, By Cis.

That is, by St. Cecily. JOHNSON.

See the second paragraph of the next note. STEVENS.

4 — by Saint Charity.] Saint Charity is a known saint among the Roman Catholics. Spenser mentions her, Eclog. V. a53:

"Ah dear lord, and sweet Saint Charity!"

S 4
HAMLET,

Quoth she, before you tumbled me.
You promis'd me to wed:

[He answers.]

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

KING. How long hath she been thus?

Oph. I hope, all will be well. We must be patient: but cannot choose but weep, to think, they should lay him in the cold ground: My brother shall

Again, in The Downfall of Robert Earl of Huntington, 1601:

"Therefore, sweet master, for Saint Charity."

I sod, by Gis't, used as an adjuration, both by Gascoigne in his Poems, by Pellew in his Cambyses, and in the comedy of See me, and see me not, 1618:

"By Gis't I swear, were I so faithly wed," &c.

Agas, in King Edward III. 1599:

"By Gis't, fair lords, ere many daies be past," &c.

Agas, in Heywood's 23d Epigram, Fourth Hundred:

"Nay, by Gis', he looketh on you maister, quoth he."

Blackstone.

By Gis',] There is not the least mention of any saint whose name corresponds with this, either in the Roman Calendar, the service in Usum Sarum, or in the Benedictinon of Bishop Athelwold. I believe the word to be only a corrupted abbreviation of Iesus, the letters J. H. S. being antiently all that was set down to denote that sacred name, on altars, the covers of books, &c.

Ridley.

Though Gis may be, and I believe is, only a contraction of Iesus, there is certainly a Saint Cyrla, with whose name it corresponds. RITSON.

5 By cock.] This is likewise a corruption of the sacred name. Many instances of it are given in a note at the beginning of the 5th act of the Second Part of King Henry IV. STEEVENS.

6 He answers.] These words I have added from the quartos.
know of it, and so I thank you for your good counsel. Come, my coach! Good night, ladies; good night, sweet ladies: good night, good night.

[Exit.

**King.** Follow her close; give her good watch, I pray you. [Exit Horatio.

O! this is the poison of deep grief; it springs
All from her father's death: And now behold,
O Gertrude, Gertrude,
When sorrows come, they come not single spie.
But in battalions! First, her father slain;
Next, your son gone; and he most violent author
Of his own just remove: The people muddied,
Thick and unwholesome in their thoughts, and
whispers,
For good Polonius' death; and we have done but

greenly,

In hugger-mugger to inter him: a Poor Ophelia

7 Come, my coach! Good night, ladies; &c.] In Marlowe's Tam- 

burlaine, 1590, Zabina in her frenzy uses the same expression:

"Hell, make ready my coach, my chair, my jewels. I come, I come.

MALONE.

8 When sorrows come, &c.] In Ray's Proverbs we find, "Mis-

fortunes seldom come alone," as a proverbial phrase. [Ed.

9 but greenly.] But unskillfully; with greenness; that is,
without maturity of judgement. JOHNSON.

a In hugger-mugger to inter him; ] All the modern editions that
I have consulted, give it,

In private to inter him; —

That the words now replaced are better, I do not undertake to
prove; it is sufficient that they are Shakespeare's: if phraseology
is to be changed as words grow uncouth by disuse, or gross by
vulgarity, the history of every language will be lost; we shall no
longer have the words of any author; and, as these alterations will
be often unskillfully made, we shall in time have very little of his
meaning. JOHNSON.

On this just observation I ground the restoration of a gross and
unpleasing word in a preceding passage, for which Mr. Pope sub-
stituted groan. See p. 161, n. 7. The alteration in the present
instance was made by the same editor. MALONE.
Divided from her self, and her fair judgement;
Without the which we are pictures, or mere beasts,
Lust, and as much containing as all thefe,
Her brother is in secret come from France:
Feeds on his wonder, keeps himfelf in clouds,
And wants no buzzers to infect his ear
With peſſilent fpeeches of his father’s death;
Wherein neceflity, of matter beggar’d,
Will nothing flick our perfon to arraign
In ear and ear. O my dear Gertrude, this,
Like to a murderings-pieſce, in many places

This expreffion is used in The Remenger’s Tragedy, 1603:
"— he died like a politician,
"In hugger-mugger."
Agaio, in Harrington’s Arifto:
"So that it might be done in hugger-mugger."
Shakfpeare probably took the expreffion from the following
passage in Sir Thomas North’s tranflation of Plutarch: — "Antioclus
thinking that his body should be honourably buried, and not in
hugger-mugger."
It appears from Greene’s Groundwork of Con·cyatching, 1592,
that is hugger way to lurk about. 

The meaning of the expreffion is ascertained by Florio’s Italian
Dictionarv, 1598: "Dinajco/o, Secretly, hiddouly, in hugger-mugger."

* Feeds on his wonder,] The folio,
Keeps on his wonder, — —
The quarto,
Feeds on this wonder, — —
Thus the true reading is picked out from between them. Sir T.
Hamner reads unneceflarily,
Feeds on his anger, — — JOHNSON.

* Wherein neceflity, &c.] Sir T. Hamner reads,
Wherein animofity, of matter beggar’d.
He seems not to have understood the connexion. Wherein, that is,
in which peſſilent fpeeches, neceflity, or, the obligation of an accufers to
support his charge, will nothing flick. &c. JOHNSON.

* Like to a murderings piece,] Such a piece as assassins ufe, with
many barrels. It is neceflary to apprehend this, to fee the juftneff
of the similitude. WARBURTON.

The fame term occurs in a passage in The Double Marriage of
Beaumont and Fletcher:
Gives me superfluous death!  
[Anoife within.

Queen.  
Alack! what noise is this?  

Enter a Gentleman.

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

"And, like a murdering piece, aims not at one,
But all that fland within the dangerous level."
Again, in All's Just by Lyly, a tragedy by Rowley, 1633:  
"If thou fail 'tis too, the king comes with a murdering piece,
In the rear."
Again, in A Fair Quarrel, by Middleton and Rowley, 1622:  
"There is not such another murdering piece
In all the flock of calumny."

It appears from a passage in Smith's Set Grammar, 1627, that it was a piece of ordnance used in ships of war: "A cafe-shot is any kind of small bullets, nails, old iron, or the like, to put into the cafe, to shoot out of the ordnances or murderers; these will doe much mischief," &c. Stevens.

A murdering-piece was the specific term in Shakspeare's time, for a piece of ordnance, or small cannon. The word is found in Cole's Latin Dictionary, 1679, and rendered, "liminium murale."

The small cannon, which are, or were used in the forecastle, half-deck, or fleerage of a ship of war, were within this century, called murdering-pieces. Malone.

Perhaps what is now, from the manner of it, called a swivel; it is mentioned in Sir T. R. Knes Voyaue to the E. Indies, at the end of Della Valle's Travels, 1665: "— the East-India company had a very little pinnace...man'd she was with ten men, and had only one small murdering-piece within her." Probably it was never charged with a single ball, but always with shot, pieces of old iron," &c. Ritson.

"Alack! &c.] This speech of the Queen is omitted in the quartos. Stevens.

"— my Switzers? [I have observed in many of our old plays, that the guards attendant on kings are called Switers, and that without any regard to the country where the scene lies. Thus, in Beaumont and Fletcher's Noble Gentleman, Act III. sc. 1:

"— was it not
Of marrow-bones, that the people call the Switers?"

"Men made of beef and farenet!" Kemp.
What is the matter?

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

**Queen.** How cheerfully on the false trail they cry!

*O, this is counter, you false Danish dogs.*

**King.** The doors are broke. [Noise within.

*Enter Laertes, arm’d; Danes following.*

**Laer.** Where is this king? — *Sirs, fland you all without.*

**Dan.** No, let’s come in.

**Laer.** I pray you, give me leave.

**Dan.** We will, we will.

[They retire without the door.

**Laer.** I thank you: — keep the door. — *O thou vile king,*

Give me my father.

**Queen.** Calmly, good Laertes.

**Laer.** That drop of blood, that’s calm, proclaims me bastard;

Cries, cuckold, to my father; brands the harlot

mentioned in a preceding line, without Sir T. Hanmer’s transposition of this and the following line; but there is no authority for what Mr. Toilet adds, "of every word he [Laertes] utters," for the poet has not described Laertes as having uttered a word. If therefore the rabble are called *the ratifiers and props of every word,* we must understand, "of every word uttered by themselves:" which is so tame, that it would be unjust to our poet to suppose that to have been his meaning. *Ratifiers, &c. refer not to the people, but to custom and antiquity,* which the speaker says are the true ratifiers and props of every word. The last word however of the line may well be suspected to be corrupt; and Mr. Tyrwhitt has probably suggested the true reading. **Malone.**

*O, this is counter, you false Danish dogs.* Hounds run counter when they trace the trail backwards. **Johnson.**
HAMLET,

Even here, between the chaste unsmirched brow;* Of my true mother.

King. What is the cause, Laertes, That thy rebellion looks so giant-like? — Let him go, Gertrude; do not fear our person; There's such divinity doth hedge a king, That treason can but peep to what it would; Acts little of his will. — Tell me, Laertes, Why thou art thus incens'd; — Let him go, Gertrude; —

Speak, man.

Laer. Where is my father?

King. Dead.

Queen. But not by him.

King. Let him demand his fill.

Laer. How came he dead? I'll not be juggled with:

To hell, allegiance! vows, to the blackest devil! Conscience, and grace, to the profoundest pit! I dare damnation: To this point I fland,— That both the worlds I give to negligence,* Let come what comes; only I'll be reveng'd Most throughly for my father.

King. Who shall slay you?

Laer. My will, not all the world's:

* — unsmirched brow.] i. e. clean, not defiled. To besmirch our author uses, Aë I. se. v. and again in K. Henry V. Aë IV. sc. iii. This seems to be an allusion to a proverb often introduced in the old comedies. Thus, in The London Prodigal, 1605: "—as true as the skin between any man's brows." The same phrase is also found in Much Ado about Nothing, Aë III. se. v. Steevens.

* That both the worlds I give to negligence.] So, in Macbeth: "But let the frame of things disjoint, both the worlds suffer." Steevens.
And, for my means, I'll husband them so well,
They shall go far with little.

King. Good Laertes,
If you desire to know the certainty
Of your dear father's death, 'tis writ in your re-
venge,
That, sweeplake, you will draw both friend and
foe,
Winner and lofer?

Laer. None but his enemies.

King. Will you know them then?

Laer. To his good friends thus wide I'll op-

my arms;
And, like the kind life-rend'ring pelican,
Repast them with my blood.

King. Why, now you speak
Like a good child, and a true gentleman.
That I am guiltles of your father's death,
And am most sensibly in grief for it,
It shall as level to your judgement pear,

4 — life-rend'ring pelican] So, in the ancient Interlude of
Nature, bl. 1. no date:

"Who taught the cock his watche-howres to observe,
And fyng of corage wyth shryll throte on bye?
Who taught the pellycan her tender hart to carve—
For the nolde suffer her byrdes to dye?"

It is almost needless to add that this account of the bird is entirely
fabulous. Steevens.

5 — most sensibly — ] Thus the quarto, 1604. The folio,
following the error of a later quarto, reads — most sensible.

Malone.

6 — to your judgement pear] So, the quarto. The folio, and
all the later editions, read:

— to your judgement pierce,
left intelligibly. Johnson.

This elision of the verb to appear, is common to Beaumont and
Fletcher. So, in The Maid in the Mill:

"They 'pear so handsomely, I will go forward."
As day does to our eye.

DANES. [Within.] Let her come in.

LAER. How now! what noise is that?

Enter OPHELIA, fantastically dress'd with straws and flowers.

O heat, dry up my brains! tears, seven times falt,
Burn out the sense and virtue of mine eye!—
By heaven, thy madness shall be paid with weight,
Till our scale turn the beam. O rose of May!
Dear maid, kind sister, sweet Ophelia!
O heavens! is't possible, a young maid's wits
Should be as mortal as an old man's life?
Nature is fine in love: and, where 'tis fine,
It sends some precious instance of itself
After the thing it loves.

Again,

"And where they 'trow to excellent in little,
"They will but blame in great." STEEVENS.

"Nature is fine in loves and, where 'tis fine,
It sends some precious instance of itself.
After the thing it loves."

These lines are out in the quartos,
and might have been omitted in the folio without great loss, for
they are obscure and affected; but, I think, they require no emendation. Love (says Laertes) is the passion by which nature is most
exalted and refined: and as substances, refined and subtilized, easily
obey any impulse, or follow any attraction, some part of nature,
so purged and refined, flies off after the attracting object, after the
thing it loves:

"As into air the purer spirits flow,
"And separate from their kindred dregs below,
"So flew her soul." JOHNSON.

The meaning of the passage may be—That her wits, like the
spirit of fine essences, flew off or evaporated. Fine, however,
sometimes signifies artful. So, in All's well that ends well: "Thou
art too fine in thy evidence." STEEVENS.
PRINCE OF DENMARK. 273

OPH. They bore him bare-faced on the bier; *

Hey no nonny, nonny hey nonny: *
And in his grave rain'd many a tear;-

Fare you well, my dove!

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

OPH. You must sing, Down a-down,* an you call him a-down-a. O, how the wheel becomes it! * It

* They bore him bare-faced on the bier; &c. So, in Chaucer's Knight's Tale, Mr. Tyrwhitt's edit. ver. 1879:
"He laid him bare the visage on the bier,
"Therwith he wept that piece was to hie."—Steevens.

* Hey no nonny, &c.] These words, which were the burden of a song, are found only in the folio. See Vol. XX. p. 423, n. 9.

MALONE.

*—Sing, Down a-down.] Perhaps Shakespeare alludes to Phaeb's Sonnet, by Tho. Lodge, which the reader may find in England's Helicon, 1600:

"Down a-down,
"Thus Phillis sung,
"By facie once disstressed: &c.
"And so sing I, with down a-down," &c.

Down a-down is likewise the burden of a song in The Three Ladiés of London, 1584, and perhaps common to many others.

—Steevens.

See Florio's Italian Dictionary, 1598: "Filius lascivia, The burden of a country song; as we say, Hey down a down, down, down..."—MALONE.

* O, how the wheel becomes it! &c.] The story alluded to I do not know; but perhaps the lady stolen by the steward was reduced to

JOHN.

The wheel may mean no more than the burden of the song, which the had just repeated, and as such was formerly used. I met with the following observation in an old quarto black-letter book, published before the time of Shakespeare:

"The song was accounted a good one, though it was not much grace by the wheel, which in no wise accorded with the subject matter thereof."—Steevens.

VOL XXII: T
I quote this from memory, and from a book, of which I cannot recall the exact title or date; but the passage was in a preface to some songs or sonnets. I well remember, to have met with the word in the same sense in other old books.

Reta, indeed, as I am informed, is the ancient musical term to Laim, for the burden of a song. Dr. Farmer, however, has just favoured me with a quotation from Nicholas Breton's *Tops of an idle Head*, 1577, which at once explains the word wheel in the sense for which I have contended:

"That I may sing, full merrily,
Not heigh ho well, but care away!"

I am inclined to think that wheel is here used in its ordinary sense, and that these words allude to the occupation of the girl who is supposed to sing the song alluded to by Ophelia.—The following lines to Hall's *Virgidemiarum*, 1597, appear to me to add some support to this interpretation:

"Some drunken rimer thinks his time well spent,
If he can live to see his name in print;
Who he is is once fleshed to the press,
And sees his handيلة have such fair success,
"Sing to the wheel," and sing unto the pyle,
"He sends forth thraves of ballads to the sake."

So, in Sir Thomas Overbury's *Characters*, 1614: "She makes her hands hard with labour, and her head oft with pittie; and when winter evenings fall early, sitting at her merry wheel, she fongs a defiance to the giddy wheel of fortune."

Our author likewise furnishes an authority to the same purpose.

**Twelfth Night.** Act II. Sc. iv.

"Come, the song we had last night:
The *spinfers*, and the knitters in the sun,
Do use to chant it."

A musical antiquary may perhaps contend, that the controverted words of the text allude to an ancient instrument mentioned by Shaefer, and called by him a *rote*, by others a *vielle*; which was played upon by the friction of a *wheel*. *Malone.*
PRINCE OF DENMARK. 275

OPH. There's rosemary, that's for remembrance; pray you, love, remember: and there is pansies; that's for thoughts. 4

There's rosemary, that's for remembrance;—and there is pansies, that's for thoughts. 1 There is probably some mythology in the choice of these herbs, but I cannot explain it. Pansies is for thoughts, because of its name, Pansies; but why rosemary indicates remembrance, except that it is an ever green, and carried at funerals, I have not discovered. JOHNSON.

So, in All Fools, a comedy, by Chapman, 1605:

"What flowers are these?"

"The pansie this."

"O, That's for lovers' thoughts!"

Rosemary was anciently supposed to strengthen the memory, and was not only carried at funerals, but worn at weddings, as appears from a passage in Beaumont and Fletcher's Elder Brother, Act iii. sc. iii.

And from another in Ram-Alley, or Merry-Tricks, 1614:

"Thou shalt not be there, nor once be graced with A piece of rosemary."

Again, in The Noble Spanish Soldier, 1634: "I met few but are stuck with rosemary: every one asked me who was to be married."

Again, in Greene's Never too late, 1616: "The hath given thee a nosegay of flowers, wherein, as a top-gallant for all the rest, is set in Rosemary for remembrance."

Again, in A Dialogue between Nature and the Phoenix, by R. Chester, 1601:

"There's rosemarie; the Arabians justify it (Phyllious of exceeding perfect skill)"

"It comforteth the braine and memorie," &c. SKEEVANS.

Rosemary being supposed to strengthen the memory, was the emblem of fidelity in lovers. So, in A Handfull of Pleasant Delites, containing sundrie new Sonets, 66. m. 1584:

"Rosemary is for remembrance"

"Betwene us daie and night,"

"Wishing that I might alwaies have You present in my sight."

The poem in which these lines are found, is entitled A Nosegay alwaies sweet for Lovers to send for Tokens of love, &c. MALONE.

Tg
HAMLET,

LAF. A document in madness; thoughts and remembrance fitted.

ORN. There's fennel for you, and columbines:—there's rue for you; and here's some for me:—

"There's fennel for you, and columbines:} Greene, in his Quip for an Upstart Courtier, 1620, calls fennel, women's weeds: "It generally for that sex, fith while they are maidens, they will wan-
touly."

Among Turbervile's Epitaphs, &c. p. 42, b. I likewise find the following mention of fennel:

"Your fennell did declare
"(As simple men can show)
"That fattric in my breast I hate,"
"Where friendship ought to grow."

I know not of what columbines were supposed to be emblematical. They are again mentioned in All Fools, by Chapman, 1605:

"What's that? —a columbine?"
"'No: that thankles flower grows not in my garden.'"

Gerard, however, and other herbalists, impute few, if any, virtues to them; and they may therefore be styled thankles, because they appear to make no grateful return for their creation.

Again, in the 75th Song of Drayton's Polyolbion:

"The columbines amongst, they sparingly do set."

From the Caltha Paterum, 1599, it should seem as if this flower was the emblem of cuckoldom:

"— the blue cornuted columbine
"Like to the crooked horns of Acheloy." STEEVES.

Columbine was an emblem of cuckoldom, on account of the horns of its flowers, which are remarkable in this plant. See Aquilegia, in Linneus's Genera, 684. S. V.

The columbine was emblematical of forlorn lovers:

"The columbine in tawny often taken,
"Is then offered to such as are forlorn."

Brown's Britannia's Pistrator, Book I, Song ii. 1613. Holt WHITE.

Ophelia gives her fennel and columbines to the king. In the collection of Sonnets quoted above, the former is thus mentioned:

"Fennel is for flatterers,
"An evil thing 'tis sure;
"But I have alwayes meant truely,
"With constant heart most pure." CHAPMAN.

See also Flusio's Italian Dictionary, 1598: "Dare fennel, to give fennel,—to flatter, to dissemble." MALONE.
PRINCE OF DENMARK. 277

we may call it, herb of grace 'o'sundays: —you

there's rue for you; and here's some for me:—we may call it
herb of grace 'o'sundays: &c.) I believe there is a quibble meant
in this passage; rue anciently signifying the same as Ruth, i.e.
forrow. Ophelia gives the Queen some, and keeps a proportion
of it for herself. There is the fame kind of play with the fame
word in King Richard II.

Herb of grace is one of the titles which Tucca gives to William
Rufus, in Decker's Salieroñia. I suppose the first syllable of the
surname Rufus introduced the quibble.

In Dollar Do-good's Directions, an ancient ballad, is the fame
allusion:

"If a man have light fingers that he canoot charme,
"Which will pick men's pockets, and do such like harme,
"He must be let blood, in a fearse wear his arme,
"And drink the herb grace to a posset luke-warme."

The following passage from Green's Quip for an Upstart Courtier,
will furnish the best reason for calling rue herb of grace 'o'sundays:

somes of them smil'd and said, Rue was called Herbgrace,
which though they scorned in their youth, they might wear in
their age, and that it was never too late to say difference."

HENLEY.

Herb of grace was not the Sunday name, but the very day name of
rue. In the common dictionaries of Shakespeare's time it is called
herb of grace. See Florio's Italian Dictionary, 1598, io v. rule,
and Cowgrave's French Dictionary, 1611, in v. rue. There is no
great reason therefore for supposing, with Dr. Warburton, that rue was
called herb of grace, from its being used in exorcisms performed in
churches on Sundays.

Ophelia only means, I think, that the queen may with perioliar
propriety on Sundays, when the sollicits pardon for that crime which
she has so much occasion to rue and repent of, call her rue, herb of
grace. So, in King Richard II:

Here did she drop a tear; here in this place
I'll fet a huck of rue, four herb of grace.
Rue, even for ruth, here shortly shall be seen,
In the remembrance of a weeping queio.

