

ACT V

SCENE I. A churchyard.

Countenance- rank, power	Loam- fertile earth
Cudgel- beat	Obsequies- funeral rites
Pate- head	Profane- make unholy, defile
Equivocation- ambiguity	Quick- living
Gorge- throat, stomach	

[Enter two Clowns, with spades, &c.]

FIRST CLOWN

Is she to be buried in Christian burial when she willfully seeks her own salvation?

SECOND CLOWN

I tell thee she is; and therefore make her grave straight: the crowner hath sat on her, and finds it Christian burial.

FIRST CLOWN

How can that be, unless she drowned herself in her own defence?

SECOND CLOWN

Why, 'tis found so.

FIRST CLOWN

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 drowned herself wittingly.

SECOND CLOWN

Nay, but hear you, Goodman Delver,

FIRST CLOWN

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.

SECOND CLOWN

But is this law?

FIRST CLOWN

Ay, marry, is't! crowner's quest law.

SECOND CLOWN

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

FIRST CLOWN

Why, there thou say'st: and the more pity that great folk should have countenance in this world to drown or hang themselves more than their even Christian. Come, my spade. There is no ancient gentlemen but gardeners, ditchers, and grave-makers: they hold up Adam's profession.

SECOND CLOWN

Was he a gentleman?

FIRST CLOWN

He was the first that ever bore arms.

SECOND CLOWN

Whom is the gravedigger burying?

C. What did the coroner decide about the manner of death? Why is the decision important to determining where and how she is to be buried?

D. How does this comic speech revive the play's concern with the motivations and consequences of human actions?

[argal- therefore.]

[delver- one who digs or delves.]

A. What belief about social class does the second gravedigger make? How is his comment an ironic joke on other characters' comments about the power of the mighty?

Why, he had none.

FIRST CLOWN

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 answerest me not to the purpose, confess thyself,

SECOND CLOWN

Go to.

FIRST CLOWN

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

SECOND CLOWN

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

FIRST CLOWN

I like thy wit well, in good faith: the gallows does well; but how does it well? it does well to those that do ill: now, thou dost ill to say the gallows is built stronger than the church; argal, the gallows may do well to thee. To't again, come.

SECOND CLOWN

Who builds stronger than a mason, a shipwright, or a carpenter?

FIRST CLOWN

Ay, tell me that, and unyoke.

SECOND CLOWN

Marry, now I can tell.

FIRST CLOWN

To't.

SECOND CLOWN

Mass, I cannot tell.

[Enter Hamlet and Horatio, at a distance.]

FIRST CLOWN

Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and when you are asked this question next, say 'a grave-maker;' the houses he makes last till doomsday. Go, get thee to Yaughan; fetch me a stoup of liquor.

[Exit Second Clown.]

[Digs and sings.]

In youth when I did love, did love,

Methought it was very sweet;

To contract, O, the time for, ah, my behove,

O, methought there was nothing meet.

HAMLET

Has this fellow no feeling of his business, that he sings at grave-making?

HORATIO

Custom hath made it in him a property of easiness.

HAMLET

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

FIRST CLOWN

B. To prove you understand Horatio's point, complete the following analogy: the gravedigger is to death as a surgeon is to _____ ?

[Sings.]

But age, with his stealing steps,
Hath claw'd me in his clutch,
And hath shipp'd me intil the land,
As if I had never been such.

[Throws up a skull.]

HAMLET

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

HORATIO

It might, my lord.

HAMLET

Or of a courtier, which could say 'Good morrow,
sweet lord! How dost thou, good lord?' This might
be my lord such-a-one, that praised my lord such-a-
one's horse when he meant to beg it, might it not?

HORATIO

Ay, my lord.

HAMLET

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

FIRST CLOWN

[Sings.]

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

[Throws up another skull].

HAMLET

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

HORATIO

Not a jot more, my lord.

HAMLET

C. Despite Hamlet's belief in the gravedigger's insensitivity,
what does the gravedigger sing about?

[Intil- into.]

**Here Hamlet remarks on the lack of dignity in the
gravedigger's treatment of the bones of the "formerly
living." How is this topic like Hamlet's concern for the dead
when we first see him in act I scene II? How has Hamlet's
attitude changed in talking about death?**

D. List the sorts of people to whom the skull might have
belonged.

A. In what senses might the gravedigger's playing with skulls
be a "fine revolution"?

What is the eventual product of all the care devoted to the
raising of a fine lady?

