

ACT III.

SCENE I. A room in the Castle.

Niggard- stingy	Remembrances- letters,
Espials- spies	poems
Consummation- perfection	Bawd- pimp
Calamity- great misfortune	Inoculate- to insert or graft
Contumely- rudeness	Relish- pleased with
Pith- vital part	<u>Calumny- slander</u>

[Enter King, Queen, Polonius, Ophelia, Rosencrantz, and Guildenstern.]

CLAUDIUS

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

ROSENCRANTZ

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

GUILDENSTERN

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

GERTRUDE

Did he receive you well?

ROSENCRANTZ

Most like a gentleman.

GUILDENSTERN

But with much forcing of his disposition.

ROSENCRANTZ

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

GERTRUDE

Did you assay him
To any pastime?

ROSENCRANTZ

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
This night to play before him.

POLONIUS

'Tis most true;
And he beseech'd me to entreat your majesties
To hear and see the matter.

CLAUDIUS

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.

ROSENCRANTZ

We shall, my lord.

[Exeunt Rosencrantz and Guildenstern.]

CLAUDIUS

Sweet Gertrude, leave us too;
For we have closely sent for Hamlet hither,

C. What do Rosencrantz and Guildenstern report to Claudius and Gertrude? Do R & G think Hamlet mad? Note how R & G seem to contradict themselves as they report.

D. What is the one piece of good news Rosencrantz and Guildenstern have to report?

A. What invitation is Polonius delivering here?

B. What sort of "play" is Claudius putting on for Hamlet? Who are the actors and the audience? Why do people believe that spying will discover truth?

That he, as 'twere by accident, may here
Affront Ophelia:
Her father and myself, lawful espials,
Will so bestow ourselves that, seeing, unseen,
We may of their encounter frankly judge;
And gather by him, as he is behav'd,
If't be the affliction of his love or no
That thus he suffers for.

GERTRUDE

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

OPHELIA

Madam, I wish it may.
[Exit GERTRUDE]

POLONIUS

Ophelia, walk you here. Gracious, so please you,
We will bestow ourselves. [To Ophelia.] Read on
this book;
That show of such an exercise may colour
Your loneliness. 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.

CLAUDIUS

[Aside.] O, 'tis too true!
How smart a lash that speech doth give my
conscience!
The harlot's cheek, beautied with plastering art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word:
O heavy burden!

POLONIUS

I hear him coming: let's withdraw, my lord.
[Exeunt King and Polonius.]
[Enter Hamlet.]

HAMLET

To be, or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them? To die, to sleep,
No more; and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep:
To sleep! Perchance to dream: ay, there's the rub;

C. What is Gertrude's attitude toward Hamlet's loving Ophelia?

D. What generalization about human behavior does Polonius make here?

What is Claudius confirming for us in this aside?

A. If "plastering art" means "makeup," what is this metaphorical analogy saying?

[In the hands of any other playwright, Hamlet would here rail against the wrongs done to him, but Shakespeare has Hamlet speak against the wrongs all people suffer, just as Macbeth - at his darkest moment - describes all our actions as those of a poor player who struts about a stage.]

Read the speech through, and then start again and by paying careful attention to the end stop punctuation divide the speech into its logical parts. Briefly explain the point of each part.

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,
The oppressor's wrong, the proud man's contumely,
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 bare bodkin? Who would these fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country, from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pith and moment,
With this regard, their currents turn awry,
And lose the name of action. Soft you now!
The fair Ophelia!! Nymph, in thy orisons
Be all my sins remember'd.

OPHELIA

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

HAMLET

I humbly thank you; well, well, well.

OPHELIA

My lord, I have remembrances of yours
That I have longed long to re-deliver.
I pray you, now receive them.

HAMLET

No, not I;
I never gave you aught.

OPHELIA

My honour'd lord, you know right well you did;
And with them words of so sweet breath compos'd
As made the things more rich; their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

HAMLET

Ha, ha! Are you honest?

OPHELIA

My lord?

HAMLET

Are you fair?

OPHELIA

What means your lordship?

HAMLET

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

B. How would you "translate" this phrase?

[quietus- peace.]
[bodkin- dagger. Fardels- bundles.]

[bourn- boundry.]

[conscience- consciousness.]

What observation about human nature ends Hamlet's meditation?

C. Why does Ophelia say she is returning Hamlet's love letters?

[honest- pure.]

OPHELIA

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

HAMLET

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

OPHELIA

Indeed, my lord, you made me believe so.

HAMLET

You should not have believ'd me; for virtue cannot so inoculate our old stock but we shall relish of it: I loved you not.

OPHELIA

I was the more deceived.

HAMLET

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

OPHELIA

At home, my lord.

HAMLET

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

OPHELIA

O, help him, you sweet heavens!

HAMLET

If thou dost marry, I'll give thee this plague for thy dowry, be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go: farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go; and quickly too. Farewell.