Ophelia, after having given the queen rue to remind her of the
arrow and contribution she ought to feel for her incestuous marriage,
tells her, she may wear it with a difference, to distinguish it from
that worn by Ophelia herself; because her tears flowed from the
jots of a father, those of the queen ought to flow for her guilt."

MALONE.
may wear your rue with a difference. — There's a
daisy: — I would give you some violets; but they
wither'd all, when my father died: — They say, he
made a good end,—

For bonny sweet Robin is all my joy, —

[Sings.

7 — you may wear your rue with a difference.] This seems to
refer to the rules of heraldry, where the younger brothers of a
family bear the same arms with a difference, or mark of distinction.
So, in Holinshed's Reign of King Richard II. p. 443: " — because
he was the youngest of the Spencers, he bore a border gules for a
difference."

There may, however, be somewhat more implied here than is
expressed. You, madam, (says Ophelia to the Queen,) may call
your rue by its Sunday name, herb of grace, and so wear it with
a difference to distinguish it from mine, which can never be any thing
but namely rue, i. e. sorrow. STEVENS.

8 There's a daisy:] Greene, in his Quip for an Upstart Courtier, has
explained the significance of this flower: " — Next them grew
the dissembling DAISY, to warn such light-at-ove wenches not
to trust every faire promise that such amorous bachelloise make them." HAMLET.

" I would give you some violets; but they wither'd all, when my
father died: ] The violet is thus characterized in the old collection
of Sonnets above quoted, printed in 1584:

" Violet is for faithfulness,
" Which in me shall abide;
" Hoping likewise that from your heart
" You will not let it fade." MALONE.

"For bonny sweet Robin is all my joy," This is part of an old song,
mentioned likewise by Beaumont and Fletcher, in The Two Noble
Kings, Act IV. sc. i:

" — I can sing the broom,
" And bonny Robin."

In the books of the Stationers' Company, 26 April, 1594 is
entered " A ballad, intituled, A doleful adew to the last Erie: or
Darbie, to the tune of Bonny sweet Robin." STEVENS.

The " Courtly new ballad of the princely wooing of the faire
maid of London, by King Edward," is also " to the tune of
Bonny sweet Robin." RISDON.
LAER. Thought and affliction, passion, hell itself,
She turns to favour, and to prettiness.

OPH. And will he not come again? [Sings.
And will he not come again?
No, no, he is dead,
Go to thy death-bed,
He never will come again.

His beard was as white as snow;
All flaxen was his poll:
He is gone, he is gone,
And we cast away moan;
God's mercy on his soul!

And of all christian souls! I pray God. God be with you! [Exit Ophelia.

LAER. Do you see this, O God?

8 Thought and affliction. Thought here, as in many other places, signifies melancholy. See Vol. XVIII. p. 334, n. 7. MALONE.

4 His beard was as white as snow, &c.] This, and several circumstances in the character of Ophelia, seem to have been ridiculed in Eastward Hoe, a comedy, written by Ben Jonson, Chapman, and Marston, printed in 1605, A. D. 101:

"His head as white as milk,
All flaxen was his hair;
But now he's dead,
And laid in his bed,
And never will come again,
God be at your labour!" STEVENS.

5 God's mercy on his soul! And of all christian souls!] This is the common conclusion to many of the ancient monumental inscriptions. See Weever's Funereal Monuments, p. 657, 658. Berthelette, the publisher of Gower's Confessio Amantis, 1554, speaking of the funeral of Chaucer, and of Gower, says: "— he lieth buried in the monastery of Sarget Peter's at Westminster, &c. On whose souls and all such, Jefu have mercy." STEVENS.

T 4
HAMLET.

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

LAER. Let this be so; His means of death, his obscure funeral,— No trophy, sword, nor hatchment, o’er his bones,— No noble rite, nor formal ostentation,— Cry to be heard, as ’twere from heaven to earth, That I must call’t in question.

KING. So you shall; And, where the offence is, let the great axe fall. I pray you, go with me. [Exeunt.

6 — commune with your grief:] The folio reads—common. To common is to commune. This word, pronounced as anciently spelt, is still in frequent provincial use. So, in The last Voyage of Captains Frohisher, by Dionysf Settle, 12mo. bl. 1. 1577: “Our Generall repayed with the ship boat to common or sign with them.” Again, in Holinshed’s account of Jack Cade’s insurrection: — “— to whome were sent from the king the archbishop &c. to common with him of his griefs and requests.” STEEVES.

7 No trophy, sword, nor hatchment, o’er his bones.] It was the custom, in the times of our author, to hang a sword over the grave of a knight. JOHNSON.

This practice is uniformly kept up to this day. Not only the sword, but the helmet, gauntlet, spurs, and tabard (i.e. a coat wherein the armorial ensigns were anciently depicted, from whence the term coat of arms) are hung over the grave of every knight.

SIR J. HAWKINS.
SCENE IV.

Another Room in the same.

Enter Horatio, and a Servant.

Hor. What are they, that would speak with me?

Serv. Sailors, sir; they say, they have letters for you.

Hor. Let them come in.—

[Exit Servant.

I do not know from what part of the world
I should be greeted, if not from lord Hamlet.

Enter Sailors.


Hor. Let him bless thee too.

1. Sail. He shall sir, an't please him. There's a letter for you, sir; it comes from the ambassador that was bound for England; if your name be Horatio, as I am let to know it is.

Hor. [Reads.] Horatio, when thou shalt have overlooked this, give these fellows some means to the king; they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase: Finding ourselves too slow of sail, we put on a compelled valour; and in the grapple I boarded them: on the infant, they got clear of our ship; so I alone became their prisoner. They have dealt with me, like thieves of mercy; but they knew what they did; I am to do a good turn for them. Let the king have the letters I have sent; and repair thou to me with as much haste as thou would'st fly death.
HAMLET,

have words to speak in thine ear, will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England: of them I have much to tell thee. Farewell.

He that thou knowest thine, Hamlet.

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

SCENE VII.

Another Room in the same.

Enter King and Laertes.

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

LAER. It well appears:—But tell me,
Why you proceeded not against these feats,
So crimeful and so capital in nature,
As by your safety, greatness, wisdom, all things else,
You mainly were stirr'd up.

KING. O, for two special reasons; Which may to you, perhaps, seem much unfinew'd,
But yet to me they are strong. The queen, his mother,

---for the bore of the matter.] The bore is the caliber of a gun, or the capacity of the barrel. The matter (says Hamlet) would carry heavier words. Johnson.
Lives almost by his looks; and for myself,
(My virtue, or my plague, be it either which,) She is so conjunctive to my life and soul, That, as the star moves not but in his sphere, I could not but by her. The other motive, Why to a publick count I might not go, Is, the great love the general gender bear him: Who, dipping all his faults in their affection, Work like the spring; that turneth wood to stone, Convert his gyves to graces; so that my arrows, Too lightly timber'd for so loud a wind, Would have reverted to my bow again, And not where I had aim'd them.

* — the general gender — ) The common race of the people.

* Work like the spring kc.] This simile is neither very seasonable in the deep interest of this conversation, nor very accurately applied. If the spring had changed base metals to gold, the thought had been more proper. Johnson.

The folio, instead of — work, reads — would.
The same comparison occurs in Churchyard's Choristers:
4 So there is wood that water turns to stone.

In Thomas Lupton's Third Book of Notable Things, 1604, bl. 3, there is also mention of — a well, that whatsoever is thrown into the same, is turned into a font.” Stevens.

The allusion here is to the qualities still ascribed to the dropping well at Knotsborough in Yorkshire. Camden (edit. 1590, p. 564) thus mentions it: "Sub quo fonte eis in quem ex impendentes subutilus aquae guttatis diffilantibus, unde DROPPING WELL vocant in quem quisque levem immittitur, lapides coartici huc eva ducitur & lapidem defcritur a fontanum eif." Kilo.

3 — for so loud a wind —) Thus the folio. The quarto, 1604, reads for so loved arm'd. If these words have any meaning, it should seem to be—The instruments of offence I employ, would have proved too weak to injure one who is so loved and arm'd by the affections of the people. Their love, like armour, would revert the arrow to the bow. Stevens.

Loved arm'd is as extraordinary a corruption as any that is found in these plays. Malone.
LAER. And so have I a noble father lost; 
A fever driven into desperate terms; 
Whose worth, if praises may go back again, 
Stood challenger on mount of all the age 
For her perfections:—But my revenge will come. 
KING. Break not your sleep for that: you must 
not think, 
That we are made of stuff so flat and dull, 
That we can let our beard be shook with danger, 
And think it pastime. You shortly shall hear 
more: 
I lov'd your father, and we love ourselves; 
And that, I hope, will teach you to imagine,— 
How now? what news?*

Enter a Messenger.

MESS. "Letters, my lord, from Hamlet:*
This to your majesty; this to the queen.
KING. From Hamlet! Who brought them?
MESS. Sailors, my lord, they say: I saw them not; 
They were given me by Claudio, he receiv'd them 
Of him that brought them."
KING. Laertes you shall hear them:— 
Leave us. [Exit Messenger.

*—if praises may go back again.] If I may praise what has 
been, but is now to be found no more. JOHNSON.
* That we can let our beard be shook with danger.] It is wonder-
ful that none of the advocates for the learning of Shake speare have 
told us that this line is imitated from Persius, Sat. ii: 
** Idcirco solidam prebet tibi vellere barbarum 
"Jupiter?" STEVENS.
* How now? &c.] Omitted in the quartos. THEOBALD.
* Letters, &c.] Omitted in the quartos. STEVENS.
* Of him that brought them.] I have restored this hemiflick 
from the quartos. STEVENS.
[Reads.] High and mighty, you shall know, I am set naked on your kingdom. To-morrow shall I beg leave to see your kingly eyes; when I shall, first asking your pardon thereunto, recount the occasion of my sudden and more strange return.

Hamlet.

What should this mean? Are all the rest come back? Or is it some abuse, and no such thing?

Laer. Know you the hand?

King. 'Tis Hamlet's character. Naked,—

And, in a postscript here, he says, alone;

Can you advise me?

Laer. I am lost in it, my lord. But let him come;

It warms the very sickness in my heart,

That I shall live and tell him to his teeth,

Thus diddest thou.

King. If it be so, Laertes,—

As how should it be so?—how otherwise?—

Will you be rule'd by me?

Laer. Ay, my lord;

So you will not o'er-rule me to a peace.

King. To thine own peace. If he be now return'd,—

As checking at his voyage,* and that he means

* As checking at his voyage.] The phrase is from falconry; and may be justified from the following passage in Higgle's Eights Lith-dinsfo, 1606: "—For who knows not, quoth the, that this hawk, which comes now so fair to the bstr, may to-morrow stick at the lure?"

Again, in G. Whetstone's Castle of Delight, 1576:

"But as the hawke, to god which knowes the way,

"Will hardly leave to check at careen crowes," &c.

Steevens.

As checking at his voyage.] Thus the folio. The quart, 1604, exhibits a corruption similar to that mentioned in arc. 3, p. 283. It reads:—As the king at his voyage. Malone.
No more to undertake it,—I will work him
To an exploit, now ripe in my device,
Under the which he shall not choose but fall:
And for his death no wind of blame shall breathe;
But even his mother shall unsheath the practice,
And call it, accident.

LAER. My lord, I will be rule'd;
The rather, if you could devise it so,
That I might be the organ.

KING. It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherin, they say, you shine: your sum of parts
Did not together pluck such envy from him,
As did that one; and that, in my regard,
Of the unworthy siege.  

LAER. What part is that, my lord?

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

* LAER, &c.] The next sixteen lines are omitted in the folio.

Of the unworthy siege.] Of the lowest rank. Siege, for seat,
place. JOHNSON.

So, in Othello:
" I fetch my birth
" From men of royal siege." STEVENS.

4 Importing health and graveness.] Importing here may be, not
inferring by logical consequence, but producing by physical effect.
A young man regards himself in his dress, an old man, health.

Importing health, I apprehend, means, denoting an attention to
health. MALONE.
Here was a gentleman of Normandy,—
I have seen myself, and serv'd against, the French,
And they can well on horseback: but this gallant
Had witchcraft in't; he grew up to his seat;
And to such wonders doing brought his horse,
As he had been incorp'sd and demi-natur'd
With the brave beast: so far he topp'd my thought,
That I, in forgery of shapes and tricks,
Come short of what he did.

LAER. A Norman, was't?
KING. A Norman.
LAER. Upon my life, Lamord.
KING. The very same.
LAER. I know him well: he is the brooch, indeed,
And gem of all the nation.
KING. He made confession of you;
And gave you such a matterly report,
For art and exercise in your defence,
And for your rapier most especial,
That he cried out, 'twould be a fight indeed,

Importing may only signify—impling, denoting. So, in King
Henry IV. Part I:
"Comets, importing change of times and states."
Mr. Malone's explanation, however, may be the true one.

STEVENS.

As he had been incorp'sd and demi-natur'd
With the brave beast. This is from Sidney's Arcadia, B. II:
"As if, Centaur-like, he had been one piece with the horse."

STEVENS.

— in forgery of shapes and tricks, I could not contrive so many proofs of dexterity as he could perform. JOHNSON.

Lamord.] Thus the quarto, 1604. Shakespeare, I suspect, wrote Lamond. See the next speech but one. The folio has—Lamoud. MALONE.

— In your defence,] That is, in the science of defence. JOHNSON.
If one could match you: the fencers of their nation.
He swore, had neither motion, guard, nor eye.
If you oppos'd them: Sir, this report of his
Did Hamlet so envenom with his envy,
That he could nothing do, but wish and beg
Your sudden coming o'er, to play with you.
Now, out of this,—
LAER. What out of this, my lord?
KING. Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?
LAER. Why ask you this?
KING. Not that I think, you did not love your father;
But that I know, love is begun by time;
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love

9 the fencers — the fencers. JOHNSON.
From fencer, fr. a fencer. MALONE.
This unfavourable description of the French swordsmen is not in the folio. STEEVENS.

love is begun by time.] This is obscure. The meaning may be, love is not innate in us, and co-essential to our nature, but begins at a certain time from some external cause, and being always subject to the operations of time, suffers change and diminution. JOHNSON.

The king reasons thus:—"I do not suspect that you did not love your father; but I know that time abates the force of affection." I therefore suspect that we ought to read:

love is begun by time;

I suppose that Shakespeare places the syllable be before gone, as we say be-paint, be-patter, be-think, &c. M. MASON.

passages of proof.] In transactions of daily experience. JOHNSON.

There lives &c.] The next ten lines are not in the folio. STEEVENS.
A kind of wick, or snuff, that will abate it;
And nothing is at a like goodness still;
For goodness, growing to a plurify,\(^5\)
Dies in his own too-much: That we would do,
We should do when we would; for this \textit{would} changes,
And hath abatements and delays as many,

\(^5\) For goodness, growing to a plurify.] I would believe, for the honour of Shakspere, that he wrote plentions. But I observe the dramatick writers of that time frequently call a fullness of blood a plurify, as if it came, not from \textit{πλὴνος}, but from \textit{πιος, πλεῖος}.

Warburton.

I think the word should be spelt — plurify. This passage is fully explained by one in Masca's treatise on cattle, 1662, p. 187:

"Agisth the blood, or plurifie of blood. The disese of blood is, some young horses will feed, and being fat will increase blood, and so grow to a plurifie, and die thereof if he have not soon help."

Tollet.

We should certainly read plurify, as Tollet observes. Thus, in Maturgas \textit{Unnatural Combat}, Malefort says

"______________ to a word,

"Thy plurify of goodness is thy ill."

And again, in \textit{The Picture}, Sophia says:

"A plurify of blood you may let out," &c.

The word also occurs in \textit{The Two Noble Kinsmen}. Arcite, in his invocation to Mars, says:

"______________ that healtith with blood

"The earth, when it is sick, and cur'st the world

"Of the plurify of people!" M. Mason.

Dr. Warburton is right. The word is spelt plurify in the quartos, 1604, and is used in the same sense as here, in 'Tis Pity she's a Whore, by Ford, 1633.1

"Mull your hot itch and plurife of lust,

"The hey-day of your luxury, be fed

"Up to a fulfeit?" Malone.

Mr. Pope introduced this simile in the \textit{Essay on Criticism}, v. 303:

"For works may have more wit than does them good,

"As bodies perish through excess of blood."

Ascham has a thought very similar to Pope's: "Twenty to ooe, offend more, in writing to much, then to little: even as twenty, fall into sickness, rather by our much fulness, then by any lack or emptiness."

The Schole-Master, 410, bl. 1, fol. 43. Holt White.

\textbf{Vol. XXII.}
HAMLET.

As there are tongues, are hands, are accidents;
And then this should is like a spendthrift sigh,
That hurts by eating. 6 But, to the quick o'the ulcer:

"And then this should is like a spendthrift sigh,
That hurts by eating.] A spendthrift sigh is a sigh that makes an unnecessary waste of the vital flame. It is a notion very prevalent that sighs impair the strength, and wear out the animal powers."

JOHNSON:

So, in the "Governor of Halifa &c. printed by Wynkyn de Wode: "And for why whoo a man satheth out that ooble humour too moche, he is hugely dycolored, and his body moche failed, more lene to lette four sighes, too moche blose out of his body." STEVENS.

Hence they are called, in King Henry VI. - blood consuming sighs. Again, in Pericles, 1609:

"Do not consume your blood with sorrowing."

The idea is enlarged upon in the Tragical Discourses, 1779.

"Why have you not to tyne the source of your scorching sighs, that have already drayned your body of his wholesome humours, appointed by nature to give thuce to the entrails and inward parts of you?"

The original quarto, as well as the folio, reads - a spendthrift's sigh: but I have no doubt that it was a corruption, arising from the first letter of the following word sigh, being ao s. I have therefore, with the other modern editors, printed - spendthrift sigh, following a late quarto, (which however is of no authority,) printed in 1611. That a sigh, if it consumes the blood, hurts us by eating, or is prejudicial to us oo the whole, though it affords a temporary relief, is sufficiently clear: but the former part of the line, and thus this should, may require a little explanation. I suppose the king means to say, that if we do not promptly execute what we are convinced we should or ought to do, we shall afterwards in vein repent our not having seized the fortunate moment for action: and this opportunity which we have let go by us, and the reflection that we should have done that, which, from super- venient accidents, it is no longer in our power to do, is as prejudicial and painful to us as a blood-consuming sigh, that at once hurts and eases us.

I apprehend the poet meant to compare such conduct, and the consequent reflection, only to the pernicious quality which he supposed to be annexed to sighing, and not to the temporary ease which it affords. His similes, as I have frequently had occasion to observe, seldom run on four feet. MALONE.
Hamlet comes back; What would you undertake,
To show yourself in deed your father's son
More than in words?

Laer. To cut his throat 'twixt the church.

King. No place, indeed, should murder sanctu-

rize;

Revenge should have no bounds. But, good La-

erstes,

Will you do this, keep close within your chamber:
Hamlet, return'd, shall know you are come home;
We'll put on those shall praise your excellence,
And set a double varnish on the same
The Frenchman gave you; bring you, in fine, to-

gether,

And wager o'er your heads: he, being remiss,?
Most generous, and free from all contriving,
Will not peruse the foils; so that, with ease,
Or with a little shuffling, you may choose
A sword unbated,8 and, in a pass of practice,9

7 — he, being remiss.] He being not vigilant or cautious.

8 A sword unbated.] i. e. not blunted as foils are. Or, as one
edition has it, embaited or envenomed. Pope.

There is no such reading as 'embaited' in any edition. In Sir
Thomas North's translation of Plutarch, it is said of one of the
Metelli, that "he showed the people the cruel light of fencers, at
unblunted swords." Steevens.

Not blunted, as foils are by a button fixed to the end. So, in
Love's Labour's Lost:

"That honour, which shall hate his scythe's keen edge."

Malone.

9 — a pass of practice.] Practice is often by Shakespeare, and
other writers, taken for an injurious stratagem, or privy treason, a
sence out incongruous to this passage, where yet I rather believe,
that nothing more is meant than a thrust for exercise.

Johnson.

So, in Look about you, 1600:
"I pray God there be no prattice in this change."

V 2
Requite him for your father.

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

KING. Let's further think of this; Weigh, what convenience, both of time and means, May fit us to our shape:  

Again:  

"The man is like to die:  
"Practice, by th' mast, practice by the k.  
"Practice, by the Lord, practice, I see it clear."

Again, more appositely in our author's Twelfth Night, A & V. sc. ult:  

"This practice hath most shrewdly pass'd upon thee."

A pass of practice is a favourite pass, one that Laertes was well practised in.—In Much Ado about Nothing, Hero's father says:  

"I'll prove it on his body, if he dare,  
"Despite his nice fence, and his adire practice."

The treachery on this occasion, was his using a sword unbated and envenomed. M. Mason.

1 It may be death.] It is a matter of surprize, that no one of Shakespeare's numerous and able commentators has remarked, with proper warmth and detestation, the villainous assassin-like treachery of Laertes in this horrid plot. There is the more occasion that he should be here pointed out an object of abhorrence, as he is a character we are, in some preceding parts of the play, led to respect and admire. Ritson.

3 May fit us to our shaps? May enable us to assume proper charac-

teris, and to act our part. Johnson.
Were better not assay'd; therefore, this project
Should have a back, or second, that might hold,
If this should blast in proof. Soft; — let me see: —
We'll make a solemn wager on your cunnings, —
I ha' t:
When in your motion you are hot and dry,
(As make your bouts more violent to that end.)
And that he calls for drink, I'll have preferr'd
him.
A chalice for the nonce; whereon but sipping,
If he by chance escape your venom'd stick,
Our purpose may hold there. But stay, what noise?

