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SHAKESPEARE PROBLEMS

BY A. W. POLLARD & J. DOVER WILSON

IV. THE MANUSCRIPT OF SHAKESPEARE'S *HAMLET* AND THE PROBLEMS OF ITS TRANSMISSION

IN TWO VOLUMES
VOLUME II

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THE MANUSCRIPT OF
SHAKESPEARE'S *HAMLET*
AND THE PROBLEMS OF
ITS TRANSMISSION

An essay in critical bibliography

BY

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SANDARS READER IN BIBLIOGRAPHY

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CHAPTER I

Introduction

§X. PRINCIPLES FOR AN EDITOR OF *HAMLET*

The purpose of this book hitherto has been the discovery of the kind of manuscripts used for the printing of the *Hamlet* texts of 1605 and 1623, and of the kind of corruption which those manuscripts suffered at the hands of transcribers and printers. The chief evidence for this enquiry has been the lists of variants at the end of this volume, together with the tables based upon those lists. We have now to put this material to another purpose, and to extract from it, if we can, detailed information about what Shakespeare actually wrote in his autograph manuscript of *Hamlet*, which as we have seen formed almost certainly the copy for the text of 1605. In other words, the copies having Deen defined, the true text must be determined.

This is the task of an editor. But there is no rigid line between the spheres of editor and bibliographer. From the first I have been distinguishing between readings likely to be Shakespeare's and those less likely or unlikely to be his; and every distinction of the kind is editorial in implication. Some of the ground belonging to this second volume has, therefore, already been covered. Such distinctions or decisions, it is true, have been merely incidental and subservient to an argument not directly editorial; yet that argument was itself undertaken for one end only, the provision of a critical apparatus for editorial use. It is time to test this apparatus; the instrument fashioned in the main out of an examination and classification of the variants must

now be turned upon those variants themselves with the object of deciding which alternative should be accepted or, if neither alternative commands confidence, of arriving if possible at some third reading which strikes a more authentic note. In a word, we are still discoverers and detectives, but our quarry is no longer the corruptors of Shakespeare, but Shakespeare himself.

Readers of the foregoing chapters may feel that too much has been proved, that the possibilities of corruption there opened up are so many and various that almost any reading is capable of justification, and that after starting out with a denunciation of the traditional eclecticism among editors I am condemned, on my own showing, to be merely eclectic. It is true, as I have all along made clear and shall once more insist below, that the final arbiter in any particular textual decision must be the judgment and taste of the editor who makes it. It is true also that too often in what follows we shall find ourselves confronted with situations where it is impossible to feel certain which of the two readings offered represents Shakespeare's intention, or where we have frankly to throw over both texts and just guess for ourselves. Yet though these things are so, a definite corner has been turned. For one thing, we have gained both more freedom and a greater sense of security. The vacillation which marked the steps of earlier editors was largely the result of uncertainty, an uncertainty not, like that just spoken of, as to the comparative aesthetic quality of two readings, but as to the character of the whole textual ground upon which they stood. While the more logically minded among them felt that they ought to decide absolutely for one or other text, the materials for such a decision were lacking. Thus Jennens declared in favour of Q2 and Delius in favour of F1, and the rest ranged themselves at different points between these extremes, some of them like Aldis Wright taking up a middle position and oscillating about it in two successive editions. Even comparative certainty, that is to say a partial

realisation of the true character of the texts, was not sufficient, as I learnt to my cost. After making up my mind in general terms upon the textual situation, I was at first so much impressed with the superior authority of Q2 that I tended to adhere too rigidly to its readings when Fi had better readings to offer, with the result that, as will be evident in §§ xvii and xix below, I have had to withdraw from positions previously held in more than one instance.

But as my exploration of the possibilities of corruption proceeded further I came to see that an editorial liberty denied to those who had gone before was within our grasp; that full weight might be given in all editorial decisions to the quality, both poetic and dramatic, of the variants; that we were, for example, not merely tempted but free to adopt an Fi reading when it was manifestly superior aesthetically to its Q2 parallel. Between readings like "fretfull Porpentine" (Fi) and "fearefull Porpentine" (Q2), "sage Requiem" (F1) and "a Requiem" (Q2), "to drinke deepe" (F1) and "for to drinke" (Q2) there could no longer be any hesitation. Not all choices, however, are as easy as these. There are a large number of alternative readings of equal or almost equal aesthetic value, and it is just here that the new critical apparatus ought to prove most useful. It brings with it also other definite gains of a general character which may be here summarised as an introduction to the particular findings that follow.

In the first place we know that we ought to start from Q2, which alone means a profound revolution in editorial method. The *Hamlet* text hitherto accepted by editors is, as we have seen, a traditional stock which goes back ultimately to the copy of F4 upon which Rowe worked and upon which his successors have grafted their emendations or their borrowings from Q2 or Q1. This we must lay altogether aside, and turning to Q2 make that the basis of our edition. In other words, instead of tinkering with a *textus receptus*, we take up the task where Malone left it.

We have" established which of the ancient copies is entitled to preference"; we have to edit it. This gives us, to begin with, a new and hitherto unexamined framework for the play. The stage-directions, the speech-headings, the line-division, and above all the punctuation of Qz are derived from Shakespeare's manuscript; and, after due allowance has been made for the interference and carelessness of the printers of that text, must be interpreted and incorporated by an editor. We have seen in § III of vol. 1 something of the significance of this new framework; we shall have more to say about it immediately. As regards the dialogue, our choice of text means that no F1 reading, however plausible, however long sanctioned by editorial approval, possesses any rights whatever unless it can be justified in the teeth of the Q2 variant. The latter, even if it makes nonsense, must be considered first of all on its merits, while the former, especially if it be a word of different formation, graphically or typographically, must be held in suspicion.

To develop these generalisations in the form of rough editorial canons:

(i) When a reading in either text bears the unmistakable impress of the master's hand, or when the reading is clearly pithier, more poetical or in particular more dramatic¹ than the other, that reading is to be preferred; though if the reading comes from F1, an explanation of the inferior reading in Q2 must be offered.

(ii) When the readings appear to be of equal or nearly equal merit, the Q2 variant is to be preferred, unless other readings of the same class suggest that it may be due to the compositor or corrector.

(iii) An exception may be allowed to the last canon, in regard to certain words and phrases which, absent in Q2 and present in F1, are under suspicion of having been omitted from the former. The Q2 compositor is indeed so prone to

¹ For a good illustration of this *vide* below, p. 282 (variants at 1.1.138).

omission that we are justified in accepting all extra words and phrases in F1 which are not clearly unnecessary or incorrect.

(iv) When one reading makes sense and its variant nonsense, the nonsense word should be very carefully scrutinised, since behind it may lie concealed the true reading, to be arrived at if possible by emendation. If the nonsense word occurs in Q2, and F1 furnishes a variant of quite different formation, this is almost certainly the case. It may even be so occasionally when F1 gives us nonsense and Q2 sense, though if the latter be rejected, both departures from the hypothetical word which Shakespeare wrote must be explained.

(v) Emendations must be justified not only on the general theory of the relationship between the two main texts, but also by what we know in general of Shakespeare's handwriting and spelling from a study of the texts of other plays.

(vi) Emendation may be resorted to when both texts make nonsense or present variants otherwise suspicious; though an editor will, of course, be wise not to admit such guesses into his own text unless he feels tolerably certain that they will secure the approval of Shakespeare scholarship in general.

By following these canons we shall not, as Capell put it, be "improving the author or contributing to his advancement in perfectness", though where we have reason to think that the pen of Shakespeare himself slipped, there can be no harm in restoring the reading which he clearly thought he had set down on paper. What we shall be doing is to make up our minds, if we can, what Shakespeare intended to write and to give reasons at every step why the original texts departed from it.

I have deliberately excluded all mention of Q1 from the foregoing, because though its stage-directions offer important evidence from a contemporary eye-witness of what

took place on Shakespeare's stage, it is otherwise of very slight authority as compared with the two main texts; far too slight I think to furnish better readings, except accidentally, though editors have not hesitated to draw upon it. Apart from stage-directions, its value consists in the support it occasionally gives to the readings of Q2 or F1. Its agreement with F1 can never of itself justify a reading; all such agreement tells us is that the reading in question probably stood in the original prompt-book made out in 1601. Its agreement with Q2, on the other hand, seems to prove that the reading was found not only in the prompt-book but also in Shakespeare's manuscript. Yet even here an exception must be made for trivial instances where the agreement may be accidental and for certain readings in act 1 where the compositor of Q2 appears to have consulted the text of Q1 in order to help him read difficult words. It follows that tables of agreement or disagreement between the three texts, such as Dr Greg has furnished in his *Principles of Emendation* and I have expanded in Appendix A, do not carry us very far. They may indeed be definitely misleading because they suggest a false basis of classification. Variants must be classified, to make use of the phrase which Dr Greg applies to emendation, according "to what we know, or what we surmise, respecting the history of the text". And such a classification must, of course, embrace the whole text; to restrict it to variants in which Q1 happens to be involved is, as we have seen, to run the risk of excluding important evidence. This does not mean that Q1 is useless to an editor; far from it. But it must be employed with discretion.

Finally, I must insist once again upon a highly important consideration of which it is now more necessary than ever that the reader should not lose sight. No critical apparatus, however well-grounded and complete, is sufficient by itself for the editing of Shakespeare. The old editors went astray, when they did, because lacking the proper

apparatus, they were obliged to rely, in making their decisions, almost wholly upon their personal judgment and good taste. But the fresh tools which bibliography has put into our hands by no means absolve us from the exercise of these qualities. On the contrary, the more delicate the instrument, here as in every other human activity, the more the personal equation counts. How little indeed learning and an elaborate apparatus can accomplish by themselves is attested by the case of the late Dr Leon Kellner of Czer-nowitz.¹ He was well equipped with an ordered knowledge of the kind of misprint and misreading to which compositors dealing with Shakespearian manuscripts were prone; but one has only to glance at any half dozen of the numerous emendations he himself offered to perceive that apparatus is powerless to render a man's emendation acceptable if he himself happens to be lacking in aesthetic sensibility. Let me then frankly confess that every emendation or choice of reading offered in the course of this volume, indeed every editorial decision of any kind, is at bottom founded on what I myself believe Shakespeare is likely to have written. Thus if, as is only too probable, some of these suggestions miscarry, the reader must consider whether the blame should be set down to the inadequacy of the textual mechanism or to the feebleness of the hand that guides it.

¹ *Restoring Shakespeare*, by Leon Kellner (Allen & Unwin, 1925).

CHAPTER II

The Framework of the Text

§ XI. STAGE-DIRECTIONS AND SPEECH-PREFIXES

In tackling our particular editorial problems, it will be well to proceed according to an order of increasing difficulty, and we may begin, as we did in the first volume, by considering the stage-directions and speech-headings in regard to which the superior authority of Q2 is incontestable.

In §III of vol. i, assuming that Q2 was nearer to Shakespeare's original than F1, we showed by comparison of the stage-directions and prefixes in the two texts that the latter was clearly derived from a prompt-book version. This assumption having in the meantime grown into a virtual certainty that Q2 was printed directly from Shakespeare's manuscript, we can now turn the argument round and confidently assert that an editor desirous of following Shakespeare's intentions should prefer the stage-directions of Q2 in all cases. To have been able to reach this conclusion is at once clear gain and a striking demonstration of the advantage of first defining the character of the original texts. For, in doubt "which of the ancient copies was entitled to preference", previous editors have accepted and added to the stage-directions first framed by Rowe and based by him upon those of F4. None, not even Capell himself, have been bold enough to take those of Q2 as their starting-point throughout, though they have been ready enough to borrow one or two from that text which happened to attract them. Thus while most editors read *The cock crows* at 1.1.139 and *A flourish of trumpets and ordnance shot off within* at 1.4.6,

which are based upon Q2 directions and have obviously been omitted accidentally from F1, probably by Scribe C, Rowe, Jennens and White alone have attempted to make anything of the far more interesting direction in Q2 at 1.1.127, which is printed */t spreads his armes*. Connecting the direction with the words "I'll cross it though it blast me", I follow White¹ in taking */t* as a misprint for *"He"* (misread *"yt"*), reading *He spreads his armes*, and supposing that Horatio should stand in the path of the Ghost with arms outstretched as if to prevent it passing on. Whether this be right or wrong, the direction undoubtedly embodies an important piece of stage-business intended by Shakespeare, and editors who ignore it merely abdicate their functions.

How much too they have missed by ignoring Q2 directions elsewhere has already been shown in §III. The direction, for example, which Q2 prints at the head of 1.2, marks the scene as a meeting of the Privy Council, and not a court levee as it appears in F1, and so endows the whole with a political atmosphere it would otherwise lack. The position assigned to Hamlet's entry in the same stage-direction is significant. F1 brings him in with the happy pair, the newly married King and Queen; Q2 on the other hand makes him enter last of the court procession, a solitary figure in black passing across a stage now filled with bright costumes. Or, turning to act 5 scene 1, the brusque direction *Enter K. Q. Laertes and the corse*, which is all the provision made in Q2 for the funeral of Ophelia, taken with the prefix *Doct.* which heads the speeches of the "churlish priest", offers a very different interpretation of the ceremony to that derived from F1 and elaborated by subsequent editors, an interpretation indeed which fits in with Hamlet's choice of a Protestant university and shows the religious establishment of his Denmark to be Protestant likewise. But these and other points of less importance have

¹ *Vide Furness, Variorum Hamlet, 1.1.127.*

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already been dealt with, and we cannot here discuss the whole body of stage-directions in Q2, which are for the rest included in the Comparative Table on pp. 353-69.

Brief consideration may, however, be given to one instance in which I think the direction in Q2 has been displaced, though hardly any editor seems to have noticed it. F1 gives Rosencrantz and Guildenstern their re-entry at 1. 301 after the play scene in 3.2, and the position is most apt since it explains Hamlet's laugh and also his calling for the recorders, as he turns his back upon the spies and deliberately ignores them. That Q2 prints the entry at 1. 306, i.e. at the end of Hamlet's speech, is due, I suggest, to the fact that 1. 301 is the last on a page, so that the stage direction had to be carried over not only on to another page but into another printer's forme, where it was not unnaturally inserted immediately before Guildenstern's first speech. This explanation is borne out by the entry for Hamlet and Horatio in 5.1, where Q2 postpones the S.D. for four lines for exactly the same reason.¹

The example shows that, though the Q2 directions should always be followed in preference to those of F1, an editor cannot do without F1 altogether, here any more than elsewhere in the text. But this is mainly because of the proneness to omission on the part of the Q2 compositor. A glance at the variant directions for the Dumb-show in 3.2 given on pp. 359-60 will provide a good illustration of the kind of problem raised by the omitting compositor on the one hand and the revising Scribe P on the other. For instance, the sense of the context makes it clear, I think, that Q2 omits some equivalent to the second sentence in F1 ("She kneeles, and makes shew of Protestation vnto him"); but who can be sure whether the theatrical term "Mutes", used to describe the men who return with the poisoner after the murder, was Shakespeare's omitted in Q2 or the Prompter's added in F1? In any event, our loss through

¹ *Vide* note 5.1.60 S.D. (New Shakespeare).

omission in Q2 is probably considerable. It is certainly so, if 5.2 may be taken as typical, since no fewer than eight directions seem to have been omitted from the Q2 text in this scene. They concern the fencing-match and what ensues therefrom, and may be set out as they appear both in F1 and Q1.

F1	Q1
5.2.277 <i>Prepare to play.</i>	
291 <i>They play.</i>	<i>Heere they play.</i>
292	<i>They play againe.</i>
311 <i>Play.</i>	
313 <i>/n scuffling they change</i>	<i>They catch one anothers</i>
<i>Rapiers.</i>	<i>Rapiers, and both are</i>
	<i>wounded...</i>
333 <i>Hurts the King.</i>	
338 <i>King Dyes.</i>	<i>The king dies.</i>
342 <i>Dyes.</i>	<i>Leartes dies.</i>

It is of course conceivable that Shakespeare did not trouble to write down every one of these directions in his manuscript; but he cannot have left them all out. And if eight stage-directions are missing in a space of sixty-six lines, how many did the compositor omit in the text as a whole? It is impossible to tell, for unfortunately the directions in F1 are as little likely to be complete as those in Q2. We have already noted that two are lacking from the first scene in the 1623 text; and it is only too probable that Scribe C ignored many more in the prompt-book he worked from.

An instructive instance occurs in 5.1 in connection with the struggle between Hamlet and Laertes over the corpse of Ophelia. Here Q2 gives no stage-directions whatever; F1 prints *Leaps in the graue* at 1. 273 after Laertes has exclaimed

Hold off the earth a while
Till I haue caught her once more in mine armes;

while in Q1 we get not only at this point *Leartes leapes Into the graue* but, a few lines later on, *Hamlet leases in after Leartes*. That a scuffle takes place in the grave itself is the stage tradition, and the evidence of Q1, which presumably reports what the pirate saw at the Globe, is sufficient testimony I think that this was what Shakespeare himself intended. It follows therefore that both stage-directions, or something corresponding to them, stood in Shakespeare's manuscript, though only one reached the F1 text and neither appear in Q2. It follows further that in regard to the second direction F1 and Q2 coincide in their omission. Nor, unless I am very much mistaken, is this the sole occasion on which such a coincidence happened. I am, for instance, elsewhere suggesting that the entry for Hamlet on the outer stage at 2.2.170 should be preceded by another entry for him, nine lines earlier, on the inner stage, an entry which would oblige him to overhear the eaves-dropping plot between Claudius and Polonius, would explain his language to the latter immediately after he comes forward, and would account not only for his behaviour in the Nunnery scene but for his attitude towards Ophelia generally.¹ If I am correct in this supposition, Shakespeare's manuscript should have contained two entries for Hamlet at this point, one at about 1. 159 and the second, as in the printed texts, at 1. 170. Such a double-entry may well have been puzzling both to the Q2 compositor and to Scribe C. If they thought about it at all they would naturally take the earlier direction for one of those warnings to the actor to be ready to "come on" which are frequent in play-books of the period, and so omit it deliberately. We have indeed already seen in connection with the Prologue after the Dumb-show in 3.2 that Scribe C was prepared to shift a stage-direction which seemed to him placed too early and the purpose of which he failed to understand.² It seems probable that

¹ *Vide* Introduction and Notes to *Hamlet* (New Shakespeare).

² *Vide* vol. I, pp. 85-6.

a double-entry of the kind I have imagined would stand little chance of survival in either text.

An editor should therefore give Q2 the preference when stage-directions differ, but be on the look-out for omissions and be ready to supply them from F1 where F1 offers a plausible reading, or even at times turn for help to Q1 where both the main texts fail, while in the last resort he may be obliged to fall back upon his own invention. And what obtains for stage-directions is true also of speech-headings. It has been shown in § III that when prefixes differ, it is almost invariably a dramatic gain to follow Q2. Thus the sceptical Horatio naturally asks at 1.1.21 "What, has this thing appeared again to-night?", a question that F1 gives to Marcellus; it is Hamlet and not Marcellus who utters the prayer "So be it" at 1.5.114; while the alteration of the prefixes in 4.5 has been clearly prompted by the desire of the Globe management to save a speaking part. Other and less important departures in F1 from what we must regard as Shakespeare's intentions, as revealed by Q2, are:

1.2.40

(Q2) *Cor. Vo.* In that, and all things
(F1) *Volt.* In that, and all things

1.5.115

(Q2) *Mar.* Illo, ho, ho, my Lord.
(F1) *Hor.* Illo, ho, ho, my Lord.

3.2.56

(Q2) *Ros.* I my Lord.
(F1) *Both.* We will my Lord.

3.2.281

(Q2) *Pol.* Lights, lights, lights.
(F1) *All.* Lights, Lights, Lights.

3.2.332

(Q2) *Ros.* What my Lord.¹(F1) *Guild.* What, my Lord?

3.3.23

(Q2) *Ros.* We will hast vs.(F1) *Both.* We will haste vs.

5.1.288

(Q2) *Hora.* Good my Lord be quiet.(F1) *Gen.* Good my Lord be quiet.

5.1.307

(Q2) *Ogee.* This is meere madnesse,(F1) *Kin.* This is meere Madnesse.

The last is the only one of more than trivial significance, and here the change is so uncalled for and inappropriate that I should ascribe it without hesitation to Scribe C were it not that Q1 supports F1 at this point, which compels us to attribute the error of transcription (for the change cannot be deliberate) to Scribe P.

On the other hand, Q2 has, as ever, its omissions and mistakes to be reckoned with. At 4.3.31, for instance, the prefix *King* is accidentally duplicated, while at 3.4.51—3 we have a displacement which probably arose from an indistinct assignment of the speeches in Shakespeare's manuscript. A comparison of the passages in the two texts will make the point clear.