OPHELIA

O heavenly powers, restore him!

HAMLET

I have heard of your paintings too, well enough; God hath given you one face, and you make yourselves another: you jig, you amble, and you lisp, and nickname God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't; it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a

D. Why is being beautiful difficult, according to Hamlet?

A. Why does Hamlet say he is not capable of true love?

B. At whom does Hamlet seem to be angry?

Directors of the play have the option of making Hamlet aware or unaware of Claudius and Polonius. Consider what the following lines mean in each circumstance. Which way would you direct the scene, and why?

C. To what theme are we returning in this speech and the next?

D. How is this line a guide to the actor playing Hamlet?

nunnery, go.

[Exit.]

OPHELIA

O, what a noble mind is here o'erthrown!
The courtier's, scholar's, soldier's, eye, tongue,
sword,
The expectancy and rose of the fair state,
The glass of fashion and the mould of form,
The observ'd of all observers, quite, quite down!
And I, of ladies most deject and wretched
That suck'd the honey of his music 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 ecstasy: O, woe is me,
To have seen what I have seen, see what I see!
[Re-enter King and Polonius.]

CLAUDIUS

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 sits on brood;
And I do doubt the hatch and the disclose
Will be some danger: which for to prevent,
I have in quick determination
Thus set it down: he shall with speed to England
For the demand of our neglected tribute:
Haply the seas, and countries different,
With variable objects, shall expel
This something-settled matter in his heart;
Whereon his brains still beating puts him thus
From fashion of himself. What think you on't?

POLONIUS

It shall do well: but yet do I believe
The origin and commencement of his grief
Sprung from neglected love. How now, Ophelia!
You need not tell us what Lord Hamlet said;
We heard it all. My lord, do as you please;
But if you hold it fit, after the play,
Let his queen mother all alone entreat him
To show his grief: let her be round with him;
And I'll be 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.

CLAUDIUS

It shall be so:
Madness in great ones must not unwatch'd go.
[Exeunt.]

A. What does this speech tell us of the sort of person Hamlet was before the play?

B. What is Claudius's interpretation of Hamlet's behavior?

What does Claudius's decide to do?

B. What idea will Polonius not abandon?

Polonius offers Claudius an alternative plan. What is it?

C. What does Polonius think is Claudius's true intent?

[Keep an eye on this idea, which will echo through the play.]

ACT III SCENE II. A hall in the Castle.

Lief- willingly Naught- naughty
Temperance- moderation Revel- rejoices
Pomp- display of power or rank Chol- anger
Censure- judgment

[Enter Hamlet and certain Players.]

HAMLET

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently: for in the very torrent, tempest, and, as I may say, whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb shows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you avoid it.

FIRST PLAYER

I warrant your honour.

HAMLET

Be not too tame neither; but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so 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 image, scorn her own image, and the very age and body of the time his form and pressure. Now, this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance, o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

FIRST PLAYER

I hope we have reform'd that indifferently with us, sir.

HAMLET

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

A. What, according to Hamlet, is the most common kind of bad acting?

[periwig-pated- wig-headed.]

[groundlings- common people in the cheap seats of the theater.]

[Herod- Tyrant from the Bible.]

B. What is the purpose of a play? How does this play seek to fulfill this goal?

C. Why do actors sometimes overact?

D. What other members of the acting troupe are also guilty of playing to the audience rather than for the play?

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?

POLONIUS

And the queen too, and that presently.

HAMLET

Bid the players make haste.

[Exit Polonius.]

Will you two help to hasten them?

ROSENCRANTZ and GUILDENSTERN

We will, my lord.

[Exeunt Rosencrantz and

Guildenstern]

HAMLET

What, ho, Horatio!

[Enter Horatio.]

HORATIO

Here, sweet lord, at your service.

HAMLET

Horatio, thou art e'en as just a man

As e'er my conversation cop'd withal.

HORATIO

O, my dear lord,

HAMLET

Nay, do not think I flatter;

For what advancement may I hope from thee,

That no revenue hast, but thy good spirits,

To feed and clothe thee? Why should the poor be 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

Hath seal'd thee for herself: for thou hast been

As one, in suffering all, that suffers nothing;

A man that Fortune's buffets and rewards

Hast ta'en with equal thanks: and blest are those

Whose blood and judgment are so well commingled

That they are not a pipe for Fortune's finger

To sound what stop she please. Give me that man

That is not passion's slave, and I will wear him

In my heart's core, ay, in my heart of heart,

As I do thee. Something too much of this.

There is a play 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 see'st that act a-foot,

Even with the very comment of thy soul

Observe mine uncle: if his occulted guilt

A. Why is Hamlet's admiration of Horatio not flattery?

What quality in Horatio does Hamlet most admire? Why, given the Hamlet we have seen (Pages 43-44), would Hamlet like to possess these qualities himself?

[He has embarrassed himself.]

B. What information has Hamlet shared with Horatio, and what task is Hamlet giving Horatio during the play within the play?