4 — blast in proof.] This, I believe, is a metaphor taken from a mine, which, in the proof or execution, sometimes breaks out with an inexpressual blast. JOHNSON.
The word proof shows the metaphor to be taken from the trying or proving fire-arms or cannon, which often blast or burst in the proof. STEVENS.
5 — I'll have preferr'd him — i. e. presented to him. Thus the quarto, 1604. The word indeed is mispelt, preford. The folio reads — I'll have prepar'd him. MALONE.
To prefer (as Mr. Malone observes) certainly means — to present, or offer. So, in Timon of Athens:

But why then preferr'd you not your sams and bill's?

6 If he by chance escape your venom'd stick.] For stick, read tuck, a common name for a rapier. BLACKSTONE.
Your venom'd stick is, your venom'd thrust. Stuck was a term of the fencing-school. So, in Twelfth Night: " — and he gives me the stick with such a mortal motion, —" Again, in The Return from Parnassus, 1606: "Here is a fellow, Judicio, that carried the deadly stocca in his pen." — See Florio's Italian Dict. 1598: "Stoccata, a soynye, a thrust, a staccado given in sence."

MALONE.

See Vol. V. p. 345, n. 6. STEVENS.
7 — But stay, what noise?] I have recovered this from the quartos. STEVENS.

V §
How now, sweet queen?  

Queen. One woe doth tread upon another's heel,  
So fast they follow: — Your sister's drown'd Laertes.  

LAE. Drown'd! O, where?  

Queen. There is a willow grows ascaunt the brook,  
That shows his hoar leaves in the glassy stream;  
Therewith fantastick garlands did the make  
Of crow-flowers, nettles, daisies, and long purples;

*How now, sweet queen?] These words are not in the quarto,  
The word now, which appears to have been omitted by the carelessness of the transferer or compositor, was supplied by the editor of the second folio. MALONE.

*One woe doth tread upon another's heel,] A similar thought occurs in Pericles, Prince of Tyre, 1609:
   "One sorrow never comes, but brings an heir,
   "That may succeed as his inheritor." STEVENS.

Again, in Drayton's Mortimeriadis, 410. 1596:
   " — miseries, which seldom come alone,
   "Thick on the neck one of another fell."

Again, in Shakspere's 13th Sonnet:
   "A thousand groans, but thinking on thy fall,
   "One on another's neck, ——." MALONE.

Again, in Lucius, 1595:
   "One mischief follows on another's neck."

And this also is the first line of a queen's speech in a lady's drown'sing herself. RISSON.

*ascaunt the brook.] Thus the quartos. The folio reads —  
Of crow-flowers, nettles, daisies, and long purples.]

By long purples is meant a plant, the modern botanical name of which is orchis morio mas, anciently tericulus morio. The proper name by which it palettes, is sufficiently known in many parts of England, and particularly in the county where Shakspere lived. Thus far Mr. Warner. Mr. Collins adds,
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them:
There on the pendant boughs her coronet wears
Clambering to hang, an envious fliver broke;
When down her weedy trophies, and herself,
Fell in the weeping brook. Her clothes spread wide;
And, mermaid-like, a while they bore her up:
Which time, she chanting snatches of old tunes;
As one incapable of her own distress,
that in Sussex it is still called dead men's hands; and that in Lyte's Herbal, 1578, its various names, too gross for repetition, are preserved.

**Dead men's thumbs are mentioned in an ancient bl. i. ballad, entitled The deceased Maiden Lover:**

1. Then round the meadowes did she walke,
2. Catching each flower by the stalks,
3. Such as within the meadowes grew;
4. As dead men's thumbs, and hare-bell blew." STEVENS.

One of the grosser names of this plant Gertrude had a particular reason to avoid: the rampant widow. MALONE.


5. Which time, she chanting snatches of old tunes; Fletcher, in his Scornful Lady, very inviudiously ridicules this incident:

6. As one incapable of her own distress] As one having no understanding or knowledge of her danger. See p. 233, n. 9.

THAT is, insensible. So, in King Richard III.

"Incapable and shallow innocents." RITSON.

V.4
Or like a creature native and indu'd
Unto that element: but long it could not be,
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

LAE. Alas then, she is drown'd?  
QUEEN. Drown'd, drown'd.
LAE. Too much of water haft thou, poor Ophelia,
And therefore I forbid my tears: But yet
It is our trick; nature her custom holds,
Let shame say what it will: when these are gone,
The woman will be out.* — Adieu, my lord!

Or like a creature native and indu'd
Unto that element:] I do not think the word indu'd is sense in this place; and believe we should read indued.
Shakspeare seems to have forgot himself in this scene, as there is not a single circumstance in the relation of Ophelia's death, that induces us to think she had drowned herself intentionally.

M. MASON.

As we are indued with certain original dispositions and propensities at our birth, Shakspeare here ufed indued with great licentiousness, for formed by nature; clathed, endowed, or furnished, with properties suited to the element of water.
Our old writers ufed indued and endowed indiscriminately. "To indued," says Minseu in his Dictionery, "epitume referetur ad dotes animo infusus, quibus nimirum ingenium alienus immaculatum & initiatur eff, unde & G. induere eff. L. imbure. Imbure proprie eff inchoare & induari."

In Congrave's French Dictionery, 1611, induere is interpreted, "to fashion, to furnish with." MALONE.

"To muddy death." In the first scene of the next act we find Ophelia buried with such rites as betokened her own life. It should be remembered, that the account here given, is that of a friend; and that the queen could not possibly know what passed in the mind of Ophelia, when she placed herself in so perilous a situation. After the lad had been weighed and considered, the priest in the next act pronounces, that her death was doubtful. MALONE.

"The woman will be gud.] i. e. tears will flow. So, in K. Henry V]
"And all the woman came into my eyes." MALONE.

See Vol. XII. p. 450, n. 7. STEEVENS.
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I have a speech of fire; that sain would blaze,
But that this folly drowns it.* [Exit.

KING. Let's follow, Gertrude:
How much I had to do to calm his rage!
Now fear I, this will give it fliart again;
Therefore, let's follow. [Exeunt.

ACT V. SCENE I.

A Church-yard.

Enter two Clowns, with spades, &c.

1. Clo. Is she to be bury'd in christian burial,
that wilfully seeks her own salvation?

2. Clo. I tell thee, she is; therefore, make her grave straight; the crown'r hath set on her, and finds it christian burial.

* But that this folly drowns it.] Thus the quarto, 1604. The folio reads—But that this folly doubles it, i. e. doubts, or extiguishes it. See p 63, n. 6. MALONE.

— make her grave straight:] Make her grave from east to west in a direcd line parallel to the church; not from north to south, aihwart the regular line. This, I think, is meant. JOHNSON.

I cannot think that this means any more than make her grave immediately. She is to be buried in christian burial, and consequently the grave is to be made as usual. My interpretation may be justified from the following passages in King Henry V, and the play before us: —— We cannot lodge and board a dozen or fourteen gentlewomen who live by the prick of their needles, but it will be thought we keep a bawdy-house straight."
1. Clo. How can that be, unless she drown'd herself in her own defence?

2. Clo. Why, 'tis found so.

1. Clo. It must be _se offendendo_; it cannot be else. For here lies the point: If I drown myself wittingly, it argues an act: and an act hath three branches; it is, to act, to do, and to perform. Argal, she drown'd herself wittingly.

2. Clo. Nay, but hear you, goodman delver.

1. Clo. Give me leave. Here lies the water; good: here stands the man; good: If the man go to this water, and drown himself, it is, will he, nill he, he goes; mark you that: but if the water come to him, and drown him, he drowns not himself: Argal, he, that is not guilty of his own death, shortens not his own life.

2. Clo. But is this law?

1. Clo. Ay, marry is't; crowners'-quest law.

—Again, in Hamlet, Act III. Sc. iv.

"Pol. He will come straight."

—Again, in _The Lover's Progres_, by Beaumont and Fletcher:

"Lis. Do you fight straight?"

"Clara. Yes, presently."

—Again, in _The Merry Wives of Windsor_

"—we'll come and dress you straight."

—Again, in _Othello_

"Farewell, my Desdemona, I will come to thee straight."

—Again, in _Troilus and Cressida_

"Let us make ready straight." MALONE.

—_an act hath three branches; it is, to act, to do, and to perform_] Ridicule on scholastic divisions without distinction; and of distinctions without difference. WAXBURN.

—_crowners'-quest-law._] I strongly suspect that this is a ridicule on the case of Dame Hales, reported by Floudon in his commentaries, as determined in 3 Eliz.

It seems, her husband Sir James Hales had drowned himself in a river; and the question was, whether by this act a forfeiture of a
2. CLO. Will you ha' the truth on't? If this had not been a gentlewoman, she should have been bury'd out of christliam burial.

1. CLO. Why, there thou say'ft: And the more pity; that great folks should have countenance in this world to drown or hang themselves, more than their even christliam. 6 Come; my spade. There

Isaie from the dean and chapter of Canterbury, which he was poss-efled of, did not accrue to the crown: an inquisition was found before the coroner, which found him sol de fr. The legal and logical subtleties, arising in the course of the argument of this case, gave a very fair opportunity for a finer at crowner's quest-law. The ex-pression, a little before, that an all hath three branches, &c. is fo pointed an allusion to the case I mention, that I cannot doubt but that Shakfpear was acquainted with, and meant to laugh at it.

It may be added, that on this occasion a great deal of subtility was used, to ascertain whether Sir James was the agent or the patient; or, in other words, whether he went to the water, or the water came to him. The cause of Sir James's madness was the circum-stance of his having been the judge who condemned lady Jane Gray. Sir J. HAWKINS.

If Shakfpear meant to allude to the case of Dame Hales, (which indeed seems not improbable,) he must have heard of that case in conversation; for it was determined before he was born, and Plowden's Commentaries, in which it is reported, were not translated into English till a few years ago. Our author's study was probably not much encumbered with old French Reports.

MALONE.

6 — their even christliam.] So, all the old books, and rightly.

An old English expression for fellow-christian. Thirly.

So, in Chaucer's Jack Upland: "If freres cannot or mow not excuse 'hem of these queflions aksed of 'hem, it seemeth that they be horrible giltie against God, and ther even christliam," &c.

Again, in Gower, De Confessione Amantis, Lib. V. fol. 102: "Of beautie light he never bit even."

Again, Chaucer's Persiouns Tale: "— of his neighbour, that is to sayn, of his even christen," &c. This phrase also occurs fre-quently in the Paston Letters. See Vol. III. p. 421, &c. &c.

"That is to say, in relieving and sustenance of your even christen," &c.—Again, "— to dispose and help your even christen."

STEEVENS.

So, King Henry Eighth, in his answer to parliament in 1546:
is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up Adam's profession.

2. Clo. Was he a gentleman?

1. Clo. He was the first that ever bore arms.

2. Clo. Why, he had none.

1. Clo. What, art a heathen? How dost thou understand the scripture? The scripture says, Adam digg'd; Could he dig without arms? I'll put another question to thee; if thou answer'st me not to the purpose, confess thyself—

2. Clo. Go to.

1. Clo. What is he, that builds stronger than either the mason, the shipwright, or the carpenter?

2. Clo. The gallows-maker; for that frame outlives a thousand tenants.

1. Clo. I like thy wit well, in good faith; the gallows does well: But how does it well? it does well to those that do ill: now thou dost ill, to say, the gallows is built stronger than the church; argal, the gallows may do well to thee. To't again; come.

2. Clo. Who builds stronger than a mason, a shipwright, or a carpenter?

"you might say that I, being put in so special a trust as I am in this case, were no trifling frendie to you, nor charitable man to mine even christian,—" Hall's Chronicle, fol. 261.

MALONE.

2. Clo. [This speech, and the next as far as—without arms, is not in the quartos. STEEVENS.

— confess thyself —] and be hang'd, the Clown, I suppose, would have said? if he had not been interrupted. This was a common proverbial sentence. See Othello, A & IV. Sc. i.—He might, however, have intended to say, confess thyself an off.

MALONE.

Who builds &c. ] The inquisitive reader may meet with an af-
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1. CLO. Ay, tell me that, and unyoke.¹
2. CLO. Marry, now I can tell.
1. CLO. To't.
2. CLO. Mafs, I cannot tell.

Enter Hamlet and Horatio, at a distance.

1. CLO. Cudgel thy brains no more about it;³ for your dull asfs will not mend his pace with beating: and, when you are ask'd this question next, say, a grave-maker; the houses that he makes, last till doomsday. Go, get thee to Yaughan, and fetch me a stoup of liquor. [Exit 2. Clown.

femblage of such queries (which perhaps composed the chief festivity of our ancestors by an evening fire) in a volume of very scarce tracts, preferred in the University Library at Cambridge, D. 5. 2. The innocence of these Demaundes joyous may deserve a praise which is not always due to their delicacy. Steevens.³

² Ay, tell me that, and unyoke.] If it be not sufficient to say, with Dr. Warburton, that this phrase might be taken from husbandry, without much depth of reading, we may produce it from a dittie of the workmen of Dover, preferred in the additions to Holinshed, p. 1546:

"My bow is broke, I would unyoke,
"My foot is sore, I can worke no more." Farmer.

Again, in Drayton's Polyolbion, at the end of Song 1:

"Here I'll unyoke a white and turne my Reeds to meat."

Again, in P. Holland's translation of Pliny's Natural History, p. 393: "— in the evening, and when thou dost unyoke."

Steevens.

¹ Cudgel thy brains no more about it;] So, in The Maydes Metamorphoses, by Lyly, 1600:

"In vain, I fear, I beat my brains about,
"Proving by search to find my misfresse out." Malone.
He digs, and sings.

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

*In youth when I did love, &c. The three stanzas, sung here by the grave-digger, are extrasted, with a slight variation, from a little poem, called The aged Lover discovered Love, written by Henry Howard, Earl of Surrey, who flourished in the reign of King Henry VIII. and who was beheaded 1547, on a strained accusation of treason. THEOBALD.

6 To contradict, O, the time, for, ah, my behove
O, methought, there was nothing meet.

Dr. Percy is of opinion that the different corruptions in these stanzas, might have been "designed by the poet himself, the better to paint the character of an illiterate clown."

Behove is interrell, convenience. So, in the 4th Book of Phaer's version of the Aenid:

"— wilt for thyne own behove." STEEVENS.

Thus the folio. The quarto, 1604, reads:

"O me thought there a was nothing a meet." MALONE.

The original poem from which this stanza is taken, like the other succeeding ones, is preserved among Lord Surrey's poems; though, as Dr. Percy has observed, it is attributed to Lord Vaux by George Gascoigne. See an epistle prefixed to one of his poems, printed with the rest of his works, 1575. By others it is supposed to have been written by Sir Thomas Wyatt:

"I lothe that I did love;"
"In youth that I thought sweet;"
"As time requires for my behove;"
"Methinks they are not mete."

All these difficulties however (ays the Rev. Thomas Warton, History of English Poetry, Vol. III. p. 45,) are at once adjusted by MS. Harl. 1703, 25, in the British Museum, in which we have a copy of Vaux's poem, beginning, I lothe that I did love, with the
HAM. Has this fellow no feeling of his business? he sings at grave-making.

Hor. Custom hath made it in him a property of his business.

HAM. 'Tis even so: the hand of little employment hath the daintier fence.

1. CLO. But age, with his fleeting steps,  
   Hath claw'd me in his clutch,  
   And hath flipp'd me into the land,  
   As if I had never been such.  

   [Throws up a scull.

HAM. That scull had a tongue in it, and could sing once: How the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder! This might be the pate of a politician, which this asf now o'er-reaches; one that would circumvent God, might it not?

---

The entire song is published by Dr. Percy, in the first volume of his Reliques of Ancient English Poetry. STEEVENS.

As if I had never been such.] Thus, in the original:

"For age with fleeting steps  
"Hath claw'd me with his crouch;  
"And lusty youthe away he leapes,  
"As there had bene none such." STEEVENS.

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In the quarto, [1604] for o'er-offices is over-reaches, which agrees better with the sentence: it is a strong exaggeration to remark, that an asf can over-reach him who would once have tried to circumvent. I believe both these words were Shakespeare's. An author in revising his work, when his original ideas have faded from his mind, and new observations have produced new sentiments, easily introduces images which have been more newly impressed upon him, without observing their want of congruity to the general texture of his original design. JOHNSON.
HAMLET.

Hor. It might, my lord.

Ham. Or of a courtier; which could say, Good-morrow, sweet lord! How doft thou, good lord? This might be my lord such-a-one, that prais’d my lord such-a-one’s horse, when he meant to beg it; might it not?

Hor. Ay, my lord.

Ham. Why, e’en so: and now my lady Worm’s; chaplefs, and knock’d about the mazzard with a sexton’s fpade: Here’s fine revolution, and we had the trick to see’t. Did these bones cost no more the breeding, but to play at loggats with them? mine ache to think on’t.

* This might be my lord such-a-one, that prais’d my lord such-a-one’s horse, when he meant to beg it; ] So, in Timon of Athens; Aa l:

1. —— my lord, you gave
2. Good words the other day of a bay courtier
3. “I rode on; it is yours, because you lik’d it.”

Steevens.

* —— and now my lady Worm’s; ] The skull that was my lord Such-a-one’s, is now my lady Worm’s. Johnson.

* —— to play at loggats with them?] This is a game played in several parts of England even at this time. A flake is fixed into the ground; those who play, throw loggats at it, and he that is nearest the flake, wins: I have seen it played in different counties at their sheep-shearing feasts, where the winner was entitled to a black fleece, which he afterwards presented to the farmer’s maid to spin for the purpose of making a petticoat, and on condition that he knelt down on the fleece to be killed by all the rufficks present.

So, Ben Jonson, Tale of a Tub, Aa IV. sc. vi:
1. “Now are they tolling of his legs and arms.”
2. “Like loggats at a pear-tree.”

Again, in an old collection of Epigrams, Satires, &c.
1. “To play at loggats, nine holes, or ten pinnes.”

Again, in Decker’s If this be not a good Play, the Devil is in it, 1619:
1. —— two hundred crowns!
2. “I’ve loft as much at loggats.”
1. CLO. A pick-axe, and a spade, a spade, [Sings
   For—and a shrouding sheet:
   O, a pit of clay for to be made
   For such a guest is meet.]

   [Throws up a scull.

HAM. There's another: Why may not that be the scull of a lawyer? Where be his quiddits now, his quilletts, his caches, his tenures, and his tricks?

It is one of the unlawful games enumerated in the statute of 33 of Henry VIII. STEEVENS.

Loggating in the fields is mentioned for the first time among other "new and crafty games and plays," in the statute of 33 Henry VIII. c. 9. Not being mentioned in former acts against unlawful games, it was probably not practiced long before the statute of Henry the Eighth was made. MALONE.

A loggat-ground, like a skittle-ground, is strewed with ashes, but is more extensive. A bowl much larger than the jack of the game of bowls is thrown first. The pins, which I believe are called loggats, are much thinner and lighter at one extremity than the other. The bowl being first thrown, the players take the pins up by the thinner and lighter end, and fling them towards the bowl, and in such a manner that the pins may once turn round in the air, and slide with the thinner extremity foremost towards the bowl. The pins are about one or two-and-twenty inches long. BLount.

For such a guest is meet] Thus in the original:
   A pick-axe and a spade,
   And the a shrouding sheet;
   A house of clay for to be made.
   For such a guest most meet. STEEVENS.

quiddits &c.] i.e. subtleties. So, in Soliman and Perseda:
   "I am wise, but quiddits will not answer death."

STEENV.

Again, in Drayton's Owle, 410, 1604:
   "By some strange quiddit, or some wrested claue,
   To find him guilty of the breach of lawes."

MALONE.

Quilletts are nice and frivolous distinctions. The word is rendered by Coles in his Latin Dictionary, 1679, ret fivola. MALONE.
why does he suffer this rude knave now to knock
him about the sconce with a dirty shovell, and
will not tell him of his action of battery? Humph!
This fellow might be in's time a great buyer of
land, with his statutes, his recognizances, his fines,
his double vouchers, his recoveries: Is this the fine
of his fines, and the recovery of his recoveries, to
have his fine pate full of fine dirt? will his vouchers
vouch him no more of his purchases, and double
ones too, than the length and breadth of a pair of
indentures? The very conveyances of his lands
will hardly lie in this box; and must the inheritor
himself have no more? ha?

Hor. Not a jot more, my lord.

--- the sconce --- i.e. the head. So, io Lyly's Mother Bombast,
1594:
"Laudo ingenium; I like thy sconce."
Again, io Ram-Allay, or Merry Tricks, 1612:
"I say no more;
But 'tis within this sconce to go beyond them."

Steevens:

See Vol. X. p. 221, n. 3. Malone.
7 --- his statutes,] By a statute is here meant, not an act of
parliament, but a species of security for money, affording real pro-
PERTY; whereby the lands of the debtor are conveyed to the
creditor, till out of the rents and profits of them his debt may be
satisfied. Malone.

--- his double vouchers, &c.] A recovery with double voucher
is the one usually suffered, and is so denominated from two personas
(the latter of whom is always the common cryer, or some such
inferior person) being successively vouched, or called upon, to
warrant the tenant's title. Both fines and recoveries are fictions of
law, used to covert an estate tail into a fee simple. Statutes are
(not acts of parliament, but) statutes-merchant and staple, particular
modes of recognizance or acknowledgement for securing debts,
which thereby become a charge upon the party's land. Statutes
and recognizances are coeteris mentioned together in the covenants
of a purchase deed. Ritson.

9 Is this the fine of his fines, and the recovery of his recoveries,]
Omitted in the quartos. Steevens.
PRINCE OF DENMARK.

HAM. Is not parchment made of sheep-skins?

HOR. Ay, my lord, and of calves-skins too.

HAM. They are sheep, and calves, which seek out assurance in that. I will speak to this fellow:

Whose grave's this, sirrah?

1. CLO. Mine, sir.

_0, a pit of clay for to be made_  
For such a guest is meet.