(Q²) 2uee Ay me, what act?

Ham. That roares so low'd, and thunders in the Index,
Looke heere vpon this Picture, and on this,

(F1) 2u. Aye me; what act, that roares so lowd, Se thunders
in the Index.

Ham. Looke heere vpon this Picture, and on this.

¹ F1 here has been followed by all editors but Capell, who rightly observes that Guildenstern retires in a huff at 1.330, leaving Rosencrantz to deliver the message (*Notes*, 1, 138). F1 misprints 'Gnild'.

The F1 text indeed suggests that the mistake actually appeared at one time in the prompt-book, seeing that the printing of the Queen's question as prose is readily explained if we suppose the *Ham.* prefix deleted before 1. 52 and " 2uee. Ay me, what act" transferred there by an encircling guide-line. A like displacement is to be found at 4.5.152 where the words "Let her come in" belonging to *A noyse within* have been by a natural accident inserted at the beginning of Laertes' speech that follows. By a striking coincidence the same words, "Let her come in", at Ophelia's first entry earlier in the scene (4.5.16) have also become assigned to the wrong character in Q2, which tacks them onto the end of Horatio's speech. It is, however, the Queen alone who can give the word for admittance and editors rightly assign the words to her. F1 does so likewise, but confuses the issue by transferring Horatio's speech also to her.

Turning to the question of omission, we have first to notice a couple of "within-directions", as we may call them, which may or may not belong to this category. The lines which F1 prints at 3.4.6 and 4.2.2,

Ham. within. Mother, mother, mother.
Gentlemen within. Hamlet, Lord Hamlet.

are neither of them given in Q2, and it seems doubtful whether we ought to ascribe their absence from the latter to omission or their presence in the former to textual clarification on the part of the prompter.¹ The Q2 text at 4.2.2, for example, does not actually require the missing line, since there is no difficulty in understanding

Enter Hamlet', Rosencraus, and others.

Ham. Safely stowd, but soft, what noyse, who calls on Hamlet?
O heere they come

as it is there printed. Nevertheless, the "within-directions"

¹ *Vide* vol. 1, pp. 35-6.

and cries certainly sharpen the outline of the stage-situation, and I do not think an editor, relying on the habits of the skipping compositor, need hesitate to follow F1 here.

Two other omissions, this time of speech-headings alone, have already been noted. I refer to the absence of the speech-headings *Ham.* at the top of sig. G4.V and sig. H4.V.¹ Of the former we need say nothing more here; but the latter is apparently associated with further omissions which demand some attention. The matter will be best approached, as usual, by the method of parallel quotation. The passage occurs at 3.2.400-5:

(F1) *Ham.* Then will I come to my Mother, by and by:
 They foole me to the top of my bent.
 I will come by and by.

Polon. I will say so. *Exit.*

Ham. By and by, is easily said. Leau me Friends:

(Q2) Then I will come to my mother by and by,
 They foole me to the top of my bent, I will come by & by,
 Leau me friends.
 I will, say so. By and by is easily said.

The presence of the catchword "*Ham. Then*" at the foot of the previous page in Q2, proves that the speech-heading was in the manuscript and was omitted by the compositor; and it is natural, as all editors have tacitly assumed, to suppose that he also omitted the two speech-headings that follow in F1. Nevertheless, there is a case to be made for the Q2 text, and one worthy of consideration. It was put to me in a letter from a friend, whom I consulted on the question.² After noting that the first prefix must have been in the copy, and that we have only the evidence of F1 to show that the other two were, he writes: "The proof-reader ought to have observed the omission of the first, but he may easily have overlooked the other two, as the text

¹ *Vide* vol. 1, pp. 128-9.

² Tycho Mommsen anticipated this suggestion in the first of the articles cited in vol. 1, p. 12n.

has, I think, a possible meaning without them, if you read it thus:

Ham. Then I will come to my mother by and by.

[aside] They foole me to the top of my bent.

[to Po/.] I will come by and by.

[to the rest] Leave me friends, *[exit friends. Pol. lingers.*

[to Pol.] I will. Say so! "By and by" is easily said, *[exit Pol.*

I do not mean to suggest that this is right, but I think that a proof-reader might consider it quite good enough sense and, to make it a little clearer, insert a comma after 'will'. Indeed, I think the idea of Polonius hanging about in a fussy sort of way after he has had his answer and Hamlet having to drive him away by repeating 'I will', is rather attractive and more in character than Polonius's somewhat flat acceptance of Hamlet's message in the Folio! However, my point is only that a proof-reader would not *necessarily* observe that the two later prefixes were omitted". My correspondent is cautious in his statement; he is being asked an opinion and is not having to make a decision. For myself, I am inclined to feel that F1 is preferable here. Textually the probabilities seem equally balanced; we have the omitting compositor in the one scale, and the clarifying prompter in the other. We are therefore thrown back upon purely aesthetic considerations; and while I think the sense of Q2 just expounded is good enough for a proof-reader (though I doubt the ability of *this* proof-reader to follow it), I hesitate to believe it good enough for Shakespeare. Apart from the jerkiness of the whole, my chief difficulty is with the last line which, if the interpretation be as my correspondent suggests, ought surely to run

I will. Say so! "Will come" is easily said,

since the words "by and by" have ceased by this time to be relevant. In F1, on the other hand, the reading is easy enough, and "by and by" is the pivot of the little altercation with Polonius.

§ XII. PUNCTUATION

In the preliminary description of the copy used for Q2, I ventured to make the bold claim that in this text we have, almost untampered with, a whole play punctuated throughout as Shakespeare had punctuated it in his manuscript.¹ As the punctuation of modern texts of *Hamlet* is derived almost entirely from that of F1, and as the latter differs profoundly from the pointing we find in Q2, the foregoing claim raises questions of very considerable importance to an editor, and must be closely scrutinised before it can be accepted.

(a) *The pointing in F1*

Let us begin by considering the stops in F1. In spite of the fact that in matters of pointing they follow this text rather than Q2, the Cambridge editors record in their footnotes some 75 examples of F1 punctuation from which they differ and in 21 of these they follow Q2.² Out of these 75 there are at least 60 which seem to me impossible to justify even by the most ingenious juggling with "dramatic punctuation", and for which in most cases Q2 gives an easy and patently correct variant. It is unnecessary to quote all 60; but a few representative instances may here be glanced at.

1.2.202

(F1) Goes slow and stately: By them thrice he walkt

(Q2) Goes slowe and stately by them; thrice he walkt

1-3-57

(F1) And you are staid for there: my blessing with you

(Q2) And you are stayed for, there my blessing with thee

¹ *Vide* vol. 1, p. 101.

² Though they often cite a later Q, which derives from Q2.

2.1.43-4

- (F1) Hauing euer seene. In the prenominate crimes,
The youth you breath of guilty
(Q2) Hauing euer seene in the prenominat crimes
The youth you breath of guiltie

2.2.145-6

- (F1) Which done, she tooke the Fruites of my Aduice,
And he repulsed. A short Tale to make
(Q2) Which done, she tooke the fruites of my aduise:
And he repell'd, a short tale to make

2.2.287-8

- (F1) Why any thing. But to the purpose; you were sent for
(Q2) Any thing but to th'purpose: you were sent for

3.1.192

- (F1) And He be plac'd so, please you in the eare
(Q2) And He be plac'd (so please you) in the eare

3.2.103-4

- (F1) NO, nor mine. Now my Lord, you plaid once i'th'Vni-
uersity
(Q2) No, nor mine now my Lord. You playd once i'th Vni-
uersitie

3.2.196

- (F1) I do beleeeue you. Think what now you speake:
(Q2) I doe belieue you thinke what now you speake.

At times the Fi pointing is obviously due to misapprehension of the sense, itself due to ambiguous spelling or to mistakes in transcription; e.g.

1.4.56

- (F1) With thoughts beyond thee; reaches of our Soules
(Q2) With thoughts beyond the reaches of our soules

2.1.3-4¹

- (F1) You shall doe maruels wisely; good Reynoldo,
Before you visite him you make inquiry...
- (Q2) You shall doe meruiles wisely good Reynaldo,
Before you visite him, to make inquire...

2.2.304-7

- (F1) I will tell you why; so shall my anticipation preuent your
discouery of your secricie to the King and Queene: moult
no feather, I haue of late. . .
- (Q2) I will tell you why, so shall my anticipation preuent your
discouery, and your secrecie to the King & Queene moult
no feather, I haue of late. ..

3.1.99

- (F1) AS made the things more rich, then perfume left:
- (Q2) As made these things more rich, their perfume lost,

3.2.65

- (F1) NO, let the Candied tongue, like absurd pompe,
- (Q2) No, let the candied tongue licke absurd pompe,

4.3.24-6

- (F1) Your fat King, and your leane Begger is but variable
seruice to dishes, but to one Table that's the end.
- (Q2) your fat King and your leane begger is but variable
seruice, two dishes but to one table, that's the end.

5.1.227-8

- (F1) 'Twere to consider: to curiously to consider so.
- (Q2) Twere to consider too curiously to consider so.

The punctuation of the F1 *Hamlet* is the worst I have so far encountered in any Shakespearian text; worse than that of *Love's Labour's Lost* (Q1), which Capell described as "enormous bad", and worse than that of *Antony and Cleopatra* (F1) which is also very poor. How are we to

¹ Cf. below, p. 304.

account for it? There is little difficulty, I think, if we remember that three agents of corruption have been at work upon it. Shakespeare's own punctuation, as we shall presently find good reason for believing, was light, a matter in the main of commas; and such punctuation if carelessly handled, or treated in a high-handed fashion, easily leads to misunderstanding and chaos. Scribe P was high-handed enough, as we have seen, and there can be little doubt that he revised the punctuation of *Hamlet* from beginning to end, just as he rewrote the stage-directions. "Speak the speech, I pray you, trippingly on the tongue", Hamlet begs of the players; but the tripping pointing which the prompter found in his dramatist's manuscript would not do for the Globe. The F1 punctuation is on the whole twice or even three times as heavy as that of Q2, though it is not heavier than that of some other F1 texts which are probably also derived from Globe prompt-books. Moreover, that Scribe P was responsible for some at least of the nonsense just quoted is clear from 2.1.3, since "meruiles" being a Shakespearian spelling of "marvellous", the reading "maruels" and the punctuation to support it can hardly be anyone's but the original transcriber's. On the other hand, we can be sure that whatever mistakes Scribe P made, his successor Scribe C multiplied many times. Last of all came the F1 compositors, who, in an attempt to clean up the mess, probably made confusion worse confounded. It is only fair to the good name of the Globe theatre to give full weight to the second and third agencies of corruption; for it is quite impossible to believe that the F1 punctuation of *Hamlet* as it stands was ever prompt-copy punctuation.

To sum up, the pointing of the F1 *Hamlet* should be regarded with even greater suspicion than the other features of that remarkable text. To reject the punctuation of passages which makes nonsense, and to adopt the rest, as has been the procedure of editors hitherto, simply will not do. A system of punctuation which is capable of

absurdities such as the instances just quoted is convicted of being thoroughly vicious, and cannot be relied upon anywhere. Fortunately we are in a position to set it almost wholly aside in favour of the pointing of Q2.

(b) *The pointing in Q2*

We owe the latter, as I have already suggested,¹ to the happy accident that, just as the compositor could not spell and had never learnt to carry words in his head, so also he had no punctuation of his own, beyond some knowledge of the use of the comma, and was obliged to rely almost entirely upon the punctuation of his copy, which he followed nearly as closely as he did the forms of the letters. Dowden, in the passage quoted in vol. 1, § 1, speaks of Q2 as "ill-punctuated". It is certainly very inadequately punctuated according to modern notions: the full-stop is rare, the colon scarcely more frequent, while almost all the effects are produced by means of the comma; the semi-colon being generally brought in when a longer stop is required. This light pointing corresponds with what we find in the three "Shakespearian" pages of Sir *Thomas Moore* and with what Dr A. W. Pollard writes about Shakespeare's punctuation in the most minute and careful examination ever made of a good quarto. Let me quote his words:

The impression which a very close study of the play has made on me... is that Shakespeare wrote it at top speed, the words often coming to him as fast as he could set them down, and that some passages he could hardly have troubled himself to read over. Such a flow of ideas and words is not favourable to careful punctuation, and I believe that, in the manuscript which he handed over to the players, all but the most carefully written speeches were hardly punctuated at all. On the other hand.. some at least of these set speeches are fully punctuated, and with a dramatic punctuation such as cannot reasonably be attributed to any one but the author.²

¹ *Vide* vol. 1, p. 101.

² *King Richard II; a new 2uarto*, pp. 97-8.

If this be true of *Richard II*,¹ it is probable that *Hamlet* was rather more carefully pointed, since *Hamlet* can hardly have been written off at such top speed. But allowing for a more deliberate pace of composition, and we may also guess for the re-reading which revision would require, the light punctuation of *Hamlet* Q2 is of the same order as that which Dr Pollard finds behind the compositor's punctuation in *Richard II*, and the beauty of it is that in our text the compositor was not skilful enough to interpose his own punctuation between us and Shakespeare's. He makes his mistakes, of course, as we shall presently indicate; he had too some elementary notions of his own no doubt; while there is the proof-reader and press-corrector always to be reckoned with. But after due weight be given to all these factors, it remains true that in *Hamlet* Q2 we have what I am confident is a truer representation of Shakespeare's own punctuation than can be found in any other Shakespearian text.

My confidence is born of experience. In the Cranach *Hamlet* issued in 1930 for Count Harry Kessler I edited Q2 in its original spelling and punctuation, making no changes except where I felt sure the printers of 1605 had departed from Shakespeare's intentions. From this test the stops of the original emerged more successfully than I had even dared to hope, and the number of changes found necessary was surprisingly small. So far as its punctuation is concerned, Q2 is a thing of sheer beauty. Here it is not possible to do more than give one or two examples. We may begin with the First Soliloquy (1.2), a "set speech" as Dr Pollard would call it, which Shakespeare is likely to have pointed with care. I reproduce it exactly as it appears in Q2, except for the correction of five misprints.¹

¹ The following are the corrections referred to: 129 "sullied" for "sallied" (Cf. pp. 307-15 below), 132 "sealfe" for "seale", 133 "weary" for "wary", 137 "to this" for "thus", 149 "euen she," added.

- O that this too too sullied flesh would melt,
 130 Thaw and resolute it selfe into a dewe,
 Or that the euerlasting had not fixt
 His cannon gainst seale slaughter, 6 God, God,
 How weary, stale, flat, and vnprofitable
 Seeme to me all the vses of this world ?
 135 Fie on't, ah fie, tis an vnweeded garden
 That growes to seede, things rancke and grosse in nature,
 Possesse it meere that it should come to this
 But two months dead, nay not so much, not two,
 So excellent a King, that was to this
 140 Hiperion to a satire, so louing to my mother,
 That he might not beteeme the winds of heauen
 Visite her face too roughly, heauen and earth
 Must I remember, why she should hang on him
 As if increase of appetite had growne
 145 By what it fed on, and yet within a month,
 Let me not thinke on't; frailty thy name is woman
 A little month or ere those shooes were old
 With which she followed my poore fathers bodie
 Like Niobe all teares, why she euen she,
 150 O God, a beast that wants discourse of reason
 Would haue mourn'd longer, married with my Vncle,
 My fathers brother, but no more like my father
 Then I to Hercules, within a month,
 Ere yet the salt of most vnrighteous teares,
 155 Had left the flushing in her gauled eyes
 She married, 6 most wicked speede; to post
 With such dexteritie to incestuous sheets,
 It is not, nor it cannot come to good,
 But breake my hart, for I must hold my tongue.

The compositor, after the common practice of the time, has used a query for an exclamation-mark in l. 134. He has also perhaps omitted commas after "meere" and "to this" (which he prints "thus") in l. 137, and another at the end of l. 146, while that at the end of l. 136 is redundant. But apart from these trifles, the punctuation needs no emendation whatsoever. And yet how different is the

version which the modern text gives! The speech in *The Globe Shakespeare*, for example, is very heavily pointed, and contains no less than ten notes of exclamation, while semi-colons, colons, dashes and full-stops abound. The whole thing is a piece of rhetorical declamation; Hamlet is tearing his passion to tatters, to the very rags. And the modern text is based upon that of F1, which may be quoted for the sake of comparison, the queries, be it noted once again, standing for exclamation-marks.

- Oh that this too too solid Flesh, would melt,
 130 Thaw, and resolue it selfe into a Dew:
 Or that the Euerlasting had not fixt
 His Cannon 'gainst Selfe-slaughter. O God, O God!
 How weary, stale, flat, and vnprofitable
 Seemes to me all the vses of this world ?
 135 Fie on't ? Oh fie, fie, 'tis an vnweeded Garden
 That growes to Seed: Things rank, and grosse in Nature
 Possesse it meerely. That it should come to this:
 But two months dead: Nay, not so much; not two,
 So excellent a King, that was to this
 140 Hiperion to a Satyre: so louing to my Mother,
 That he might not beteene the windes of heauen
 Visit her face too roughly. Heauen and Earth
 Must I remember: why she would hang on him,
 As if encrease of Appetite had growne
 145 By what it fed on; and yet within a month?
 Let me not thinke on't: Frailty, thy name is woman.
 A little Month, or ere those shooes were old,
 With which she followed my poore Fathers body
 Like Niobe, all teares. Why she, euen she.
 150 (O Heauen! A beast that wants discourse of Reason
 Would have mourn'd longer) married with mine Vnkle,
 My Fathers Brother: but no more like my Father,
 Then I to Hercules. Within a Moneth ?
 Ere yet the salt of most vnrighteous Teares
 155 Had left the flushing of her gauled eyes,
 She married. O most wicked speed, to post

With such dexterity to Incestuous sheets:
 It is not, nor it cannot come to good.
 But breake my heart, for I must hold my tongue.

This is good playhouse pointing, and I have little doubt that here Fi gives us the text pretty much as it stood in the Globe prompt-book. But the soliloquy of Q2 is another thing altogether. There is not a touch of rhetoric about it; it contains one mark of exclamation only, at the end of 1. 134, no full-stops or colons at all, and but two semi-colons, one after "Let me not thinke on V and the other after "6 most wicked speede". It is a piece of meditation, spoken trippingly on the tongue, with two striking pauses. And these pauses, these two semi-colons, give us the clue to the speaker's mood. Hamlet is thinking, not declaiming. He speaks as in a dream. But the dream is a nightmare, the full significance of which we do not realise until the last three lines. His mind turns and turns upon itself in its effort to escape giving birth to the "monster in his thought too hideous to be shown", and at the exclamation "Let me not thinke on't" he seems for a moment to batten it down beneath the hatches of consciousness. But the writhings begin again and the stream of images continues as uninterruptedly as before until there comes the second pause—this time in the middle of a sentence—and the dreadful thought is born at last, like a brood of hissing snakes:

to post

With such dexteritie to incestious sheets.

After this the speaker has strength for nothing more than two tremulous lines; the soliloquy ends with a sob; and when Horatio enters immediately after, his friend's eyes are so full of tears that he does not at first recognise him. I cannot feel the slightest doubt that this speech is punctuated as Shakespeare intended.

Or take a very different speech, that of Valtemand announcing the issue of his mission with Cornelius to

Norway (2.2). Here too there are only two pauses longer than a comma, the first I think denoting an obeisance to the throne, and the second perhaps allowing for the applause of the court following upon the announcement of success. All the other stops are commas, and they are sufficient. Once again I quote Q2 *literatim*, except for a single correction:¹

Most faire returne of greetings and desires;	60
Vpon our first, he sent out to suppress	
His Nephews leuies, which to him appeared	
To be a preparation gainst the Pollacke,	
But better lookt into, he truly found	
It was against your highnes, whereat greeu'd	65
That so his sicknes, age, and impotence	
Was falsly borne in hand, sends out arrests	
On Fortenbrasse, which he in breefe obeyes,	
Receiues rebuke from Norway, and in fine,	
Makes vow before his Vncle neuer more	70
To giue th'assay of Armes against your Maiestie:	
Whereon old Norway ou er come with ioy,	
Giues him threescore thousand crownes in anuall fee,	
And his commission to imploy those souldiers	
So leuied (as before) against the Pollacke,	75
With an entreatie heerein further showne,	
That it might please you to giue quiet passe	
Through your dominions for this enterprise	
On such regards of safety and allowance	
As therein are set downe.	80

It would of course be absurd to claim every comma in such speeches as Shakespeare's; and yet it is difficult to believe that a large number of commas in Q2 were not intended by him. Take, as typical of many other passages, the following, which concludes Hamlet's long conversation with Rosencrantz and Guildenstern at their first encounter (2.2.223). Hamlet, it will be remembered, has just shaken

¹ I.e. "showne" for "shone" 1. 76.

the hands of his schoolfellows, rather unwillingly; he then continues:

you are welcome: but my Vncle-father, and Aunt-mother, are deceaued.