[loggets- a game like horseshoes.]

B. What is the last piece of realty business every lawyer does?

[quiddits, vouchers, indentures, etc. – legal terms and papers
used in buying land.]

Is not parchment made of sheep-skins?

HORATIO

Ay, my lord, And of calf-skins too.

HAMLET

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

FIRST CLOWN

Mine, sir.

[Sings.]

O, a pit of clay for to be made

For such a guest is meet.

HAMLET

I think it be thine indeed, for thou liest in't.

FIRST CLOWN

You lie out on't, sir, and therefore 'tis not yours: for my part, I do not lie in't, yet it is mine.

HAMLET

Thou dost lie in't, to be in't and say it is thine: 'tis for

the dead, not for the quick; therefore thou liest.

FIRST CLOWN

'Tis a quick lie, sir; 't will away again from me to you.

HAMLET

What man dost thou dig it for?

FIRST CLOWN

For no man, sir.

HAMLET

What woman then?

FIRST CLOWN

For none neither.

HAMLET

Who is to be buried in't?

FIRST CLOWN

One that was a woman, sir; but, rest her soul, she's dead.

HAMLET

How absolute the knave is! We must speak by the card, or equivocation will undo us. By the Lord, Horatio, these three years I have taken note of it, the age is grown so picked that the toe of the peasant comes so near the heel of the courtier he galls his kibe. How long hast thou been a grave-maker?

FIRST CLOWN

Of all the days i' the year, I came to't that day that our last King Hamlet overcame Fortinbras.

HAMLET

How long is that since?

FIRST CLOWN

Cannot you tell that? every fool can tell that: it was the very day that young Hamlet was born, he that is mad, and sent into England.

HAMLET

D. The Hamlet we meet in act V is a changed man. How does Hamlet play a different role in his exchange with the gravedigger than he played in conversation with other characters earlier in the play?

A. What is the serious side of the question at the heart of this comic exchange?

B. How does this question provoke a review of major elements earlier in the play?

Ay, marry, why was he sent into England?

FIRST CLOWN
Why, because he was mad: he shall recover his wits there; or, if he do not, it's no great matter there.

HAMLET
Why?

FIRST CLOWN
'Twill not be seen in him there; there the men are as mad as he.

HAMLET
How came he mad?

FIRST CLOWN
Very strangely, they say.

HAMLET
How strangely?

FIRST CLOWN
Faith, e'en with losing his wits.

HAMLET
Upon what ground?

FIRST CLOWN
Why, here in Denmark: I have been sexton here, man and boy, thirty years.

HAMLET
How long will a man lie i' the earth ere he rot?

FIRST CLOWN
Faith, if he be not rotten before he die, as we have many pocky corsers now-a-days that will scarce hold the laying in, he will last you some eight year or nine year: a tanner will last you nine year.

HAMLET
Why he more than another?

FIRST CLOWN
Why, sir, his hide is so tann'd with his trade that he will keep out water a great while; and your water is a sore decayer of your whoreson dead body. Here's a skull now; this skull hath lain in the earth three-and-twenty years.

HAMLET
Whose was it?

FIRST CLOWN
A whoreson, mad fellow's it was: whose do you think it was?

HAMLET
Nay, I know not.

FIRST CLOWN
A pestilence on him for a mad rogue! 'a pour'd a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the king's jester.

HAMLET
This?

FIRST CLOWN
E'en that.

HAMLET
Let me see. [Takes the skull.] Alas, poor Yorick!! I knew him, Horatio; a fellow of infinite jest, of most

C. How is asking how long a body will retain a recognizable shape like asking how long a dead king will live in people's memories? How is Hamlet's tone in posing this question different in from Hamlet's tone earlier in the play? [pocky corsers- bodies covered with plague sores.]

[Rhenish- a kind of wine.]

With the skull of someone he knew in his hand, Hamlet begins a meditation on death. How is similar to and different from earlier meditations on death (Pages 9 – 10)?

excellent fancy: he hath borne me on his back a thousand times; and now, how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kiss'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. Pr'ythee, Horatio, tell me one thing.

HORATIO

What's that, my lord?

HAMLET

Dost thou think Alexander looked o' this fashion i' the earth?

HORATIO

E'en so.

HAMLET

And smelt so? Pah!

[Throws down the skull.]

HORATIO

E'en so, my lord.

HAMLET

To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till he find it stopping a bung-hole?