HAM. I think it be thine, indeed; for thou liest in't.

1. CLO. You lie out on't, sir, and therefore it is not yours: for my part, I do not lie in't, yet it is mine.

HAM. Thou dost lie in't, to be in't, and say it is thine: 'tis for the dead, not for the quick; therefore thou liest.

1. CLO. 'Tis a quick lie, sir; 'twill away again, from me to you.

HAM. What man dost thou dig it for?

1. CLO. For no man, sir.

HAM. What woman then?

1. CLO. For none neither.

HAM. Who is to be buried in't?

1. CLO. One, that was a woman, sir; but, rest her soul, she's dead.

HAM. How absolute the knave is! we must speak by the card, or equivocation will undo us. By

---assurance in that. A quibble is intended. Deeds, which are usually written on parchment, are called the common assurancere of the kingdom. MALONE.

---by the card.] The card is the paper on which the deed is written. X 2
HAMLET,

the lord, Horatio, these three years I have taken note of it; the age is grown so picked, that the

ferent points of the compas were described. To do any thing by
the card, is, to do it with nice observation. JOHNSON.

The card is a sea-chart, still so termed by mariners; and the
word is afterwards used by Ostrick in the same sense. Hamlet's
meaning will therefore be, we must speak directly forward in a
straight line, plainly to the point. RITCHIE.

So, in Macbeth.

"And the very ports they blow, &c.

"In the shipman's card." STEVENS.

— by the card.] 1. e. we must speak with the same precision
and accuracy as is observed in marking the true distances of coasts,
the heights, courses, &c. in a sea-chart, which in our poet's time
was called a card. So, in The Commonwealth and Government of
Venice, 4to. 1599, p. 277: "Sebastian Munster in his cards of
Venice.—" Again, in Bacon's Essays, p. 326, edit. 1740: "Let
him carry with him also some card, or book, describing the country
where he travelleth." In 1589 was published in 4to. A briefe
Discourse of Mappes and Cardes, and of their Uses.—The "ship-
man's card" in Macbeth, is the paper on which the different points
of the compas are described. MALONE.

In every ancient sea-chart that I have seen, the compas, &c. was
likewise introduced. STEVENS.

4 — the age is grown so picked.] So smart, so sharp, says Sir
T. Haurner, very properly; but there was, I think, about that time,
a picked shoe, that is, a shoe with a long pointed toe, in fashion, to
which the allusion seems likewise to be made. Every man now is
smart; and every man now is a man of fashion. JOHNSON.

This fashion of wearing shoes with long pointed toes was carried
to such extents in England, that it was restrained at last by pro-
clamation so long ago as the fifth year of Edward IV, when it
was ordered, "that the beaks or pykes of shoes and boots should
not pass two inches, upon pain of curving by the clergy, and for-
feiting twenty shillings, to be paid, one noble to the king, another
to the cordwainers of London, and the third to the chamber of
London—and for other countries and towns the like order was
taken.—Before this time, and since the year 1482, the pykes of
shoes and boots were of fuch length, that they were fain to be tied
up to the knee with chains of silver, and gilt, or at least fliken
laces." STEVENS.

— the age is grown so picked.] i. e. so spruce, so quiet, so
affected. See Vol. VII. p. 303, n. 2; and Vol. XI. p. 388, n. 9.
PRINCE OF DENMARK. 309

toe of the peasant comes so near the heel of the courtier, he galls his kibe.—How long hast thou been a grave-maker?

1. CLO. Of all the days i'the year, I came to't that day that our last king Hamlet overcame Fortinbras.

HAM. How long's that since?

1. CLO. Cannot you tell that? every fool can tell that: It was that very day that young Hamlet was born: he that is mad, and sent into England.

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

1. CLO. Why, because he was mad: he shall recover his wits there; or, if he do not, 'tis no great matter there.

HAM. Why?

1. CLO. 'Twill not be seen in him there; there the men are as mad as he.

There is, I think, no allusion to picked or pointed shoes, as has been supposed. Picked was a common word of Shakspere's age, in the sense above given, and is found in Minsheu's Dictionary, 1617, with its original significance: "Trimm'd or dreft sprucely." It is here used metaphorically. MALONE.

I should have concurred with Mr. Malone in giving a general sense to the epithet—picked, but for Hamlet's mention of the toe of the peasant, &c. STEVENS.

—I that young Hamlet was born: By this scene it appears that Hamlet was then thirty years old, and knew Yorick well, who had been dead twenty-two years. And yet in the beginning of the play he is spoken of as a very young man, one that designed to go back to Fehnul, i. e. to the university of Wittenberg. The poet in the fifth act had forgot what he wrote in the first.

BLACKSTONE.

'Twill not be seen in him there; there the men are as mad as he.] "Nimirum istanum paucis videatur; et quond "Maxima pars hominum morbos jadatur eodem." Horace, Sat. I. II. iii. 120. STEVENS.
HAM. How came he mad?
1. CLO. Very strangely, they say.
HAM. How strangely?
1. CLO. 'Faith, e'en with losing his wits.
HAM. Upon what ground?
1. CLO. Why, here in Denmark; I have been sexton here, man, and boy, thirty years.
HAM. How long will a man lie in the earth ere he rot?
1. CLO. 'Faith, if he be not rotten before he die; (as we have many pocky corfes now-a-days, 7 that will scarce hold the laying in,) he will last you some eight year, or nine year: a tanner will last you nine year.
HAM. Why he more than another?
1. CLO. Why, sir, his hide is so tann'd with his trade, that he will keep out water a great while; and your water is a sore decayer of your whom's dead body. Here's a scull now hath lain you in the earth three-and-twenty years.
HAM. Whose was it?
1. CLO. A whom's mad fellow's it was; Whose do you think it was?
HAM. Nay, I know not.
1. CLO. A pestilence on him for a mad rogue! he pour'd a flaggon of Rhenish on my head once. This same scull, sir, was Yorick's scull, 8 the king's jester.
HAM. This? [Takes the scull.]

7 — now-a-days.] Omitted in the quarto. MALONE.
8 — Yorick's scull.] Thus the folio.—The quarto reads—Sir Yorick's scull. MALONE.
PRINCE OF DENMARK. 311

1. CLO. E'en that.

HAM. Alas, poor Yorick! — I knew him, Horatio; a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times; and now, how abhor'd in my imagination it is! my gorge rifes at it. Here hung those lips, that I have kifs'd I know not how oft. Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? quite chap-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that. — P''ythee, Horatio, tell me one thing.

HOR. What's that, my lord?

HAM. Doft thou think, Alexander look'd o'this fashion i'the earth?

HOR. E'en so.

HAM. And smelt so? pah!

[Throws down the skull.

HOR. E'en so, my lord.

HAM. To what base uses we may return, Horatio! Why may not imagination trace the noble dull of Alexander, till he find it flopping a bung-hole?

— your own grinning?] Thus the quarto, 1604. The folio reads—your own jeering. In that copy, after this word, and chap-fallen, there is a note of interrogation, which all the editors have adopted. I doubt concerning its propriety. MALONE.

— my lady's chamber.] Thus the folio. The quartos read—my lady's table, meaning, I suppose, her dressing-table. STEVENS.

—is this favour—] i. e. to this countenance or complexion. See Vol. VII. p. 16, n. 5; and Vol. XVIII. p. 33, n. 5. MALONE.
HAMLET,

Hor. 'Twere to consider too curiously, to consider so.

Ham. No, faith, not a jot; but to follow him thither with modesty enough, and likelihood to lead it: As thus; Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam: And why of that loam, whereto he was converted, might they not fop a beer-barrel?

Imperious Cæsar, dead, and turn’d to clay,
Might fop a hole to keep the wind away:
O, that that earth, which kept the world in awe,
Should patch a wall to expel the winter’s flaw!
But fop! but fop! aside;—Here comes the king,

Enter Priests, &c. in procession; the corpse of Ophelia, Laertes and Mourners following it; King, Queen, their Trains, &c.

The queen, the courtiers: Who is this they follow?

Imperious Cæsar,] Thus the quarto, 1604. The editor of the folio substituted imperial, not knowing that imperious was used in the same sense. See Vol. XVI. p. 391, n. 3; and Vol. XIX. p. 152, n. 2. There are other instances in the folio of a familiar term being substituted in the room of a more ancient word. See p. 314, n. 4. Malone.

winter’s flaw!] Winter’s blast. JOHNSON.

So, in Marius and Sylva, 1594:
"—no doubt, this stormy flaw,
"That Neptune sent to cast us on this shore."
The quartos read—to expel the winter’s flaw. STEEVENS.

And with such maimed rites! This doth betoken, The corse, they follow, did with desperate hand Forsooth its own life. 'Twas of some estate: Couch we a while, and mark. [Retiring with Horatio.]

Laer. What ceremony else? Ham. That is Laertes, A very noble youth: Mark. Laer. What ceremony else? 1. Priest. Her obsequies have been as far enlarged
As we have warranty: Her death was doubtful; And, but that great command o'erways the order, She should in ground unfanctify'd have lodg'd Till the last trumpet; for charitable prayers, Shards, flints, and pebbles, should be thrown on her:

8—maimed rites!] Imperfect obsequies: Johnson.
9 Forsooth its own life.] Forsooth is to undo, to destroy. So, in Othello:
"— this is the night
"That either makes me, or fordoes me quite."
Again, in Acalafus, a comedy, 1599: "— wolde to God it might be leful for me to fordo my self, or to make an ende of me?"

Steevens.
8—some estate!] Some person of high rank. Johnson.
9 1. Priest.] This Priest in the old quarto is called Dottor.
Steevens.

* Her obsequies have been as far enlarged
As we have warranty: Is there any allusion here to the coroner's warrant, directed to the minister and churchwardens of a parish, and permitting the body of a person, who comes to an untimely end, to receive Christian burial? Whalley.

3 Shards, i. e. broken pots or tiles, called pot-herds, tile-herds. So, in Job, ii. 8: "And he took him a potherd, (i. e. a piece of a broken pot,) to scrape himself withal." Ritson.
Yet here she is allow'd her virgin crants, 4
Her maiden firements, and the bringing home
Of bell and burial. 6

I. AER. Must there no more be done?
1. PRIEST. No more be done!

We should profane the service of the dead,
To sing a requiem, 6 and such rest to her
As to peace-parted souls.

I. AER. Lay her i'the earth—

4—allow'd her virgin crants,] Evidently corrupted from chants, which is the true word. A specific rather than a generic term being here required to answer to maiden firements.

WARBURTON.

6—allow'd her virgin crants,] Thus the quarto, 1604. For this unusual word the editor of the first folio substituted rites. By a more attentive examination and comparison of the quarto copies and the folio, Dr. Johnson, I have no doubt, would have been convinced that this and many other changes in the folio were not made by Shakespeare, as isuggested in the following note.

MALONE.

I have been informed by an anonymous correspondent, that crants is the German word for garlands, and I suppose it was retained by us from the Saxons. To carry garlands before the bier of a maiden, and to hang them over her grave, is still the practice in rural parishes.

Crants therefore was the original word, which the author, discovering it to be provincial, and perhaps not understood, changed to a term more intelligible, but less proper. Maiden rite give no certain or definite image. He might have put maiden wreaths, or maiden garlands, but he perhaps bestowed no thought upon it; and neither genius nor practice will always supply a hasty writer with the most proper diction. JOHNSON.

In Minshew's Dictionary, see Beads, where rostum krants means furtum rofarium; and such is the name of a character in this play.

TOLLET.

6 Of bell and burial.] Burial, here signifies interment in consecrated ground. WARBURTON.

6 To sing a requiem.] A requiem, is a mass performed in Popish churches for the rest of the soul of a perfus deceased. The folio reads—sine fago requiem. STEEVENS.
And from her fair and unpolluted flesh
May violets spring!—I tell thee, churlish priest,
A ministering angel shall my sister be,
When thou liest howling.

HAM. What, the fair Ophelia!
QUEEN. Sweets to the sweet: Farewell!

[Scattering flowers.]
I hop'd, thou should'st have been my Hamlet's wife;
I thought, thy bride-bed to have deck'd, sweet maid,
And not have strew'd thy grave.

LAER. O, treble woe
Fall ten times treble on that cursed head,
Whose wicked deed thy most ingenious sense
Depriv'd thee of!—Hold off the earth a while,
Till I have caught her once more in mine arms:

[Leaps into the grave.]
Now pile your dust upon the quick and dead;
Till of this flat a mountain you have made,
To o'er-top old Pelion, or the skyish head
Of blue Olympus.

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

LAER. The devil take thy soul!

[Grappling with him.]

HAM. Thou pray'st not well,
I pr'ythee, take thy fingers from my throat;
For, though I am not spleenitive and rash,
Yet have I in me something dangerous,  
Which let thy wisdom fear: Hold off thy hand.  
KING. Pluck them afunder.  
QUEEN. Hamlet, Hamlet!  
ALL. Gentlemen,—  
HOR. Good my lord, be quieter.  
[The Attendants part them, and they come out of the grave.  
HAM. Why, I will fight with him upon this theme,  
Until my eyelids will no longer wag.  
QUEEN. O my son! what theme?  
HAM. I lov'd Ophelia; forty thousand brothers  
Could not, with all their quantity of love  
Make up my sou.—What wilt thou do for her?  
KING. O, he is mad, Laertes.  
QUEEN. For love of God, forbear him.  
HAM. 'Zounds, show me what thou'lt do:  
Woul'lt weep? woul'lt fight? woul'lt faile? woul'lt  
tear thyself?  
Woul'lt drink up Eifel? eat a crocodile?  

* All. &c] This is refored from the quartos. Steevens.  
9 Woul'lt drink up Eifel? eat a crocodile?] This word has through all the editions been distinguished by italic characters, as if it were the proper name of some river; and so, I dare say, all the editors have from time to time understood it to be. But then this must be some river in Denmark; and there is none there so called; nor is there any near it in name, that I know of but Yssel, from which the province of Overyssel derives its title in the German Flanders. Besides, Hamlet is not proposing any impossibilities to Laertes, as the drinking up a river would be: but he rather seems to mean,—Wilt thou resolve to do things the most shocking and dishonour to human nature; and, behold, I am as resolute. I am persuaded the poet wrote:  
Wilt drink up Eifel? eat a crocodile?  
i. e. Wilt thou swallow down large draughts of vinegar? The
I'll do't. — Doft thou come here to whine?
To outface me with leaping in liei grave?

proposition, indeed, is not very grand: but the doing it might be as distressful and unfavourable as eating the flesh of a crocodile. And now there is neither so impossibility, nor an anticlimax: and the lowness of the idea is no more measure removed by the uncommon term. THEOBALD.

Sir T. Hanmer has,

Wilt drink up Nile? or eat a crocodile?

Hamlet certainly meant (for he says he will rant) to dare Laertes to attempt anything, however difficult or unnatural; and might safely promise to follow the example his antagonistic was to set, in draining the channel of a river, or trying his teeth on so solemn whose scales are supposed to be impenetrable. Had Shakespeare meant to make Hamlet say — Will thou drink vinegar? he probably would not have used the term drink up; which means, totally to exhaust; neither is that challenge very magnificent, which only provokes an adversary to hazard a fit of the heart-burn or the colick.

The commentator’s Ifel would serve Hamlet’s turn or mine. This river is twice mentioned by Sowe, p. 735: "It standeth a good distance from the river Iffel, but hath a sleeve on Ifel of incredible strength."

Again, by Drayton, in the 24th Song of his 2nd Ballad:

"The one o’er Iffel’s banks the ancient Saxons taught;
At Over-Iffel falls, the other did apply:"

And in King Richard II. a thought, in part the same, occurs, Act II. Sc. ii:

"— the task be undertakes
In num’ring sands, and drinking oceans dry."

But in an old Latin account of Denmark and the neighbouring provinces, I find the names of several rivers little differing from Eeifl, or Eifil, in spelling or pronunciation. Such are the Efa, the Orsifl, and some others. The word, like many more, may indeed be irrecoverably corrupted; but, I must add, that few authors later than Chaucer or Skelto make use of eifel for vinegar; nor has Shakespeare employed it in any other of his plays. The poet might have written the Weifel, a considerable river which falls into the Baltic ocean, and could not be unknown to any prince of Denmark. STEVENS.

Woul’t is a contraction of wouldst, wouldst thou: and perhaps ought rather to be written wouldst. The quarto, 1604, has efi. In the folio the word is spelt this. Eifl or eifel is vinegar. The
HAMLET,

Be buried quick with her, and so will I:
And, if thou prate of mountains, let them throw

word is used by Chaucer, and Skelton, and by Sir Thomas More;
Works, p. 21. edit. 1557:

"thow paioe tby tail, remember therewithal"

The word is also found in Minshew's Dictionary, 1617, and in
Coles' Latin Dictionary, 1679.

Our poet, as Dr. Farmer has observed, has again employed the
same word in his 111th Sonnet:

"— the task he undertakes,
"Is numbling hands, and drinking oceans dry."

But I must remark, in that passage evidently impossibilities are pointed
out. Hamlet is only talking of difficult or painful exertions. Every
man can weep, fight, fall, tear himself, drink a potion of
vinegar, and eat a piece of a diffused crocodile, however disagree-
able; for I have no doubt that the poet uses the words eat a cro-
codile, for eat of a crocodile. We yet use the same phraseology in
familiar language.

On the phrase drink up no stress can be laid, for our poet has
employed the same expression in his 114th Sonnet, without any
idea of entirely exhausting, and merely as synonymous to drink.

"Or whether doth my mind, being crown'd with you,
"Drink up the monarch's plague, this flattery?"

Again, in the same Sonnet:

"— its flattery in my seeing,
"And my great mind most kindly drinks it up.

Again, in Timon of Athens:

"And how his silence drinks up his applause."

In Shakespeare's time, as at present, to drink up, often meant no
more than simply to drink. So, in Florio's Italian Dict. 1598:

"Sorbire, to sip or sup up any drink." In like manner we sorne—
Millions of acres on us; till our ground,
Singeing his pate against the burning zone,
Make Oiff like a wart! Nay, an thou’lt mouth,
I'll rant as well as thou.

**Queen.** This is mere madness:
And thus awhile the fit will work on him;
Anon, as patient as the female dove,
When that her golden couplets are disclos’d,³
His silence will fit drooping.

Times say, "when you have swallow’d down this potion," though we mean no more than—"when you have swallow’d this potion."

Mr. Malone’s strictures are undoubtedly acute, and though not, in my own opinion, decisive, may still be just. Yet as I cannot reconcile myself to the idea of a prince’s challenging a nobleman to drink what Mrs. Quickly has called a mess of vinegar," I have neither changed our former text, nor withdrawn my original remarks on it, notwithstanding they are almost recapitulated in those of my opponent.—On the score of such redundancy, however, I both need and solicit the indulgence of the reader.

*This is mere madness: This speech in the first folio is given to the king.* 

³*When that her golden couplets are disclos’d,*] To disclose was anciently used for to hatch. So, in *The Book of Huntynge, Hawking, Fyshing,* &c. bl. 1. no date: "First they beo egges; and after they ben disclosed, haukes; and commonly golhaukes ben disclosed as foon as the choughes." To exclude is the technical term at present: During three days after the pigeon has hatched her couplets, (for she lays no more than two egges,) the oever quits her nell, except for a few moments in quest of a little food for herself; as all her young require in that early state, is to be kept warm, no office which the never entrusted to the male. 

The young neiftlings of the pigeon, when first disclosed, are callow, ooly covered with a yellow down: and for that reason food in need of being eberithed by the warmth of the hoé, to protect them from the chilllofs of the ambient air, for a considerable time after they are hatched. 

The word disclose has already occurred in a sense nearly allied to hatch, in this play:

"And I do doubt, the hatch and the disclose
"Will be some danger." 

**Malone.**
HAMLET.

Ham. Hear you, sir;
What is the reason that you use me thus?
I lov'd you ever: But it is no matter;
Let Hercules himself do what he may,
The cat will mew, and dog will have his day.

[King. I pray thee, good Horatio, wait upon him.]

Strengthen your patience in our last night's speech;

[To Laertes.
We'll put the matter to the present push.—
Good Gertrude, set some watch over your son.—
This grave shall have a living monument:
An hour of quiet shortly shall we see;
Till then, in patience our proceeding be. [Exeunt.

SCENE II.

A Hall in the Castle.

Enter Hamlet and Horatio.

Ham. So much for this, sir: now shall you see
the other;—
You do remember all the circumstance?

Hor. Remember it, my lord!

Ham. Sir, in my heart there was a kind of fight-
ing,
That would not let me sleep! methought, I lay

*shortly—] The first quarto erroneously reads—thirty.
The second and third—thereby. The folio—shortly. STEVENS.

Sir, in my heart there was a kind of fighting,
That would not let me sleep; &c.] So, in Troilus and Cressida:
"Within my soul there doth commence a fight,
"Of this strange nature," &c.
Worse than the mutines in the bilboes. 6 Rashly,

The History of Hamlet, bl. let. furnished our author with the scheme of sending the prince to England, and with much of the circumstances described in this scene:

Afer the death of Polonius] 6 Fengon [the king in the present play] could not content himself, but still his mind gave him that the fool (Hamlet) would play him some trick of legerdemaine. And in that conceit, seeking to bee rid of him, determined to find the means to doe it by the aid of a stranger, making the king of England minister of his maflaccous resolution; to whom he purposed to send him, and by letters desire him to put him to death.