Guy/. In what my deare Lord.

Ham. I am but mad North Northwest; when the wind is Southerly, I knowe a Hauke, from a hand saw.

The pointing gives us the tones of Hamlet's voice, the very edge as it were of his irony. The emphasis-capitals pick out the words he stresses, while there is a wealth of meaning in the slight pauses after " Vncle-father" and " Aunt-mother ".

Commas, semi-colons and the like are the stops in Shakespeare's recorder; capitals indicate accent or stress; and he gives direction for tone also by means of brackets and inverted commas. Brackets, which as signs of parenthesis are scattered in profusion over the pages of the First Folio both in *Hamlet* and other texts, were sparingly used by Shakespeare himself, and it is clear that he wished to denote by them a drop or change of voice. Two particularly happy examples may be cited from act I, scene 2. The first occurs in that lively piece of dialogue which follows the First Soliloquy and which I cannot refrain from quoting in full, so beautiful is the pointing.

Enter Horatio, Marce//us, and Bernardo.

Hora. Haile to your Lordship.

Ham. I am glad to see you well; Horatio, or I do forget my selfe.

Hora. The same my Lord, and your poore seruant euer.

Ham. Sir my good friend, He change that name with you,
And what make you from Wittenberg Horatio?
Marcellus.

Mar. My good Lord.

Ham. I am very glad to see you, (good euen sir)
But what in faith make you from Wittenberg?

Hora. A truant disposition good my Lord.

The semi-colon in the second line marks the pause of

recognition;¹ we can see the Prince shaking hands with Marcellus; but Barnardo, a junior officer perhaps, is personally unknown to him and receives therefore only a polite greeting—a distinction conveyed with perfect economy by the brackets. The other example is more dramatic.

My fathers spirit (in armes) all is not well,

says Hamlet to himself at the end of the same scene, and the change of voice denoted by the brackets throws a meaning into the words which could have been communicated in no other way. To all those who see the Ghost the most amazing thing about him is the fact that he appears

Arméd at point exactly, cap-a-pe.

Horatio and the guards discuss it at length in the first scene, and Hamlet questions them most searchingly about it when they report to him. What does it signify? Has it something to do, as Horatio supposes, with the urgent preparations for war that are going forward? Hamlet does not think so. To him it suggests "foul play" and a perturbed spirit, in arms, that cannot rest until vengeance is exacted.

It is clear, I think, from other texts that Shakespeare having set down one half of the brackets sometimes forgot to close them with the other. And this, it seems, is what happened at 1.5.170, at which point Hamlet mentions for the first time his plan of assuming the "antic disposition". Hamlet never does anything premeditated, and it is characteristic of him therefore that this important decision should come to him on the spur of the moment and be uttered as a hasty aside, which Q2 prints thus:

(How strange or odde so mere I beare my selfe,
As I perchance heereafter shall thinke meet,
To put an Anticke disposition on,

at which point, I feel sure, the other arm of the bracket

¹ *Vide* above, p. 200.

should come. But Shakespeare forgot to inscribe it, and the compositor, continuing to set up the speech in expectation of an arm to come, went on for another half-dozen lines until in despair he inserted it two lines from the end of the speech, at a spot which ridiculously divides "to note" from "That you knowe ought of me".

" Proverbs and moral maxims—'sentences', as they were called—were sometimes given in italics. But a favourite device to call attention to them was the use of inverted commas at the beginning, but not at the end, of the line." I quote from that epoch-making little book, Mr Percy Simpson's *Shakespearian Punctuation*.¹ Mr Simpson does not go into the elocutionary aspect of the business, but I have little doubt that from the acting point of view inverted commas implied solemn or sententious delivery. They occur twice in Q2 and both instances are characteristic. The first marks some of Laertes' moralising observations to Ophelia in 1.3 and is printed thus:

"The chariest maide is prodigall inough
 If she vnmaske her butie to the Moone
 " Vertue it selfe scapes not calumnious strokes
 "The canker gaules the infants of the spring
 'Too oft before their buttons be disclos'd.

And the second distinguishes the equally gnomic couplets which the Queen utters in 4.5:

'To my sicke soule, as sinnes true nature is,
 'Each toy seemes prologue to some great amisse,
 'So full of artlesse ielousie is guilt,
 ' It spills it selfe, in fearing to be spylt.

It is surprising that the most obviously sententious speech in *Hamlet* Polonius's farewell to Laertes, should not also have been marked in this fashion. And I think it likely that it was so marked by Shakespeare, but that the compositor omitted the inverted commas. In any event, when we turn

¹ p. 101.

to Q 1, we find that they are printed with Polonius's maxims in that text, and not only there but also in a speech at the end of the scene for which there is no parallel in Q2. What this betokens in regard to the make-up of the bad quarto, we need not here enquire; but it is difficult to believe that these inverted commas were not somehow derived from the prompt-copy or that Shakespeare himself was not ultimately responsible for them.

The last example reminds us that we can only see so much of Shakespeare's punctuation as the transmitters of his text allow, and we must now turn and consider how far the compositor and his proof-reader or corrector are likely to have interfered with it. Examples of tinkering by the latter have already been quoted in vol. 1, the most important of them being:

- 1.3.3 And conuay, in assistant doe not sleepe {*vide* p. 144)
- 2.2.232 we are not euer happy on Fortunes lap, {*vide* p. 148)
- 5.1.12-13 it is to act, to doe, to performe, or all; {*vide* p. 138)
- 5.2.43 And many such like, as sir of great charge, {*vide*
pp. 129-30)

—all, be it noted, attempts to make some kind of sense out of misprints or miscorrections. Of the vagaries of the compositor himself, however, little or nothing has so far been said. But when we look into the matter it is remarkable to discover how small a quantity of error can be set down to his account. It is interesting too to note that his mistakes in pointing nearly all occur early in the text, so that we are tempted to ask whether he may not have been an absolute beginner who was learning to punctuate on *Hamlet* as he went along! In any event, he terminates quite a number of speeches¹ in the first two pages with a comma, a mistake he hardly ever falls into later. Another habit of his, one common enough with compositors in other texts, is that of setting up a comma at the end of a line of verse for no reason except that the line ends there. We have just noted an

¹ E.g. 1.1.3, 6, 7, 15, 20.

example of this in the First Soliloquy at 1.2.136. Another and more insidious instance may be cited from 1.1.26—7, which is thus printed in the quarto:

Therefore I haue intreated him along,
With vs to watch the minuts of this night.

We may observe in passing that this particular passage probably gave some trouble to the player who took the part of Marcellus, and whom many suppose to have been the pirate responsible in the main for the text of Q1, since it is not only carefully pointed in F1—

Therefore I haue intreated him along
With vs, to watch the minutes of this Night—

but Q1 prints it thus:

Therefore I haue intreated him a long with vs
To watch the minutes of this night,

as if the pirate had had the correct phrasing well rubbed into him. Among other examples of an intrusive comma which distorts or destroys the sense of the original may be quoted:

3-3-89

(Q²) When he is drunke, a sleepe, or in his rage
(F1) When he is drunke asleepe: or in his Rage
(Johnson) When he is drunk-asleep, or in his rage,

where, whether Johnson's hyphen be correct or not, the words "drunk asleep" (=dead drunk) should obviously be taken together; and, a case of simple transposition:

4.7.45-6

(Q2) when I shal first asking your pardon, there-vnto recount
(F1) When I shall (first asking your Pardon thereunto) recount

But the worst fault of the Q2 compositor, as the reader will not be surprised to learn, is the omission of stops. Yet even in this particular his stumbles are strikingly few; and I have only noted the following nine serious cases in the

whole play, four of them, it will be observed, coming from the first act:

- 1.24—5 To be contracted in one browe of woe
 Yet so farre hath discretion fought with nature
- 1.2.97-8 An vnderstanding simple and vnschoold
 For what we knowe must be, and is as common
- 1.2.112 Doe I impart toward you for your intent
- 1.2.137 Possesse it meerey that it should come thus
- 2.2.477—9 Hath now this dread and black complection smeard,
 With heraldy more dismall head to foote,
 Now is he totall Gules horridly trickt
- 3.3.75-6 And so I am reuendged,¹ that would be scand
 A villaine kills my father
- 3.4.165 That aptly is put on to refraine night²
- 4.5.132—3 Conscience and grace, to the profoundest pit
 I dare damnation
- 4.7.151 May fit vs to our shape if this should fayle.
 He is inclined also to neglect his question-marks, and occasionally too he inadvertently sets up a period for a comma; for example
- 4.6.4—5 I doe not know from what part of the world
 I should be greeted. If not from Lord Hamlet.

But this last kind of slip is nothing like so frequent with him as it is in F1. In short the punctuation of Q2, though composed mainly of commas, for which a modern editor will often enough be tempted to substitute full-stops, colons or semi-colons, is hardly ever unintelligible; and is not only a good specimen of printer's work for the age, but the best of its kind in the whole Shakespearian canon. Knowing the compositor of Q2 as we do, we cannot doubt to whom the credit for this excellence belongs. Here, if anywhere, we may watch Shakespeare pointing his own dramatic score.

¹ Misprinted "reuendge".

² A misprint for "refraine to-night", ef. vol. I, p. 143.

(c) *Editorial implications*

The conclusion for editors is obvious. While they should regard the stops of the F1 *Hamlet* with the utmost suspicion, they must depart from those of Q2 only at their peril. As this is almost the exact opposite of the tacit principle upon which all editors have hitherto proceeded, I may conclude this section of the enquiry by setting down one or two general observations which seem to me to flow from the new doctrine, and by examining a few crucial passages affected by it.

The first thing for editors (and actors) to note is that the speed of *Hamlet* is much more rapid than has been supposed. Its light punctuation falls in with Hamlet's own advice to the players; it must be spoken "trippingly on the tongue"; and bushels of colons and full-stops inherited from F1 should be dispensed with. No doubt, a modern editor will have to use the full-stop, and occasionally a colon or semi-colon, more often than the Q2 compositor; but he should only do so when the sense of the passage would otherwise be ambiguous to the reader. And with an increase of speed goes a wonderful increase in subtlety. We have already found a signal instance of this in the punctuation of the First Soliloquy; but what is true there is true also of the whole text. Indeed, we cannot consider too curiously the stops of Shakespeare's *Hamlet*. For every stop in dramatic punctuation may *mean* something, may throw some fresh light upon character or action. Here is a semi-colon in the middle of a sentence: why? Here is a full-stop, the only one in a long speech; for what reason is it there? Here, where we should expect to find a colon at least, there is no stop at all: is it just an omission by the compositor, or is its absence deliberate on the part of Shakespeare? and if so, once again, why? These are no trivial questions; for the answers to them, if they can be found, will reveal new beauties, shed fresh light

upon meaning, enable us to catch the very intonation of a speaker's voice, illuminate for us perhaps the springs of character. And thirdly, to return once more to Hamlet's advice, those who act or edit this play must "use all gently", they "must acquire and beget a temperance that may give it smoothness". The whole mighty symphony is pitched in a lower and quieter key than editors and performers have yet allowed for. Above all, the Prince of Denmark himself, though he has his moods of intense, even half-insane, excitement, is pre-eminently a brooding nature, who seems to speak either in a kind of dream or as one momentarily released from dreams and waiting to slip back again. All this is conveyed by the punctuation which Shakespeare gives him, especially in those swift-flowing, low-toned, unpremeditated meditations, the soliloquies.

The stops of Q2 restore for us the original orchestration of *Hamlet*. It remains to glance at one or two passages where they also restore us the original meaning, which has become overlaid or distorted in the F1 rendering; and we may begin with what may seem at first sight a trivial difference, though it well illustrates the comparative subtlety of the quarto. At 3.4.213-14 the modern text, following F1 as usual, gives us these lines:

Mother, good night. Indeed this counsellor
Is now most still, most secret and most grave.

In Q2, on the other hand, the lines run:

Mother good night indeed, this Counsayler
Is now most still, most secret, and most graue.

It is Hamlet's final leave-taking after many previous "good nights", and the significant "Mother good night indeed" recalls the first "good night" with its injunction—

Good night, but go not to my uncle's bed—

and all that Hamlet had since said upon that subject.

The two passages where the Qz pointing offers sense

which departs most strikingly from that to which the F1 tradition has accustomed us, are the "To be or not to be" soliloquy, and the prose apostrophe to Man. The relevant lines of the former are 3.1.59-65, which are thus printed in the two versions:

(F1) Or to take Armes against a Sea of troubles,
 And by opposing end them: to dye, to sleepe 60
 No more; and by a sleepe, to say we end
 The Heart-ake, and the thousand Naturall shockes
 That Flesh is heyre too? 'Tis a consummation
 Deuoutly to be wish'd. To dye to sleepe,
 To sleepe, perchance to Dreame; I, there's the rub 65

(Q2) Or to take Armes against a sea of troubles,
 And by opposing, end them, to die to sleepe 60
 No more, and by a sleepe, to say we end
 The hart-ake, and the thousand naturall shocks
 That flesh is heire to; tis a consumption
 Deuoutly to be wisht to die to sleepe,
 To sleepe, perchance to dreame, I there's the rub. 65

The whole soliloquy is as carefully punctuated in Q2 as the First Soliloquy which we quoted at length above; and traditionalists therefore, who dislike the break which the semi-colon in 1. 63 makes, have to take arms against the whole tide of textual evidence. For those, however, whose ears are not dulled by use and wont, are not the sense and rhythm of Q2 greatly to be preferred? In any event, it is the clear duty of an editor to print that semi-colon.

The Q2 version of "What a piece of work is a man" recaptures for us an even finer effect. Once again, let us set the two original versions side by side. First the declamatory Folio:¹

¹ The Fi prints queries after the usual fashion, in place of all but the first of the six notes of exclamation; I have ventured to substitute what the compositor would undoubtedly have set up had his "box" run to it.

2.2.315-21

What a peece of worke is a man! how Noble in Reason! how infinite in faculty! in forme and moouing how expresse and admirable! in Action, how like an Angel! in apprehension, how like a God! the beauty of the world, the Parragon of Animals; and yet to me, what is this Quintessence of Dust?

And then the brooding Quarto:¹

What a peece of worke is a man, how noble in reason, how infinit in faculties, in forme and moouing, how expresse and admirable in action, how like an Angell in apprehension, how like a God: the beautie of the world; the paragon of Annimales; and yet to me, what is this Quintessence of dust:

The first, with its six notes of exclamation, is once again a piece of rhetoric, in which we can hear the voice of Burbadge. The other, without an exclamation of any kind, is once again also a piece of meditation; its thought rising to a climax, marked by a colon, and falling suddenly to a reflective close, in which the ideas are uttered spasmodically and are interspersed with pauses of silence. Is it necessary to ask which of the two is the real Hamlet, which is Shakespeare?

"Yes," the conservative defenders of F1 declare; "for what about the sense? Does not the Q2 version destroy at once the meaning and the rhythm?" Speaking for myself, I can only say that the rhythm seems to me far better in Q2 than in F1, and that as to the sense there is no comparison. In the first place, "infinit in faculties, in forme and moouing" is a comprehensive summary of the physical nature of man; "faculties" connoting sight, hearing and other qualities of sense (ef. 2.2.592 "The very faculties of eyes and ears"), "form" facial expression and gesture (ef. 2.2.582—3 "his whole function suiting With forms to his conceit"), and "moving" the motion and activity of his body. In the

¹ Q2 omits the first "a" of the speech and prints "What peece of worke".

second place, while "how expresse and admirable" gives perfect sense, since "express" means "purposive", the F1 "in forme and mouing how expresse and admirable" is so awkward that the *Oxford Dictionary* has to invent a non-use for "express" (i.e. well-framed or modelled) to explain it. In the third place, "howlike an Angell in apprehension", besides being itself a lovely image, anticipated by Hamlet's earlier image of "wings as swift As meditation" (1.5.29-30), is in accordance with the best tradition of scholastic thought. "Et ideo dicuntur intellectuales", writes Aquinas of the angelic nature, "quia etiam apud nos ea, quae statim *naturaliter apprehenduntur, intelligi dicuntur. . .*"¹ Angels were discarnate intellects;² and, apart from accidental incarnations, the "action" of an angel was limited to thought or "apprehension". To make Hamlet say, therefore, that Man is like an angel "in action" is to make him talk nonsense. Finally, in the absolute and unqualified climax, "how like a God", we have surely the very essence of the renaissance spirit. But even if these things were not so, editors of *Hamlet* are bound to start from the Q2 version of this speech, whether they like it or not, because Q2 is the "ancient copy entitled to preference" and because the punctuation of F1 is everywhere else greatly inferior to that of Q2.

An ingenious traditionalist, Mr Peter Alexander, has recently attempted to turn the flank of this seemingly impregnable position by maintaining that the two pieces of punctuation mean exactly the same thing, or rather that Q2's means the same as F1's.³ His argument is that the

¹ *Summa Theologica*, I, q. 58, art. 3. I owe these references to the *Summa* to my friend Mr H. G. Woodgate.

² Cf. *Summa*, 1, q. 54, art. 3 "angelus dicitur intellectus et mens; quia tota ejus cognitio est intellectualis".

³ Cf. Mr Alexander's article *Shakespeare's Punctuation in the Times Literary Supplement*, March 17th, 1932; *ibid.*, correspondence on October 1st, 1931 and p. 79, *Review English Studies*, January 1933-

commas in Q2 after "moouing", "action" and "apprehension" are what is known as "commas with inversion", of which the following line in *Richard the Second* (1.1.19), quoted in Mr Percy Simpson's *Shakespearian Punctuation*, affords a good example:

In rage, deafe as the sea; hastie as fire;

and that the "grammatical stops" which the modern eye would expect after "admirable" and "Angell" are not required. This ignores the fact that "grammatical punctuation" and "dramatic punctuation" are often of course one and the same thing. The basis of the old dramatic or rhetorical punctuation is perfectly simple; it is the pause. And if the sense of Q2 were intended to be identical with the sense of F1, stops denoting pauses after "admirable" and "Angell" would be absolutely necessary. Indeed, I am at a loss to see how an actor, finding "in forme and moouing, how expresse and admirable in action, how like an Angell in apprehension, how like a God" in the prompt-copy of his part, would have any clue at all to read it "in forme and moouing, how expresse and admirable [*pause*'] in action, how like an Angell [*pause*] in apprehension, how like a God".

The truth is that Mr Alexander finds the Q2 version disturbing and is attempting to explain it away. He must first explain away the punctuation of F1 in general before his attack upon that of Q2 can be allowed. Let him begin, for example, by putting up a successful defence of the punctuation and transcription of F1 in the lines that immediately precede the passage just quoted. Here they are:

I will tell you why; so shall my anticipation preuent your discouery of your secricie to the King and Queene: moult no feather, I haue of late, but wherefore I know not, lost all my mirth, forgone all custome of exercise; and indeed, it goes so heauenly with my disposition; that this goodly frame the Earth, seemes to me a sterill Promontory; this most excellent Canopy the

Ayre, look you, this braue ore-hanging, this Maiesticall Roofe, fretted with golden fire: why, it appeares no other thing to mee, then a foule and pestilent congregation of vapours.

Is the pointing of a piece of prose which directly follows this farrago of nonsense to be lightly preferred to that of a text so finely punctuated throughout as Q2?

My final example of Q2 punctuation, though less exciting than the two just dealt with, provides an even more triumphant proof of its general superiority over that of F1, since it makes sense of an important and difficult passage which has hitherto baffled every editor of *Hamlet*.¹

Hamlet is troubled with his "gain-giving" before the fencing with Laertes, and Horatio offers to have the match postponed; to which offer Hamlet replies, in the two versions, as follows (5.2.230-5):

(Q2) Not a whit, we defie augury, there is speciall prouidence in the fall of a Sparowe, 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 well come, the readines is all, since no man of ought he leaues, knowes what ist to leaue betimes, let be.

(F1) Not a whit, we defie Augury; there's a speciall Prouidence in the fall of a sparrow. If it be now, 'tis not to come: if it bee not to come, it will bee now: if it be not now; yet it will come; the readinesse is all, since no man ha's ought of what he leaues. What is't to leaue betimes ?