Do not itself unkennel in one speech,
It is a damned ghost that we have seen;
And my imaginations are as foul
As Vulcan's stithy. Give him heedful note;
For I mine eyes will rivet to his face;
And, after, we will both our judgments join
In censure of his seeming.

HORATIO

Well, my lord:
If he steal aught the whilst this play is playing,
And scape detecting, I will pay the theft.

HAMLET

They are coming to the play. I must be idle:
Get you a place.
[Danish march. A flourish. Enter King, Queen,
Polonius, Ophelia, Rosencrantz, Guildenstern,
and others.]

CLAUDIUS

How fares our cousin Hamlet?

HAMLET

Excellent, i' faith; of the chameleon's dish: I eat the
air, promise-crammed: you cannot feed capons so.

CLAUDIUS

I have nothing with this answer, Hamlet; these
words are not mine.

HAMLET

No, nor mine now. My lord, you play'd once i' the
university, you say? [To Polonius.]

POLONIUS

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

HAMLET

What did you enact?

POLONIUS

I did enact Julius Caesar; I was kill'd i' the Capitol;
Brutus killed me.

HAMLET

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

ROSENCRANTZ

Ay, my lord; they stay upon your patience.

GERTRUDE

Come hither, my dear Hamlet, sit by me.

HAMLET

No, good mother, here's metal more attractive.

POLONIUS

O, ho! Do you mark that? [To Claudius]

HAMLET

Lady, shall I lie in your lap?
[Lying down at Ophelia's feet.]

OPHELIA

No, my lord.

HAMLET

I mean, my head upon your lap?

OPHELIA

C. By saying he must be "idle," what do we know of the behavior that will follow?

[capons- chickens.]

D. If the "promise" alluded to here is Claudius's assurance that Hamlet is the next in line to the throne, with what theory about the cause of Hamlet's madness is Hamlet teasing Claudius?

A. To what and to whose theory of Hamlet's madness does the following behavior by Hamlet apply?

B. How does Hamlet's behavior with Ophelia contrast to his behavior the last time they met? (Pages 47-48)

Ay, my lord.
HAMLET
Do you think I meant country matters?
OPHELIA
I think nothing, my lord.
HAMLET
That's a fair thought to lie between maids' legs.
OPHELIA
What is, my lord?
HAMLET
Nothing.
OPHELIA
You are merry, my lord.
HAMLET
Who, I?
OPHELIA
Ay, my lord.
HAMLET
O, your only jig-maker! What should a man do but be merry? For look you how cheerfully my mother looks, and my father died within 's two hours.
OPHELIA
Nay, 'tis twice two months, my lord.
HAMLET
So long? Nay then, let the devil wear black, for I'll have a suit of sables. O heavens! die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year: but, by'r lady, he must build churches then; or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is 'For, O, for, O, the hobby-horse is forgot!'
[Trumpets sound. The dumb show enters.]
[Enter a King and a Queen very lovingly; the Queen embracing him and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck: 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, pours poison in the king's ears, and exit. The Queen returns, finds the King dead, and makes passionate action. The Poisoner with some three or four Mutes, comes in again, seeming to lament with her. The dead body is carried away. The Poisoner woos the Queen with gifts; she seems loath and unwilling awhile, but in the end accepts his love.] [Exeunt.]
OPHELIA
What means this, my lord?
HAMLET
Marry, this is miching mallecho; it means mischief.
OPHELIA
Belike this show imports the argument of the

C. From teasing to bitter, Hamlet's tone changes in a second. Is he still "playing idle" or are such shifts the result of true passion?

D. What buildings at your school or in your community prove this true?

[miching mallecho- sneaky wrong doing.]

play.

[Enter Prologue.]

HAMLET

We shall know by this fellow: the players cannot keep counsel; they'll tell all.

OPHELIA

Will he tell us what this show meant?

HAMLET

Ay, or any show that you'll show him: be not you ashamed to show, he'll not shame to tell you what it means.

OPHELIA

You are naught, you are naught: I'll mark the play.

PROLOGUE

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

HAMLET

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

OPHELIA

'Tis brief, my lord.

HAMLET

As woman's love.

[Enter a King and a Queen.]

PLAYER KING

Full thirty times hath Phoebus' cart gone round
Neptune's salt wash and Tellus' orb'd 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.

PLAYER QUEEN

So many journeys may the sun and moon
Make us again count o'er ere love be done!
But, woe is me, you are so sick of late,
So far from cheer and from your former state,
That I distrust you. Yet, though I distrust,
Discomfort you, my lord, it nothing must:
For women's fear and love holds quantity;
In neither aught, or in extremity.
Now, what my love is, proof hath made you know;
And as my love is siz'd, my fear is so:
Where love is great, the littlest doubts are fear;
Where little fears grow great, great love grows there.