Now to beare him company, were assigned two of Fengon's faithful minions, bearing letters ingraven in wood, that contained Hamlet's death, in such fort as he had advertis'd the king of England. But the subul Danish prince, (being at sea,) whilst his companions slept, having read the letters, and knowing his uncle's great treason, with the wrecked and villainous minde of the two couriers that led him to the slaughter, raced out the letters that concerned his death, and instead thereof graved others, with commission to the king of England to hang his two companions; and not content to turo the death they had devis'd against him, upon their own neckes, wrote further, that king Fengon willed him to give his daughter to Hamlet in marriage. 7

From this narrative it appears that the faithful minions of Fengon were not unacquainted with the import of the letters they bore. Shakspeare, who has followed the story pretty closely, probably meant to describe their representatives, Rosencrantz and Guillemyn, as equally guilty; as confederating with the king to deprive Hamlet of his life. So that his proceeding their execution, though certainly not absolutely necessary to his own safety, does not appear to have been a wanton and unprovoked cruelty, as Mr. Steevens has supposed in his very ingenious observations on the general character and endow'd of the prince throughout this piece.

In the conclusion of his drama the poet has entirely deviated from the fabulous history, which in other places he has frequently followed.

Afer Hamlet's arrival in England, (for no sea-fight is mentioned,) the king, (says The History of Hamlet,) admiring the young prince,—gave him his daughter in marriage, according to the counterfeit letters by him devis'd; and the next day caused the two servants of Fengon to be execuced, to satisfy, as he thought, the king's desire. 8

Vol. XXII.
HAMLET,

And prais'd be rashness for it,—Let us know,

Hamlet, however, returned to Denmark, without marrying the king of England's daughter, who, it should seem, had only been betrothed to him. When he arrived in his native country, he made the courtiers drunk, and having burnt them to death, by setting fire to the banqueting-room wherein they sat, he went into Feugot's chamber, and killed him, "giving him (says the relater) such a violent blowe upon the chynne of the neck, that he cut his bead clea from the shoulders." "Ibid. signat. F. 3.

He is afterwards said to have been crowned king of Denmark.

MALONE,

I apprehend that a critic and a juryman are bound to form their opinions on what they see and hear in the cause before them, and not to be influenced by extraordinary particulars unsupported by legal evidence in open court. I persist in observing that from Shakspere's drama un proofs of the guilt of Rosencrantz and Guildenstern can be collected. They may be convinced by the black letter history; but if the tragedy forbeares to criminate, it has no right to festore them. This is sufficient for the commentator's purpose. It is not his office to interpret the plays of Shakspere according to the novels on which they are founded, novels which the poet sometimes followed, but as often materially defverted. Perhaps he never confined himself rigidly to the plan of any one of his originals. His negligence of poetick justice is notorious; nor can we expect that he who was content to sacrifice the pious Ophelia, should have been more scrupulous about the worthless lives of Rosencrantz and Guildenstern. Therefore, I still assert that, in the tragedy before us, their deaths appear both wanton and unprovoked; and the critic, like Bayes, must have recourse to somewhat long before the beginning of this play, to justify the conduci of its hero. 

STEEVENS.

6 — mutines in the billoes.] Mutines, the French word for seditious or disobedient fellows in the army or fleet. Biloon, the ship's prison. JOHNSON.

To mutines was formerly used for to mutiny. See p. 229, n. 5. So, mutines, for mutiner, or mutiner: "un homme mutin," Fr. a mutinous or seditious fellow. In The Misfortunes of Arthur, a tragedy, 1587, the adjective is used: "Suppredeith mutin force, 3od practicke fraud." 

MALONE.

The billoes is a bar of iron with fetters annexed to it, by which mutinous or disorderly sailors were anciently linked together. The
Our indiscretion sometimes serves us well,
When our deep plots do fail: and that should teach us,

word is derived from Bilbao, a place in Spain where instruments of steel were fabricated in the utmost perfection. To understand Shakespeare's allusion completely, it should be known, that as these fetters constricted the legs of the offenders very close together, their attempts to rest must be as fruitless as those of Hamlet, in whose mind there was a kind of fighting that would not let him sleep. Every motion of one must disturb his partner in confinement. The bilboes are still shown in the Tower of London, among the other spoils of the Spanish Armada. The following is the figure of them:

---

Rashly,

And prais'd be rashness for it.—Let us know,
Our indiscretion sometimes serves us well.

When &c.] Hamlet, delivering an account of his escape, begins with saying—That he rashly—and then is carried into a reflection upon the weakness of human wisdom: I rashly—praised he rashness for it,—Let us not think these events casual, but let us know, that is, take notice and remember, that we sometimes succeed by indiscretion, when we fail by deep plots, and infer the perpetual superintendence and agency of the Divinity. The observation is just, and will be allowed by every human being who shall reflect on the course of his own life. Johnson.

This passage, I think, should be thus distributed:

---

Rashly

[And prais'd be rashness, for it lets us know,
Our indiscretion sometimes serves us well,
When our deep plots do fail; and that should teach us,
There's a divinity that shapes our ends,
Rough-hew them how we will.]

Hor. That is most certain.)

Ham. Up from my cabin, &c.

So that rashly may be joined in construction with—in the dark groop'd I to find out them. Tyrwhitt.

When our deep plots do fail:] Thus the first quarto, 1604.
There's a divinity that shapes our ends,
Rough-hew them how we will.\(^9\)

Hor. That is most certain.

Ham. Up from my cabin,
My sea-gown scar'd about me, in the dark
Grop'd I to find out them: had my desire;
Finger'd their packet; and, in fine, withdrew
To mine own room again: making so bold,
My fears forgetting manners, to unseal
Their grand commission; where I found, Horatio,
A royal knavery; an exact command,—
Larded with many several sorts of reasons,\(^*\)
Importing Denmark's health, and England's too,

The editor of the next quarto, for *pall*, substituted *fall*. The folio reads,—

*When our dear plots do pail,* subfstituted *fall.*

Mr. Pope and the subsequent editors read,—

*When our deep plots do fail;*—

but *pall* and *fail* are by no means likely to have been confounded; I have therefore adhered to the old copies. In *Antony and Cleopatra* our poet has used the participle:

"I'll never follow thy *pall'd* fortunes more." **Malone.**

\(^9\) *There's a divinity that shapes our ends,*
Rough-hew *them how we will.*] Dr. Farmer informs me, that these words are merely technical. A wool-man, butcher, and dealer in *flowers*, lately observed to him that his nephew, (an idle lad) could only *affl* them in making them; "— he could rough-hew them, but I was obliged to *shape* their ends." Whoever recollects the profession of Shakspeare's father, will admit that his son might be an stranger to such a term. I have frequently seen packages of wool plaid'd up with *flowers*. **Steevens.**

\(^*\) *Larded with many several sorts of reasons, I am afraid here is a very poor conceit, founded on an equivocation between raisins and raisins, which in Shakspeare's time were undoubtedly pronounced alike. Sorts of raisins, sugars, &c. is the common phraseology of shops.—We have the same quibble in another play. **Malone.**

I suspect no quibble or conceit in these words of Hamlet. In one of Ophelia's songs a similar phrase has already occurred: "*Larded all with sweet flowers." To *lard* any thing with *raisins,* however, was a practice unknown to ancient cookery. **Steevens,**
PRINCE OF DENMARK: 325

With, ho! such bugs and goblins in my life, 3—that, on the supervile, no leisure bated, 4
No, not to flay the grinding of the axe,
My head should be struck off.

HOR. Is't possible?

HAM. Here's the commission; read it at more leisure.
But wilt thou hear now how I did proceed?

HOR. Ay, 'befeech you.

HAM. Being thus benetted round with villanies,
Or I could make 5 a prologue to my brains,
They had begun the play; 6—I fat me down;

5 With, ho! such bugs and goblins in my life,] With such causes of terror, rising from my ebarader and design. JOHNSON.

A bug was no less a terrifick being than a goblin. So, in Spenser's Fairy Queen, Book II. c. iii:

"As ghastly bug their haire an end does rearce." We call it at present a bugbear. STEEvens.

See Vol. XV. p. 170, n. 7. MALONE.

6 No leisure bated—means, without any abatement or intermission of time. MALONE.

Or I could make—] Or in old English signified before. See Vol. XI. p. 432, o. 3. MALONE.

6 Being thus benetted round with villanies,
Or I could make a prologue to my brains,
They had begun the play;] Hamlet is telling how luckily every thing fell out; he groped out their commission in the dark without waking them; he found himself doomed to immediate destruction. Something was to be done for his preservation. An expedient occurred, not produced by the comparifon of one method with another, or by a regular deduction of consequences, but before he could make a prologue to his brains, they had begun the play. Before he could summon his faculties, and propose to himself what should be done, a complete scheme of adion presented itself to him. His mind operated before he had excited it. This appears to me to be the meaning. JOHNSON.
Devis’d a new commission; wrote it fair: I once did hold it, as our flatifs do, A bafenefs to write fair, and labour’d much How to forget that learning; but, sir, now It did me yeoman’s service: Wilt thou know The effect of what I wrote?

Hor. Ay, good my lord. Ham. An earnest conjuration from the king;— As England was his faithful tributary; As love between them like the palm might flouri; As peace should fill her wheaten garland wear, And fland a comma ’tween their amities;

9 — as our flatifs do,] A flatif is a flatifman. So, in Shirley’s Humorous Courier, 1640:

4 — that he is wife, a flatif.”

9 — yeoman’s service: The meaning, I believe, is, This gynaniy qualifiation was a moft useful servant, or yeoman, to me; i. e. did me eminent service. The ancient yeomen were famous for their military valour. “These were the good archers in times past; (says Sir Thomas Smith,) and the fable troop of footmen that allżeli de all France.” STEVENS.

9 — like the palm might flouri; This comparison is scriptural. “The righteous fhall flouri like a palm-tree.” Pfalm, xcii, 14.

STEVENS.
And many such like as's of great charge, "— That, on the view and knowing of these contents, Without debate further, more, or less, He should the bearers put to sudden death, Not thriving-time allow'd."

Note of connection and continuity of sentences; the period is the note of abruption and disjunctio. Shakspere had it perhaps in his mind to write,—That unless England complied with the mandate, war should put a period to their amity; he altered his mode of dictio, and thought that, in an opposite sense, he might put, that peace should stand a comma between their amities. This is not an easy file; but is it out the file of Shakspere? JOHNSON.

"— as's of great charge, ] Ass's heavily loaded. A quibble is intended between as the conditional particle, and of the beast of burden. That charg'd anciently signified loaded, may be proved from the following passage in The Widow's Tears, by Chapman, 1612:

"Thou must be the ass charg'd with crowns to make way."

JOHNSON.

Shakspere has so many quibbles of his own to answer for, that there are those who think it hard he should be charged with others which perhaps he never thought of. STEVENS.

Though the first and obvious meaning of these words certainly is, "many similar adjurations, or monitory injunctions, of great weight and importance," yet Dr. Johnson's notion of a quibble being also in the poet's thoughts, is supported by two other passages of Shakspere, in which ass's are introduced as usually employed in the carriage of gold, a charge of no small weight:

"He shall but bear them, as the ass bears gold,

To groan and sweat under the burden."

Julius Cæsar.

Again, in Measure for Measure:

"— like an ass, whose back with ingots bows,

Thou bear'st thy heavy riches but a journey,

And death unloads thee."

In further support of his observation, it should be remembered, that the letter s in the particle as is in the midland counties usually pronounced hard, as in the pronoun us. Dr. Johnson himself always pronounced the particle as hard, and so I have no doubt did Shakspere. It is so pronounced in Warwickshire at this day.

The first folio accordingly has ass's. MALONE.

3 Not thriving-time allow'd.] i. e. without time for confession of
How was this seal'd?

Ham. Why, even in that was heaven ordinant; I had my father's signet in my purse, Which was the model of that Danish seal: Folded the writ up in form of the other; Subscrib'd it; gave't the impression; plac'd it safely, 'Tis the changeling never known: Now, the next day Was our sea-fight; and what to this was frequent Thou know'st already.

Hor. So Guildenstern and Rosencrantz go't.

Ham. Why, man, they did make love to this employment;

They are not near my conscience; their defeat

Does by their own insinuation grow:

'Tis dangerous, when the baser nature comes
Between the past and fell incensed points
Of mighty opposites.

Hor. Why, what a king is this!

Ham. Does it not, think thee, stand me now upon?

He that hath kill'd my king, and whor'd my mother;

Popp'd in between the election and my hopes;


3 — the model of that Danish seal: The model is in old language the copy. The signet was formed in imitation of the Danish seal. See Vol. XII. p. 93, n. 5. Malone.

4 The changeling never known: A changeling is a child which the fairies are supposed to leave in the room of that which they seal. Johnson.

5 Why, man, ke.] This line is omitted in the quarto. Steevens.

6 — by their own insinuation — Insinuation. for corruptly phrasing themselves into his service. Warburton.

By their having insinuated or thrust themselves into the employ. Malone.

? — think thee, i. e. betheink thee. Malone.
Thrown out his angle for my proper life,
And with such cozenage; is't not perfect conscience;
To quit him with this arm? and is't not to be
damn'd,
To let this canker of our nature come
In further evil?

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

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

Hor. Peace; who comes here?

--- Thrown out his angle — An angle in Shakespeare's time signified
a fishing-rod. So, in Lyly's Sapho and Phao, 1591:
"Phao. But he may blest fishing, that caught such a one in the sea.
"Venus. It was not with an angle, my boy, but with a net."

--- To quit him — To requite him; to pay him his due.

This passage, as well as the three following speeches, is not in
the quartos. STEEVENS.

--- I'll count his favours — Thus the folio. Mr. Rowe first
made the alteration, which is perhaps unnecessary. I'll count his
favourites may mean, I will make account of them, i. e. reckon upon
them, value them. STEEVENS.

What favours has Hamlet received from Laertes, that he was to
make account of? — I have no doubt but we should read,
--- I'll court his favour. M. MASON.

Mr. Rowe for court very plausibly reads court. MALONE.

Hamlet may refer to former civilities of Laertes, and weigh
them against his late intemperance of behaviour; or may count
such kindness as he expected to receive in consequence of a
mediated reconciliation. STEEVENS.
Enter Osrick.

Osn. Your lordship is right welcome back to Denmark.

Ham. I humbly thank you, sir.—DoH know this water-fly? 3

Hor. No, my good lord.

Ham. Th'fly slate is the more gracious; for 'tis a vice to know him: He hath much land, and fertile: let a bee flit lord of beasts, and his crib shall stand at the king's mess: 'Tis a chough; 4 but, as I say, spacious in the possession of dirt.

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

Ham. I will receive it, sir, with all diligence of spirit: Your bonnet to his right use; 'tis for the head.

Osr. I thank your lordship, 'tis very hot.

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

Osr. It is indifferent cold, my lord indeed.

3—DoH know this water-fly?] A water-fly flits up and down upon the surface of the water, without any apparent purpose or reason, and is thence the proper emblem of a busy trifler.

Johnson.

Water-fly is in Troilus and Cressida used as a term of reproach, for contemptible from smallness of size. "How [fly Thebites] the poor world is peppered with such water-flies; diminutions of nature." Water-flies are gnats. This infid in Chaucer denotes a thing of no value. Canterbury Tales, v. 17203, Mr. Tyrwhitt's edition: "Not worth to thee as is comparison. The mountance [value] of a gnat." Holt White. 4—'Tis a chough;] A kind of jackdaw. Johnson.

See Vol. XII. p. 244, n. 7. Steevens.
PRINCE OF DENMARK. 331

HAM. But yet, methinks, it is very fultry and hot; or my complexion —

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

HAM. I beseech you, remember —

[Hamlet moves him to put on his hat.]

Osr. Nay, good my lord; for my ease, in good faith. —

Sir, here is newly come to court, Laertes: —

1 But yet, methinks, it is very fultry &c.] Hamlet is here playing over the same farce with Ofrick, which he had formerly done with Polocins. SKEELVS.

2 — or my complexion —] The folio read — for my complexion. STEVENS.

3 Exceedingly; my lord; it is very fultry,]

" — igoiiculum brumæ & tempore posce,

" Accipit eodromidem; & dixcis æfluo, ludat." Juv.

MALONE.

4 I beseech you, remember] "Remember not thy courtsey," I believe, Hamlet would have said, if he had not been interrupted. "Remember thy courtsey," he could not possibly have said, and therefore this abrupt sentence may serve to confirm an emendation which I proposed in Love's Labour's Lost. Vol. VII. p. 308, o. 6, where Armado says, — "I do beseech thee, remember thy courtsey; — I beseech thee, apparel thy head." I have no doubt that Shakespeare there wrote, " — remember not thy courtsey," — and that the negative was omitted by the negligence of the compositor.

MALONE.

5 Nay, good my lord; for my ease, in good faith.] This seems to have been the affected phrase of the time. Thus, in Marston's Malcontent, 1604: "I beseech you, sir, be covered. — No, in good faith for my ease." And in other places. WARDER.

It appears to have been the common language of ceremony in our author's time. "Why do you stand bare ated? [says one of the speakers in Florio's Second Fruits, 1591] you do yourself wrong. Pardon me, good sir, [replies his friend;] I do it for my ease."

Again, in A New Way to pay old Debts, by Maffinger, 1633:

" — Is't for your ease.

" You keep your hat off?" MALONE.
believe me, an absolute gentleman, full of most excellent differences, of very soft society, and great flowing: Indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see.

HAM. Sir, his defniment suffers no perdition in you;—though, I know, to divide him inventorially, would dizzy the arithmetick of memory; and yet but raw neither, in respect of his quick fail. But,

* Sir, &c.] The folio omits this and the following fourteen speeches; and in their place substitutes only, "Sir, you are not ignorant of what excellence Laertes is at his weapon." STEEVES.

3 — full of most excellent differences,] Full of distinguishing excellencies. JOHNSON.

4 — speak feelingly—] The first quarto reads, — feelingly. So in another of our author's plays:

"To things of fale a feller's praise belongs." STEEVES.

6 — the card or calendar of gentry,] The general preceptor of elegance; the card by which a gentleman is to direct his course; the calendar by which he is to choose his time, that what he does may be both excellent and reasonable. JOHNSON.

6 — for you shall find in him the continent of what part a gentleman would see.] You shall find him containing and comprifing every quality which a gentleman would desire to contemplate for imitation. I know not but it should be read, You shall find him the continent.

JOHNSON.

7 Sir, his defniment &c.] This is designed as a specimen, and ridicule of the court-jargon amongst the preciuous of that time. The fene in English is, "Sir, he suffers nothing in your account of him, though to enumerate his good qualities particularly would be endless; yet when we had done our belt, it would still come short of him. However, in hint of truth, he is a great genius, and of a character so rarely to be met with, that to find anything like him we must look into his mirror, and his imitators will appear no more than his shadows." Warburton.

Warburton.

I believe raw to be the right word; it is a word of great latitude; raw signifies unripe, immature, thence: unformed, imprecise, unhifful.
in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and, who else would trace him, his umbrage, nothing more.

Osr. Your lordship speaks most infallibly of him.

Ham. The concernancy, sir? why do we wrap the gentleman in our more rawer breath?

Osr. Sir?

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

The best account of him would be imperfect, in respect of his quick fail. The phrase quick fail was, I suppose, a proverbial term for activity of mind. Johnson.

9 — a soul of great article; } This is obscure. I once thought it might have been, a soul of great altitude; but, I suppose, a soul of great article, means a soul of large comprehension, of many contents; the particulars of an inventory are called articles. Johnson.

8 — of such dearth — } Dearth is dearness, value, price. And his internal qualities of such value and rarity. Johnson.

5 Is't not possible to understand in another tongue? You will do't, sir, really. } Of this interrogatory remark the sense is very obscure. The question may mean, Might not all this be understood in plainer language. But then, you will do it, sir, really, seems to have no use, for who could doubt but plain language would be intelligible? I would therefore read, Is't possible not to be understood in a mother tongue? You will do it, sir, really. Johnson.

Suppose we were to point the passage thus: "Is't not possible to understand? In another tongue you will do it, sir, really."

The speech seems to be addressed to Ofrick, who is puzzled by Hamlet's imitation of his own affected language. Steevens.

Theobald has silently substituted rarely for really. I think Horatio's speech is addressed to Hamlet. Another tongue does not mean as I conceive, plainer language, (as Dr. Johnson supposed,) but "language so fantastical and affected as to have the appearance of a foreign tongue:" and in the following words Horatio, I think,
HAMLET

Ham. What imports the nomination of this gentleman?

Osr. Of Laertes?

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

Ham. Of him, sir.

Osr. I know, you are not ignorant —

Ham. I would, you did, sir; yet, in faith, if you did, it would not much approve me; 4 — Well, sir.

Osr. You are not ignorant of what excellence Laertes is —

Ham. I dare not confess that, lest I should compare with him in excellence; 5 but, to know a man well, were to know himself.

Osr. I mean, sir, for his weapon; but in the imputation laid on him by them, in his meed 6 he's unfellow'd.

Ham. What's his weapon?

Osr. Rapier and dagger.

---

means to praise Hamlet for imitating this kind of babble so happily. I suspect, however, that the poet wrote — Is't possible not to understand in a mother tongue? 4 Since this note was written, I have found the very same error in Bacon's Advancement of Learning, 4to. 1605, B. 11. p. 60: 11 — the art of grammar, whereof the use in another tongue is small, in a foreign tongue more." The author in his table of Errata says, it should have been printed — in mother tongue. MALONE.

4 — if you did, it would not much approve me;] If you knew I was not ignorant, your esteem would not much advance my reputation. To approve, is to recommend to approbation. JOHNSON.

5 I dare not confess that, lest I should compare with him, &c.] I dare not pretend to know him, lest I should pretend to an equality: no man can completely know another, but by knowing himself, which is the utmost extent of human wildom. JOHNSON.

6 — in his meed — ] In his excellence. JOHNSON.

See Vol. XV. p. 160, n. 2. MALONE.
HAM. That's two of his weapons: but, well.

Osh. The king, sir, hath wager'd with him six Barbary horses: against the which he has impawn'd; as I take it, six French rapiers and poniards, with their affigurs, as girdle, hangers, and so: Three of

--- impawn'd.] Thus the quarto, 1604. The folio reads --- impo'n'd. Pig-iare in Italian signifies both to pawn, and to lay a wager. MALONE.