The passage illustrates the quality of both texts in admirable fashion. We have the inevitable omission in Q2, together with the spelling "well" for "will" in the third line, while the stops are commas throughout. In F1, on the other hand, there is not merely the heavier, and at first sight far more intelligible, punctuation, but high-handed interference with the sense, amounting to a complete re-writing of the last line, with the result that obscurity becomes more

¹ Mommsen (*vide* vol. I, p. 12n.), however, came very near to solving it.

obscure. Editors, as usual, have attempted to make the best of both worlds. Here, for example, is the *Globe* text:

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 has aught of what he leaves, what is't to leave betimes ? Let be.

Dr Johnson, who proposed to conclude the speech "since no man knows aught of what he leaves, what is't to leave betimes?", criticises the F1 text and points out truly enough that Hamlet is much more likely to leave life willingly because he cannot fathom it than because he cannot take this world's goods away with him. But Dr Johnson, like every other editor, has been misled by the F1 query after "betimes", as the F1 scribe in his turn was clearly misled by the word "is't". Yet "is't" may of course be affirmative just as well as interrogative (cf. 1.4.13 "Ay, marry is't"). And if we restore the Qz comma after "betimes" and thus make "let be" the principal clause of the last sentence of the speech, there is no difficulty whatever with the text, though a modern editor will do well to translate some of the commas into dashes and periods so as to break the speech up for the reader's convenience. Thus modernised it runs:

Not a whit, we defy augury, there is special providence in the fall of a sparrow. If it be now, 'tis not to come—if it be not to come, it will be now—if it be not now, yet it will come—the readiness is all. Since no man of aught he leaves knows what is't to leave betimes, let be.

Hamlet's argument is: "early" or "late" is no matter, so long as one is prepared; and since we can gather from nothing in this life whether we are leaving it early or late, why bother about it?

§XIII. LINE-ARRANGEMENT, AND THE PRINTING OF LETTERS AND SONGS

Before taking leave of what I have called the textual framework of *Hamlet*, I must say something concerning a matter not unimportant to editors, that of line-division and the arrangement of verse generally. As regards F1 the determining factor here is the width of the double-column, which does not allow room for an extra long line, especially if it happens to be preceded by a speech-prefix. In such cases, the compositor may overrun into the line above, if only a single word is involved and the preceding line gives sufficient space; or more frequently he will break the line at a convenient point and print the two parts one under the other. Another cause for the breaking up of verse-lines was his desire to fill out space, a cause which is patently at work in the last two pages of the F1 text, where lines are broken up wholesale, sometimes into three parts, by which means the first column of the last page but one (p. 281 of the Tragedies), is lengthened by eight lines of type. The purpose of it all is evident enough: the printers were anxious, first of all to overrun on to the verso of p. 281, so as not to be left with a final blank page at the end of the play, and secondly, when they reached p. 282,¹ to equalise the two columns thereon.²

Such shifts of the printing-house have little to do with Shakespeare; and it is the lining in Q2 which is interesting, since that is probably in the main his own. Fortunately too, the F1 scribes appear to have followed the original lining pretty faithfully; for there are only a few serious departures from it, to be noted later. In three instances, on the other hand, both texts go wrong either in the same fashion or at

¹ Misprinted "280".

² I owe most of this paragraph to Dr A. W. Pollard.

the same point, which is yet one more indication that the two are ultimately derived from a single manuscript. Let us begin by taking a look at these common errors. Where Q2 and F1 are identical in their arrangement, I shall quote from the Q2 text; and the *Globe* text will be printed beneath for comparison. Moreover, in reprinting the passages there is the width of the column of the present volume to consider and the reader is advised that lines here overrun appear without any such break in the originals.

1.3.113-14

- (Q2, F1) *Ophe.* And hath giuen countenance to his speech
 My Lord, with almost all the holy vowes of heauen.
 (*Globe*) *Opk.* And hath given countenance to his speech, my
 lord,
 With almost all the holy vows of heaven.

2.1.25-6

- (Q2, F1) *Pol.* I, or drinking, fencing, swearing,
 Quarrelling, drabbing, you may goe so far.
 (*Globe*) *Pol.* Ay, or drinking, fencing, swearing, quarrelling,
 Drabbing: you may go so far.

2.2.615-18

- (Q2) And fall a cursing like a very drabbe; a stallyon, fie
 vppont, foh.
 About my braines; hum, I haue heard,
 That guilty creatures sitting at a play
 (Fi) And fall a Cursing like a very Drab,
 A Scullion? Fye vpon't: Foh. About my Braine.
 I haue heard, that guilty Creatures sitting at a Play
 (*Globe*) And fall a-cursing, like a very drab,
 A scullion!
 Fie vpon't! foh! About, my brain! I have heard
 That guilty creatures sitting at a play

In the first of these, there is not room for "My Lord" at the end of 1. 113 in the F1 column, but there is ample room in Q2, while in the second, the word "Quarrelling" might

easily have been set up in 1. 25 in both texts. There can, I think, be little doubt that Shakespeare is responsible for the two irregularities, probably through inadvertence, or possibly because he was finishing off a page of manuscript and crowded a couple of lines in at the foot. As for the third, I suspect that Q2 also gives us his arrangement, which suggests a long pause at "foh" while Hamlet's thoughts are turning elsewhere. With the foregoing instances may also be considered another which seems to belong to the same category. It gives us variant readings as follows:

4.5.76-7

(Q2) O this is the poyson of deepe grieffe, it springs all from her Fathers death, and now behold, 6 Gertrard, Gertrard

(F1) Oh this is the poyson of deepe greefe, it springs
All from her Fathers death. Oh Gertrude, Gertrude.

Here, crowding at the bottom of a page is likely enough to have been the cause of the prose arrangement in Q2, while F1, in which the words "and now behold" have been omitted, probably represents tidying up by Scribe P. There is, however, no reason why all editors should follow F1, as they do, since Q2 gives perfectly good verse when arranged thus:

O this is the poison of deep grief, it springs
All from her father's death, and now behold!
O Gertrude, Gertrude!

Three examples may next be given in which editors have gone astray by following the F1 arrangement in preference to that of Q2. The most interesting one occurs at 2.2.169, at the point where Hamlet interrupts the plotters by entering "reading on a book". It is printed in the two texts as follows:

(Q2) *Pol.* Away, I doe beseech you both away, *(2ueene. Exit King and*
Hee bord him presently, oh giue me leaue,
How dooes *my* good Lord Hamlet?

(F1) *Pol.* Away I do beseech you, both away,
 He boord him presently. *Exit King & 2ueen.*
 Oh giue me leaue. How does my good Lord Hamlet?

Now "Oh giue me leaue" should be addressed to the King and Queen, since it is the usual formula for politely saying "good-bye" or for asking someone generally of superior rank to go.¹ But in order to get the exit into the second line, the Fi compositor has carried on the leave-taking into the third, and this in turn has misled the editors of the *Globe* text into printing the following absurdity, though Capell had seen that Q2 presented the true text²:

Pol. Away, I do beseech you, both away:
 I'll board him presently.

[Exeunt King, 2ueen, and Attendants.

Enter Hamlet, reading.

O, give me leave:
 How does my good Lord Hamlet?

—in which "O, give me leave" is now addressed to Hamlet. Another example comes from the beginning of 4.5, which Q2 arranges in a perfectly unobjectionable fashion, thus:

Enter Horatio, Gertrard, and a Gentleman.

Quee. I will not speake with her.

Gent. Shee is importunat,

Indeede distract, her moode will needes be pittied.

Qjyee. What would she haue?

For some reason, however, Fi prints it as prose:

Enter Qyeene and Horatio.

2u. I will not speake with her.

Hor. She is importunate, indeed distract, her moode will needs be pittied.

2u. What would she haue?

¹ Cf. *Hamlet*, 2.2.217-18 and *King John*, 1.1.230.

² Note XIV on p. 602, vol. vn in *The Cambridge Shakespeare* makes it clear that the reason why the editors of that and *The Globe Shakespeare* departed from Capell's text was that they misunderstood the meaning of "O, give me leave".

And Capell, despite his attachment to Q2, evidently took his cue from Fi, which he and all subsequent editors have rearranged as follows:

Enter Slyeen, Horatio, and a Gentleman.

Queen. I will not speak with her.

Gent. She is importunate, indeed distract:
Her mood will needs be pitied.

Queen. What would she have?

In similar fashion editors, this time with Malone as their leader, have been led astray by Fi at 2. i. 49-53, the passage where Polonius loses the thread of his discourse with Reynaldo. The Q2 text unfortunately omits a line, but with this restored, it reads well enough as Polonian verse, which tends to alexandrines.

Pol. And then sir doos a this, a doos, what was I about to say?
By the masse I was about to say something,
Where did I leaue?

Rey. At closes in the consequence,
[At friend, or so, and Gentleman.]

The first line of this is too long for the Fi column, and is therefore broken in two, while the space thus lost is regained by printing the second and third lines as one. This gives us:

Pol. And then Sir does he this?

He does: what was I about to say?

I was about to say somthing: where did I leaue?

Reynol. At closes in the consequence:

At friend, or so, and Gentleman.

We may note in passing that the punctuation of the first line and the omission of "By the masse" show that agencies other than mere compositors have also been tinkering with the text. Editors have rectified these points, but have failed to notice the verse-arrangement of Q2 and have therefore printed the passage as prose. These, it may be said, are

trivial matters. Yet it is surely well that we should generally follow Shakespeare in the setting out of his own verse.

Not that he was always impeccable, as we have seen above, or always consistent, if the line-arrangements of Q2 represent what the compositor found in his copy. For instance, when a character has a brief speech consisting of the second half of a line of verse together with the first half of the next, Q2 sometimes prints the two halves as one line (e.g. 1.1.16-17, 17-18, 18-19; 1.2.160-1, etc.) and sometimes as separate lines (e.g. 1.2.241-2; 1.4.78-9; 2.1.85-6, etc.). And it is the same story with half-lines or isolated words in the middle of longer speeches; sometimes they are tacked on to the end of the line before or to the beginning of the line that follows, while at others they are given a line to themselves. Thus in Horatio's address to the Ghost at its second appearance in 1.1 the metrically detached "Speake to me" (1. 129) is printed at the beginning of 1. 130, though when the words recur two lines later they are given a line to themselves, as also happens with "O speake" at 1. 135. Similarly in the "rogue and peasant slave" soliloquy, while "For Hecuba" (2.2.584) stands by itself, "yet I" (1. 593) and "Hah" (1. 603) are absorbed into neighbouring lines. And in one case, though I think only one, a half-line standing at the beginning of a speech is printed with the line following, as if the two were prose, thus (5.2.263-5):

Ham. I embrace it freely, and will this brothers wager
frankly play.
Giue vs the foiles.

It is obvious that the copy must be responsible for the anomaly, and possibly once again the explanation is crowding in the manuscript at the foot of a page.

All this is common form enough in theatrical manuscripts of the period, which frequently show us metrically independent or detached fragments of verse written continuously with the line that precedes or follows them, while

if an author is drawing near the end of a speech or a scene towards the foot of a page he has a strong temptation to finish it off there and then, even at the risk of some crowding of his lines, instead of overrunning on to a new sheet of paper. In such matters it would, of course, be absurd to follow Q2, even though it may faithfully represent Shakespeare. The fact that he generally observes correct verse-division gives us authority always to do so in reprinting him though even here it is possible to carry a sound principle too far. That Hamlet's "Ha!", for example, should stand in solitary grandeur in line 2.2.603 by itself, as editors since Steevens have printed it, is surely just a little ridiculous, more especially as it is closely connected with the "'Swounds" that follows it.

Dramatists of the time, I have just said, desirous of finishing off a passage of verse for which there is not quite room at the bottom of a page, often wrote a line or two as prose so as to squeeze them in. But there was sometimes an alternative course before them, which would allow them to preserve correct line-division, though it might give rise to confusion of another kind. Provided what had already been written left room enough in the margin, and provided the outstanding passage were not too lengthy, it might be inserted at right angles to the verse-column. Unless I am very much mistaken, Shakespeare resorted to this device once at least in the manuscript of *Hamlet*. At all events, if we suppose he did, we are enabled to straighten out a tangle which has hitherto baffled all editors of the play. The passage in question belongs to the speech of Horatio in 1.1, concerning astrological portents, which is omitted from F1, so that we have only Q2 to draw upon. The speech must be quoted at length.

Hora. A moth it is to trouble the mindes eye: 112
 In the most high and palmy state of Rome,
 A little ere the mightiest Iulius fell
 The graues stood tenna[n]tlesse, and the sheeted dead

Did squeake and gibber in the Roman streets 116
 As starres with traines of fier, and dewes of blood
 Disasters in the sunne; and the moist starre, 118
 Vpon whose influence Neptunes Empier stands,
 Was sicke almost to doomesday with eclipse.
 And euen the like precurse of fear[c]e euent
 As harbindgers preceeding still the fates
 And prologue to the Omen comming on
 Haue heauen and earth together demonstrated 124
 Vnto our Climates and countrymen.

Clearly something has gone wrong between IL 116 and 117, and most editors have assumed the omission of a line or lines, a very plausible assumption in this text. Yet why deplore loss when a little rearrangement will make all well? Before attempting this, however, one or two points may be observed about the passage as it stands. First of all, while ll. 117—20 are obviously concerned with astronomical disturbances, and in particular with solar and lunar eclipses, no such phenomena are referred to in either Plutarch's *Life of Caesar* or in Shakespeare's *Julius Caesar*, which are supposed by most critics to be the source and analogue of Horatio's speech. On the other hand, such eclipses are known to have been frequent in the period before *Hamlet* took final shape, solar eclipses being visible in England on February 25th, 1598 and July 10th, 1600 and lunar ones on February nth and August 6th, 1598. Moreover, the "disaster in the sun" of July 1600 was held by astrologers to portend some "fierce event" in the state, a prophecy which the rising of the Earl of Essex in February 1601 was considered directly to fulfil.¹ In a word, ll. 117-20, which have no relevance to Rome at all, except by remote analogy, were pertinent to contemporary astronomical phenomena fresh in the minds of Shakespeare's audience and very terrifying in that superstitious age. So topical, indeed, were

¹ Vide Norden, *Vicissitudo Rerum*, 1600, pp. xiv-xv (Introd. by D. C. Collins, Shakespeare Association, 1931).

they that he did not hesitate to refer to them again at 3.4.48-51, in words which point unmistakably to contemporary happenings and are at the same time strikingly similar to those just quoted. I mean the lines which F1 prints;

Heavens face doth glow,
Yea this solidity and compound masse,
With tristfull visage as against the doome,
Is thought-sicke at the act.

If then we transpose IL 117-20 to the end of the speech, making the eclipses, etc., the

harbingers preceding still the fates
And prologue to the omen coming on,

we get a very pointed topical allusion to the belief connecting the eclipses with the Essex rebellion, and at the same time a text which makes perfect sense. For what can be wrong with the following?

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

It is true that we have no recorded Elizabethan parallels to "stars with trains of fire, and dews of blood"; but shooting stars are common enough in most years, while any old woman in that age may have seen "dews of blood". We are

told, for example, that on March 24th, 1601, a month after the execution of the Earl of Essex, three rainbows were seen above the Tower and a bloody block falling from the sky upon the very spot where the beheading took place.¹

Before leaving this matter of line-arrangement, two small points remain to be glanced at. The F1 compositor, we have seen, often breaks a line of verse in two in order to space out his copy. In three instances lines are similarly split in Q2, and the interesting question arises whether this was done deliberately by Shakespeare or is due to the compositor. Mr Percy Simpson has claimed that lines broken in two after this fashion in certain F1 texts denote an emphatic pause or deliberate utterance.² Such an explanation would well suit the first of the instances before us (1.5.123—4):

Ham. There's neuer a villaine,
Dwelling in all Denmarke
But hee's an arrant knaue,

where deliberate utterance excites the suspense that Hamlet desires. The circumstances of a second example are very different, and forbid anything in the nature of deliberation; and yet the divided line appears as such in both Q2 and F1, so that it probably derives from Shakespeare. It occurs in 4.3.56 at the opening of the King's speech that follows upon Hamlet's parting cry "Come for England", and is printed thus in Q2:

King. Follow him at foote,
Tempt him with speede aboard,
Delay it not, He haue him hence to night.

It is obvious that Claudius is in a great hurry, so that the

¹ Vide G. B. Harrison, *A Last Elizabethan Journal*, p. 174. The readjustment proposed above was suggested as long ago as 1872 by Gerald Massey in a large and sprawling book with the unprepossessing title, *The Secret Drama of Shakespeare's Sonnets Unfolded* (Supplement, p. 46).

² *Shakespearian Punctuation*, pp. 69-70.

lines should be spoken rapidly. The third split line (3.1.24), when quoted in its context, thus:

To heare and see the matter
King. With all my hart,
 And it doth much content me
 To heare him so inclined,

is seen to be caused by a doubt (probably in Shakespeare's mind) whether the first half of the line should go with "To heare and see the matter" or the second half with "To heare him so inclin'd". I am afraid therefore that the evidence for there being any dramatic significance in the split lines of *Hamlet* Q2 is too slender to build upon.

The other matter still to be dealt with concerns the distinction between the speeches of characters and material they read aloud, recite or sing, a distinction which the printing and line-arrangement in Q2 and F1 show that Shakespeare did not leave very clear in his manuscript. Thus at the point (2.2.470) at which Hamlet begins reciting the Pyrrhus speech, Q2 prints:

begin at this line, let me see, let me see, the rugged Pirhus like
 Th'ircanian beast, tis not so, it beginnes with Pirrhus, the rugged
 Pirrhus, he whose sable Armes,

Black as his purpose did the night resemble,
 When he lay couched in th'omynous horse

—and so on, in ordinary verse-arrangement. As usual F1 tidies up, and prints

The rugged Pyrrhus, he whose Sable Armes

as a separate line of verse. And yet may there not be more in the Q2 arrangement than carelessness, or the wish to save paper, on the part of Shakespeare? Hamlet is groping in his memory, and only begins the recitation proper, a studied performance as the praise of Polonius shows, at the point where the lining becomes regular. In other words, I suggest, "the rugged Pyrrhus, he whose Sable Armes" was meant to be uttered haltingly as prose.

At 2.2.106-25 the compositor of Q2 makes an attempt to differentiate what Polonius says from the letter of Hamlet he reads by setting up the latter in italic type, and this is how he succeeds:

I haue a daughter, haue while she is mine,
Who in her dutie and obedience, marke,
Hath giuen me this, now gather and surmise,

*To the Celestial! and my soules Idoll, the most beautified
Ophelia, that's an ill phrase, a vile phrase, beautified is a vile
phrase', but you shall heare: thus in her excellent white bosome,
these tsfc.*

2uee. Came this from *Hamlet* to her?

Pol. Good Maddam stay awhile, I will be faithfull,
Doubt thou the starres are fire, Letter.
Doubt that the Sunne doth moue,
Doubt truth to be a Iyer,
But neuer doubt I loue.

O deere *Ophelia*, I am ill at these numbers, I haue not art to reckon
my grones, but that I loue thee best, 6 most best belieue it,
adew. Thine euermore most deere Lady, whilst this machine
is to him.

Pol. This in obedience hath my daughter showne me, {*Hamlet*.

Once again F1 has tidied up considerably. Yet even so the words" in her excellent white bosome, these " appear in roman type as if they were Polonius's own words. Little things like this tell us much. Clearly Shakespeare wrote the whole thing more or less straight out in his "English" script, and leaving the sign-post "Letter" in the margin, relied on the book-holder to get matters right, which indeed he did, except for one phrase.

The same thing no doubt happened with Ophelia's songs in 4.5. In any event the Q2 compositor sets them all up in roman type like the surrounding dialogue, in most cases printing an italic *Song* to the right of the ballad stanzas; and generally the context makes it clear enough which is song

and which speech. But not always. At 4.5.164-7, for instance, we have

Oph. They bore him bare-faste on the Beere, *Song.*
[Hey non nony, nony, hey nony]¹
And in his graue rain'd many a teare,
Fare you well my Doue.

And Fi prints all four lines in italics as it prints the other songs and letters. But Capell, since followed by all editors, detached "Fare you well, my dove" from the rest and read it as a salutation to Laertes, whom the mad girl sees for the first time, an interpretation which I have little doubt is correct.

Even more difficult is the problem presented by the first two lines of Ophelia's next speech, which Johnson, *The Globe Shakespeare* and many modern editors, without any warrant from Q2 or F1, print as song thus:

Oph. [*Sings*] *Ton must sing a-down a-down,*
An you call him a-down-a.