HORATIO

'Twere to consider too curiously to consider so.

HAMLET

No, faith, not a jot; but to follow him thither with modesty enough, and likelihood to lead it: as thus: Alexander died, Alexander was buried, Alexander returneth into dust; the dust is earth; of earth we make loam; and why of that loam whereto he was converted might they not stop a beer-barrel?

Imperious Caesar, dead and turn'd to clay,

Might stop a hole to keep the wind away.

O, that that earth which kept the world in awe
Should patch a wall to expel the winter's flaw!
But soft! but soft! aside!! Here comes the king.

[Enter priests, &c, in procession; the corpse of Ophelia, Laertes, and Mourners following; King, Queen, their trains, &c.]

The queen, the courtiers: who is that they follow?
And with such maimed rites? This doth betoken
The corse they follow did with desperate hand
Fordo it own life: 'twas of some estate.
Couch we awhile and mark.

[Retiring with Horatio.]

LAERTES

What ceremony else?

HAMLET

That is Laertes,

D. If "paint" means "makeup," what does this metaphor say and mean?

[*Macbeth* readers: Hamlet has asked many times in this scene what a person's purpose is if all people become dust. How does this meditation compare to Macbeth's thoughts on purpose after his wife's death?]

A. What attitude toward death do you sense in Hamlet's thoughts?

B. What do you think "maimed rites" means?

A very noble youth: mark.

LAERTES

What ceremony else?

FIRST PRIEST

Her obsequies have been as far enlarg'd
As we have warranties: her death was doubtful;
And, but that great command o'ersways the order,
She should in ground unsanctified have lodg'd
Till the last trumpet; for charitable prayers,
Shards, flints, and pebbles should be thrown on her,
Yet here she is allowed her virgin rites,
Her maiden strewments, and the bringing home
Of bell and burial.

LAERTES

Must there no more be done?

FIRST PRIEST

No more be done;
We should profane the service of the dead
To sing a requiem and such rest to her
As to peace-parted souls.

LAERTES

Lay her i' the earth:
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.

HAMLET

What, the fair Ophelia?

GERTRUDE

Sweets to the sweet: farewell.

[Scattering flowers.]

I hop'd thou shouldst have been my Hamlet's wife;
I thought thy bride-bed to have deck'd, sweet maid,
And not have strew'd thy grave.

LAERTES

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 awhile,
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'ertop old Pelion or the skyish head
Of blue Olympus.

HAMLET

[Advancing.]

What is he whose grief
Bears such an emphasis? Whose phrase of sorrow
Conjures the wandering stars, and makes them
stand

Like wonder-wounded hearers? this is I,
Hamlet the Dane.

[Leaps into the grave.]

LAERTES

C. Why won't the priest do more?

D. Like Hamlet early in the play, what does Laertes complain about?

A. Where will this priest "lie howling"?

B. What did Gertrude hope for Ophelia?

C. Whose "cursed head" does Laertes speak of?

[Pelion & Olympus- famous mountains.]

D. What is in Laertes' behavior that seems to provoke Hamlet?

<p>The devil take thy soul! [Grappling with him.] HAMLET Thou pray'st not well. I pr'ythee, take thy fingers from my throat; For, though I am not splenetic and rash, Yet have I in me something dangerous, Which let thy wiseness fear: away thy hand!</p> <p>CLAUDIUS Pluck them asunder.</p> <p>GERTRUDE Hamlet! Hamlet!</p> <p>ALL Gentlemen!!</p> <p>HORATIO Good my lord, be quiet. [The Attendants part them, and they come out of the grave.]</p> <p>HAMLET Why, I will fight with him upon this theme Until my eyelids will no longer wag.</p> <p>GERTRUDE O my son, what theme?</p> <p>HAMLET I lov'd Ophelia; forty thousand brothers Could not, with all their quantity of love, Make up my sum. What wilt thou do for her?</p> <p>CLAUDIUS O, he is mad, Laertes.</p> <p>GERTRUDE For love of God, forbear him!</p> <p>HAMLET 'Swounds, show me what thou'lt do: Woul't weep? Woul't fight? Woul't fast? Woul't tear thyself? Woul't drink up eisel? Eat a crocodile? I'll do't. Dost thou come here to whine? To outface me with leaping in her grave? Be buried quick with her, and so will I: And, if thou prate of mountains, let them throw Millions of acres on us, till our ground, Singeing his pate against the burning zone, Make Ossa like a wart! Nay, an thou'lt mouth, I'll rant as well as thou.</p> <p>GERTRUDE This is mere madness: And thus a while the fit will work on him; Anon, as patient as the female dove, When that her golden couplets are disclos'd, His silence will sit drooping.</p> <p>HAMLET 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,</p>	<p>[splenetic- given to anger.]</p> <p>[eisel- vinegar.]</p> <p>[Ossa- famous mountain.]</p> <p>A. What has Hamlet forgotten?</p>
--	---

The cat will mew, and dog will have his day.