Perhaps it should be, depon'd. So, Hudibras:

"I would upon this cause depon,"

"As much as any I have known." But perhaps impo'n'd is pledged, impawned, so, spel to ridicule the affectedness of uttering English words with French pronunciation.

JOHNSON.

To impo is certainly right, and means to put down, to flake, from the verb impo. RISSON.

--- hangers,] Under this term were comprehended four graduated frigs, &c. that hung down in a belt on each side of its receptacle for the sword. I write this, with a most gorgeous belt, at least as ancient as the time of James I. before me. It is of crimson velvet embroidered with gold, and had belonged to the Somerset family.

In Massinger's Fatal Dowry, Liladam, (who when arrested as a gentleman, avows himself to have been a tailor,) says

--- this rich sword

"Grew suddenly out of a tailor's bodkin:

"These hangers from my vails and feet in hell:" &c.

I. e. the tailor's hell; the place into which sheds and remnons are thrown.

Again, in The Birth of Merlin, 1662:

"He has a fair sword; but: his hangers are fallen."

Again, in Rhodon and Iris, 1634:

--- a rapier

"Hatch'd with gold, with hilt and hangers of the new fashion." STEEVENS.

The word hangers has been misunderstood. That part of the girdle or belt by which the sword was suspended, was in our poet's time called the hangers. See Minshew's Dictionary, 1617: "The hanger of a sword." G. Pendants d'espee, L. Suberingulum," &c. So, in an inventory found among the papers of Hamlet Clarke, an attorney of a count of record in London in the year 1652, and printed in The Gentleman's Magazine, Vol. LVIII. p. 181.
the carriages, in faith, are very dear to fancy, very responsive to the hilt, most delicate carriages, and of very liberal conceit.

HAM. What call you the carriages?

Hor. I knew, you must be edified by the margin, ere you had done.

Osr. The carriages, sir, are the hangers.

HAM. The phrase would be more german to the matter, if we could carry a cannon by our sides; I would, it might be hangers till then. But, on: Six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages; that's the French bet against the Danish: Why is this impawn'd, as you call it?

Osr. The king, sir, hath lay'd, that in a dozen

"Item, One pair of girdle and hangers, of silver purle, and cullored silke.

"Item, One pair of girdler and hangers upon white sattene."

The hangers ran in an oblique direction from the middle of the forepart of the girdle across the left thigh, and were attached to the girdle behind. MALONE.

[--- you must be edified by the margin.] Dr. Warburton very properly observes, that in the old books the glofs or comment was usually printed on the margin of the leaf. So, in Decker's House Whore, Part II. 1630:

"I read
Strange comments in those margins of our books."

Again, in The Contention betwixt Churcheyard and Camell, &c, 1560:

"A solemnpe procefs at a blonshie
He quoted here and there,
With matter in the margin set" &c.

This speech is omitted in the folio. STEVENS:

[--- more german ---] More a-bis, JOHNSON.

So, in The Winter's Tale: "Thofe that are german to him, though removed fifty times, shall come under the hangman." STEVENS.

[--- The king, sir, hath lay'd, ---] This wager I do not understand,
In a dozen passes one must exceed the other more or less than three hits. Nor can I comprehend, how, in a dozen, there can be twelve to nine. The passage is of no importance; it is sufficient that there was a wager. The quarto has the passage as it stands. The folio,—*He hath one twelve for mine.* JOHNSON.

As three or four complete pages would scarcely hold the remarks already printed, together with those which have lately been communicated to me in MSS. on this very unimportant passage, I shall avoid both partiality and pedantry, by the omission of them all.—I therefore leave the conditions of this wager to be adjusted by the members of Brooker's, or the Jockey-Club at Newmarket, who on such subjects may prove the most enlightened commentators, and most successfully better themselves in the cold unpoetic dabble of calculation. STEEVENS.
Hor. This lapwing runs away with the shell on his head.  

Ham. He did comply with his dug, before he fuck'd it.  

Thus has he (and many more of the

This lapwing runs away with the shell on his head.] I see no particular propriety in the image of the lapwing. Ofrick did not run till he had done his buffets. We may read,—This lapwing ran away—That is, this fellow was full of unimportant buffets from his birth.  

JOHNSON.

The same image occurs in Ben Jonson’s Staple of News:

To mount their boxes reverently, and drive
Like lapwings with a shell upon their heads,
Thorough the streets.

And I have since met with it in several other plays. The meaning, I believe, is—This is a forward fellow. So, in The White Devil, or Vittoria Corombona, 1612:

Forward lapwing,
He flies with the shell on’s head.”

Again, in Greene’s Never too late, 1616: “Are you no sooner hatched, with the lapwing, but you will run away with the shell on your head?”

Again, in Revenge for Honour, by Chapman:

Boldness enforces youth to hard achievements
Before their time; makes them run forth like lapwings
From their warm nest, part of the shell yet flicking
Unto their downy heads.” STEEVENS.

I believe, Hamlet means to say that Ofrick is, bustling and impetuous, and yet “but raw in respect of his quick fail.” So, in The Character of an Oxford Incendiary, 1643: “This lapwing incendiary ran away half-hatch’d from Oxford, to raise a combustion in Scotland.”

In Meres’s Wit’s Treasury, 1598, we have the same image expressed exactly in our poet’s words: “As the lapwing runneth away with the shell on her head, as soon as she is hatched,” &c.

MALONE.

He did comply with his dug, &c.] Thus the folio. The quarto, 1604, reads—A [i.e. he] did, sir, with his dug, &c. For comply Dr. Warburton and the subsequent editors; read—compliment. The verb to compliment was not used, as I think, in the time of Shakespeare.  

MALONE.

I doubt whether any alteration be necessary. Shakespeare seems to have used comply in the sense in which we use the verb compliment.
fame breed,7 that, I know, the droffy age dotes on,) only got the tune of the time, and outward habit of encounter;8 a kind of yefty collection, which carries them through and through the most fond and winnow'd opinions;9 and do but blow them to their trial, the bubbles are out.3

See before, Act II, sc. ii: "— let me comply with you in this garb." Tyrwhitt.

7 — and many more of the same breed.] The first folio has — and mine more of the same breed. The second folio — and mine more &c. Perhaps the last is the true reading. Steevens.

There may be a propriety in brevy, as he has just called him a lapwing. Tollet.

8 Many more of the same breed, is the reading of the quarto, 1604. Malone.

9 — outward habit of encounter;] Thus the folio. The quartos read — end of an habit of encounter. Steevens.

Outward habit of encounter, is exterior politeness of address; in allusion to Ofrick's last speech. Henley.

We should, I think, read — an outward habit, &c. Malone.

— a kind of yefty collection, which carries them through and through the most fond and winnow'd opinions.] This passage in the quarto stands thus: — "They have got out of the habit of encounter, a kind of yefty collection, which carries them through and through the most profane and trennowed opinions." If this printer preferred any traces of the original, our author wrote, "the most fond and renowned opinions," which is better than fann'd and winnow'd.

The meaning is, "these men have got the cant of the day, a superficial readiness of flight and cursory conversation, a kind of frothy collection of fashionable prattle, which yet carries them through the most select and approving judgements. This airy facility of talk sometimes imposes upon wise men." Who has not seen this observation verified? Johnson.

The quarto, 1604, reads, "— dotes on; only got the tune of the time, and out of an habit," &c. and — not myf, but hisy; the folio rightly, yefty: the fame quarto has not trennowed, but trennow'd (a corruption of winnowed,) for which (according to the usual process,) the next quarto gave trennowed. Fond and winnow'd is the reading of the folio. Malone.

Fond is evidently opposed to winnow'd. Fond, in the language

Z 2
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HAMLET,

Enter a Lord.

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

HAM. I am constant to my purposes, they follow

of Shakspeare's age, signifies foolish. So, in The Merchant of Venice:

"Thou naughty jailer, why art thou so fond," &c.

Winnowed is fitted, examined. The sense is then, that their conversation was yet successful enough to make them passable not only with the weak, but with those of founder judgement. The same opposition in terms is visible in the reading which the quartos offer. Profane or vulgar is opposed to renowned, or thrice renowned.

STEVENS.

Fanned and winnow'd seems right to me. Both words winnow'd, sand * and dree, occur together in Markham's English Husbandman, p. 117. So do sand'd and winnow'd, fanned and winnow'd in his Husbandry, p. 18, 76, and 77. So, Shakspeare mentions together the fan and wind in Troilus and Cressida, Act V. sc. iii.

TOLLET.

On considering this passage, it always appeared to me that we ought to read, "the most found and winnow'd opinions," and I have been confirmed in that conjecture by a passage I lately met with in Howel's Letters, where speaking of a man merely contemplative, he says, "Besides he may want judgement in the choice of his authors, and knows not how to turn his hand either in weighing or winnowing the foundeft opinions." Book III. Letter viii.

M. MASON.

— do but blow them &c.] These men of show, without solidity, are like bubbles raised from soap and water, which dance, and glitter, and please the eye, but if you extend them, by blowing hard, separate into a mist; so if you oblige these specious talkers to extend their compass of conversation, they at once discover the tenuity of their intellects. JONSON.

* My lord, &c.] All that passes between Hamlet and this Lord is omitted in the folio. STEVENS.

* So written without the apostrophe, and easily might in Ms. be mistaken for fond.
the king's pleasure: if his fitness speaks, mine is ready; now, or whenever, provided I be so able as now.

LORD. The king, and queen, and all are coming down.

HAM. In happy time.

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

HAM. She well instructs me. [Exit Lord.

HOR. You will lose this wager, my lord.

HAM. I do not think so; since he went into France, I have been in continual practice; I shall win at the odds. But thou would'st not think, how ill all's here about my heart: but it is no matter.

HOR. Nay, good my lord,—

HAM. It is but foolery; but it is such a kind of gain-giving, as would, perhaps, trouble a woman.

HOR. If your mind dislike any thing, obey it:

---gentle entertainment---] Mild and temperate conversation.

J O H N S O N.

---I shall win at the odds.---] I shall succeed with the advantage that I am allowed.

M A L O N E.

---a kind of gain-giving.---] Gain-giving is the same as mis-giving.

S T E L V E N S.

---If your mind dislike any thing, obey it;---] With these preludes of future evils arising in the mind, the poet has fore-run many events which are to happen at the conclusions of his plays; and sometimes particularly, that even the circumstances of calamity are minutely hinted at, as in the influence of Juliet, who tells her lover from the window, that he appears like one dead in the bottom of a tomb. The supposition that the genius of the mind gave an alarm before approaching dissolution, is a very ancient one, and perhaps can never be totally drove out: yet it must be allowed the merit of adding beauty to poetry, however injurious it may sometimes prove to the weak and the superstitious.

S T E L V E N S.
HAMLET.

I will forestall their repair hither, and say, you are not fit.

HAM. Not a whit, we defy augury; there is a special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all. Since no man, of aught he leaves, knows, what is't to leave betimes?" Let be,

* Since no man, of aught he leaves, knows, what is't to leave betimes?* The old quarto reads,—Since no man, of aught he leaves, knows, what is't to leave betimes? Let be. This is the true reading. Here the premises conclude sight, and the argument drawn out at length is to this effect: "It is true, that, by death, we lose all the goods of life: yet seeing this loss is no other wise evil than as we are sensible of it, and since death removes all sense of it, what matters it how soon we lose them? Therefore come what will, I am prepared."—Warburton.

The reading of the quarto was right, but in some other copy the hardness of the transposition was softened, and the passage flood thus:—Since no man knows aught of what he leaves. For a news was printed in the later copies has, by a slight blunder in such typographers.

I do not think Dr. Warburton's interpretation of the passage the best that it will admit. The meaning may be this,—Since no man knows aught of the state of life which he leaves, since he cannot judge what other years may produce, why should he be afraid of leaving life betimes? Why should he dread so early death, of which he cannot tell whether it is an exclusion of happiness, or an interception of calamity. I despise the superstitious of augury and omens, which has no ground in reason or piety; my comfort is, that I cannot fall but by the direction of Providence.

Sir T. Hamer has,—Since no man owes aught, a conjecture not very reprehensible. Since no man can call any possession certain, what is it to leave?—Johnson.

Dr. Warburton has truly rated the reading of the first quarto, 1604. The folio reads,—Since no man has aught of what he leaves, what is't to leave betimes?

In the late editions neither copy has been followed. Malon,
Enter King, Queen, Laertes, Lords, Osrick, and Attendants with foils, &c.

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

[The King puts the hand of Laertes into that of Hamlet.

HAM. Give me your pardon, sir: I have done you wrong;
But pardon it, as you are a gentleman.
This presence knows, and you must needs have heard,
How I am punish’d with a fore distraction.
What I have done,
That might your nature, honour, and exception,
Roughly awake, I here proclaim was madness.
Was’t Hamlet wrong’d Laertes? Never, Hamlet:
If Hamlet from himself be ta’en away,
And, when he’s not himself, does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it then? His madness: If’t be so,
Hamlet is of the faction that is wrong’d;
His madness is poor Hamlet’s enemy.
Sir,* in this audience,
Let my disclaiming from a purpos’d evil
Free me so far in your most generous thoughts,
That I have shot my arrow o’er the house,
And hurt my brother.

* Give me your pardon, sir.] I wish Hamlet had made some other defence; it is unsuitable to the character of a good or a brave man, to shatter himself in falsehood. Johnson.
* Sir, &c.] This passage I have restored from the folio. Stevens.
I am satisfied in nature,
Whose motive, in this case, should stir me most
To my revenge: but in my terms of honour,
I stand aloof; and will no reconcilement.
Till by some elder masters, of known honour,
I have a voice and precedent of peace,
To keep my name ungar'd: But till that time,
I do receive your offer'd love like love,
And will not wrong it.

I embrace it freely;
And will this brother's wager frankly play.—
Give us the foils; come on.

Come, one for me.

I'll be your foil, Laertes; in mine ignorance.

This was a piece of satire on fantastical honour. Though nature is satisfied, yet he will ask advice of older men of the sword, whether artificial honour ought to be conteined with Hamlet's submission.

There is a passage somewhat similar in The Maid's Tragedy:

"Evad. Will you forgive me then?

This is said in allusion to an English custom. I learn from an ancient MS. of which the reader will find a more particular account in a note to The Merry Wives of Windsor, Vol. V, p. 31, n. 3, that in Queen Elizabeth's time there were "four ancient masters of defence," in the city of London. They appear to have been the referees in many affairs of honour, and exalted tribute from all inferior practitioners of the art of fencing, &c. Steevens.

Our poet frequently alludes to English customs, and may have done so here, but I do not believe that gentlemen ever submitted points of honour to persons who exhibited themselves for money as prize-fighters on the publick stage; though they might appeal in certain cases to Raleigh, Essex, or Southampton, who from their rank, their course of life, and established reputation, might with strict propriety be styled, "elder masters of known honour."

Malone.
PRINCE OF DENMARK. 345

Your skill shall, like a star i'the darkest night,
Stick fiery off indeed.

LAER. You mock me, sir.

HAM. No, by this hand.

KING. Give them the foils, young Osluck.—Cousin Hamlet,

You know the wager?

HAM. Very well, my lord;

Your grace hath laid the odds o'the weaker side.

KING. I do not fear it; I have seen you both;—But since he's better'd, we have therefore odds.

LAER. This is too heavy, let me see another.

HAM. This likes me well: These foils have all a length?

[They prepare to play.

Osr. Ay, my good lord.

*Your grace hath laid the odds o'the weaker side.] When the odds were on the side of Laertes, who was to hit Hamlet twelve times to nine, it was perhaps the author's slip. Sir T. Hamer reads—

Your grace hath laid upon the weaker side. JOHNSON.

I see no reason for altering this passage. Hamlet considers the things impoz'd by the King, as of more value than those impoz'd by Laertes; and therefore says, "that he had laid the odds on the weaker side." M. MASON.

Hamlet either means, that what the king had laid was more valuable than what Laertes flaked; or that the king hath made his bet, an advantage being given to the weaker party. I believe the first is the true interpretation. In the next line but one the word odds certainly means an advantage given to the party, but here it may have a different sense. This is not an uncommon practice with our poet. MALONE.

The king had wagered, on Hamlet, six Barbary horses, against a few rapiers, poniards, &c. that is, about twenty to one. These are the odds here meant. Ritson.

*But since he's better'd, we have therefore odds.] These odds were twelve to nine in favour of Hamlet, by Laertes giving him three. Ritson.
HAMLET,

KING. Set me the stoup of wine upon that table:
If Hamlet give the first or second hit,
Or quit in answer of the third exchange.
Let all the battlements their ordnance fire;
The king shall drink to Hamlet's better breath;
And in the cup an union shall he throw.

7 — the stoup of wine — A stoup is a kind of flaggon. See Vol. V. p. 267, n. 2. Steevens.

Containing somewhat more than two quarts. Malone.

Stoup is a common word in Scotland at his day, and denotes a pewter vessel, resembling our wine measure; but of no determinate quantity, that being afterwards by an adjourn, as gallon-stoup, pint-stoup, mucklin-stoup, &c. The vessel in which they fetch or keep water is also called the water-stoup. A stoup of wine is therefore equivalent to a pitcher of wine. Ritson.

9 And in the cup an union shall he throw,] In some editions,
And in the cup an onyx shall he throw.

This is a various reading in several of the old copies; but union seems to me to be the true word. If I am not mistaken, neither the onyx, nor jardonyx, are jewels which ever found place in an imperial crown. An union is the finest sort of pearl, and has its place in all crowns, and coronets. Besides, let us consider what the King says on Hamlet's giving Laertes the first hit:

"Stay, give me drink. Hamlet, this pearl is thine;
Here's to thy health."
Therefore, if an union be a pearl, and an onyx a gem, or stone, quite differing in its nature from pearls; the King saying, that Hamlet has earnd the pearl, I think, amorous to a demonstration that it was an union pearl, which he meant to throw into the cup.

Theobald.

And in the cup an union shall be throw,] Thus the folio rightly.
In the first quarto by the carelessness of the printer, for union, we have union, which in the subsequent quarto copies was made onyx.

An union is a very precious pearl. See Bullokar's English Expounder, 1616, and Florio's Italian Dictionary, 1598, in v. Malone.

So, in Solomon and Perseda:

"Ay, were it Cleopatra's union."
The union is thus mentioned in P. Holland's translation of Pliny's Natural History: "And hereupon it is that our dainties and delicacies here at Rome, &c. call them unions, as a man would say singular and by themselves alone."
Richer than that which four successive kings
In Denmark's crown have worn; Give me the cups;
And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heaven to earth,
Now the king drinks to Hamlet. — Come, begin; —
And you, the judges, bear a wary eye.

HAM. Come on, sir.
LAER. Come, my lord. [They play.
HAM. One.
LAER. No.
HAM. Judgement.
OSR. A hit, a very palpable hit.
LAER. Well, — again.
KING. Stay, give me drink: Hamlet, this pearl
is thine; ⁹
Here's to thy health. — Give him the cup.

[Trumpets sound; and cannon shot off within.
HAM. I'll play this bout first, let it by awhile.
Come. — Another hit; What say you? [They play.

To swallow a pearl in a draught seems to have been equally
common to royal and mercantile prodigality. So, in the Second
Part of If you know not Me, you know Nobody, 1616, Sir Thomas
Greatham says:

"Here 16,000 pound at one clap goes."
"Instead of sugar, Greatham drinks this pearls"
"Unto his queen and mistresses."

It may be observed, however, that pearls were supposed to possess
an exhilarating quality. Thus, Rondellet, Lib. 4. de Teflac. c. xv:

"Unionis quaè à conceive &c. valde cordiales fuit."

Stevens.

⁹ — this pearl is thine;] Under pretence of throwing a pearl
into the cup, the king may be supposed to drop some poisonous
drug into the wine. Hamlet seems to suspect this, when he afterwards
discovers the effects of the poison, and tauntingly asks him, —
"Is the union here?" Stevens.
HAMLET,

LAER. A touch, a touch, I do confess,
KING. Our son shall win.
QUEEN. He's fat, and scant of breath. —
Here, Hamlet, take my napkin, rub thy brows:
The queen carouses to thy fortune, Hamlet.

HAM. Good madam,—
KING. Gertrude, do not drink.
QUEEN. I will, my lord; — I pray you, pardon me.
KING. It is the poison'd cup; it is too late.

[Aside.
HAM. I dare not drink yet, madam; by and by.
QUEEN. Come, let me wipe thy face.

* Queen. He's fat, and scant of breath.] It seems that John Lowin, who was the original Falstaff, was no less celebrated for his performance of Henry VIII. and Hamlet. See the Historia Histrionica, &c. If he was adapted, by the corpulence of his figure, to appear with propriety in the two former of these characters, Shakspere might have put this observation into the mouth of her majesty, to apologize for the want of such elegance of person as an audience might expect to meet with in the representative of the youthful prince of Denmark, whom Ophelia speaks of as "the glass of fashion and the mould of form." This, however, is mere conjecture, as Joseph Taylor likewise added Hamlet during the life of Shakspere. STEEVENS.

The author of Historia Histrionica, and Downes the prompter, concur in saying that Taylor was the performer of Hamlet. Roberts the player alone has asserted, (apparently without any authority,) that this part was performed by Lowin. MALONE.

* The queen carouses to thy fortune, Hamlet.] i.e. (in humbler language) drinks good luck to you. A similar phrase occurs in David and Bethsabe, 1599:
"With full carouses to his fortune past." STEEVENS.

4 Come, let me wipe thy face.] These very words (the present repetition of which might have been spared) are addressed by Doll Tearsheet to Falstaff, when he was healed by his pursuit of Pistols. See Vol. XIII. p. 93. STEEVENS.
LAER. My lord, I'll hit him now.