PLAYER KING

Faith, I must leave thee, love, and shortly too;
My operant powers their functions leave to do:
And thou shalt live in this fair world behind,
Honour'd, belov'd, and haply one as kind
For husband shalt thou,

PLAYER QUEEN

O, confound the rest!
Such love must needs be treason in my breast:

[The teasing continues.]

[Phoebus- the sun.]

[Neptune- god of the sea. Tellus- Roman goddess of the earth.]

A. So how long have they been married?

[distrust- fear for.]

B. What two feelings are equal in this queen?

C. What does the player king recognize?

D. Though we cannot know for sure, why might the following lines be those that Hamlet asked the player to add?

In second husband let me be accurst!
None wed the second but who kill'd the first.

HAMLET

[Aside.] Wormwood, wormwood!

PLAYER QUEEN

The instances that second marriage move
Are base respects of thrift, but none of love.
A second time I kill my husband dead
When second husband kisses me in bed.

PLAYER KING

I do believe you think what now you speak;
But what we do determine oft we break.
Purpose is but the slave to memory;
Of violent birth, but poor validity:
Which now, 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 enactures with themselves destroy:
Where joy most revels, grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye; nor 'tis not strange
That even our loves should with our fortunes
change;
For 'tis a question left us yet to prove,
Whether love lead fortune, or else fortune love.
The great man down, you mark his 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 seasons him his enemy.
But, orderly to end where I begun,
Our wills and fates do so contrary run
That our devices still are overthrown;
Our thoughts are ours, their ends none of our own:
So think thou wilt no second husband wed;
But die thy thoughts when thy first lord is dead.

PLAYER QUEEN

Nor earth to me give food, nor heaven light!
Sport and repose lock from me day and night!
To desperation turn my trust and hope!
An anchor's cheer in prison be my scope!
Each opposite that blanks the face of joy
Meet what I would have well, and it destroy!
Both here and hence pursue me lasting strife,
If, once a widow, ever I be wife!

HAMLET

If she should break it now! [To Ophelia.]

PLAYER KING

'Tis deeply sworn. Sweet, leave me here awhile;
My spirits grow dull, and fain I would beguile

A. What is the problem with passion?

[enactures- enactments, bringing into being.]

B. What power does fortune or chance have on love?

C. What does this metaphor ask us to imagine, and what does it mean?

D. Despite her husband's reasons, what does this queen swear?

The tedious day with sleep.

[Sleeps.]

PLAYER QUEEN

Sleep rock thy brain,
And never come mischance between us twain!

[Exit.]

HAMLET

Madam, how like you this play?

GERTRUDE

The lady protests too much, methinks.

HAMLET

O, but she'll keep her word.

CLAUDIUS

Have you heard the argument? Is there no
offence in't?

HAMLET

No, no! They do but jest, poison in jest; no offence
i' the world.

CLAUDIUS

What do you call the play?

HAMLET

The Mouse-trap. Marry, how? Tropically. This play
is the image of a murder done in Vienna: Gonzago
is the duke's name; his wife, Baptista: you shall see
anon; 'tis a knavish piece of work: but what o' that?
your majesty, and we that have free souls, it touches
us not: let the gall'd jade wince; our withers are
unwring.

[Enter Lucianus.]

This is one Lucianus, nephew to the King.

OPHELIA

You are a good chorus, my lord.

HAMLET

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

OPHELIA

You are keen, my lord, you are keen.

HAMLET

It would cost you a groaning to take off my
edge.

OPHELIA

Still better, and worse.

HAMLET

So you must take your husbands. Begin, murderer;
pox, leave thy damnable faces, and begin.
Come: 'The croaking raven doth bellow for
revenge.'

LUCIANUS

Thoughts black, hands apt, drugs fit, and time
agreeing;
Confederate season, else no creature seeing;
Thou mixture rank, of midnight weeds collected,
With Hecate's ban thrice blasted, thrice infected,
Thy natural magic and dire property
On wholesome life usurp immediately.

A. Why turn to mommy now?

[It was common for plays to be reviewed before their
performance so that any material that might offend the royalty
could be removed.]

B. Why, according to Hamlet, can the play not be offensive?

[Oh, dear. More bawdy teasing.]