[Exit.]

CLAUDIUS

I pray thee, good Horatio, wait upon him.

[Exit Horatio.]

[To Laertes]

Strengthen your patience in our last night's speech;

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.]

ACT V SCENE II. A hall in the Castle.

Bated- allowed, delayed for

Yeoman's service- loyal work

Conjuration- pleading

Shrive- to confess

Ordinant- controlling

Signet- royal seal

Changeling- being that can
change form

Cozenage- trickery

Canker- sore, cancer

Imputation- charge, accusation

German- relevant, germane

Dross- leftovers

Bevy- a group

Dote- adore

Distraction- insanity

Precedent- comes before

Palpable- something one can
feel

Scant- lacking in

Wanton- playing

Felicity- happiness

Lights- lands

[Enter Hamlet and Horatio.]

HAMLET

So much for this, sir: now let me see the other;

You do remember all the circumstance?

HORATIO

Remember it, my lord!

HAMLET

Sir, in my heart there was a kind of fighting

That would not let me sleep: methought I lay

Worse than the mutinies in the bilboes. Rashly,

And prais'd be rashness for it, let us know,

Our indiscretion sometime 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.

HORATIO

That is most certain.

HAMLET

Up from my cabin,

My sea-gown scarf'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,

O royal knavery! An exact command,

Larded with many several sorts of reasons,

Importing Denmark's health, and England's too,

B. Note carefully to what different people the following lines are addressed.

What "living monument" has Claudius planned for Ophelia's grave?

[bilboes- shackles.]

How is this belief different from the belief Hamlet followed after taking on the revenge of his father?

With, ho! Such bugs and goblins in my life,
That, on the supervise, no leisure bated,
No, not to stay the grinding of the axe,
My head should be struck off.

HORATIO

Is't possible?

HAMLET

Here's the commission: read it at more leisure.
But wilt thou bear me how I did proceed?

HORATIO

I beseech you.

HAMLET

Being thus benetted round with villanies,
Or I could make a prologue to my brains,
They had begun the play, I sat me down;
Devis'd a new commission; wrote it fair:
I once did hold it, as our statist do,
A baseness to write fair, and labour'd much
How to forget that learning; but, sir, now
It did me yeoman's service. Wilt thou know
The effect of what I wrote?

HORATIO

Ay, good my lord.

HAMLET

An earnest conjuration from the king,
As England was his faithful tributary;
As love between them like the palm might flourish;
As peace should still her wheaten garland wear
And stand a comma 'tween their amities;
And many such-like as's of great charge,
That, on the view and know of these contents,
Without debatement further, more or less,
He should the bearers put to sudden death,
Not shriving-time allow'd.

HORATIO

How was this seal'd?

HAMLET

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

HORATIO

So Guildenstern and Rosencrantz go to't.

HAMLET

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

HORATIO

[statists- statesmen.]

[yeoman's service- loyal work.]

What new set of orders does Hamlet substitute? How has R & G's warning to Claudius on page 60 worked ironically against them?

C. How many bodies so far?

D. From what activity is this metaphor drawn? What does the metaphor mean?

Why, what a king is this!

HAMLET

Does it not, thinks't 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;
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?

HORATIO

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

HAMLET

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

HORATIO

Peace; who comes here?

[Enter Osric.]

OSRIC

Your lordship is right welcome back to
Denmark.

HAMLET

I humbly thank you, sir. Dost know this water-
fly?

HORATIO

No, my good lord.

HAMLET

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

OSRIC

Sweet lord, if your lordship were at leisure, I should
impart a thing to you from his majesty.

HAMLET

I will receive it with all diligence of spirit. Put your
bonnet to his right use; 'tis for the head.

OSRIC

I thank your lordship, 'tis very hot.

HAMLET

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

OSRIC

It is indifferent cold, my lord, indeed.