KING: I do not think it.

LAER. And yet it is almost against my conscience. [Aside.

HAM. Come, for the third, Laertes: You do but daily;
I pray you, pass with your best violence;
I am afraid, you make a wanton of me. 5

LAER. Say you so? come on. [They play.

OSR. Nothing neither way.

LAER. Have at you now.

[Laertes wounds Hamlet; then, in scuffling, they change rapiers, and Hamlet wounds Laertes.

KING. Part them, they are incens'd.

HAM. Nay, come again.  [The Queen falls.

OSR. Look to the queen there, ho!

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

OSR. How is't, Laertes?

— you make a wanton of me.] A wanton was a man feeble and effeminate. In Cymbeline, Imogen says, I am not

"to citizen a wanton, as "To seem to die, ere Ick," Johnson.

Rather, you trifle with me as if you were playing with a child.

So, in Romeo and Juliet:

"I would have thee gone,
"And yet no further than a wanton's bird,
"That lets it hop a little from her hand,
"And with a silk thread pulls it back again." Ritson.

A passage in King John shows that wanton here means a man feeble and effeminate, as Dr. Johnson has explained it:

"Shall a beardless boy,
"A cocker'd silken wanton, brave our fields,
Hamlet, Laertes. Why, as a woodcock to my own springe, Ofrick; I am justly kill'd with mine own treachery. Ham. How does the queen? King. She swoons to see them bleed. Queen. No, no, the drink, the drink,—O my dear Hamlet!—The drink, the drink;—I am poison'd! [Dies. Ham. O villainy!—Ho! let the door be lock'd: Treachery! seek it out. [Laertes falls. Laer. It is here, Hamlet: Hamlet, thou art slain; No medicine in the world can do thee good, In thee there is not half an hour's life; The treacherous instrument is in thy hand, Unbated, and envenom'd: the foul practice Had turn'd itself on me; lo, here I lie, Never to rise again: Thy mother's poison'd; I can no more;—the king, the king's to blame. Ham. The point Envenom'd too!—Then, venom, to thy work. [Stabs the King. Osr. and Lords. Treason! treason! King. O, yet defend me, friends, I am but hurt. Ham. Here, thou incestuous, murder'rous, damned Dane, Drink off this potion:—Is the union here? Follow my mother. [King dies.  

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5 **Is the union here?** In this place likewise the quarto reads, an onyx. STRAVENS.  
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**Is the union here?** Thus the folio. In a former passage in the quarto, 1604, for union we had union; here it has onyx. It should seem from this line, and Laertes's next speech, that Hamlet here forces the expiring king to drink some of the poison'd cup, and that he dies while it is at his lips. MALONE.
Laer. He is justly serv'd; It is a poison temper'd by himself. — Exchange forgiveness with me, noble Hamlet: Mine and my father's death come not upon thee; Nor thine on me! [Dies.]

Ham. Heaven make thee free of it! I follow thee. I am dead, Horatio: — Wretched queen, adieu! — You that look pale and tremble at this chance, That are but mutes or audience to this act, Had I but time, (as this fell sergeant, death, Is strict in his arrest,) 7 O, I could tell you, — But let it be: — Horatio, I am dead; Thou liv'st; report me and my cause aright To the unsatisfied.

Hor. Never believe it; I am more an antique Roman than a Dane, Here's yet some liquor left.

Ham. As th'or't a man, — Give me the cup; let go; by heaven, I'll have it. — O God! — Horatio, 8 what a wounded name, Things standing thus unknown, shall live behind me? 9

If thou didst ever hold me in thy heart, Absent thee from felicity a while,

* * * 7 That are but mutes or audience to this act, That are either mere auditors of this catastrophe, or at most only mute performers, that fill the stage without any part in the action. Johnson.

7 — (as this fell sergeant, death, Is strict in his arrest,) So, in our poet's 74th Sonnet:

" — when that fell arrest,

" Without all bail, shall carry me away, — " Malone.

A sergeant is a bailiff, or sheriff's officer. Ritson.

8 O God! — Horatio, &c.] Thus the quarto, 1604. Folio: O good Horatio." Malone.

9 — Shall I leave behind me? Thus the folio. The quartos read — shall I leave behind me. Steevens.
And in this harsh world draw thy breath in pain,
To tell my story.—

[March afar off, and shot within.
What warlike noise is this?

Os. Young Fortinbras, with conquest come from Poland,
To the ambassadors of England gives
This warlike volley.

Ham. O, I die, Horatio;
The potent poison quite o'er-crows my spirit;
I cannot live to hear the news from England;
But I do prophecy, the election lights
On Fortinbras; he has my dying voice;

? The potent poison quite o'er-crows my spirit;] Thus the first quarto, and the first folio. Alluding, I suppose, to a victorious cock exulting over his conquered antagonist. The same word occurs in Lingua, &c. 1607:

"Shall I? th' embassadours of gods and men,
That pull'd proud Phoebe from her brightsome sphere,
Aod dark'd Apollo's countenance with a word,
Be over-crow'd, and breathe without revenge?"

Again, in Hall's Satires, Lib. V. Sat. ii:

"Like the vain bubble of Iberian pride,
That o'er-croweth all the world beside."

This phrase often occurs in the controversial pieces of Gabriel Harvey, 1903, &c. Stevens.

This word, (o'er-crow) for which Mr. Pope and succeeding editors have substituted over-grows, is used by Halliwell in his History of Ireland: "These noblemen laboured with tooth and nail to over-crowe, and consequently to overthrow, one another."

Again, in the epistle prefixed to Nalfe's Apologie of Piers Peni-lefe, 1593: "About two yeeres since a cetuye demi-divice took upon him to set his foote to mine, and over-crowe mee with comparative terms."

I find the reading which Mr. Pope and the subsequent editors adopted, (o'ergrows,) was taken from a late quarto of no authority, printed in 1637. Malone.

The accepted reading is the more quiat, the rejected one, the more elegant of the two; at least Mr. Rowe has given the latter to his dying Amensis in The Ambitious Stepmother:

"The gloom grows o'er me." Stevens.
So tell him, with the occurrences. — The rest is silence. [Dies.

Hor. Now cracks a noble heart: — Good night, sweet prince;
And flights of angles sing thee to thy rest!*

* — the occurrences.] I. e. incidents. The word is now dis-
used. So, in The king hath left his Pearl, 1614:

"Such strange occurrences of my fore-past life."

Again, in The Baron's Wars, by Drayton, Canto I:

"With each occurrence, right in his degree." STEEVENS.

Which have solicited,] Solicited, for brought on the event.

WARBURTON.

Warburton says that solicited, means brought on the event; but
that is a meaning the word cannot import. That have solicited,
means that have excited; — but the sentence is left imperfect.

M. MASON.

What Hamlet would have said, the poet has not given us any
ground for conjecturing. The words seem to mean no more than
— which have incited me to — MALONE.

Now cracks a noble heart: — Good night, sweet prince;
And flights of angels sing thee to thy rest! ] So, in Pericles;
Prince of Tyre, 1609:

"If thou liv'st, Pericles, thou haist a heart,
"That even cracks for woe."

The concluding words of the unfortunate Lord Effex's prayer on
the scaffold were these: " — and when my life and body shall
part, let thy blessed angels, which may receive my soul, and convey
it to the joys of heaven."

Hamlet had certainly been exhibited before the execution of that
amiable nobleman; but the words here given to Horatio might have
been one of the many additions made in this play. As no copy of
an earlier date than 1604 has yet been discovered, whether Lord
Effex's last words were in our author's thoughts, cannot now be
aforetained. MALONE.

And flights of angels sing thee to thy rest!] Rather from Marlowe's
Infatiate Countess, 1633:

"An host of angels be thy convey hence!" STEEVENS.

Let us review for a moment the behaviour of Hamlet, on the
strength of which Horatio loudly this eulogy, and recommends
him to the patronage of angels.

Vol. XXII.
Hamlet, at the command of his father's ghost, undertakes with seeming alacrity to revenge the murder; and declares he will banish all other thoughts from his mind. He make, however, but one effort to keep his word, and that is, when he mistakes Polonius for the king. On another occasion, he defers his purpose till he can find an opportunity of taking his uncle whom he is least prepared for death, that he mayensure damnation to his soul. Though he assassinated Polonius by accident, yet he deliberately procures the execution of his school-fellow, Rosencrantz and Guildenstern, who appear out, from any circumstancies to this play, to have been acquainted with the treacherous purposes of the mandate they were employed to carry. To embitter their fate, and hazard their punishment beyond the grave, he denies them even the few moments necessary for a brief confession of their sins. Their end (as he declares in a subsequent conversation with Horatio) gives him no concern, for they obstructed themselves into the service, and he thought he had a right to destroy them. From his brutal conduct toward Ophelia, he is not less accountable for her distraction and death. He interrupts the funeral designed in honour of this lady, at which both the king and queen were present; and, by such an outrage to decency, renders it still more necessary for the usurper to lay a second stratagem for his life, though the first had proved abortive. He insults the brother of the dead, and bursts of an affection for his sister, which, before, he had denied to her face; and yet at this very time must be considered as desirous of supporting the character of a madman, so that the opensets of his confession is not to be imputed to him as a virtue. He apologizes to Horatio afterwards for the absurdity of this behaviour, to which, he says, he was provoked by that unblench of fraternal grief, which, indeed, he ought rather to have applauded than condemned. Dr. Johnson has observed, that to bring about a reconciliation with Laertes, he has availed himself of a dishonourable falsity; and to conclude, it is obvious to the most careless spectator or reader, that he kills the king at last to revenge himself, and not his father.

Hamlet cannot be said to have pursued his ends by very warrantable means; and if the poet, when he fuelled him at last, meant to have enforced such a moral, it is not the worst that can be deduced from the play; for, as Maximus, in Beaumont and Fletcher's "Valentinian," says,

"Although his justice were as white as truth,"

"His way was crooked to it; that condemned him."

The late Dr. Akenside once observed in me, that the conduct of Hamlet was every way unnatural and indefensible, unless he were to be regarded as a young man whose intellects were in some degree
Enter Fortinbras, the English Ambassadors, and Others.

Fort. Where is this fight?
Hor. What is it, you would see?

Impaired by his own misfortunes; by the death of his father, the loss of expected sovereignty, and a sense of shame resulting from the hasty and incestuous marriage of his mother.

I have dwelt the longer on this subject, because Hamlet seems to have been bitherto regarded as a hero not deserving the pity of the audience; and because no writer on Shakespeare has taken the pains to point out the immoral tendency of his character.

Mr. Ritson controverts the justice of Mr. Stevens's strictures on the character of Hamlet, which he undertakes to defend. The arguments he makes use of for this purpose are too long to be here inferred, and therefore I shall content myself with referring to them. See Remarks, p. 217, to 224. Reed.

Some of the charges here brought against Hamlet appear to me questionable at least, if not untoward. I have already observed that in the novel on which this play is constructed, the ministers whom by the king's order accompanied the young prince to England, and carried with them a packet in which his death was concerted, were apprized of its contents; and therefore we may presume that Shakespeare meant to describe their representatives, Rosencrantz and Guildenstern, as equally criminal; as combining with the king to deprive Hamlet of his life. His procuring their execution therefore does not with certainly appear to have been an unprovoked cruelty, and might have been considered by him as necessary to his future safety; knowing, as he must have known, that they had devoted themselves to the service of the king in whatever he should command. The principle on which he acted, is ascertained by the following lines, from which also it may be inferred that the poet meant to represent Hamlet's school-fellows as privy to the plot against his life:

"There's letters seal'd, and my two school-fellows—
"Whom I will trust as I will adders fang'd,
"They bear the mandate; they must sweep my way,
"And marshall me to knavery; Let it work;
"For 'tis the sport, to have the engineer"
If aught of woe, or wonder, cease your search.

"Hoist with his own petard; and it shall go hard,
"But I will delve one yard below their mines,
"And blow them to the moon."

Another charge is, that "he comes to disturb the funeral of
Ophelia:" but the fact is otherwise represented in the first scene of
the fifth act: for when the funeral procession appears, (which he
does not seek, but finds,) he exclaims,
"The queen, the empress: who is this they follow,
"And with such maimed rites?"

nor does he know it to be the funeral of Ophelia, till Laertes men-
tions that the dead body was that of his sister.

I do not perceive that he is accountable for the madness of
Ophelia. He did not mean to kill her father when concealed be-
hind the arras, but the king: and still less did he intend to deprive
her of her reason and her life: her subsequent distraction therefore
cannot otherwise be laid to his charge, than as an unforeseen con-
sequence from his too ardently pursuing the object recommended
to him by his father.

He appears to have been induced to leap into Ophelia's grave,
not with a design to insult Laertes, but from his love to her, (which
then he had no reason to conceal,) and from the bravery of her
brother's grief, which excited him (not to condemn that brother,
as he has been flated, but) in vie with him in the expression of affection
and forrow:

"Why, I will fight with him upon this theme,
"Untill my eyelids will no longer wag.—
"I lou'd Ophelia; forty thousand brothers
"Could not with all their quantity of love
"Make up my clamour."

When Hamlet says, "the bravery of his grief did put me into
a towering passion," I think, he means, into a lofty expression (not
of resentment, but) of sorrow. So, in King John, Vol. XI. p. 354.

"She is sad and passionat at your highest tent."

Again, more appositely in the play before us:
"The instant burst of clamour that she made,
"(Unless things mortal move them not all.)
"Would have made milch the burning eyes of heaven,
"And passion in the gods."

I may also add, that he neither assaulted, nor insulted Laertes,
till that nobleman had cursed him, and seized him by the throat.

MALONE.

*— he comes—] The words stand thus in edit. 1718, &c. STEVENS.
Fort. This quarry cries on havock!—O proud death!
What feast is toward in thine eternal cell, 4
That thou so many princes, at a shot,
So bloodily hast struck?
1. Amb. The fight is dismal;
And our affairs from England come too late:
The ears are senseless, that should give us hearing,
To tell him, his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead:
Where should we have our thanks?
Hor. Not from his mouth; 5
Had it the ability of life to thank you;
He never gave commandment for their death.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arriv'd; give order, that these bodies
High on a stage be placed to the view; 6

3 This quarry cries on havock!] Sir T. Hanmer reads,
———cries out, havock!

To cry on, was to exclaim again. I suppose, when unfair sportsmen destroyed more quarry or game than was reasonable, the character was to cry, Havock. Johnson.

We have the same phraseology in Othello, Act V. sc. 1:
“——Whose noise is this, that cries on murder?”
See the note there. Malone.

4 What feast is toward in thine eternal cell.] Shakespeare has already employed this allusion to the Chau, or shafts of the dead, which were anciently celebrated at Athens, and are mentioned by Plutarch in the life of Antonius. Our author likewise makes Talbot say to his son in the First Part of King Henry VI:
“Now art thou come unto a shaft of death.” Stevens.

5——his mouth.] i. e. the king’s. Stevens.

6——give order, that these bodies
High on a stage be placed to the view;} This idea was ap-
HAMLET,

And let me speak, to the yet unknowing world,
How these things came about: So shall your hear
Of carnal, bloody, and unnatural acts;
Of accidental judgments, castrual slaughters;
Of deaths put on by cunning, and forc'd cause;
And, in this upshot, purposes mislook
Fall'n on the inventors' heads: all this can I
Truly deliver.

FORT. Let us haste to hear it,
And call the noblest to the audience.
For me, with sorrow I embrace my fortune;
I have some rights of memory in this kingdom,
Which now to claim my vantage doth invite me.

parently taken from Arthur Brooke's Tragical History of Rome and Juliet, 1562:

"The prince did straight ordaine, the coffes that were founde,
Should be set forth upon a stage by raysed from the groundes," &c. STEEVENS.

Of carnal, bloody, and unnatural acts: Carnal is a word used by Shakspere as an adjective to carnage. RITSON.

Of fanguinary and unnatural acts, to which the perpetrator was inflagitated by concupiscence, or, to use our poet's own words, by "carnal thoughts." The speaker alludes to the murder of old Hamlet by his brother, previous to his incestuous union with Gertrude. A Remarket asks, "was the relationship between the usurper and the deceased king a secret confined to Horatio?"—No, but the murder of Hamlet by Claudius was a secret which the young prince had imparted to Horatio, and had imparted to him alone; and to this it is principally, though covertly, alludes.—Carnal is the reading of the only authentic copies, the quarto 1604, and the folio 1623. The modern editors, following a quarto of no authority, for carnal, read cruel. MALONE.

The edition immediately preceding that of Mr. Malone, reads—carnal and not cruel, as here affected. REED.

* Of deaths put on—i.e. inflagitated, produced. See Vol. XVII., p. 312, n. 9. MALONE.

* and forc'd cause; Thus the folio. The quartos read—and for no cause STEEVENS.

* Some rights of memory in this kingdom. Some rights, which are remembered in this kingdom. MALONE.
Hor. Of that I shall have also cause to speak, And from his mouth whose voice will draw on more; 3 But let this fame be presently perform'd, Even while men's minds are wild; left more mischance, On plots, and errors, happen.

Fort. Let four captains

Bear Hamlet, like a soldier, to the stage; For he was likely, had he been put on, To have prov'd most royally: and, for his passage, The soldiers' musick, and the rites of war, Speak loudly for him.—

Take up the bodies:—Such a sight as this Becomes the field, but here shows much amiss.

Go, bid the soldiers shoot. [A dead march. [Exeunt, bearing off the dead bodies; after which, a peal of ordnance is shot off. 4

3 And from his mouth whose voice will draw on more:] No is the reading of the old quartos, but certainly a mistaken one. We say, a man will no more draw breath; but that a man's voice will draw no more, is, I believe, an expression without any authority. I choose to espouse the reading of the elder folio:

And from his mouth whose voice will draw on more

And this is the poet's meaning. Hamlet, just before his death, had said:

"But I do prophesy, the election lights
"On Fortinbras: he has my dying voice;"

Accordingly, Horatio here delivers that message; and very justly infers, that Hamlet's voice will be seconded by others, and procure them in favour of Fortinbras's succession. Theobald.

4 If the dramas of Shakespeare were to be charactarised, each by the particular excellence which distinguishes it from the rest, we must allow to the tragedy of Hamlet the praise of variety. The incidents are so numerous, that the argument of the play would make a long tale. The scenes are interchangeably diversified with merriment and solemnity; with merriment that includes judicious
and instructive observations; and solemnity not strained by poetical violence above the natural sentiments of man. How characters appear from time to time in continual succession, exhibiting various forms of life and particular modes of conversation. The pretended madness of Hamlet causes much mirth, the mournful drudgery of Ophelia fills the heart with tendernefs, and every personage produces the effect intended, from the apparition that in the first act chills the blood with horror, to the top in the last, that expoes affedation to just contempt.

The conduct is perhaps not wholly secure against objection. The adieux is indeed for the most part in continual progression, but there are some scenes which neither forward nor retard it. Of the seigned madness of Hamlet there appears no adequate cause, for he does nothing which he might not have done with the reputation of sanity. He plays the madman most, when he treats Ophelia with so much rudeness, which seems to be useless and wanton cruelty.

Hamlet is, through the whole piece, rather an instrument than an agent. After he has, by the stratagem of the play, considered the king, he makes no attempt to punish him; and his death is at last effected by an incident which Hamlet had no part in producing.

The catastrophe is not very happily produced; the exchange of weapons is rather an expedient of necessity, than a stroke of art. A scheme might easily he formed to kill Hamlet with the dagger, and Laertes with the bowl.

The poet is accused of having shown little regard to poetical justice, and may be charged with equal neglect of poetical probability. The apparition left the regions of the dead to little purpose; the revenge which he demanod is not obtained, but by the death of him that was required to take it; and the gratification which would arise from the destruction of an usurper and a murderer, is abated by the untimely death of Ophelia, the young, the beautiful, the harmless, and the pious. Johnson.

The levity of behaviour which Hamlet assumes immediately after the disappearance of the ghost in the first act, [Ic. v.] has been objected to; but the writer of some sensible Remarks on this tragedy, published in 1736, justly observes, that the poet's object was, that Marcellus "might not imagine that the ghost had revealed to Hamlet some matter of great consequence to him, and that he might not therefore be suspected of any deep design."

"I have heard [adds the same writer] many persons wonder, why the poet should bring in this ghost in complete armour. — I think these reasons may be given for it. We are to consider, that he could introduce him in three dresses only; in his regal dress, in a habit of interment, in a common habit, or in some fantafick
The regal habit has nothing uncommon in it, nor surpriseth, nor could it give rise to any fine images. The habit of incontinence was something too horrid; for terror, not horror, is to be raised to the spectators. The common habit

*præ habet faciis, as the French call it,* was by no means proper for the occasion. It remains then that the poet should choose some habit from his own brain, but this certainly could not be proper, because invention in such a case would be so much to danger of falling into the grotesque, that it was not to be hazarded.

Now as to the armour, it was very suitable to a king who is described as a great warrior, and is very particular; and consequently affects the spectators without being fantastic.

The king spots on his son to revenge his soul and unnatural murder, from the two considerations chiefly; that he was sent into the other world without having had time to repent of his sins, and without the necessary sacraments, according to the church of Rome, and that consequently his soul was to suffer, if not eternal damnation, at least a long course of penance in purgatory; which aggravates the circumstances of his brother's barbarity; and secondly, that Denmark might not be the scene of usurpation and incest, and the throne thus polluted and profaned. For these reasons he prompts the young prince to revenge; else it would have been more becoming the character of such a prince as Hamlet's father is represented to have been, and more suitable to his present condition, to have left his brother to the divine punishment, and to a possibility of repentance for his base crime, which, by cutting him off, he must be deprived of.