<p>[Pours the poison into the sleeper's ears.] HAMLET He poisons him i' the garden for's 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.</p> <p>OPHELIA The King rises.</p> <p>HAMLET What, frighted with false fire!</p> <p>GERTRUDE How fares my lord?</p> <p>POLONIUS Give o'er the play.</p> <p>CLAUDIUS Give me some light: away!</p> <p>ALL Lights, lights, lights! [Exeunt all but Hamlet and Horatio.]</p> <p>HAMLET Why, let the stricken deer go weep, The hart ungalled play; For some must watch, while some must sleep: So runs the world away. Would not this, sir, and a forest of feathers! if the rest of my fortunes turn Turk with me, with two Provincial roses on my razed shoes, get me a fellowship in a cry of players, sir?</p> <p>HORATIO Half a share.</p> <p>HAMLET A whole one, I. For thou dost know, O Damon dear, This realm dismantled was Of Jove himself; and now reigns here A very, very! pajock.</p> <p>HORATIO You might have rhymed.</p> <p>HAMLET O good Horatio, I'll take the ghost's word for a thousand pound! Didst perceive?</p> <p>HORATIO Very well, my lord.</p> <p>HAMLET Upon the talk of the poisoning?</p> <p>HORATIO I did very well note him.</p> <p>HAMLET Ah, ha!! Come, some music! Come, the recorders!! For if the king like not the comedy, Why then, belike he likes it not, perdy. Come, some music! [Enter Rosencrantz and Guildenstern.]</p> <p>GUILDENSTERN Good my lord, vouchsafe me a word with you.</p>	<p>This is a challenging moment in the play. Some directors follow Hamlet's plan and have Claudius strongly affected by the performance. However, others have had Hamlet react so strongly to the player's poisoning that Hamlet attracts attention? Moreover, Claudius can be guilty over seeing his crime or angry at Hamlet for daring to offend him. How does the moment play in your head? What lines in the play guide your reading of the moment?</p> <p>C. What emotion does Hamlet display? Is it the emotion you expected if we take Claudius's behavior as confirmation of the ghost?</p> <p>[pajock- peacock.]</p> <p>D. Though he seems to agree with Hamlet, what does Horatio not say clearly in this exchange?</p> <p>[vouchsafe- allow.]</p>
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HAMLET

Sir, a whole history.

GUILDENSTERN

The king, sir!

HAMLET

Ay, sir, what of him?

GUILDENSTERN

Is, in his retirement, marvellous distempered.

HAMLET

With drink, sir?

GUILDENSTERN

No, my lord, rather with choler.

HAMLET

Your wisdom should show itself more richer to signify this to the doctor; for me to put him to his purgation would perhaps plunge him into far more choler.

GUILDENSTERN

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

HAMLET

I am tame, sir: pronounce.

GUILDENSTERN

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

HAMLET

You are welcome.

GUILDENSTERN

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

HAMLET

Sir, I cannot.

GUILDENSTERN

What, my lord?

HAMLET

Make you a wholesome answer; my wit's diseased: but, sir, such answer as I can make, you shall command; or rather, as you say, my mother: therefore no more, but to the matter: my mother, you say,

ROSENCRANTZ

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

HAMLET

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

ROSENCRANTZ

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

HAMLET

We shall obey, were she ten times our mother. Have

A. What does this tell us of Claudius's reaction?

you any further trade with us?
ROSENCRANTZ
 My lord, you once did love me.
HAMLET
 And so I do still, by these pickers and stealers.
ROSENCRANTZ
 Good my lord, what is your cause of distemper?
 You do, surely, bar the door upon your own liberty
 if you deny your griefs to your friend.
HAMLET
 Sir, I lack advancement.
ROSENCRANTZ
 How can that be, when you have the voice of the
 king himself for your succession in Denmark?
HAMLET
 Ay, sir, but 'While the grass grows!' the proverb is
 something musty.
 [Re-enter the Players, with recorders.]
 O, the recorders: let me see one. To withdraw with
 you: why do you go about to recover the wind of
 me, as if you would drive me into a toil?
GUILDENSTERN
 O my lord, if my duty be too bold, my love is too
 unmannerly.
HAMLET
 I do not well understand that. Will you play upon
 this pipe?
GUILDENSTERN
 My lord, I cannot.
HAMLET
 I pray you.
GUILDENSTERN
 Believe me, I cannot.
HAMLET
 I do beseech you.
GUILDENSTERN
 I know, no touch of it, my lord.
HAMLET
 'Tis as easy as lying: govern these ventages with
 your finger and thumb, give it breath with your
 mouth, and it will discourse most eloquent music.
 Look you, these are the stops.
GUILDENSTERN
 But these cannot I command to any utterance of
 harmony; I have not the skill.
HAMLET
 Why, look you now, how unworthy a thing you
 make of me! You would play upon me; you would
 seem to know my stops; you would pluck out the
 heart of my mystery; you would sound me from my
 lowest note to the top of my compass; and there is
 much music, excellent voice, in this little organ, yet
 cannot you make it speak. 'Sblood, do you think I
 am easier to be played on than a pipe? Call me what
 instrument you will, though you can fret me, you

B. What request and warning does Rosencrantz make?

C. Why does Hamlet answer this way to R & G?

[A metaphor about hunting animals.]

D. Why did Hamlet ask Guildenstern to play the recorder? What does this speech suggest about the cause of Hamlet's "madness"?

cannot play upon me.

[Enter Polonius.]

God bless you, sir!

POLONIUS

My lord, the queen would speak with you, and presently.

HAMLET

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

POLONIUS

By the mass, and 'tis like a camel indeed.

HAMLET

Methinks it is like a weasel.