Others, however, follow Capell and read:

Oph. You must sing *A-down a-down, and you call him a-down-a*, as if she were bidding Laertes join her in the refrain, while a certain John Taylor, cited in a note of *The Cambridge Shakespeare*, went a step further and suggested that "Ophelia gives the song without the Burthen first, and then she instructs them 'You must sing *a-down a-down*, and you (speaking to another) call him *a-down-a*'". This, I think, comes near to Shakespeare's intention, though it seems to put a strained interpretation on "call him". In my belief, the true explanation is that Ophelia asks Laertes to sing "*a-down a-down*", and then adds, after her wandering fashion, "if you really think that he (i.e. Polonius) is fallen low *a-down*". I should print the whole speech, therefore, as follows:

Oph. You must sing '*adown, adown*', an you call him '*adown-a*'.

¹ Omitted in Q2.

O how the wheel becomes it! It is the false steward that stole his master's daughter.

Such an arrangement has the merit of giving point not only to "call him" but also to "wheel", which I take to signify both "wheel", the refrain of a song, and the wheel of Fortune which had brought the chief statesman of Denmark low "adown".

Yet though the transmitters and editors of his text might be led astray by Shakespeare in this fashion, he did not leave them entirely without guidance. The words "Letter" and "Song" in the margin were, we may assume, his indications to the prompter, and he had another device for distinguishing what should be spoken from what should be read aloud, of which the Q2 arrangement of Hamlet's letter at 4.7.42—51 furnishes an excellent example:

King. Laertes you shall heare them: laeue vs.

High and mighty, you shall know I am set naked on your kingdom, to morrow shall I begge laeue to see your kingly eyes, when I shal first asking you pardon, there-vnto recount the occasion of my suddaine returne.

King. What should this meane, are all the rest come backe, Or is it some abuse, and no such thing?

Similarly with the letters in 2.2 and 4.6, the reader's own words, uttered after he has finished reading the letter, are furnished with a fresh speech-heading to* show where letter ends and speech continues; and I cannot doubt that Shakespeare himself was responsible for the duplication, his purpose being to help the prompter pick out the letter readily, seeing that it had to be written up upon a scroll for use on the stage. The detail is not unimportant as regards other texts. The same phenomenon for instance is found in connection with the letters and casket-rhymes in *The Merchant of Venice*, 1600, and I have formerly drawn quite different conclusions therefrom, conclusions to which I should no longer subscribe.¹

¹ *Vide* Note on the Copy, pp. 96-8, *The Merchant of Venice* (New Shakespeare).

CHAPTER III

The Choice of Variants

§XIV. COLLOQUIALISMS AND ABBREVIATIONS

Leaving the textual framework we must now turn to that which it frames, and consider the editorial problems connected with the dialogue itself. These fall under two main heads; the choice of variants and emendation. In other words, when the primary texts offer alternative readings, both of which make sense, an editor has to choose between them; when he finds himself unable to accept either, he has to discover if he can from the rejected readings what it was that Shakespeare actually wrote.

In general, of course, Q2 will offer him the reading he requires, but before finally adopting it he should always first ask himself how far the compositor and his corrector may have influenced the reading in question. And this holds good not only of individual readings of importance but also, and perhaps most especially, of whole classes and types of words which a printer might feel himself authorised to treat in the high-handed manner that most printers assumed towards spelling and punctuation. Such, for example, are colloquialisms and abbreviations, including syncopated forms.

There is one colloquialism in particular which is handled in a strikingly different fashion by Q2 and F1; I mean the word "a", used for "he" or "it" in familiar speech, and generally represented "a'" in modern texts. No less than thirty-seven examples of this are found in Q2, all of which

are represented by F1 in their more formal counterpart, with one significant exception, viz. at 5.1.197, where it is used by the clownish grave-digger. Whether the F1 compositors or one of the two scribes should be credited with this change it is impossible to say; but it may well be that a style which was considered appropriate to Ophelia, Polonius and the Prince of Denmark himself in 1605, had come to be regarded as vulgar twenty years later. In any event, there was clearly nothing vulgar about it at the time Q2 was printed. Nor, I think, need we hesitate for a moment to ascribe its frequent appearance in that text to Shakespeare himself. It is often found, though not so often, in other Shakespearian quartos: there are some dozen or more instances in *Much Ado about Nothing*, printed in 1600. The fact, too, that it constantly appears in the speech of Hamlet may be deliberately intended as characteristic of one who was open and familiar with his friends of inferior social standing, in the same way as his repetitions were intended to bring out his brooding disposition. At one place, indeed, the "a'" adds a touch to Hamlet's speech which is admirably dramatic. Thus he begins at 3.3.73, when he finds the King upon his knees, if I may print the Q2 text in modernised form for once:

Now might I do it pat,¹ now a' is a-praying,
And now I'll do't, and so a' goes to heaven.

Here the colloquialism clearly implies contempt, contempt which makes a fitting prelude to what follows. And what is true of "a" (=he) is true in similar fashion of "a" (=have) and "a" (=of), both of which occur not infrequently in the Q2 text, as also of syncopated forms like "exlent", "medcin", "nunry", "sulphrus", "warn't" (=warrant), etc., together with expressions such as "haue tribute on me" (2.2.333), "an't for "on't", etc. There

¹ Q2 misprints this "but", vide pp. 144-5.

is, indeed, a peculiar intimacy about *Hamlet*, which is not felt so strongly in any other play of Shakespeare's; and these colloquialisms, most of which have been obliterated in F1, form a not unimportant element of that atmosphere.

When, however, we turn to the more ordinary type of colloquialism, the simple abbreviation, the foles of Q2 and F1 seem to be reversed. It is now the later text which favours the more familiar forms, while the earlier appears frequently to go out of its way to avoid them. True, Q2 has a number of interesting abbreviations like "doo't", "enso", "hate" (ha't), "oremastret", "outadoo'es", "tha'r" (= they are), "th'owt" (= thou wilt), "toot", "where" (= whether),¹ "whose" (= who's), all of which look like Shakespeare, most of which have parallels in other quartos, and some of which are reproduced in F1. But the more commonplace abbreviations like "who's", "that's", "he's", "tis", "lie", "Ide", "Ime", "ere", "ore", and the various forms and combinations of the abbreviated definite article are considerably more numerous in F1 than in Q2. This fact, had he known it, would have delighted the late Mr Bayfield who, in defence of a system of Shakespearian prosody of his own devising, held fervently to the belief that theatrical scribes went through Shakespeare's manuscripts and contracted his words by tens of thousands in order to reduce his lines to the approved decasyllabic length. Such an explanation would, however, be an all too simple solution for the present problem. The boot seems rather to be on the other leg; since I think it can be shown beyond much possibility of dispute that, in one instance at least, the Q2 compositor expanded Shakespeare's own contractions, and that in another he imagined a contraction which was not there, while there are others where I fancy the general sense of readers would go with any editor who printed the contracted forms of F1 in preference to the expanded forms of Q2. The imaginary contraction is seen in "the vmber" which

¹ 2.2.542. Cf. p. 268.

appears at 3.2.373 as a misprint of "thumbes",¹ while I find a clear case of expansion at 5.2.307, where F1 reads

And yet 'tis almost 'gainst my conscience,

and Q2,

And yet it is almost against my conscience.

Here Mr Bayfield would, I have little doubt, declare for Q2 without hesitation; and he might quote the *Cambridge* text and Dr Johnson himself on his side. Yet if we take "conscience" as a trisyllable, as it always is in Shakespeare, it is difficult to read the Q2 line as anything but prose. And if the Q2 compositor expanded, as I think, twice here, why not elsewhere also? Did Shakespeare write at 1.5.123

There's neuer a villaine, Dwelling in all Denmarke (Q2),

or

There's nere a villaine dwelling in all Denmarke (F1)?

The evidence of Q1, which also prints "neuer", carries little weight, as the coincidence may be accidental, apart from the fact that the line occurs in that part of the text where Q1 was probably consulted by the compositor of Q2.² Or again, in that hurried speech at 3.2.272-3, when the King has "blenched" and is already posting from the room, does Hamlet shout after him that the murderer poisons Gonzago "i'th Garden for his estate" (Q2) or "i'th'Garden for's estate" (F1)? Is not, too, Pope's "Yes, 'tis already garri-soned" (4.4.24) to be preferred to Q2's "Yes, it is already garisond"? On the other hand, there is at least one passage where Q2 contracts, I have no doubt rightly, and F1 expands, viz. the line at 4.7.11:

But yet to mee tha'r strong, the Queene his mother (Q2)

And yet to me they are strong. The Queen his Mother (F1).

¹ Vide pp. 323-4 and ef. "the most" (misp. of "th'inmost") cited vol. 1, p. 118.

² Vide vol. 1, pp. 160-1.

And in three other places where Q2 contracts, the contraction may be incorrect, viz.:

2.2.97

- (Q2) That hee's mad tis true, tis true, tis pittie
(F1) That he is mad, 'tis true; 'Tis true 'tis pittie

2.2.211

- (Q2) Indeede that's out of the ayre
(F1) Indeed that is out o'th'Ayre

4.7.58

- (Q²) Thus didst thou
(Fr) Thus diddest thou

The second instance is interesting, seeing that the sense of the passage seems to demand the accent upon "is" which F1 provides, while I am inclined to think that "out o'th'Ayre" is more likely to be Shakespearian than "out of the ayre". Yet it is perhaps safer to abide by Q2 in both cases, especially as Qi agrees with it.

The conclusion of the matter seems to be that the compositor of Q2 had some vague notion that the expansion of the contracted forms in his copy was expected of him, and that he did expand such contractions as he recognised, that is to say a good number of the more ordinary forms. This, I fear, affords an editor very little guidance, or in other words, it leaves the matter largely to his own judgment and good taste. Personally, I should be inclined to a cautious conservatism in dealing with Q2 readings of this class. I should, that is to say, be chary of adopting F1 contractions except where the metre, rhythm or sense seemed to require it; but having decided that it was desirable to desert Q2, I should do so with the less hesitation that I suspect the compositor of the better text to have been a convinced expander.

§XV. GRAMMATICAL VARIANTS AND
ARCHAIC FORMS

The problem of grammar, which perplexes the modern school-teacher, is found equally, though in a different sense, perplexing to the editor of Shakespeare. On the one hand the grammatical structure of the language was in Shakespeare's day far less rigid than it is in ours, so that there can be no doubt that the greatest of English writers allowed himself all sorts of liberties with the mother tongue which an elementary schoolboy of to-day is forbidden; and that he not only took the liberties, but was largely unconscious of his freedom. On the other hand, a long familiarity with Elizabethan, and especially Shakespearian, texts has convinced me that grammatical solecisms form one of the commonest types of compositors' mistakes. This was not because compositors were more "illiterate" than their authors; it is indeed likely that they were as a race greater sticklers for grammatical propriety than most of the writers whose manuscripts they handled. If they sinned, they did so for technical rather than literary reasons. The truth is that in the process of carrying little detached groups of words in the head, a compositor is very apt through a mere slip of memory to substitute one pronoun for another, one tense for another, one number for another; they do such things to-day.

And the tendency to errors of the kind is perhaps greatest in regard to inflexions in -J, i.e. plurals, genitives, third persons singular of the present tense, inasmuch as it is very easy for a compositor to add or to omit a single letter. The commonest confusion of the kind, of course, is that between singular and plural. Of course, too, all such confusions are as likely to happen in transcription as in type-composition, seeing that the two processes are psychologically very similar. We found, for example, it will be remembered some

forty-six instances of confusion between singular and plural in the F1 text;¹ and as there are about two dozen instances in Q2, it is not entirely fanciful to see in the ratio between these two figures a comparative measure of the corruption in this one particular likely to result from a threefold process of transmission on the one hand and a single process on the other. Here is a list of indisputable or possible confusions of the kind in Q2, the latter being distinguished from the former by a query; while those which also appear in F are marked (F1):

1.1. 16 souldiers	3.2.209 ioy
1.2.127 heauen(?)	214 fauourite (?)
1.3. 12 bulkes	414 speake dagger
1.5. 43 wits (F1)	3.3. 14 depends and rests (F1)
113 Heauens (?)	3.4.121 haire (F1)
173 times (?)	4.5.119 browe (F1)
2.1. 63 take	200 Christians soules
99 helps (?)	4.7.123 spend thirfts sigh
105 passions	5.1. 67 lasts (F1) (?)
2.2.317 faculties	5.2. 6 bilbo
537 husband	115 part (?)
548 abstract	157 hanger
3.2. 28 makes	164 carriage

There is a good deal of interest in this little table. In the first place, the five examples marked (F1) can hardly derive from anyone but Shakespeare himself; and though "lasts" (5.1.67) is placed in the mouth of the grave-digger and is therefore "in character", that will not do as an excuse for the others, some of them being clearly slips,² while one when seen in its context—

That spirit, vpon whose weale depends and rests
The liues of many—

is found to be a case of "confusion of proximity", as Abbott³

¹ *Vide Appendix C, p. 347.*

² *Vide below, pp. 299-301.*

³ *Vide Shakespearian Grammar, §§ 335, 412.*

calls it, which is not uncommon in Shakespeare, is not at all unnatural in conversation, and should certainly not be regularised by editors. The Q2 "faculties" for which F1 reads "faculty" is even less questionable; 2.2.592, as it happens, presents us with exactly the same variant and yet editors follow F1 in the first instance and Q2 in the second.¹ On the other hand, were it not for Q2's priority of claim, editors might toss up whether they read "the heauen shall brute againe" with Q2 or "the Heauens shall bruteagaine" with F1 at 1.2.127; "Heauens secure him" or "Heauen secure him" at 1.5.113; and "at such times seeing me" or "at such time seeing me" at 1.5.173; for the simple reason that on the stage there is no discernible difference either in sense or sound between these alternatives. It is another case, however, with "Christians soules" and "spend thrifts sigh" (misp. "spend thirftssigh"), as the sense is unsatisfactory here, and the initial "s" following may well be the origin of the error, this time clearly the compositor's. To him too must be assigned "souldiers", "bulkes", "take", "passions", "husband", "makes", "ioy", "dagger", "bilbo" and "carriage". We are left, therefore, with "helps", "fauourite", "part", "hanger" and "abstract" on our hands, which must again be seen in their contexts before judgment can be given. This is how the passage runs at 2.1.98-100:

Hee seem'd to find his way without his eyes,
For out adoores he went without theyr helps,
And to the last bended their light on me.

The problem is a nice one. That final "s" might so easily have got there by accident, as it certainly did in the case of "passions" half a dozen lines further on, since

As oft as any passions vnder heauen
That does afflict our natures

clearly will not do for Shakespeare. And yet "theyr helps",

¹ *Vide*, p. 211.

like Hamlet's exclamation "Your loues, as mine to you!" at the end of 1.2, has the genuine Elizabethan ring about it, and reminds us that in those days there were many plural forms commonly used as collective nouns and felt as singulars, which have now lost this force, though "riches" and "gains" still retain it, while the Authorised Version supplies an example in "The wages of sin is death". And when we consult the *Oxford Dictionary* we find our suspicions confirmed, inasmuch as "helps" was thus used right into the eighteenth century. There is therefore no need to fear that Ophelia's speech has suffered corruption.

The second example, "fauourite", is also I make little doubt correct. FI prints

The great man downe, you marke his fauourites flies,
The poore aduanc'd, makes Friends of Enemies.

And Abbott defends this on the ground that the *Globe*, which reads "favourite" (he ignores Q2), completely misses "the intention to describe the *crowd* of favourites *scattering in flight* from the fallen patron". It is an ingenious plea, but it must be non-suited not only by the superior authority of Q2 but also by the peculiar harshness of "his fauourite* flies" which is surely impossible. Indeed, Abbott is too little prone to allow for the corruption of compositors and transcribers. It is true, as he writes, that "the third person plural in -s. . . is extremely common in the Folio";¹ but it is also true that a large proportion of such instances must be set down to the account of the corruption of agents of transmission. Grammarians are apt to o'erleap themselves in their ambition to accumulate collections of abnormalities.

In the third example, "part" from 5.2.115, we have no F1 parallel, and as I think that here Q2 is incorrect, the matter is one of emendation and falls to be considered later.² The Q2 "hanger" at 5.2.157 is also incorrect, since the

¹ *Shakespearian Grammar*, § 333.

² *Fide* pp. 300-1.

context "as girdle, hanger and so" clearly shows that the plural is intended, seeing that to each girdle two "hangers" were attached. Editors are about equally divided whether Hamlet considered players "the abstract and breefe Chronicles of the time" (Q2) or "the Abstracts and breefe Chronicles of the time" (F1). Common sense and consistency seem to favour the latter, while *Ant. & Cleo.* 1.4.9 "A man who is the abstract of all faults That all men follow" shows that the idea of general characteristics being epitomized in individual persons was familiar to Shakespeare.

Problems in verbs should be treated in the same fashion. There are eleven readings of the kind in Qz which are either obviously wrong or open to doubt, viz.:

1.2.143

- (Q2) why she should hang on him
(F1) why she would hang on him

2.2.20

- (Q2) two men there is not liuing
(F1) two men there are not liuing

2.2.297

- (Q2) can charge
(F1) could charge

2.2.555

- (Q2) shall scape
(F1) should scape

3-2.94

- (Q2) And scape detected
(F1) And scape detecting

4-3-7°

- (Q2) How ere my haps, my ioyes will nere begin
(F1) How ere my happes, my ioyes were ne're begun

4-5-7°

- (Q2) they would lay
(F1) they should lay

4-5-97

- (Q²) where is my Swissers,
 (F1) Where are my Switzers?

4.5.182-3

- (Q2) you may weare
 (F1) you must weare

4.7.23-4

- (Q2) Would haue reuerted to my bowe againe,
 But not where I haue aym'd them.
 (F1) Would haue reuerted to my Bow againe,
 And not where I had arm'd them.

5.1.151

- (Q2) haue tooke note
 (F1) haue taken note

Two of these (3.2.94, 4.3.70) have already been dealt with¹ and the Q2 readings explained as misprints. The "should" at 1.2.143 is, I think, to be regarded as a misprint, perhaps induced by the "sh" in the previous word; there seems to be no authority for "should" in the sense of "was wont" in Shakespeare. Similarly "you may weare" is probably a misprint for "you must weare" by attraction from "We *may* call it" in the line above, as the Q2 "haue" in 4.7.24 is a repetition by the compositor of the preceding "haue". On the other hand "can charge" (2.2.297), "shall scape" (2.2.555) and "tooke" (5.1.151),² though most editors have followed F1, together with "they would lay" in 4.5.70 where most modern editors have likewise followed F1, are all perfectly possible and should be left alone. The remaining couple are akin to the confusion of number referred to in the last paragraph, and decision is not easily come by. "There is" is often found at the beginning of a sentence with a plural subject following, because the

¹ Vide vol. 1, pp. 164, 144.

² For "haue tooke" cf. *Tw. Nt.* 1.5.282, *Rom.* 1.5.110 and *Cymb.* 3.6.48.

number of the subject has not yet been determined in the speaker's mind when he commences. This explanation, however, hardly serves in the case of 2.2.20, since there the subject appears first. Furthermore, the false concord is as likely to have been committed by compositors or transcribers as by Shakespeare, as the following variants should warn us:

2.2.462

(Q2) there were no sallets in the lines

(F1) there was no Sallets in the lines.

Taking the matter all round, therefore, it seems to me best to give Shakespeare the benefit of the doubt and to assume that the solecisms in Q2 were committed by the compositor.

From verbs we may turn to pronouns, in respect of which inadvertent substitution by compositors or transcribers was, we have seen, equally likely. We reckoned up twelve examples of this in F1, and Q2 provides three or four. Thus "that Noble. • Reason" (F1) is certainly correct at 3.1.165 where Q2 prints "what" for "that", while "i f you mouth it, as many of your Players do" (F1) seems preferable to "i f you mouth it as many of our Players do" (Q2) at the beginning of 3.2, just as "your philosophic" (Q2) is certainly more Shakespearian than "our Philosophy" (F1) at 1.5.107. Another substitution by the Q2 compositor of "our" for "your", this time so unmistakable that it lends support to the F1 reading at 3.2.3, occurs in I. 174 later in the same scene. Similarly, "her" has been substituted for "his" at 2.2.143, "you" for "him" at 4.7.106 and "my" for "thy" at 5.2.327, the last as I have suggested¹ probably by the corrector, while "me thought" is printed for "my thought" (4.7.89) and conversely "my thought" for "me thought" (5.2.5).² It is difficult, however, at first sight to pronounce between the variants at

¹ *Vide* vol. 1, p. 140.

² These last two, however, may be *e* : *y* misreadings, *vide* vol. 1, p. 112.

4-7-37 of the speech by the Messenger who enters "with Letters", which is given thus differently in the two texts:

(Q2) These to your Maiestie, this to the Queene.