To conform to the ground-work of his plot, Shakespeare makes the young prince feign himself mad. I cannot but think this to be injudicious; for so far from securing himself from any violence which he feared from the usurper, it seemed to have been the most likely way of getting himself confined, and consequently debarred from an opportunity of revenging his father's death, which now seemed to be his only aim; and accordingly it was the occasion of his being sent away to England; which design, had it taken effect upon his life, he never could have revenged his father's murder. To speak truth, our poet by keeping too close to the ground-work of his plot, has fallen into an absurdity; for there appears no reason at all in nature, why the young prince did not put the usurper to death as soon as possible, especially as Hamlet is represented as a youth so brave, and so caitiffs of his own life.

The case indeed is this. Had Hamlet gone naturally to work, as we could suppose such a prince to do in parallel circumstances, there would have been no end of our play. The poet there—

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fore was obliged to delay his hern's revenge: but then he should have contrived some good reason for it.

" His beginning his scenes of Hamlet's madness by his behaviour to Ophelia, was judicious, because by this means he might be thought to be mad for her, not that his brain was disturbed about state affairs, which would have been dangerous.

" It does not appear whether Ophelia's madness was chiefly for her father's death, or for the loss of Hamlet. It is not often that young women run mad for the loss of their fathers. It is more natural to suppose that, like Chimene, in the Cid, her great sorrow proceeded from her father's being killed by the man she loved, and thereby making it indecent for her ever to marry him.

" Laertes's character is a very odd one; it is not easy to say whether it is good or bad: but his confessing to the villainous contrivance of the usurper's to murder Hamlet, makes him much more a bad man than a good one.---It is a very nice candour in the poet to make the usurper build his scheme upon the generous unsuspicous temper of the person he intends to murder, and thus to raise the prince's character by the confession of his enemy; to make the villain ten times more odious from his own mouth. The contrivance of the foil unhated, (i.e. without a button,) is methinks too gross a deceit to go down even with a man of this most unsuspicous nature.

" Laertes's death and the queen's are truly poetical justice, and very naturally brought about, although I do not conceive it so easy to change rapiers in a scuffle without knowing it at the time. The death of the queen is particularly according to the strictest rules of poetical justice; for the loses her life by the villainy of the very person, who had been the cause of all her crimes.

" Since the poet deferred so long the usurper's death, we must own that he has very naturally effected it, and still added fresh crimes to those the murderer had already committed.

" Upon Laertes's repentance for contriving the death of Hamlet, one cannot but feel some sentiments of pity for him; but who can see or read the death of the young prince without melting into tears and compassion? Horatio's earnest desire to die with the prince, thus not to survive his friend, gives a stronger idea of his friendship for Hamlet in the few lines on that occasion, than many actions or expressions could possibly have done. And Hamlet's begging him to draw his breath in this harsh world a little longer, to clear his reputation, and manifest his innocence, is very suitable to his virtuous character, and the honest regard that all men should have not to be misrepresented to posterity: that they may not set a bad example, when in reality they have set a good one: which is the only motive that can, in reason, recommend the love of fame and glory.
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"Horatio's desire of having the bodies carried to a stage, &c. is very well imagined, and was the best way of satisfying the request of his deceased friend: and he acts in this, and in all points, suitably to the manly honest character, under which he is drawn throughout the piece. Besides, it gives a sort of content to the audience, that though their favourite [which must be Hamlet] did not escape with life, yet the greatest amends will be made him, which can be in this world, viz, justice done to his memory.

"Fortinbras comes in very ostentatiously at the close of the play, and lays a very just claim to the throne of Denmark, as he had the dying voice of the prince. He in a few words gives a noble character of Hamlet, and serves to carry off the deceased hero from the stage with the honours due to his birth and merit." MALONE.

ACT II. SCENE II.

The rugged Pyrrhus, &c., &c.] The two greatest poets of this and the last age, Mr. Dryden, in the preface to Troilus and Cressida, and Mr. Pope, in his note on this place, have occurred in thinking that Shakespeare produced this long passage with design to ridicule and expose the bombast of the play from whence it was taken; and that Hamlet's commendation of it is purely ironical. This is become the general opinion. I think just otherwise; and that it was given with commendation to upbraid the false taste of the audience of that time, which would not suffer them to do justice to the simplicity and sublimity of this production. And I reason, first, from the character Hamlet gives of the play, from whence the passage is taken. Secondly, from the passage itself. And thirdly, from the effect it had on the audience.

Let us consider the character Hamlet gives of it. The play I remember, pleased not the million; 'twas too taut to the general; but it was (as I received it, and others, whose judgment in such matters is cited in the top of mine) an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember one fault, there was no fault in the lines to make the matter favour; nor no matter in the phrase that might incite the author of affections but quailed it an honest method. They who suppose the passage given to be ridiculed, must needs suppose this character to be
HAMLET

purely ironical. But if so, it is the strangest irony that ever was written. It pleased not the multitude. This we must conclude to be true, however ironical the refl be. Now the reason given of the designed ridicule is the supposed bombast. But those were the very plays, which at that time we know took with the multitude. And Fletcher wrote a kind of Rehearsal purposely to expose them. But say it is bombast, and that therefore it took not with the multitude. Hamlet prefently tells us what it was that displeased them.

There was no fault in the lines to make the matter favours; nor no matter in the phrase that might indite the author of offence; but called it an honest method. Now whether a person speaks ironically or no, when he quotes others, yet common sense requires he should quote what they say. Now it could not be, if this play displeased because of the bombast, that those whom it displeased should give this reason for their dislike. The same inconformities and absurdities abound in every other part of Hamlet's speech, supposing it to be ironical; but take him as speaking his sentiments, the whole is of a piece; and to this purpose. The play, I remember, pleased not the multitude and the reason was, its being wrote on the rules of the ancient drama; to which they were entire strangers. But, in my opinion, and to the opinion of those for whose judgement I have the highest esteem, it was an excellent play, well digested in the scenes, i.e. where the three voitures were well preserved. Set down what as much modify as cunning, i.e. where not only the art of composition, but the simplicity of nature, was carefully attended to. The characters were a faithful picture of life and manners, in which nothing was overcharged into farce. But these qualities, which gained my esteem, left the publick's.

For I remember, one said, There was no fault in the lines to make the matter favours, i.e. there was not, according to the mode of that time, a fool or clown, to joke, quibble, and talk freely. Nor no matter in the phrase that might indite the author of offence, i.e. nor none of those passions, pathetick love, scenes, so essential to modern tragedv. But he called it an honest method, i.e. he owned, however levell this method of writing, on the ancient plan, was to our times, yet it was chaste and pure; the distinguishing character of the Greek drama. I need only make one observation on all this; that, thus interpreted, it is the justest picture of a good tragedy, wrote on the ancient rules. And that I have rightly, interpreted it, appears farther from what we find in the old quarto.—An honest method, as wholesome as sweet, and by very much more handsome than fine. i.e. it had a natural beauty, but none of the focus of false art.

2. A second proof that this speech was given to be admired, is from the intrinsic merit of the speech itself; which contains the description of a circumstance very happily imagined, namely,
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Ilium and Priam's falling together, with the effect it had on the destroyer.

To, The hellish Pyrrhus, &c.

To, Repugnant to command.

To, The unnerve'd father falls, &c.

To, So after Pyrrhus' pause.

Now this circumstance, illustrated with the fine similitude of the storm, is so highly worked up, as to have well deserved a place in Virgil's second book of the Æneid, even though the work had been carried on to that perfection which the Roman poet had conceived.

3. The third proof is, from the effects which followed on the recital. Hamlet, his best character, approves it; the player is deeply affected in repeating it; and only the foolish Polonius tires with it. 'We have said enough before of Hamlet's sentiments. As for the player, he changes colour, and the tears start from his eyes. But our author was too good a judge of nature to make bombast and unnatural sentiment produce such an effect. Nature and Horace both instructed him:

Si vis me fieris, dolendum est
Primam ipsa tibi, suis tuae infortunia ladent,
Telepho, vel Pелеum. MALE SI MANDATA LOQUIRIS,
Aut dormitabo aut ridabo.

And it may be worth observing, that Horace gives this precept particularly to show, that bombast and unnatural sentiments are incapable of moving the tender passions, which he is directing the poet how to raise. For, in the lines just before, he gives this rule:

Telephus & Pелеum, cunque pauper & excut uterque,
Projecta ampullae, & sequepedalia verba.

Not that I would deny, that very bad lines in bad tragedies have had this effect. But then it always proceeds from one or other of these causes.

1. Either when the subject is domestic, and the scene lies at home; the spectators, in this case, become interested in the fortunes of the distressed; and their thoughts are so much taken up with the subject, that they are not at liberty to attend to the poet; who otherwise, by his faulty sentiments and didina, would have stifled the emotionsspringing up from a sense of the distress. But this is oothoeg to the stage to hand. For, as Hamlet says:

What's Hecuba to him, or he to Hecuba ?

2. Whoa badd lines raise this affecdtion, they are bad in the other extreme; low, abject, and groveling, instead of being highly figurative and swelling; yet, when attended with a natural simplicity, they have force enough to strike illiciter and simple minds. The tragedies of Banks will justify both these observations.
But if any one will still say, that Shakspere intended to represent a player unnaturally and fantastically affected, we must appeal to Hamlet, that is, to Shakspere himself in this matter; who, on the reflection he makes upon the player's emotion, in order to excite his own revenge, gives not the least hint that the player was unnaturally or injudiciously moved. On the contrary, his fine description of the actor's emotion shows, he thought just otherwise:

--- this player here,

But in a fiction, in a dream of passion,
Could force his soul so to his own conceit,
That from her working all his vices would:

Tears in his eyes, distemper in his aspect,
A broken voice, &c.

And indeed had Hamlet esteemed this emotion any thing unnatural, it had been a very improper circumstance to spur him to his purpose.

As Shakspere has here shown the effects which a fine description of nature, heightened with all the ornaments of art, had upon an intelligent player, whose business habituates him to enter intimately and deeply into the characters of men and manners, and to give nature its free workings on all occasions; so he has artfully shown what effects the very same scene would have upon a quite different man, Polonius; by nature, very weak and very artificial in qualities, though commonly enough joined in life, yet generally so much disguised as not to be seen by common eyes to be together; and which an ordinary poet durst not have brought so near one another; by discipline, pradised to a species of wit and eloquence, which was stiff, forced, and pedantic; and by trade a politician, and therefore, of consequence, without any of the affecting notices of humanity. Such is the man whom Shakspere has judiciously chosen to represent the false taste of that audience which had condemned the play here reciting. When the actor comes to the finest and most pathetic part of the speech, Polonius cries out: *This is too long;* on which Hamlet, in contempt of his ill judgement, replies, *It shall to the barber's with thy beard;* [imitating that, by this judgement, it appeared that all his wisdom lay in his length of beard]. *Pr'ythee, say on.* He's for a *jig or a tale of howdry [the common entertainment of that time, as well as this, of the people] or he sleeps;* say on. And yet this man of modern taste, who finds all this time perfectly unmoved with the forcible imagery of the relation, no sooner hears, amongst many good things, *the quaint and fantastical word, put in, I suppose, purposely for this end,* than he professes his approbation of the propriety and dignity of it. *That's good.* *Mollish queen is good.* On the whole then, I think, it plainly appears,
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that the long quotation is not given to be ridiculed and laughed at, but to be admired. The character given of the play, by Hamlet, cannot be ironical. The passage itself is extremely beautiful. It has the effect that all pathetic relations, naturally written, should have; and it is condemned, or regarded with indifference, by one of a wrong, unnatural taste. From hence (to observe it by the way) the actors, in their representation of this play, may learn how this speech ought to be spoken, and what appearance Hamlet ought to assume during the recital.

That which supports the common opinion, concerning this passage, is the turgid expression in some parts of it; which, they think, could never be given by the poet to be commended. We shall therefore, in the next place, examine the lines most objectionable to censure, and see how much, allowing the charge, this will make for the induction of their conclusion:

_Pyrhus at Priam drives; in rage strikes wide,
But with the whiff and wind of his fell sword
The unnerved father falls._

And again,

_Out, out, thou strumpet fortune! All you gods,
In general froad, take away her power:
Break all the spokés and felliss from her wheel,
And bow the round nave down the hill of heaven,
As low as to the sands._

Now whether these be bombaft or not, is not the question; but whether Shakspere esteemed them so. That he did not so esteem them appears from his having used the very same thoughtis in the same expressions, in his best plays, and given them to his principal characters, where he aims at the sublime. As in the following passages:

_Troilus, in Troilus and Cressida, far outstrains the execution of Pyrhus's sword in the character he gives of Hector's:
  "When many times the cative Grecians fall
  "Even in the fan and wod of your fair sword,
  "You bid them rise and live."

_Cleopatra, in Antony and Cleopatra, rails at fortune in the same manner:
  "Not let me speak, and let me rail so high,
  "That the false hufwife Fortune break her wheel,
  "Provo'k'd at my offence."_

But another use may be made of these quotations; a discovery of this recited play, which, putting us into a circumstance of our author's life (as a writer) hitherto unknown, was the reason I have been so large upon this question. I think then it appears, from what has been said, that the play in dispute was Shakspere's own; and that this was the occasion of writing it. He was desirous, as
soon as he had found his strength, of restoring the shapeliness and regularity of the ancient stage: and therefore composed this tragedy on the model of the Greek drama, as may be seen by throwing so much action into relation. But his attempts proved fruitless; and the raw, unnatural tale, then prevalent, forced him back again into his old Gothic manner. For which he took this revenge upon his audience. Warburton.

I formerly thought that the lines which have given rise to the foregoing observations, were extricated from some old play, of which it appeared to me probable that Christopher Marlowe was the author; but whatever Shakspere’s view in producing them may have been, I am now decidedly of opinion they were written by himself, out in any former unsuccessful piece, but expressly for the play of Hamlet. It is observable that what Dr. Warburton calls “the fine multitude of the storm,” is likewise found in our poet’s Venus and Adonis. Malone.

The praise which Hamlet bestowed on this piece is certainly disfigured, and agrees very well with the character of madness, which, before witnesses, he thought it necessary to support. The speeches before us, have so little merit, that nothing but an affectation of singularity, could have induced Dr. Warburton to undertake their defence. The poet, perhaps, meant to exhibit a just resemblance of some of the plays of his own age, in which the faults were too general and too glaring to permit a few splendid passages to atone for them. The player knew his trade, and spoke the lines in an affecting manner, because Hamlet had declared them to be pathetic; or might be in reality a little moved by them; for, “There are less degrees of nature (says Dryden) by which same faint emotions of pity and terror are raised in us, as a good engine will raise a less proportion of weight, though not so much as one of Archimedes’ making.” The mood of the prince, it must be confessed, was fitted for the reception of gloomy ideas, and his tears were ready at a slight solicitation. It is by no means proved, that Shakspere has employed the same thoughts clothed in the same expressions, in his best plays. If he bids the false huswife fortune break her wheel, he does not desire her to break all its spokes; nay, even its periphery, and make use of the same afterwards for such an immeasurable cost. Though if what Dr. Warburton has said should be found in any instance to be exactly true, what can we infer from thence, but that Shakspere was sometimes wrong in spite of conviction, and in the hurry of writing committed those very faults which his judgement could detect in others? Dr. Warburton is inconscient in his assertions concerning the literature of Shakspere. In a note on Troilus and Cressida, he affirms, that his want of learning kept him from being acquainted with the writings of Homer; and, in this instance, would suppose him capable of producing a complete tragedy written
on the ancient rules; and that the speech before us had sufficient merit to entitle it to a place in the second book of Virgil's Æneid, even though the work had been carried to that perfection which the Roman poet had conceived."

Had Shakspere made one unsuccessful attempt in the moulder of the ancients (that he had any knowledge of their rules, remains to be proved,) it would certainly have been recorded by contemporary writers, among whom Ben Jonson would have been the first. Had his daring ancients been unskilfully imitated by a rival poet, he would at least have preserved the memory of the fact, to show how unsafe it was for any one, who was not as thorough a scholar as himself, to have meddled with their sacred remains.

"Within that circle one must walk but he." He has represented Iago Jones as being ignorant of the very names of those classical authors, whose architecture he undertook to correct; in his Posthumus he has in several places hinted at our poet's injudicious use of words, and seems to have pointed his ridicule more than once at some of his descriptions and characters. It is true that he has praised him, but it was not while that praise could have been of any service to him; and poetical applause is always to be had on easy conditions. Happy it was for Shakspere, that he took nature for his guide, and, engaged in the warm pursuit of her beauties, left to Jonson the repositories of learning: so has he escaped a caution which might have rendered his life uneasy, and bequeathed to our poet the more valuable copies from nature herself: for Shakspere was (says Dr. Hurd, in his notes on Horace's Art of Poetry) "the spirit that broke through the bondage of classical perfection. And he owed this felicity, as he did some others, to his want of what is called the advantage of a learned education. Thus uninfluenced by the weight of early prepossession, he struck at once into the road of nature and common sense; and without designing, without knowing it, hath left us in his historical plays, with all their anomalies, an exacter resemblance of the Athenian stage than is anywhere to be found in its most professed admirers and copyists." Again, ibid: "It is possible, there are, who think a want of reading, as well as want of superior of genius, hath con

"It appears some not only that Shakspere had the favourable opinion of these lines which he makes Hamlet express, but that they were extracted from some play which he, at a more early period, had either produced or projected upon the story of Dido and Aeneas. The verses recited are far superior to those of any equal writer; the parallel passage in Marlowe and Nashe's Dido will not bear the comparison. Possibly, indeed, it might have been his first attempt, before the divinity that引导 within him had instructed him to despise the timid and unnatural style so much and to unjustly admired in his predecessors or contemporaries, and which he afterward to happily ridiculed in "the twaggering vaine of Ancient Pilots."
HAMLET,

tributed to lift this aiming high man, to the glory of being esteemed the most original thinker and speaker, since the times of Homer."

To this extra difficult may add the sentiments of Dr. Edward Young on the same occasion: "Who knows whether Shakspere might not have thought less, if he had read more? Who knows if he might not have laboured under the load of Juno’s learning, as Enceladus under Etna? His mighty genius, indeed, through the most mountainous oppression would have breathed out fumes of his inc transparent fire; yet possibly, he might not have risen up into that giant, that much more than common man, at which we now gaze with amazement and delight. Perhaps he was as learned as his dramatick province required; for whatever other learning he wasted, he was master of two books, which the least conflagration since can destroy; the book of nature, and that of man. These he had by heart, and has transcribed many admirable pages of them into his immortal works. These are the fountain-head, whence the Catoalian dreams of original composition flow; and these are often muddled by other waters, though waters in their distinct channel, most wholesome and pure; as two chemical liquors, separately clear as crystal, grow foul by mixture, and offend the sight. So that he had out only as much learning as his dramatick province required, but, perhaps as it could safely bear. If Milton had spared some of his learning, his muse would have gained more glory than he would have lost by it."

Conjectures on Original Composition.

The first remark of Voltaire on this tragedy, is that the former king had been poisoned by his brother and his queen. The guilt of the latter, however, is far from being ascertained. The Ghost forbears to accuse her as an accessory, and very forcibly recommends her in the mercy of her son. I may add, that her conscience appears undisturbed during the exhibition of the mock tragedy, which produces so visible a disorder in her husband who was really criminal. The last observation of the same author has no greater degree of veracity to boast of; for now, says he, all the adors in the piece are swept away, and one Monseur Fortesbras is introduced to conclude it. Can this be true, when Horatio, Ofrick, Voltimand, and Coriolaus survive? These, together with the whole court of Denmark, are supposed to be present at the catastrophe, so that we are not indebted to the Norwegian chief for having kept the flag from vacancy.

Monseur de Voltaire has since transmitted, in an epistle to the Academy of Belles Lettres, some remarks on the late French translation of Shakspere; but, alas! no traces of genius or vigour are discoverable in the cramés reptiles, which is notorious only for its impudence, fallacy, and malice. It serves indeed to show an appa-
rent decline of talents and spirit in its writer, who no longer relies on his own ability to depreciate a rival, but appeals in a plaintive strain to the queen and princesse of France for their assistance to stop the further circulation of Shakspare's renown.

Impartiality, nevertheless, must acknowledge that his private correspondence displays a superior degree of animation. Perhaps an ague shook him when he appealed to the publick on this subject; but the effects of a fever seem to predominate in his subsequent letter to Monseur D'Argenteuil on the same occasion; for such a letter it is as our John Dennis (while his frenzy lasted) might he supposed to have written. "C'est moi qui autrefois parlai le premier de ce Shakspare: c'est moi qui le premier montrai aux François quelques perles que j'avois trouvé dans son énorme tombeure." Mrs. Montague, the justly celebrated authoress of the Essay on the genius and writings of our author, was in Paris, and in the circle where these ravings of the Frenchman were first publicly recited. On hearing the illiberal expression already quoted, with no less elegance than readiness she replied—"C'est un tombeure qui a féruiffé une terre bieo ingrante."—In short, the author of Layre, Mahomet, and Semiramis, possessed all the mischievous qualities of a midnight felon, who, in the hope to conceal his guilt, sets the house he has robbed on fire.

As for Messieurs D'Alembert and Marmontel, they might safely he passed over with that negleé which their impotence of criticism deserves. Voltaire, in spite of his natural disposition to vilify an English poet, by adopting sentiments, characters, and situations from Shakspare, has beflowed on him involuntary praise. Happily, he has not been disgraced by the worthless oecumiums or di-figured by the awkward imitations of the other pair, who "follow in the chase not like hounds that hunt, but like thase who fill up the cry." When D'Alembert declares that more stéling fecues is to be met with in ten French verses than in thirty English ones, contempt is all that he provokes,—such contempt as can only be exceeded by that which every scholar will express, who may chance to look into the praise translation of Lucan by Marmontel, with the vain expectation of discovering either the sense, the spirit or the whole of the original. STEVENS.

THE END OF THE TWENTY-SECOND VOLUME.