POLONIUS

It is backed like a weasel.

HAMLET

Or like a whale.

POLONIUS

Very like a whale.

HAMLET

Then will I come to my mother by and by. They fool me to the top of my bent. I will come by and by.

POLONIUS

I will say so.

[Exit.]

HAMLET

By-and-by is easily said.

[Exit Polonius.]

Leave me, friends.

[Exeunt Rosencrantz, Guildenstern, Horatio, and Players.]

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

Contagion to this world: now could I drink hot
blood,

And do such bitter business as the day
Would quake to look on. Soft! Now to my mother.

O heart, lose not thy nature; let not ever

The soul of Nero enter this firm bosom:

Let me be cruel, not unnatural;

I will speak daggers to her, but use none;

My tongue and soul in this be hypocrites,

How in my words somever she be shent,

To give them seals never, my soul, consent!

[Exit.]

ACT III SCENE III. A room in the Castle.

Visage- face

Limed- trapped

Shuffling- side-stepping

Sinews- muscles

Assay- attempt

Hent- to take, seize

Fetters- chains

Physic- medicine

Rank- foul smelling

[Enter King, Rosencrantz, and Guildenstern.]

A. Readers of *Macbeth* will recognize this language. What is Hamlet trying to do to his state of mind before he goes to see his mother?

B. What warning from the ghost (page 22) do these lines recall?

[shent- blamed.]

CLAUDIUS

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

GUILDENSTERN

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

ROSENCRANTZ

The single and peculiar life is bound,
With all the strength and armor of the mind,
To keep itself from 'noyance; but much more
That spirit upon whose weal depend and rest
The lives of many. The cease of majesty
Dies not alone; but like a gulf doth draw
What's near it with it: it is a massy 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 boisterous ruin. Never alone
Did the king sigh, but with a general groan.

CLAUDIUS

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

ROSENCRANTZ and GUILDENSTERN

We will haste us.
[Exeunt Rosencrantz and Guildenstern]
[Enter Polonius.]

POLONIUS

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

CLAUDIUS

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,

C. What reaction and plan is repeated here? What did Claudius gather from the play?

D. We have heard royalty defined by Laertes and Claudius earlier in the play. What further development of this theme do R & G make in their speeches?

A. Sketch out this metaphor and define its parts. Where is this wheel and what is attached to it?

B. What old and so far fruitless strategy is Polonius attempting again?

C. Compare this use of "rank" to that in Hamlet's speech in act I scene II (Page 10).

D. To what Biblical character is Claudius alluding?

A. Between what two feelings is Claudius pulled? Is this

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 twofold force,
To be forestalled 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!!
That cannot be; since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition, and my queen.
May one be pardon'd 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 state! O bosom black as death!
O limed soul, that, struggling to be free,
Art more engag'd! Help, angels! Make assay:
Bow, stubborn knees; and, heart, with strings of
steel,
Be soft as sinews of the new-born babe!
All may be well.

[Retires and kneels.]

[Enter Hamlet.]

HAMLET

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 scann'd:
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven.
O, this is hire and salary, not revenge.
He took my father grossly, full of bread;
With all his crimes broad blown, as flush as May;
And how his audit stands, who knows save heaven?
But in our circumstance and course of thought,
'Tis heavy with him: and am I, then, 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 hent:
When he is drunk asleep; or in his rage;
Or in the incestuous pleasure of his bed;
At gaming, swearing; or about some act
That has no relish of salvation in't:

paralysis like Hamlet's?

[*Macbeth* readers: What do you hear?]

Despite the promise of mercy, why will prayer not work for Claudius?

[*Macbeth* readers: Compare this response to guilt to Macbeth's and to Lady Macbeth's.]

Hamlet believes that Claudius's behavior at the play has confirmed Claudius's guilt, and, yet, Hamlet does not act. What's the problem now?

B. What did the ghost say was most horrible about the way Claudius killed him? (Act I Scene V – Page23)

C. What earlier speeches by Hamlet do these lines recall?

Then trip him, that his heels may kick at heaven;
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays:
This physic but prolongs thy sickly days.

[Exit.]

[The King rises and advances.]

CLAUDIUS

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

[Exit.]

ACT III SCENE IV. Another room in the castle.

<u>Braz'd- hardened</u>	Diadem- crown
Bulwark- protection	Whet- sharpen
Tristful- tearful, sad	Gambol- to play
Batten- to make fat	Unction- salve
Apolplex'd- sudden loss of consciousness	Pursy- swelled with fat
Cozen'd- tricked, conned	Reechy- begrimed with dirt
Sans- without	Paddock- toad
Mutine- mutiny	Gib- a he-cat
Pander- to pimp	<u>Mandate- order</u>

[Enter Queen and Polonius.]

POLONIUS

He will come straight. Look you lay home to him:
Tell him his pranks have been too broad to bear
with,

And that your grace hath screen'd and stood
between

Much heat and him. I'll silence me e'en here.
Pray you, be round with him.