(F1) This to your Maiesty, this to the Queene.

All editors, as usual, follow F1, and the inconsistency in Q2 encourages one to think that "These" is a misprint. Yet "letters", meaning one epistle, is frequently plural in Shakespeare; and four lines further on Claudius actually says "Laertes you shall hear *them*". The conclusion is, therefore, that if Q2 be in error at all, the mistake lies in its "this" not its "These".¹

A teasing little puzzle is presented by the use of "my" and "mine" before a vowel, F1 generally using the latter and Q2 the former. I suspect that, as with abbreviations, we are here in touch with some idiosyncrasy on the part of the Q2 compositor. Certainly it is odd to find Osric at 5.2.109 asseverating "for my ease in good faith". The Q2 text, moreover, is inconsistent in the matter, giving us "mine" at 1.1.68, 3.2.260 and 4.1.5, and "my" at ten places elsewhere. Not that I suppose Shakespeare was himself consistent in his usage, though he may have preferred "mine" generally to "my", because it would be easier to speak upon the stage. Probably, however, he bothered his head in no wise on the question; he would know that the players would say what suited them best whatever he happened to write. Still less would he be likely to take sides even with himself as between "you" and "ye", though the two texts do so most decidedly, Q2 being all for "you", with three exceptions, while F1 reads "ye" or "yee" eleven times. The difference is probably due in the main to the transmitters, though it is curious to find the preference for the more archaic form in the later text.

Forms like this, it will be observed, run counter to

¹ For Q2 confusions between the definite article and pronouns *vide* p. 263 (footnote).

Dowden's remark that "there is a desire evident in the editors of the Folio text to modernise certain words which were regarded as old-fashioned".¹ But he may have noted that F1 generally prints "whilst" and Q2 "whiles", and that the latter furnishes four instances of the archaic and undoubtedly Shakespearian "someuer" or "so mere", for three of which F1 gives the equivalent "soeuer". They are to be found at 1.2.249, 1.5.84 and 170, 3.2.416, while parallels may be cited from *M.V.* 3.5.94, *T.C.* 2.1.70, and *A.C.* 2.6.102. The spelling of Q2 in general, illustrated in § vi (c) of vol. 1, is also more old-fashioned than that of F1, while authentic forms such as "heraldy", which I think even modernising editors ought to retain, had become out of date by 1623. On two occasions also (1.2.183, 5.2.30) the conjunction which F1 prints "ere" (= rather than) is represented in Q2 by the older "or", while the form "sith" occurs four times in Q2 (2.2.6, 12, 4.4.45, 4.7.3), one of them belonging to a passage omitted in F1, which gives "sith" once and "since" twice in the other three places. Spellings like "prethee" and "pray thee", on the other hand, seem about equally balanced in the two texts, as also are the terminations -s and -th for the third person singular present indicative. The usage as regards this last matter may be illustrated by a brief table of variants:

Q2	F1
I . I . 17 Barnardo hath	Barnardo ha's
1.2. 85 which passes	which passeth
1.5.130 euery man hath	euery man ha's
2.2.313 it appeareth	it appeares
3.1.149 God hath giuen	God has giuen
3.2.240 doth protest	protests
3.4. 48 dooes glowe	doth glow
5.2. 59 Dooes	Doth
154 hath	ha's
272 has	hath

¹ *Vide* vol. 1, p. 13.

It is clear from this table, I think, that the scribes and compositors had as much to do with these variants as Shakespeare, whose preference we may suspect would be for the -th form.

§ XVI. THE PROBLEM OF OMISSION

We pass from variants which are likely to have arisen through changes in the fashion of speech or the style of compositors to those which have probably been caused by accident or carelessness; and we may begin by considering the large class connected with the most serious of such accidents in Q2, viz, the holes left in that text by the skipping compositor. A number of these omissions are patent and indisputable enough, especially in verse passages, because they have impaired the sense or the metre or both; and we are generally able without difficulty or hesitation to supply from F1 what is lacking. Passages of more than a single line affected in this way have already been dealt with above,¹ and nothing more need be said about them here. Nor is it necessary to discuss in detail the single lines or half-lines which are to be found in F1 but not in Q2. The following is a list of them, including all such passages, however brief, which stand in a line by themselves.

Single lines or parts of lines omitted in Q2

- 1.3. 18 For hee himselfe is subiect to his Birth
- 2.1. 52-3 At friend, or so, and Gentleman.
- 2.2.215-6 And sodainely contriue the meanes of meeting Be-
tweene him
- 336-7 the Clowne shall make those laugh whose lungs are
tickle² a'th'sere
- 417-8 Tragicall-Historicall: Tragicall-Comicall-Historicall-
Pastorall:

¹ Vide vol. 1, pp. 96-8.

² F1 misprints "tickled**.

- 2.2. 496 Then senselesse Illium
 525 Mobled¹ Queene is good
 610 Oh Vengeance!
- 3.1. 32 (lawful espials)
- 3.2. 121 *Ham.* I meane, my Head vpon your Lap?
 122 *Ophe.* I my Lord.
 277 *Ham.* What, frighted with false fire.
- 3.4. 6 *Ham. within.* Mother, mother, mother.
 139 Extasie?
- 4.1. 40 [half-line, also omitted in F1.]
- 4.2. 2 *Gentlemen within.* Hamlet, Lord Hamlet.
 32-3 hide Fox, and all after.
- 4.3. 45 With fierie Quicknesse
- 4.5. 96 2u. Alacke, what noyse is this?
 165 Hey non nony, nony, hey nony
- 4.7. 36 How now? WhatNewes?
Mes. Letters my Lord from Hamlet.
 49 Hamlet.
 163 how [now]² sweet Queene.
- 5.1.114-6 Is this the fine of his Fines, and the recouery of his
 Recoueries
 130 for such a Guest is meete.
- 5.2. 57 Why man, they did make loue to this imployment
 251 Sir, in this Audience
 265 Come on.
 297 A touch, a touch.

It is of course possible that some of these are additions on the part of Burbadge or Scribe C. For example, "Oh Vengeance!" (2.2.610) and "Extasie?" (3.4.139) are ejaculations, both independent of the metrical context, which may have arisen in this way. On the other hand, they may equally well be Shakespeare's own words, and in view of the numerous omissions in the text elsewhere it is safer to include them. To do so can work no harm to Shakespeare, and personally I feel that the speeches would

¹ F1 misprints "Inobled".

² F1 omits the "now", Q1 reads "How now Gertred".

be the poorer without them. Similarly what I have called the within-speeches at 3.4.6 and 4.2.2 were conceivably added by Scribe P in order to clarify the stage-situation. Neither is essential to the context. Yet, as has been said above,¹ because they are just the sort of thing our compositor might omit, and because their inclusion *does* clarify the situation, we are justified in adopting them. Most of the other examples are obvious cases of omission, and an editor need have no scruple whatever in accepting what F1 gives, save at 4.1.40 where it gives nothing, and at 4.7.163 which presents a doubtful problem.

A quotation of this last passage according to the reading of Q2, F1, the *Globe* and the *Cambridge* texts will reveal the nature of the difficulty.

(Q2) Our purpose may hold there; but stay, what noyse?

Enter 2ueene.

2uee. One woe doth tread vpon anothers heele,

(F1) Our purpose may hold there; how [now] sweet Queene.

Enter 2ueene.

2ueen. One woe doth tread vpon anothers heele,

(*Globe*) Our purpose may hold there.

Enter 2ueen.

How now, sweet queen!

2ueen. One woe doth tread upon another's heel,

(*Camb*) Our purpose may hold there. But stay, what noise?

Enter 2ueen.

How now, sweet queen!

2ueen. One woe doth tread upon another's heel.

While the *Globe* follows F1 in traditional fashion, the *Cambridge* text effects a conflation, and such conflation can only be justified on the assumption that Q2 and F1 have omitted a different half-line. In view of the apparent

¹ Vide pp. 189-90.

coincidence of omission at 4.1.40, this is a conceivable contingency.¹ It is, however, equally possible that there is no omission in Q2 at all—there is certainly no necessity to posit any—and that the Fi "how now, sweet *Queene*" is merely a substitution by Scribe P or Scribe C for "but stay, what noyse?" It is indeed exactly at such points as this that we may expect Scribe P to be interfering with the text. He was officially interested in entries, and is quite likely to have considered "but stay, what noyse?" too vague an introductory form and so to have rewritten it in more pointed language, just as at 5.1.240 he altered "but soft awhile" to "but so ft, aside" in order to get Horatio and Hamlet moving off as the funeral procession enters. And the fact that Q1 reads "How now Gertred" lends strong support to this explanation. This being so, and because moreover "how now, sweet *Queene*" is extra-metrical, I am myself inclined to omit it altogether, though no editor has so far, I believe, ever done so.

The general principle having been thus illustrated, let us next examine the most numerous class of omissions, that of single words or short phrases, excluding speech-headings which have already been dealt with.² There are of course a large number of instances about which there can be no doubt, and these may be set out first of all. I print from the Q2 text, giving in square brackets the omitted word, which is of course taken from F1.

(I) *Words or phrases certainly omitted in Q2* (54)

1.1.140 strike [at] it	1.2.224 Indeede [indeed]
1.2. 58 <i>Polo</i> . [He] Hath	237 Very like [very like]
137 come [to] thus*	1.3. 49 Whiles [like] a
149 why she [euen she]	1.4. 2 It is [a] nipping
178 to [see] my	69 my [Lord] ³

* Denotes misprints.

¹ Cf. the discussion of 3.2.191 on p. 302.

a *Vide pp.* 190-1.

³ Cf. vol. 1, p. 123.

- | | |
|---|--|
| 1.5. 47 what [a] falling off | 4.5. 82 in [their] thoughts |
| 122 I by heauen [my
Lord] | 196 [All] Flaxen |
| 2.2. 57 our [o're-]hastie | 201 Doc you [see] this |
| 90 [since] breuitie | 4.6. 32 will [giue] you way |
| 149 to [a] lightnes | 4.7. 57 That I [shall] Hue |
| 315 What [a] peece | 141 for [that] purpose |
| 503 [And] Like a | 5.1. 13 [and] to performe |
| 566 for [a] neede | 118 & doubles* [ones too] |
| 587 that* [Cue] for passion | 155 Of [all] the dayes |
| 3.1. 55 [let's] with-draw | 202-3 [Let me see] Alas |
| 83 cowards [of vs all] | 230-1 to leade it [as thus] |
| 92 well [well, well.] | 254 [Shardes] Flints |
| 107-8 you[r Honesty] | 284 spleenatiue [and] rash |
| should | 5.2.167 it [might] be† |
| 122 Get thee [to] a Nunry | 171 is this all [impon'd as]
you ¹ |
| 131 arrant knaues [all] | 190 Yours, [yours; hee]
doo's |
| 142 to a Nunry [Go] | 195 A did [Complie] with |
| 3.2.147 this [is] munching* | 231-2 if it be [now] |
| Mallico | 261 To [keepe] my name |
| 152 keepe [counsell] | 324 Hamlet, [Hamlet] |
| 330 of [my] busines | 336 incestious [murdrous]
damned |
| 383-4 to [the top of] my
compasse | 390 to [th']yet |
| 3.4. 5 be round [with him] | |
| 143 And [I] the matter | |
| * Denotes misprints. | |
| † Some copies read "it be might" cf. vol. 1, pp. 126-7. | |

No one, I think, with these fifty-four examples before him will be inclined to deny that an editor should read the square-bracketed word in every instance, seeing that the Q2 text is "maimed and deformed" without it.

The difficulties begin with the next class, which comprises variants that make sense in either text, so that an editor has nothing but his own aesthetic sensibility to help him decide whether the bracketed word or words have been

¹ Vide p. 267.

omitted by the Q2 compositor or added by one of the F1 scribes. All one can posit with fair certainty is that the more liveliness, point, or colour the F1 word gives to the Q2 passage, the more likely the F1 reading is to be what Shakespeare himself wrote. With this in mind, I have attempted to arrange fifty-three further examples in order of probability, beginning with those in which the bracketed word may with confidence, I think, be ascribed to Shakespeare, proceeding to another list where one's confidence is less but still sufficient, I consider, for an editor to take the risk of accepting F1 additions, and concluding with a third list in which there appears nothing whatever to choose between the variants. As to these last every editor must do as it seems best to himself. My own maxim here as elsewhere is: when in real doubt follow Q2 as the text "entitled to preference".

(II) *Words or phrases probably or possibly omitted in Q2*

a Omission highly probable (.14)

- 1.5. 132 [Looke you,] I will goe pray
 F1 *most*¹
- 2.1. 28 Fayth [no,] as you may season
 F1 *all*
- 2.2.217-8 My [Honourable] Lord, I will [most humbly]
 take my leaue
 F1 *all*
- 322 [no,] nor women neither*
 F1 1821 & *most mod.*: Q2 *Pope, Cap., Mal., etc.*
- 3.1. 148 of your paintings [too]
 F1 *all*
- 150-1 you gig & [you] amble*
 F1 *most (omitting " & ")*
- 3.2.287-8 with [two] prouinciall Roses
 F1 *most*

¹ I.e. most editors follow F1.

- 3-2. 315 [rather] with choller
F1 most mod.: Q2 1821¹
- 4.5. 200 [I pray God]
F1 most
- 4.6. 22 a [good] turne
F1 all
- 4.7. 47—8 suddaine [and more strange] returne
F1 most; Q2 Pope, Cap., Jen.
- 5.1. 49 that [Frame]
F1 most
- 181—2 corses [now adaies,] that
F1 all
- 5.2. 186 [re]deliuer you [ee'n] so
F1 most: Q2 Pope, Cap., 1821

b. Omission probable (29)

(For 2.2.612 and 3.2.191 v. pp. 301—2)

- 2.2. 151 Doe you thinke ['tis] this?
F1 Gl. and most: Q2 Pope, Cam.
- 190—1 farre gone, [farre gone]
F1 Gl. and most: Q2 Pope, Cam.
- 219 You cannot [Sir] take from mee
F1 all
- 240 What['s the] newes?
F1 most mod.: Q2 1821
- 241 but [that] the worlds
F1 all
- 287 [Why] Any thing but to'th purpose
F1 all mod.: Q2 Pope, Cap., 1821
- 442 oh [my] old friend
F1 most mod.: Q2 Pope, Cap., 1821
- 3.1. 147 [O] Heauenly powers
F1 most mod.; Q2 Pope, Cap., 1821
- 152 [your] ignorance
F1 most
- 3.2. 25 her [owne] feature
F1 most: Q2 Cap.

- 3.2. 30 of [the] which one
 F1 *most mod.*; Q2 1821
 41 with vs, [Sir]
 F1 *most mod.*; Q2 1821
 263 [Pox,] leaue thy damnable faces
 F1 *most mod.*: Q2 *Pope, Cap.*, 1821
 289 players [sir]?
 F1 *most*; Q2 *Jen.*
- 3.4. 22 Helpe, [helpe,] how
 F1 *most*: Q2 *Pope, Jen.*
 helpe [helpe, helpe]
 F1 *most mod.*; Q2 *Pope, Cap.*, 1821
- 4.3.54-5 [and] so my mother
 F1 *most*: Q2 *Cap.*, *Jen.*
- 4.5. 46 Pray [you] lets
 F1 *most mod.*; Q2 *Pope*, 1821 "Pray let us"
 57 Indeede [la?]
 F1 *most mod.*: Q2 *Pope*, 1821
 182—3 [Oh] you may weare*
 F1 *most mod.*: Q2 *Pope*, 1821 "You may"
- 4.6. 8 and['t] please
 F1 *all*
- 5.1. 74 busines? [that] a sings
 F1 *most mod.*: Q2 *Cap.*, 1821
 117 will [his] vouchers
 F1 *most*
 135 [and] yet it is
 F1 *most*: Q2 *Pope, Cap.*, *etc.*
 189—90 heer's a scull now [: this Scul,] hath lyen
 F1 *most mod.*: Q2 *Pope*, 1821
 300 doost [thou] come heere
 F1 *all*
- 5.2. 95 [put] your bonnet
 F1 *Rowe, Pope and most*: Q2 1821
 104 [but] my Lord
 F1 *most mod.*: Q2 *Pope*, 1821
 219 loose [this wager]
 F1 *most*
 222 [but] thou would'st not thinke
 F1 *most*: Q2 *Cap.*, *Coll.*, *Del.*

C. *Omission doubtful* (10)

- 2.2. 5 so [I] call it
 F1 18th c, *Furn.*: Q2 *most mod*,
 205 [you] your selfe
 F1 *many*. Q2 1821, G/., *Cam*.
- 3.2. 7 [the] whirlwind
 F1 G/., *Dyce*, etc.: Q2 1821 *Cam*.
 107 [And] What did you enact?
 F1 18th c., *Furn.*: Q2 *most mod*.
 386 think [that] I am
 F1 *a few*: Q2 *most*
- 4.5. 141 your deere Father[s death]
 F1 *most*: Q2 *Theo.*, *War.*, *John*.
- 5.1. 3 she is, [and] therfore
 F1 *most mod.*: Q2, *Pope*, 1821
 66—7 houses [that] hee makes
 F1 *most*: Q2 *Pope*
 154 [a] Graue-maker
 F1 *all*
- 5.2.230-1 there is [a] speciall
 F1 G1, 1821; Q2 *Cap.*, *Cam*.

Before commenting upon this second list in detail, one or two remarks of a general nature may be offered. In the first place it will be noticed that the majority of the examples are taken from prose passages. This is natural, seeing that (i) omissions are more easily detected in verse than in prose, so that the omissions in verse passages have mostly appeared already in list I, and (ii) both omissions and additions are more likely to occur in prose than in verse, because transcribers and compositors, aware of the importance of preserving the metre, are generally more careful when dealing with verse. In the second place, it will be observed that the quotations in lists I and II are given exactly as they occur in Q2, misprinted ones being marked with *. Some of these misprints, or miscorrections, have probably been caused by the omission. At 1.2.137, for example, "come

[to] this" has perhaps been corrected to "come thus",¹ while in the same fashion "& double [ones too]" at 5. 1. 118 has become "& doubles" and "you gig[, you] amble" at 3.1.150 has become "you gig & amble". The remaining misprints, on the other hand, appear to have nothing to do with the omissions in their proximity; the change from "woman" to "women" (2.2.322) being just a compositor's slip, that from "miching" to "munching" (3.2.147) being the substitution of a commoner word for an unusual one, and that from "you must weare" to "you may weare" (4.5.183) being as we have seen probably due to attraction from "we *may* call it" in the line above.

I have indicated in list II, in very rough fashion, the preferences of previous editors, the date "1821" being a shorthand way of describing the *Variorum* text, based upon Malone's edition and produced by James Boswell the younger in 1821. These notes² show that in list II *a* the F1 readings have been generally accepted by modern editors, and there is indeed only one item in this section that calls for comment, which will be supplied in a moment. Editors have been more hesitant, or more at cross purposes with each other, in regard to the variants in list II *b*. While, for instance, the *Globe* editors accept "'tis" at 2.2.151 and a second "farre gone" at 2.2.190, the same editors omit both these F1 additions in their *Cambridge* text; and though most modern editors print "Why" (2.2.287), "O" (3.1.147), "Pox" (3.2.263) and "la" (4.5.57), their predecessors were by no means unanimous in their attitude towards these additional words. Nevertheless, in all twenty-nine examples the balance, so nicely poised as regards the probabilities of transmission between the omitting compositor in the one scale and the adding scribe in the other, appears to me definitely tilted in favour of F1 by aesthetic considerations. The "'tis" at 2.2.151, the "O" at 3.1.147, and the "thou" at 5.1.300 give

¹ *Vide* vol. I, p. 142.

² Mostly derived from Furness.

additional point to both sense and metre; the "sir" at 3.2.41 is demanded for the sake of politeness, while that at 2.2.219 supplies an extra touch of irony; the "Why" at 2.2.287 certainly adds something to the effect of Hamlet's half-suppressed outburst of indignation; the definite article at 3.2.30 makes the reference a personal one directed to some particular patron sitting in the "lords' room" at the theatre; the extra "helpe's" at 3.4.22 assist both the run of the verse and the excitement of the situation; and most of the remaining F1 additions will, I think, be found to aid the sense or ease the utterance of the contexts to which they belong. In any case, where the chances weigh so equally, it is better to risk accepting too much than too little. All extra words from F1, as I have already said,¹ which are not clearly unnecessary or incorrect should be included in the text.