HAMLET

Methinks it is very sultry and hot for my

A. Hamlet needs no ghost now. He has physical evidence of Claudius's treachery. What, however, does Hamlet not do?

B. What does Hamlet remember and why?

C. Why is Osric part of the royal court?

D. What delightful series of gestures do the following exchange indicate?

complexion.

OSRIC

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

HAMLET

I beseech you, remember,
[Hamlet moves him to put on his hat.]

OSRIC

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

HAMLET

Sir, his definement suffers no perdition in you: though, I know, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article, and his infusion of such dearth and rareness as, to make true diction of him, his semblable is his mirror, and who else would trace him, his umbrage, nothing more.

OSRIC

Your lordship speaks most infallibly of him.

HAMLET

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

OSRIC

Sir?

HORATIO

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

HAMLET

What imports the nomination of this gentleman?

OSRIC

Of Laertes?

HORATIO

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

HAMLET

Of him, sir.

OSRIC

I know, you are not ignorant,

HAMLET

I would you did, sir; yet, in faith, if you did, it would not much approve me. Well, sir.

OSRIC

You are not ignorant of what excellence Laertes is,

A. How would you describe the kind of language Osric uses?

B. What game is Hamlet playing?

<p>HAMLET I dare not confess that, lest I should compare with him in excellence; but to know a man well were to know himself.</p> <p>OSRIC I mean, sir, for his weapon; but in the imputation laid on him by them, in his meed he's unfellowed.</p> <p>HAMLET What's his weapon?</p> <p>OSRIC Rapier and dagger.</p> <p>HAMLET That's two of his weapons: but well.</p> <p>OSRIC The king, sir, hath wager'd with him six Barbary horses: against the which he has imponed, as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers, and so: three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.</p> <p>HAMLET What call you the carriages?</p> <p>HORATIO I knew you must be edified by the margent ere you had done.</p> <p>OSRIC The carriages, sir, are the hangers.</p> <p>HAMLET The phrase would be more german to the matter if we could carry cannon by our sides. I would it might be hangers till then. But, on: six Barbary horses against six French swords, their assigns, and three liberal conceited carriages: that's the French bet against the Danish: why is this all imponed, as you call it?</p> <p>OSRIC The king, sir, hath laid that, in a dozen passes between your and him, he shall not exceed you three hits: he hath laid on twelve for nine; and it would come to immediate trial if your lordship would vouchsafe the answer.</p> <p>HAMLET How if I answer no?</p> <p>OSRIC I mean, my lord, the opposition of your person in trial.</p> <p>HAMLET Sir, I will walk here in the hall: if it please his majesty, it is the breathing time of day with me: let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him if I can; if not, I will gain nothing but my shame and the odd hits.</p> <p>OSRIC</p>	<p>C. What echo of Polonius (Page 15) and of Ophelia (Page 76) do we have here?</p> <p>[imponed- wagered.]</p> <p>D. What sort of help does Hamlet need to follow Osric's language? Why is my question ironic?</p> <p>A. What's the point spread on this sporting match?</p>
--	--

Shall I re-deliver you e'en so?

HAMLET

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

OSRIC

I commend my duty to your lordship.

HAMLET

Yours, yours.

[Exit Osric.]

He does well to commend it himself; there are no tongues else for's turn.

HORATIO

This lapwing runs away with the shell on his head.

HAMLET

He did comply with his dug before he suck'd it. Thus has he, and many more of the same bevy that I know the drossy age dotes on, only got the tune of the time and outward habit of encounter; a kind of yesty collection, which carries them through and through the most fanned and winnowed opinions; and do but blow them to their trial, the bubbles are out,

[Enter a Lord]

LORD

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

HAMLET

I am constant to my purposes; they follow the king's pleasure: if his fitness speaks, mine is ready; now or whensoever, provided I be so able as now.

LORD

The King and Queen and all are coming down.

HAMLET

In happy time.

LORD

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

HAMLET

She well instructs me.

[Exit LORD]

HORATIO

You will lose this wager, my lord.

HAMLET

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

HORATIO

Nay, good my lord,

HAMLET

It is but foolery; but it is such a kind of gain-giving

[lapwing- a bird noted for its flapping and shrill cry.]

B. What common type of person is Osric? Where might you find such a person nowadays?

C. How is this feeling like Hamlet's earlier, "O my prophetic soul"?

as would perhaps trouble a woman.

HORATIO

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

HAMLET

Not a whit, we defy augury: there's 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 aught,
what is't to leave betimes. Let be.