HAMLET

[Within.] Mother, mother, mother!

GERTRUDE

I'll warrant you:
Fear me not: withdraw; I hear him coming.
[Polonius goes behind the arras.]
[Enter Hamlet.]

HAMLET

Now, mother, what's the matter?

GERTRUDE

Hamlet, thou hast thy father much offended.

HAMLET

Mother, you have my father much offended.

GERTRUDE

Come, come, you answer with an idle tongue.

HAMLET

Go, go, you question with a wicked tongue.

GERTRUDE

Why, how now, Hamlet!

HAMLET

What's the matter now?

GERTRUDE

Have you forgot me?

HAMLET

No, by the rood, not so:
You are the Queen, your husband's brother's wife,

D. How do these words make Hamlet's decision ironic?

A. What does Polonius fear if Hamlet will not be frank about his behavior?

[round- frank, blunt.]

B. In what tone does Hamlet begin addressing his mother?

And, would it were not so, you are my mother.

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

HAMLET
Come, come, and sit you down; you shall not budge;
You go not till I set you up a glass
Where you may see the inmost part of you.

GERTRUDE
What wilt thou do? Thou wilt not murder me?
Help, help, ho!

POLONIUS
[Behind.] What, ho! Help, help, help!

HAMLET
How now? A rat? [Draws.]
Dead for a ducat, dead!
[Makes a pass through the arras.]

POLONIUS
[Behind.] O, I am slain! [Falls and dies.]

GERTRUDE
O me, what hast thou done?

HAMLET
Nay, I know not: is it the king?
[Draws forth Polonius.]

GERTRUDE
O, what a rash and bloody deed is this!

HAMLET
A bloody deed!! Almost as bad, good mother,
As kill a king and marry with his brother.

GERTRUDE
As kill a king!

HAMLET
Ay, lady, 'twas my word.
Thou wretched, rash, intruding fool, farewell!
[To Polonius.]
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,
If it be made of penetrable stuff;
If damned custom have not braz'd it so
That it is proof and bulwark against sense.

GERTRUDE
What have I done, that thou dar'st wag thy tongue
In noise so rude against me?

HAMLET
Such an act
That blurs the grace and blush of modesty;
Calls virtue hypocrite; takes off the rose
From the fair forehead of an innocent love,
And sets a blister there; makes marriage-vows
As false as dicers' oaths: O, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes

C. If Gertrude fears for her safety, what sort of action must have taken place during Hamlet's previous line?

What does Hamlet's first action result in? How does Hamlet's stabbing through the curtains symbolize the problem with any action a person might take?

D. What does Hamlet accuse his mother of in this outburst? How is the accusation different from what the ghost told Hamlet in Act I? (Pages 21-22)

What does Hamlet feel about killing Polonius? How does Polonius's death illustrate the effects of Rosencrantz and Gulidenstern's "massy wheel" metaphor? (Page 60)

It's not complicity in murder that Hamlet accuses his mother of when he begins his indictment. What is the crime?

A rhapsody of words: heaven's face doth glow;
Yea, this solidity and compound mass,
With tristful visage, as against the doom,
Is thought-sick at the act.

GERTRUDE

Ah me, what act,
That roars so loud, and thunders in the index?

HAMLET

Look here upon this picture, and on this,
The counterfeit presentment of two brothers.
See what a grace was seated on this brow;
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury
New lighted on a heaven-kissing hill:
A combination and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man;
This was your husband. Look you now what
follows:

Here is your husband, like a milldew'd ear
Blasting his wholesome brother. Have you eyes?
Could you on this fair mountain leave to feed,
And batten on this moor? Ha! Have you eyes?
You cannot call it love; for at your age
The hey-day in the blood is tame, it's humble,
And waits upon the judgment: and what judgment
Would step from this to this? Sense, sure, you have,
Else could you not have motion: but sure that sense
Is 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 hoodman-blind?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope.
O shame! Where is thy blush? Rebellious hell,
If thou canst mutine in a matron's bones,
To flaming youth let virtue be as wax,
And melt in her own fire: proclaim no shame
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn,
And reason panders will.

GERTRUDE

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 tinct.

HAMLET

Nay, but to live
In the rank sweat of an enseamed bed,
Stew'd in corruption, honeying and making love
Over the nasty sty,

[Let's make sure whoever is in charge of props has given Hamlet a locket with his father's picture in it and given Gertrude a locket with Claudius's picture.]

B. What cannot this son imagine about his mother?

C. Why does this picture of passion remind you of Polonius's first thoughts about Hamlet's passion for Ophelia? (Page 17)

D. What words of the ghost do these images recall? (Pages 21-22)

GERTRUDE

O, speak to me no more;
These words like daggers enter in mine ears;
No more, sweet Hamlet.

HAMLET

A murderer and a villain;
A slave that is not twentieth part the tithes
Of your precedent lord; a vice of kings;
A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole
And put it in his pocket!