Yet we must be for ever on our guard against Scribe C and his proneness to repetition, his memory of actors' duplications on the stage, and his careless additions generally. The "Pox" at 3.2.263, for example, which appears in Q1 also, may be pure Burbadge, though its aptness to Hamlet's jumpy condition of anxiety leads me to accept it as authentic. Or again, the repetition of "farre gone" at 2.2.190 gives old Polonius a shake of the head, and I therefore retain it, though of course it may also be due to the actor. I do not think, however, that it is possible to make out any case in favour of the F1 variants in list II r, and should accordingly refuse to accept them. They add nothing perceptible to meaning or rhythm; and at 4.5.141 where most editors have followed F1 (which anticipates 1. 149),² Q2 gives as good sense and better verse, so that there is even less reason for deserting it here than in the other nine instances.

To complete the tale, we must have yet a third table before us:

¹ *Vide* pp. 178-9.

² Cf. vol. 1, pp. 57-8.

(III) *Words or phrases certainly or probably
added in F1 (23)*

1.2.13 2 6 God, [O] God

F1 1821, *Furn.*: Q2 *most mod.*

135 ah fie, [fie] (F1 reads "O h fie, fie")

Q2 *most* (many read "O fie!")

185 [Oh] Where my Lord?

F1 *Cam.*, *Furn.*, 1821; Q2 *Cap.*, *Mal.*, *Steev.*, *Gl.*

243 I warn't [you] it will

F1 1821: Q2 *most mod.*

1.3.120 from this time [Daughter]

F1 *Rozve*: Q2 *most*

1.4. 45 6[, oh,] answer me

F1 *Rowe*: Q2 *most*

1.5. 29 Hast[, hast] me

Q2 *all*

104 yes[, yes,]

F1 *Rozve*, *etc.*: Q2 *most*

107 My tables, [my Tables]

F1 *a few*: Q2 *most*

2.1. 55 He closes [with you] thus

F1 *Cam.*, *Furn.*, 1821: Q2 *Gl. and other mod.*

2.2. 85 This busines is [very] well ended

F1 *Rozve*, *etc.*: Q2 *most*

174 Excellent[, excellent] well

F1 *Rozve*, *Dyce*, *etc.*: Q2 *most*

186 But [not] as your daughter may conceaue

F1 *Gl.*, *Furn.*, *etc.*: Q2 1821, *Cam.*, *etc.*

406—7 [for] a Monday morning

F1 *some mod.*: Q2 *most*

608 bloody, [a] budy villaine

Q2*all*

611 [I sure,] this is most braue

F1 *Rozve*, *Del.*, *etc.*: Q2 *most*

3.1. 76 [these] fardels

F1 *Del.*, *etc.*: Q2 *most*

3.2.319 into [farre] more choller

F1 *most mod.*: Q2 *Pope*, 1821, *etc.*

- 4.3. 42 this deede [of thine,]
 F1 Rowe, *Del.*, etc.: Q2 *most*
- 4.7.165 So fast they['l] follow
 F1 Rozve: Q2 *most*
- 5.1.198 this same skull sir, [this same Scull sir,]
 F1 Rozve, *Del.*, etc.: Q2 *most*
- 269 not [t']haue strew'd
 F1 Rowe, *Furn.*, etc.: Q2 *most*
- 5.2.263 I [do] embrace
 F1 Rowe: Q2 *most*

Many of the F1 additions in this list are of the actor-variety discussed in § v (b) of vol. 1. That at 1.2.185 is such, for example, although the *Cambridge* editors admitted it into their text. Others are reminiscences on the part of Scribe C of words in similar passages a little earlier in the scene. Two of these, 1.3.120 and 2.1.55, have already been dealt with.¹ And a third may be seen at 5.2.263, where the F1 "do" is simply an echo from "I doe receaue" of the previous line. Others again are little careless insertions similar in character to those in II c though more obvious because they impair the metre in most cases. Only three out of the total of twenty-three deserve more than a passing notice.

The first (2.2.186) raises an issue of some critical importance, upon which the *Cambridge* and *Globe* editors are divided against themselves.

Ham ... Haue you a daughter ?

Pol. I haue my Lord.

Ham. Let her not walke i'th Sunne, conception is a blessing,
 But as your daughter may conceaue, friend looke to't.

Thus Q2; and the F1 reading of Hamlet's second speech, which must be given in full for its significance to be appreciated, runs:

Ham. Let her not walke i'th'Sunne: Conception is a blessing,
 but not as your daughter may conceiue. Friend looke too't.

¹ *Vide* vol. 1, p. 62.

It appears to me that the Q2 text is here at once subtler and more in keeping with Hamlet's ironical fashion than the F1. The punctuation of the latter suggests, however, that the intrusive "not" is no chance addition on the part of Scribe C. The change looks like deliberate emendation by someone who missed the point. In a word, I suspect Scribe P. The other two (3.2.319, 5.1.198) are even more interesting, and involve the neighbouring variants at 3.2.315 (II *a*) and 5.1.189-90 (II *b*). Once again, the stage-memory of Scribe C and his habit of repeating himself will explain everything; but as the four pairs of variants provide a rather pretty illustration of the considerations involved, we may spend a few moments upon them.

To take the later pairs first:

5.1.189-90

(Q2) heer's a scull now hath lyen you i'th earth

(F1) Heres a Scull now: this Scul, has laine in the earth

which should, I think, be read—

Here's a skull now: this skull hath lyen you i'th'earth.

5.1.198

(Q2) this same skull sir, was sir Yoricks skull

(F1) This same Scull Sir, this same Scull sir, was Yoricks Scull

which should, I think, be read—

this same skull, sir, was, sir, Yorick's skull.

Behind all this, I suggest, there lies a simple piece of stage-business. Certainly the addition of "this skull" with the pause before it in 1. 189 helps us to picture the Clown turning the skull over in his hand as he speaks; and such I suggest was Shakespeare's intention. But your player can never have enough of a good thing. Accordingly eight lines further on F1 repeats the repetition; and we may justifiably suspect that the actor who played the Clown spoke more than was set down for him, and that Scribe C remembered his addition.

The other two pairs of variant passages are:

3-2.315

- (Q2) *Ham.* With drinke sir? *Guy.* No my Lord, with choller
 (F1) *Ham.* With drinke Sir? *Guild.* No my Lord, rather with
 choller

3-2.319

- (Q²) would perhaps plunge him into more choller
 (F1) would perhaps plundge him into farre more Choller

Here my proposed rejection of "farre" cuts across the editorial tradition, since most editors have followed F1 in both passages. It may well, indeed, be asked why the word "rather" should be accepted in 1. 315 and its almost exact parallel "farre" be refused in 1. 319. And the answer is that, as in the case of 5.1.189/198, it is the very closeness of the parallel which makes the second instance suspect. At 1. 315 the F1 addition is justified by the context. Just as the F1 version of Polonius's speech at 2.2.217—8 (II*a*), with its added obsequiousness, makes Hamlet's rude rejoinder, "You cannot, sir, take from me anything that I will more willingly part withal", far more effective, so in the later passage when Hamlet outrageously (as it would seem to a courtier) enquires whether the King is "distempered" with drink, the reply of Guildenstern, "No my Lord, rather with choller" (F1), has a touch of veiled menace which the bald phrasing of Q2 lacks. The F1 "farre" at 1. 319, on the other hand, if well considered, is found to add nothing whatever to the context. Indeed, its rather pointless emphasis weakens the force of Hamlet's pretended solicitude for his uncle's health and so blunts the edge of the irony. In other words, it is probably nothing more than the offspring in the fertile mind of Scribe C of the "rather" just above; having once linked "rather" with "choller", his paraphrasing memory adds "farre" to "more choller" later on.

In this matter of omission the possibilities of interference

by the corrector must not be forgotten. We have noted one or two of these possibilities in the items marked * in list II above, and in vol. 1, pp. 139-43. I have gone into the question with some thoroughness. There is, however, a problem of special interest and difficulty which I connect with this class of variants and have reserved for consideration here. The general theory of the business, it will be recollected, is this: a number of variants in which the F1 reading is to be preferred may be explained on the supposition that the Q2 compositor first omitted a word or phrase and that the corrector perceiving something missing attempted to fill up the gap by guesswork. Among such variants quoted on pp. 139-43 were:

1.2.175

(F1) Wee'l teach you to drinke deepe
(Q2) Weele teach you for to drinke

4.5.160

(F1) an old mans life
(Q2) a poore mans life

5.1.260

(F1) To sing sage Requiem
(Q2) To sing a Requiem.

In the light of this consider the following famous pair of variants:

5.1.67-8

(F1) go, get thee to Yaughan, fetch me a stoupe of Liquor
(Q2) Goe get thee in, and fetch mee a soope of liquer.

No one has yet identified this "Yaughan", but it is usually assumed that he was some Welsh or German tavern-keeper in the neighbourhood of the Globe theatre, and that the reference to him was "an interpolation on the part of the players". This may have been so; and if it became a stock jest on the boards, Scribe C would naturally be careful to write it up in his copy for Jaggard, as he was careful to

preserve Burbadge's dying groans. And yet, is it not just as likely that the jest was Shakespeare's own ?¹ It was quite in his manner to introduce references to places of note in London; there is the mention in *The Comedy of Errors*, for example, of "the Porpentine", as the house of the Courtesan, which, as Mrs Murrie discovered, was the name of a tavern or brothel in Shakespeare's London.* And if the Q2 compositor omitted the words "to Yaughan" or "to Iohan", his corrector would see that something was missing and supply an "in" to make sense. Indeed, it is even conceivable that nothing was omitted but "to" and that the "in and" of Q2 was a misprint of some name-form like "Ioanne". It seems to me more likely, however, that both texts omitted: Q2 "to Yaughan" (or "to Ioanne") and F1 "and", since an "and" would ease the F1 reading considerably. In other words, I conclude that an editor should read

Go get thee to Yaughan, and fetch me a stoup of liquor.

Before bringing this section of the subject to a close, one point of some importance must be insisted upon. The line of argument often resorted to in the preceding paragraphs, that an apparent omission in Q2 is not infrequently to be explained rather as an addition in F1, cannot be turned round and used the other way. A word or phrase found in Q2 and not in F1, except in one or two rare instances (e.g. the corrector's additions noted in vol. 1, p. 141), must have been omitted in F1 and not added in Q2, since there is no Scribe C to reckon with in the latter text. The significance of this principle may be best appreciated from a list of passages where F1 omits a word or words found in Q2, and where Dowden, or Clark and Aldis Wright have left out the words likewise in the *Arden*, the *Cambridge*, or the *Globe* text.

¹ The point is further developed in a note in *Hamlet* (New Shakespeare). "Yaughan" is not a Welsh name.

² Vide *The Times Literary Supplement* (corr.) 13 Nov. 1930.

*Omissions in F1 endorsed by the "Globe" editors,
the "Cambridge" editors, or Dowden*

	Q2	F1	
1.5.161	Sweare by his sword	Sweare	Gl. Cam. Dowd.
2.1.120	Come.	(om.)	Gl.
2.2.284	come, come, deale	Come, deale	Gl. Cam. Dowd.
341	take such delight	take delight	Gl.
388	your hands come then,	your hands, come:	Dowd.
442	why thy face	Thy face	Gl.
453	my good Lord	my Lord	Gl.
482	and a damned	and damned	Gl.
545-6	the rest of this	the rest	Gl.
617	hum, I haue heard	I haue heard	Gl. Dowd.
3.1. 19	heere about the court	about the Court	Gl. Cam. Dowd.
3.2.7-8	of your passion	of Passion	Gl. Dowd.
70	S'hathseald ¹	Hath seal'd	Gl. Cam. Dowd.
274	written in very choice	writ in choyce	Gl. Dowd.
4.5. 33	Oho	(om.)	Gl.
37	Larded all ²	Larded	Gl. Cam. Dowd.
65	(He answers)	(om.)	Gl.
77	and now behold ³	(om.)	Gl. Cam. Dowd.
97	Attend ⁴	(om.)	Gl. Cam. Dowd.
170	a downe ⁵	downe	Cam. Dowd.
176	pray you loue	Pray loue	Gl.
182	her be of Grace	Herbe-Grace	Gl.
4.7. 8	safetie, greatnes	Safety,	Gl. Cam. Dowd.
5.2. 51	in the forme of th'	in forme of the	Gl.
166	a cannon	Cannon	Gl. Dowd.
171	is this all [impaund] ⁶	is this impon'd	Gl. Cam. Dowd,
172	hath layd sir	hath laid	Gl.
241	a sore distraction	sore distraction	Gl. Cam. Dowd.
297	I doe confest ⁷	I do confesse	Gl. Cam. Dowd
308	you doe but	you but	Gl. Cam. Dowd

¹ Cf. pp. 274-5.

³ Cf. p. 218.

⁶ Cf. p. 267.

² Cf. vol. I, p. 75, and pp. 292-3, below.

⁴ A call for attendants.

⁷ I.e. "confess't".

⁵ Cf. pp. 228-9.

With one or two exceptions, nothing of moment has been sacrificed in any of these thirty readings by F1 and those who follow it; yet the extra words in Q2 are Shakespeare's and he is entitled to his own. Perhaps the most important of the list is that at 2.2.388, where the Q2 "then" makes all the difference, since it brings out Hamlet's reluctance to take the hands proffered by his school-fellows. I should myself print "Your hands? come then". Others of special interest are commented upon elsewhere as the footnote references indicate.

§ XVII. VARIANTS PROPER

Under this head I have brought together variant readings, both of which make sense, which have no apparent connection with the problem of Q2 omission, and which have not already been dealt with in sections xiv and xv. These are the variants to which editors have hitherto devoted most attention; and they may accordingly be described as Variants Proper. I propose to group them like their predecessors according to my aesthetic preferences, though it will be convenient to take the groups in a different order from that adopted in the last section, and to begin with readings between which there seems little or nothing to choose. There are, for example, certain trivial differences such as inversions like "My dread Lord" (Q2) and "Dread my Lord" (F1) at 1.2.50,¹ together with a number of passages where F1 reads the definite article or the possessive and Q2 a demonstrative pronoun, of which the following instances from the first three scenes are perhaps a sufficient illustration:

¹ Cf. vol. 1, pp. 76-7. The Table of Variants (Appendix E) supplies many other instances of inversion.

	Q₂	F₁
1.1.160	This bird	The Bird
164	that time	the time
1.2. 21	this dreame	the dreame
1.3. 12	this temple	his Temple
21	this whole	the whole [misp. "weole"]
40	their buttons	the buttons
62	Those friends	The friends
106	these tenders	his tenders
128	that die	the dye [misp. "eye"]

It is easy to see the hand of the careless transcriber in these weaker F1 readings.¹ On one or two occasions also Q2 reads "thee" or "thine" and F1 "you" or "yours", while variants like "sith" and "since", "whiles" and "whilst", "prethee" and "pray thee" have already been discussed above. In all these cases it is an editor's duty to follow Q2, though Shakespeare would not as a matter of fact take much harm if he did not.

Of greater moment are the following:

(a) *Variants of more or less equal weight* (44)

	Q₂	F₁
I . I . 98	lawlesse	Landlesse
	G/., Cam., most	1821
103	compulsatory	Compulsatiue
	1821, G/., Cam.	Furn.y Dozvd.
1.2.170	heare	haue
	most	Rowe, etc.
213	watch	watcht
	none	all
1.3. 59	Looke	See
18 21,	Cam. Gl.	and oth.

¹ Nevertheless the misprints "the visage" (Q2) for "his visage" (F1) at 2.2.580, "these things" (Q2) for "the things" (F1) at 3.1.99, "their ore-grow*th" at 1.4.27 in a passage only found in Q2, and emended by Pope to "the o*ergrowth", warn us to remember the possibility of interference by the compositor of 1605.

Q2

- 1.3. 63 vntothysoule
Elze & a few
 121 something
Cam., Cap.
 1.4. 61 waues
 1821, *Gl.*, *Cam.*
 78 waues
 1821, *Gl.*, *Cam.*
 1.5. 1 Whether
 1821, *Cam.*
 161 Swear by his sword
most 18th century edd.
 179 this doe swear,
Mal.
 180-1 helpe you
Mal., Cap., Steev.
 2.2. 12 hauior
Gl., Cam.
 205 shall growe
Cap., Cam.
 297 can charge
none
 314 nothing to me but
Jen., Coll.
 392 outwards
Cam., Furn.
 626 doe blench
Cap., Jen., 1821
 3.1. 27 into these
Pope, Theo., John.
 151 you nickname
none
 154 no mo marriage
none
 3.2.271 vsurps
Cap.
 285 Thus runnes
 1821, *Cam.*

F1

- to thy Soule
most
 somewhat
 1821, *Gl.*
 wafts
a few
 wafts
a few
 Where
Gl. & oth.
 Swear
most mod.
 this not to doe:
most
 helpe you Swear
most
 humour
 1821, *Furn.*
 should be
 1821, *Gl.*
 could charge
all
 no other thing to mee, then
most
 outward
 1821, *Gl.*
 but blench
most
 on To these
 1821, *Gl., Cam.*
 and nickname
all
 no more Marriages
all
 vsurpe
most
 So runnes
Gl. & oth.

Q2

- 3.2.340 stonish
Cap., Jen.
 348 And doe still
Cap., 1821
 3.3. 79 Why, this is
Cap., 1821, etc.
 91 At game a swearing
Cam.
 4.5.137 worlds
 1821
 166 in his graue
G/, Cam., etc.
 4.6. 9 it came
none
 4.7.155 did blast
Cap., Cam.
 5.1. 2 when she
Jen.
 74 in graue-making
Cap., Jen.
 107-8 quiddities... quillites
Cap., Jen.
 120 scarcely
Jen.
 150 this three
Cam.
 240 awhile
Pope, etc.
 5.2. 8 sometime
Cap., Steev., Cam.
 9 learne vs
Jen., Cam.
 27 heare now how
 1821, *Cam.*
 63 thinke thee
Cap., 1821

F1

- astonish
most
 So I do still
G/, Cam. & most
 Oh this is
G/, Cam., etc.
 At gaming, swearing
 1821, *Gl., Furn.*
 world
Gl., Cam., etc.
 on his graue
Rowe, Cap., Furn.
 It comes
all
 should blast¹
 1821, *Gl.*
 that
most
 at Graue-making
most
 Quiddits... Quillets
none
 hardly
most
 these three
 1821, *Gl. Esf most*
 aside
 1821, *Gl., Cam., etc.*
 sometimes
 1821, *Gl., etc.*
 teach vs
 1821, *Gl., Furn.*
 heare me how
Gl., Furn., etc.
 thinkst thee
Gl., Cam. 13 most

¹ A case of repetition, *wide* vol. I, p. 53.

	Q2	F1
5.2.155	impaund	impon'd
	<i>Ma./, Steev., 1821</i>	<i>Rowe, G./, Cam. & most</i>
355	O god	Oh good
	<i>Cap., Mal., Furn.</i>	<i>most</i>

Here as before Q2 should, I think, be followed in all forty-four instances. Most of the differences are slight enough, but some call for brief comment and in a few editorial decision is not easy. The last item in the list offers a striking example of the kind of problems that surround such decisions. Let me first quote at length, according to the three texts, the passage in which the variants occur:

- (Q2) O god Horatio, what a wounded name,
 Things standing thus vnknowne, shall I leaue behind me ?
 (F1) Oh good Horatio, what a wounded name,
 (Things standing thus vnknowne) shall Hue behind me.
 (Q1) O fie Horatio, and if thou shouldst die,
 What a scandale wouldst thou leaue behinde ?

The variants in the second line have already been discussed in vol. 1, pp. 141-2, and the decision given in favour of the reading of F1 on the ground of its manifest superiority in metre and diction, despite the verbal coincidence of "leaue" in the two quartos. In the first line, however, I have convinced myself, after some hesitation, that we ought to follow the Q2 "god". As a matter of fact, "god" is a fairly well-established Shakespearian spelling of "good", which is found again at 4.5.72-4 as well as in other texts, so that F1 presents no real difficulty. Yet, taking the whole context into account, the more agitated Q2 variant is surely preferable, although it is unnecessary to make it a detached exclamation as Capell, Malone and Furness do, and read "O God!—Horatio", as if it were a dying groan; it is simply an exclamation of strong feeling, and one that may well have been modified in F1 to comply with the Act of

1606¹. Moreover, there is the evidence of Q1 to throw into the balance. While its reading of "leaue" with Q2 may be, and I think must be, a coincidence, its "O fie" is strong evidence that the reporter remembered an expletive of some kind in Burbadge's mouth. There are, however, few passages in the text which have given me more perplexity than this.