[Enter King, Queen, Laertes, Lords, Osric, and
Attendants with foils &c.]

CLAUDIUS

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

[The King puts Laertes' hand into Hamlet's.]

HAMLET

Give me your pardon, sir: I have done you wrong:
But pardon't, as you are a gentleman.

This presence knows, and you must needs have
heard,

How I am punish'd with sore 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.

LAERTES

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 reconciliation

Till by some elder masters of known honour

I have a voice and precedent of peace

To keep my name ungor'd. But till that time

I do receive your offer'd love like love,

And will not wrong it.

HAMLET

I embrace it freely;

And will this brother's wager frankly play.

Give us the foils; come on.

LAERTES

Come, one for me.

HAMLET

I'll be your foil, Laertes; in mine ignorance

To many people this is the most important speech in the play, what sort of resolution has Hamlet come to that he lacked in the earlier parts of the play?

Compare Hamlet's use of the word "providence" in this speech to Claudius's use on page 69. What two different views of the effectiveness of human action do these two characters offer?

How does the meaning and force of this "let be" compare to Hamlet's earlier "To be or not to be" speech on page 46?

D. On what basis does Hamlet ask forgiveness?

A. If Hamlet's explanation is sincere, does that mean he was truly mad?

B. What distinction between person and legal affairs does Laertes make?

[foil- sword.]

[foil- background used to highlight material in the foreground (see Shakespeare's own example in the play).]

C. How is the purpose of Hamlet's punning unlike the purpose of his earlier punning?

Your skill shall, like a star in the darkest night,
Stick fiery off indeed.

LAERTES

You mock me, sir.

HAMLET

No, by this hand.

CLAUDIUS

Give them the foils, young Osric. Cousin Hamlet,
You know the wager?

HAMLET

Very well, my lord;
Your grace has laid the odds o' the weaker side.

CLAUDIUS

I do not fear it; I have seen you both;
But since he's better'd, we have therefore odds.

LAERTES

This is too heavy, let me see another.

HAMLET

This likes me well. These foils have all a length?
[They prepare to play.]

OSRIC

Ay, my good lord.

CLAUDIUS

Set me the stoups 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,
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 heavens to earth,
'Now the king drinks to Hamlet.'! Come, begin:
And you, the judges, bear a wary eye.

HAMLET

Come on, sir.

LAERTES

Come, my lord.
[They play.]

HAMLET

One.

LAERTES

No.

HAMLET

Judgment!

OSRIC

A hit, a very palpable hit.

LAERTES

Well: again.

CLAUDIUS

Stay, give me drink. Hamlet, this pearl is thine;
Here's to thy health.

[Trumpets sound, and cannon shot off within.]

[stoups- tankards.]

D. What earlier drinking game does this remind us of?

Why must Claudius first drink from the cup and then put the pearl in?

Who else in the story of this play settled affairs with a duel?

<p>Give him the cup. HAMLET I'll play this bout first; set it by awhile. Come. Another hit; what say you? [They play.] LAERTES A touch, a touch, I do confess. CLAUDIUS Our son shall win. GERTRUDE He's fat, and scant of breath. Here, Hamlet, take my napkin, rub thy brows: The queen carouses to thy fortune, Hamlet. HAMLET Good madam! CLAUDIUS Gertrude, do not drink. GERTRUDE I will, my lord; I pray you pardon me. CLAUDIUS [Aside.] It is the poison'd cup; it is too late. HAMLET I dare not drink yet, madam; by-and-by. GERTRUDE Come, let me wipe thy face. LAERTES My lord, I'll hit him now. CLAUDIUS I do not think't. LAERTES [Aside.] And yet 'tis almost 'gainst my conscience. HAMLET Come, for the third, Laertes: you but dally; I pray you pass with your best violence: I am afeard you make a wanton of me. LAERTES Say you so? come on. [They play.] OSRIC Nothing, neither way. LAERTES Have at you now! [Laertes wounds Hamlet; then, in scuffling, they change rapiers, and Hamlet wounds Laertes.] CLAUDIUS Part them; they are incens'd. HAMLET Nay, come again! [The Queen falls.] OSRIC Look to the queen there, ho! HORATIO They bleed on both sides. How is it, my lord? OSRIC</p>	<p>[fat- weary.] A. How is divinity shaping Claudius's plot?</p> <p>B. What does this aside prove about Laertes' nature and motives?</p> <p>When does Laertes strike Hamlet with the unbated foil?</p> <p>C. What is the body count now?</p>
---	--

How is't, Laertes?