GERTRUDE

No more.

HAMLET

A king of shreds and patches!!
[Enter ghost]
Save me and hover o'er me with your wings,
You heavenly guards!! What would your gracious
figure?

GERTRUDE

Alas, he's mad!

HAMLET

Do you not come your tardy son to chide,
That, laps'd in time and passion, 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,
Speak to her, Hamlet.

HAMLET

How is it with you, lady?

GERTRUDE

Alas, how is't with you,
That you do bend your eye on vacancy,
And with the incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in the alarm,
Your bedded hairs, like life in excrements,
Start up and stand an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience! Whereon do you look?

HAMLET

On him, on him! Look you how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable. Do not look upon me;
Lest with this piteous action you convert
My stern effects: then what I have to do
Will want true colour; tears perchance for blood.

GERTRUDE

To whom do you speak this?

HAMLET

A. Here Hamlet calls Claudius a murderer. But he does not share with Gertrude the details of the murder? What can't he? What would he have to say about the source of his information?

Though the ghost was visible to Horatio and the soldiers, the ghost is not visible to Gertrude. What problem does this cause?

B. What warning did the ghost issue Hamlet when they first spoke?

C. What does Gertrude believe is the source of Hamlet's hallucination?

Do you see nothing there?

GERTRUDE

Nothing at all; yet all that is I see.

HAMLET

Nor did you nothing hear?

GERTRUDE

No, nothing but ourselves.

HAMLET

Why, look you there! look how it steals away!

My father, in his habit as he liv'd!

Look, where he goes, even now out at the portal!

[Exit ghost]

GERTRUDE

This is the very coinage of your brain:

This bodiless creation ecstasy

Is very cunning in.

HAMLET

Ecstasy!

My pulse, as yours, doth temperately keep time,

And makes as healthful music: it is not madness

That I have 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 unction to your soul

That not your trespass, but my madness speaks:

It will but skin and film the ulcerous place,

Whilst rank corruption, mining all within,

Infects unseen. Confess yourself to heaven;

Repent what's past; avoid what is to come;

And do not spread the compost on the weeds,

To make them ranker. Forgive me this my virtue;

For in the fatness of these pursy times

Virtue itself of vice must pardon beg,

Yea, curb and woo for leave to do him good.

GERTRUDE

O Hamlet, thou hast cleft my heart in twain.

HAMLET

O, throw away the worser part of it,

And live the purer with the other half.

Good night: but go not to mine uncle's bed;

Assume a virtue, if you have it not.

That monster custom, who all sense doth eat,

Of habits evil, is angel yet in this,

That to the use of actions fair and good

He likewise gives a frock or livery

That aptly is put on. Refrain to-night;

And that shall lend a kind of easiness

To the next abstinence: the next more easy;

For use almost can change the stamp of nature,

And either curb the devil, or throw him out

With wondrous potency. Once more, good-night:

And when you are desirous to be bles'd,

I'll blessing beg of you. For this same lord

[Pointing to Polonius.]

I do repent; but heaven hath pleas'd it so,

[Hamlet claims he can pass the test usually given to those thought to be mad.]

D. With Gertrude thinking about her son's madness, on what topic must Hamlet re-focus Gertrude's attention?

A. How does Hamlet take the part of a self-help instructor here?

To punish me with this, and this with me,
That I must be their scourge and minister.
I will bestow him, and will answer well
The death I gave him. So again, good-night.
I must be cruel, only to be kind:
Thus bad begins, and worse remains behind.
One word more, good lady.

GERTRUDE

What shall I do?

HAMLET

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

GERTRUDE

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.

HAMLET

I must to England; you know that?

GERTRUDE

Alack,
I had forgot: 'tis so concluded on.

HAMLET

There's letters seal'd: and my two schoolfellows,
Whom I will trust as I will adders fang'd,
They bear the mandate; they must sweep my way
And marshal me to knavery. Let it work;
For 'tis the sport to have the engineer
Hoist with his own petard: and 't shall go hard
But I will delve one yard below their mines
And blow them at the moon: O, 'tis most sweet,
When in one line two crafts directly meet.
This man shall set me packing:
I'll lug the guts into the neighbour room.
Mother, good-night. Indeed, this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.
Come, sir, to draw toward an end with you:
Good night, mother.[Exeunt. Hamlet, dragging out
Polonius.]

B. How does Hamlet describe his killing of Polonius here?

[No singing allowed!]

C. As Hamlet asked of Horatio and the soldiers, what does he ask of his mother?

What does Hamlet believe about this trip to England accompanied by R & G?

[When attacking a fortification, armies often used engineers to dig under the walls and to blow away the earth that supported the walls.]

D. What indecorous action is Hamlet doing as he speaks these lines?

In some productions, Gertrude believes Hamlet mad. In others, she believes him and begins to doubt Claudius. Which do you think is appropriate given what happens in this scene?