LAERTES

Why, as a woodcock to my own springe, Osric;
I am justly kill'd with mine own treachery.

HAMLET

How does the Queen?

CLAUDIUS

She swoons to see them bleed.

GERTRUDE

No, no! The drink, the drink!! O my dear Hamlet!!
The drink, the drink!! I am poison'd.

[Dies.]

HAMLET

O villany!! Ho! Let the door be lock'd:
Treachery! Seek it out.

[Laertes falls.]

LAERTES

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 of life;
The treacherous instrument is in thy hand,
Unbated and envenom'd: the foul practice
Hath 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.

HAMLET

The point envenom'd too!!

Then, venom, to thy work.

[Stabs the CLAUDIUS]

OSRIC and LORDS

Treason! treason!

CLAUDIUS

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

HAMLET

Here, thou incestuous, murderous, damned Dane,
Drink off this potion. Is thy union here?

Follow my mother.

[King dies.]

LAERTES

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.]

HAMLET

Heaven make thee free of it! I follow thee.

I am dead, Horatio. Wretched queen, adieu!!

You that look pale and tremble at this chance,

That are but mutes or audience to this act,

Had I but time, as this fell sergeant, death,

Is strict in his arrest, O, I could tell you,

But let it be. Horatio, I am dead;

Thou liv'st; report me and my cause aright

To the unsatisfied.

[woodcock- a bird; springe- trap.]

How does Claudius's eagerness to have a "Plan B" turn against him?

[union- pearl.]

<p>HORATIO Never believe it: I am more an antique Roman than a Dane. Here's yet some liquor left.</p> <p>HAMLET As thou'rt a man, Give me the cup; let go; by heaven, I'll have't. O good Horatio, what a wounded name, Things standing thus unknown, shall live behind me! If thou didst ever hold me in thy heart, Absent thee from felicity awhile, And in this harsh world draw thy breath in pain, To tell my story. [March afar off, and shot within.] What warlike noise is this?</p> <p>OSRIC Young Fortinbras, with conquest come from Poland, To the ambassadors of England gives This warlike volley.</p> <p>HAMLET 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 prophesy the election lights On Fortinbras: he has my dying voice; So tell him, with the occurrents, more and less, Which have solicited. the rest is silence. [Dies.]</p> <p>HORATIO Now cracks a noble heart. Good night, sweet prince, And flights of angels sing thee to thy rest! Why does the drum come hither? [March within.] [Enter Fortinbras, the English Ambassadors, and others.]</p> <p>FORTINBRAS Where is this sight?</p> <p>HORATIO What is it you will see? If aught of woe or wonder, cease your search.</p> <p>FORTINBRAS This quarry cries on havoc. O proud death, What feast is toward in thine eternal cell, That thou so many princes at a shot So bloodily hast struck?</p> <p>FIRST AMBASSADOR The sight 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?</p>	<p>[Readers of <i>Julius Caesar</i>: How does this remind you of the end of <i>Julius Caesar</i>?]</p> <p>D. As the ghost of Hamlet's father cried, "Remember me!" what does Hamlet ask of Horatio?</p> <p>A. Who will become king, and what kind of change might this new kingship entail?</p> <p>B. Who will be the guests at death's next dinner party? [havoc- battle cry meaning 'no mercy.']</p>
--	---

HORATIO

Not from his mouth,
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;
And let me speak to the yet unknowing world
How these things came about: so shall you hear
Of carnal, bloody and unnatural acts;
Of accidental judgments, casual slaughters;
Of deaths put on by cunning and forc'd cause;
And, in this upshot, purposes mistook
Fall'n on the inventors' heads: all this can I
Truly deliver.

FORTINBRAS

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.

HORATIO

Of that I shall have also cause to speak,
And from his mouth whose voice will draw on
more:
But let this same be presently perform'd,
Even while men's minds are wild: lest more
mischance
On plots and errors happen.

FORTINBRAS

Let four captains
Bear Hamlet like a soldier to the stage;
For he was likely, had he been put on,
To have prov'd most royally: and, for his passage,
The soldiers' music and the rites of war
Speak loudly for him.
Take up the bodies. Such a 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.]

Consider how many secret deaths and hidden funerals we have had in the play, how is Horatio trying to change the sad pattern?

What is both proper and strange about Hamlet's having the kind of funeral described here?