Turning to simpler problems, we may note two readings hitherto overlooked, though both distinct improvements: "the platform where we watch" (1.2.213), a variant established in vol. 1, p. 93, makes it clear that the platform before the castle was the usual station for the guard at night, while "no mo marriage" at 3.1,154 provides in its more indefinite form another indication that Hamlet in the Nunnery scene is attacking, not so much Ophelia, as Woman in general. The Q2 variants, again, at the end of 1.5—"Sweare by my sword" and the rest—which have been discussed in vol. 1, pp. 69-70, are quite as attractive, if not more attractive, than the traditional readings in F1. On the other hand, it may well be that the F1 reading at 5.2.27 was deliberately adopted by Scribe P for the sake of easing the delivery of the line, seeing that "now how" is a combination over which an actor would be likely to stumble. Thus, though I make little doubt that Shakespeare was himself responsible for it, there is something to be said on aesthetic grounds for preferring F1 at this point. The F1 "aside" at 5.1.240, again, though accepted by nearly all editors, is, I have already suggested, almost certainly a deliberate alteration by Scribe P.² As for the F1 "impon'd" (5.2.155) which is also read by nearly every modern editor, the *Oxford Dictionary* wisely stigmatises it as "of doubtful standing"; and "impawned" is sufficiently affected for the tongue of Osric. Another Q2 reading rejected by all the moderns is "vsurps" at 3.2.271, in spite of the fact that Q1 lends its support. Yet an indicative is just as effective in the

¹ *Vide* vol. 1, p. 82.

² *Vide* p. 247.

context as an imperative. Then there are the variants at 4.5.137. Here Q2 has not, I think, been followed since the eighteenth century; and yet "worlds", which is of course a possessive, gives us

My will, not all the world's—

a decidedly easier reading than the traditionally accepted text.

A flagrant, if harmless, case of conflation is furnished by the treatment of 5.1.107-8 in modern editions. The Q2 words "quiddities...quillities" (an " i " has clearly been omitted by its compositor) are well attested forms. Yet Capell and Jennens alone have followed both, most editors for some unexplained reason preferring the F1 "quillets" to "quillities" and so reading "quiddities...quillets". Some of the variants are connected with handwriting, spelling and grammar. The F1 "Landlesse" at 1.1.98 is probably a misreading of "lawelesse", as also "humour" may be of "hauior" (2.2.12).^{*} The word "Whether" at 1.5.1 is of course nothing but an old spelling of "Whither" which those who follow Q2 read, and of which the F1 "Where" was perhaps intended to be a contraction.² And "thinke thee" (5.2.63), which means "bethink thee", is certainly preferable to the unpronounceable "thinkst thee" of F1.

We may examine a little more closely the "waues"/"wafts" variants, since they are interesting for more than one reason. There is small difference in the meaning; "waft" could signify "beckon with the hand" and is so employed in *Errors* (2.2.111) and *Timon* (1.1.70). On the other hand there can be no doubt whatever that "waues" is what Shakespeare himself intended, since it is supported by Q1 in the case of one reading, and—what is still more important—by F1 also at 1, 68 where the word occurs a third time. The evidence of Q1, as far as it goes in act 1, suggests that "waues" stood in the prompt-book, and so

¹ Cf. vol. 1, p. 150.

² Cf. p. 232.

exculpates Scribe P; that of F1 gives Scribe C away, inasmuch as it shows him relying on his memory at 11. 61 and 78 and looking at his copy at 1. 68.

I pass to variants in which, so it seems to me, Q2 is to be preferred not only because of its prior claims textually but also because the reading it offers is definitely superior aesthetically to that of F1; that is, it is pithier, more poetical, more in accordance with Shakespearian usage in other plays, or simply more unusual in form. The following list might, of course, be made much longer than it is; but I exclude from it examples in which the F1 reading is manifestly incorrect or a mere vulgar paraphrase of Q2 (such as occurs at 1.2.n),¹ though I include most cases in which editors have taken opposite sides.

(b) *Variants of which Q2 offers the more attractive reading* (60)

	Q2	F1
1.1. 65	iump <i>most</i>	iust <i>Jen., Del., etc.</i>
93	comart <i>War., Cap., Mal., 1821, Dyce</i>	Cou'nant <i>Rowe, John. W most mod.</i>
150	morne <i>most</i>	day <i>Rowe</i>
161	dare sturre <i>most</i>	can walke <i>John., Del., etc.</i>
175	conucnient <i>Cap., Steev., 1821</i>	conueniently <i>GL, Cam. tff most mod.</i>
1.2. 9	ioyntresse to <i>Gl., Cam. & most mod.</i>	Ioyntresse of <i>John., 1821, Furn.</i>
24	bands of la we <i>Pope, Cap., John., 1821</i>	Bonds of Law <i>Gl., Cam. & most mod.</i>
82	chapes (shapes) <i>Cap., Gl., Cam. & most mod.</i>	shewes <i>Rowe, 1821, Furn.</i>
204	distil'd <i>most</i>	bestil'd <i>Rowe, Knight</i>

z ¹Vide vol. 1, p. 47.

Q₂

- 1.3. 65 courage
none
 123 parle
? none
 1.5. 18 knotted
 1821, G/., Cam, & most
mod,
 60 of the afternoone
 G/., Cam, & most *mod,*
 62 Hebona
none
 75 of Queene
Gl., Cam. & most
 167 your philosophic
 1821, G/., Cam, & most
 2-i. 4 inquire
Gl., Cam. & most
 77 closset
most
 2.2. 10 dreame of
most
 54 deere Gertrard
 1821 & most
 73 threescore
Theo., John., Jen.
 137 working
 1821 & most 18th c.
 142 prescripts
 1821, G/., Cam,
 146 repell'd
Jen., Elze
 151 mourne
most
 179 tenne thousand
most
 464 affection
Cam. & most mod,
 524 a woe
 Cap., Steev., 1821

F1

- Comrade
all
 parley
 1821, Gl., Cam, & most
 knotty
Rowe, Pope, Cap.
 in the afternoone
Rowe, Furn,
 Hebenon
all
 and Queene
Rowe, Del,
 our Philosophy
Rowe, Han, etc,
 inquiry
Rowe, Pope, 1821, Furn,
 Chamber
Rowe & some mod,
 deeme of
Rowe & a few
 sweet Queene, that
Rowe, Del, & oth,
 three
 1821, & most mod.
 winking
 G/., Cam, & most mod.
 Precepts
 Rowe & oth.
 repulsed
most
 waile
Rowe, Cap., Del.
 two thousand
 Rowe & a few
 affectation
 Rowe, Gl, & many
 O who
John. & most mod

Qz

- 2.2.529 a clout vppon
most
- 616 stallyon
Pope, Jen.
- 3.1. 1 conference
Pope, Cap., 1821
- 86 pitch
GL, Cam. & most mod.
- 87 turne awry
most
- 3.2. 67 fauning
most
- 69—70 distinguish her election,
S'hath
Jen., 1821 ("She hath")ⁱ
- 74 comedled
none
- 3.3. 15 cesse
none
- 25 about this feare
Cam.
- 73 a is a praying
none
- 81 as flush
most
- 3.4.179 This bad
none
- 4.2. 19 apple
Pope
- 4.3. 66 congruing
Pope, GL., Cam., etc.
- 4.5.151 peare
John., 1821
- 4.7. 54 deuise
none
- 89 topt
most
- 99 especiall
most

F1

- A clout about
Rowe, Furn.
- Scullion
most
- circumstance
GL., Cam. & most mod.
- pith
1821, *Furn.*
- turne away
Rowe, Cap.
- faining
Rowe & a few
- distinguish, her election
Hath
most mod.
- co-mingled
all
- cease
all
- vpon this feare
1821, *GL. & most*
- he is praying
all
- as fresh
Rowe & a few
- Thus bad
all
- Ape
GL., Cam. & most
- coniuring
1821, *Furn., Dowd.*
- pierce
most mod.
- aduise
all
- past
Rowe, Pope, etc.
- especially
Furn.

Q2	F1
4.7.160 prefard Cap., 1821	prepar'd <i>Gl., Cam. & most mod.</i>
167 ascaunt Cap., 1821	aslant <i>G/, C W. & most mod.</i>
169 Therewith...make Cap., 1821	There with...come Gl., Cam. & most mod.
173 cronet <i>none</i>	Coronet all
178 laudes <i>Jen., Coll.</i>	tunes most
5.1. 32 euen Christen Cap., Furn.	euen Christian most
80 clawed most	caught Rowe & a few
212 grinning most	leering <i>Rowe & a few</i>
255 Crants most	Rites <i>Rowe, Cap., Jen., etc.</i>
5.2. 44 knowing most	know Rowe & a few
198 out of an habit Jen.	outward habite all the rest
234—5 of ought. . .let be. <i>none</i>	ha's ought. , .betimes? most
409 royall none	royally all

These sixty variants comprise the most interesting we have so far encountered. They show too how conflicting and misleading editorial judgment has been in the past. Ten Q2 readings, six of them entirely unexceptionable, have been unanimously rejected; eighteen more have been rejected by a large majority of modern editors; and in most other cases the balance of opinion has been indecisive. Further inspection will show that the passages where the F1 reading has been generally set aside in favour of Q2 are just those in which the hand of Scribe C is most evident. I have already accounted for many of the re-

maining instances as due either to careless transcription by Scribe C or to deliberate alteration by Scribe P, and those not yet noticed must also fall under one or other of these categories. It will, I think, be worth while to examine about a dozen of them more closely.

1.2.204. Q2 "distil'd", F1 "bestil'd". Capell (*Notes*, 1, 124) preferred F1, believing it "perhaps an afterthought of the Poet's", and interpreted it "arrested by the action of" fear. He forgot that a "jelly" quakes and is not easily to be stilled.

I-3-65. Q2 "courage", F1 "Comrade", Q1 "courage". This will be dealt with later.¹ It is sufficient at the moment to note the agreement between Q2 and Q1 which places "courage" in a strong position textually, though not so strong as it would have been had it occurred in one of the later acts of the play.²

1.5.62. Q2 "Hebona", F1 "Hebenon", Q1 "Hebona". All editors appear to have followed F1, and even Dr Greg regards "Hebenon" as "probably an intentional alteration", on the ground, if I understand him aright, that "ebony and not henbane is meant" and that "Hebenon" is closer to the classical equivalents for ebony (hebenus, *ἑβενος*) than "Hebona".³ Yet (i) it is highly probable that Shakespeare borrowed the word from Marlowe's *Jew of Malta* (m, 271),

The juice of hebon and Cocytus' breath,

a form which is more likely to have given rise to the Q2 than the F1 variant, and (ii) since Q1 also reads "Hebona", we may assume that this was the form accepted by Scribe P and spoken on the stage. But if "Hebenon" came into the text after Scribe P had made out his prompt-book, there can be hardly any doubt that it is simply one of the hundreds of careless changes introduced by Scribe C in 1622.

¹ *Vide* pp. 295-6.

² *Vide* vol. 1, pp. 160-2.

³ *Emendation*, p. 64; *Aspects*, p. 192. For Henry Bradley's fascinating historical explanation of this word v. *M.L.R.* XV, 85-7 and note in *Hamlet* (New Shakespeare).

2.2.73. Q2 "threescore thousand crownes", F1 "three thousand Crownes". The "score" was clearly deleted by Scribe P in order to regularize the verse (ef. vol. 1, p. 70), but it is necessary to the context, as Theobald saw, and was, I am sure, intended by Shakespeare. If Orlando, a gentleman's younger son called his inheritance "poor a thousand crowns" (*J.Y.L.* 1.1.3), an Elizabethan audience would consider "three thousand crowns" a very meagre allowance for a prince and a most inadequate contribution to the Polish campaign, the cost of which was estimated at over "twenty thousand ducats" (4.4.25). Possibly Shakespeare should have deleted the word "him".

2.2.464. Q2 "affection", F1 "affectation". Here "affection" is the Shakespearian word; cf. *L.L.L.* 5.1.4 "witty without affection" and *Tw. Nt.* 2.3.160 "an affectioned ass".

3.1.86. Q2 "pitch", F1 "pith". The F1 variant here is probably due to misreading, like "away" at 3.1.87, and may be considered not only with that but also with "lawelesse"/"Landlesse" (1.1.98), "hauior"/"humour" (2.2.12) and other similar instances cited in vol. 1, p. 150. The graphical distinction between the two forms might be very slight, and the meaning is not greatly different. Nevertheless, when the two images involved be compared, there is no question that the Q2 reading must be preferred. Editors have cited "pith and marrow" (1.4.22) in support of F1; but this is colourless in comparison with the vision suggested by "pitch", i.e. that of a soaring falcon reaching the highest point of its flight before swooping upon its object, the very type and exemplar of aspiring endeavour.

3.2.69-70.

Q2 And could of men distinguish her election,
S'hath seald thee for herselfe.

F1 And could of men distinguish, her election
Hath seal'd thee for her selfe.

I do not know that any editor has followed Q2 since

Bosweli's *Variorum* of 1821; yet it is far more idiomatic, "o f men distinguish her election" being characteristically Shakespearian.

3.3.15. Q2 "cesse", F1 "cease". The two are different forms of the same word, but "cesse" has at once a more archaic and more legal flavour. De Foe uses it in 1703 in exactly Shakespeare's sense: " I f Power at any time meets with a Cess, if Government and Thrones become vacant, to this Original all Power. . .returns" (*N.E.D.* "Cess", *sb.* 3).

3.3.73. Q2 "a is a praying", F1 "he is praying" *vide* p. 231 above.

3.4.179. Q2 "This bad", F1 "Thus bad". The F1 line

Thus bad begins, and worse remains behinde

is vague, and no one has yet explained its exact significance. The Q2 "this" makes all clear: Hamlet is pointing to the corpse of Polonius and thinking of all that may follow from his death. Cf. "This man" etc. 1. 211.

4.5.151. Q2 "peare", F1 "pierce". The scales here seem at first sight to be pretty even, as will be clear when the variants are seen in the full context, which in its Q2 version runs:

It shall as leuell to your iudgement peare
As day dooes to your eye.

If "pierce" be read for "peare", then "leuell" must refer to taking aim in shooting, an image which Shakespeare is fond of and employs in this very play, viz. at 4.1.42-3,

As leuell as the Cannon to his blanck
Transports his poysned shot.

Moreover, "peare" can readily be explained as a misprint by omitted letter for "pierce" (sp. pearce), on the analogy of "feare" for "fearce" (fierce) at 1.1.121. On the other hand, "leuell" may mean plain or open with Shakespeare

(cf. 2 *Hen. IV*, 4.4.7, "every thing lies level to our wish"), and that this significance is intended here is, I think, proved by the simile "As day does to your eye". Day does not "pierce" the eye; it reveals everything to its gaze, openly and without concealment, as Claudius declares he is prepared to do with Laertes. Had the shooting image been in Shakespeare's mind, he would assuredly have written "As sun does to your eye" or "As light does to your eye", since "sun" or "light" would have implied rays. He wrote "day"; and I do not doubt therefore that Q2 is correct and that "peare" should be printed "'pear" (= appear) in modern texts as it was in Boswell's *Variorum*[^] and as Dr Johnson understood it.

4.7.169-70.

Q2 Therewith fantastique garlands did she make
 Of Crowflowers, Nettles, Daises, and long Purples.
 F1 There with fantasticke Garlands did she come,
 Of Crow-flowers, Nettles, Daysies, and long Purples.

I have quoted the immediate context because the force of the variants cannot be appreciated without it; and even so it is necessary to remember that the Queen begins her speech with the line,

There is a Willow growes ascaunt the Brooke,

which I give in its Q2 form. It is remarkable that only Collier and Elze among the moderns seem to have had the pluck to follow Q2 in 1.169, though its superiority is obvious at a glance. For Shakespeare intended Ophelia to make her garland of willow, a willow-garland being the emblem of disconsolate love (cf. *Oth.* 4.3.51), and to entwine the wild flowers among the "hoar leaves", a point entirely missed by the F1 version, which provides the flowers with no framework at all.

5.1.32. Q2 "euen Christen", F1 "euen Christian". That only Capell and Furness should have followed Q2 in this passage is scarcely less strange, seeing that "even-

Christen" is a well-known expression, twice used by Chaucer in his *Persones Tale* (Skeat's Oxford ed. 395, 805) as Steevens long ago noted, and also twice by Sir Thomas More, as Nares observed.¹

5.2.198. Q2 "out of an habit", F1 "outward habite". This particular variant is closely connected with a problem of corruption in both texts, and will be more conveniently considered along with that on a later page (p. 329). Enough here to note that once again Q2 offers the easier reading, though Jennens alone has perceived it.

5.2.234-5. Q2 "ofought. . . letbe", F1 "ha'sought. . . betimes?" This has been already dealt with under the head of punctuation on pp. 214-15.

The rest of the Q2 variants in the list require, I think, no special pleading, even though some have hitherto found few to believe in them. It is indeed amazing that anyone should lend support to the cacophonous "clout about" which Scribe C substituted for "clout vpon" at 2.2.529, or on the other hand that only one editor has apparently noticed how much better "about" is than "upon" at 3.3.25, inasmuch as the Q2 context:

For we will fetters put about this feare
Which now goes too free-footed—

makes it clear that Shakespeare is thinking of shackles around the ankle. But it is easy to see the virtues of Q2 once its superior authority is assured. Of the Q2 variants not commented upon above it will I think be sufficient to note one or two general features. One, of course, they possess in common, viz. that they are all less prosaic than the corresponding readings of F1. This is true of the two readings just referred to. It is true also of "ioyntresse to" (1.2.9) and "of the afternoone" (1.5.60) as compared with "Ioyntresse of" and "in the afternoone". Or take the following group already glanced at in vol. i, p. 50:

¹ *Vide* Nares, *Glossary*, "even".

"conuenient"/"conueniently" (1.1.175), "parle"/"parley" (1.3.123), "inquire'y inquiry" (2.1.4), "like"/"likely" (2.2.152)¹, "especiall"/"especially" (4.7.99); in each case Q2 offers the more unusual, the more poetical form. And what holds good as regards form, holds good also of diction generally, as will be clear from this table which completes the tale of readings before us at the moment:

comart	: Cou'nant	deuse	: aduise
iump	: iust	topt	: past
closset	: Chamber	prefard	: prepar'd
prescripts	: Precepts	ascaunt	: aslant
repell'd	: repulsed	cronet	: Coronet
awry	: away	laudes	: tunes
comedled	: co-mingled	clawed	-.caught
flush	: fresh	Crants	: Rites

A study of these variants is a lesson at once in Shakespearean diction and in the kind of degradation his verse suffered at the hands of those responsible for the F1 text, for what the context loses in every instance is poetic value rather than meaning. It forms also a good introduction to the variants in which the F1 reading is aesthetically superior to that of Q2, inasmuch as when F1 gives us better poetic value than Q2 we may legitimately suspect that the latter has in its turn suffered corruption at the hands of Master James Roberts or one of his staff. We turn therefore to a consideration of:

(c) *Variants of which F1 offers the more attractive reading* (40)

	F1	Q2
I.I.138	you Spirits <i>all</i>	your spirits <i>none</i>
1.2. 96	a Minde <i>most mod.</i>	or minde <i>Cap., 1821</i>

¹ Not in the table on p. 269; discovered later.

	F1	Q2
1.3.	77 duls the edge <i>all</i>	dulleth edge <i>none</i>
	83 inuites <i>most</i>	inuests <i>Tkeo., Cap., Jen.</i>
	115 Springes <i>all</i>	springs <i>none</i>
1.4.	49 enurn'd <i>most</i>	interr'd <i>Gap., yen.</i>
1.5.	20 fretfull <i>most</i>	fearefull <i>Jen., etc.</i>
	33 rots <i>Rowe, Pope, Cap.</i>	rootes <i>1821 & most mod.</i>
	95 stiffely <i>all</i>	swiftly <i>none</i>
2.1.	38 fetch of warrant <i>Cam. & most</i>	fetch of wit <i>Pope, Gl., etc.</i>
	40 i'th'working <i>all</i>	with working <i>none</i>
2.2.	43 Assure you <i>1821 & most</i>	I assure <i>Gl., Cam., etc.</i>
	220 I will more <i>all</i>	I will not more <i>none</i>
	381 mowes <i>most</i>	mouths <i>Cap., Jen., 1821</i>
	450 French <i>most</i>	friendly <i>Pope, Theo., etc.</i>
3.1.	28 vs too <i>all</i>	vs two <i>none</i>
	72 dispriz'd <i>Furn., etc.</i>	despiz'd <i>Rowe, Cam. & most</i>
	151 lispe <i>all</i>	list <i>none</i>
	160 expectansie <i>most</i>	expectation <i>Jen.</i>
	167 Feature <i>most</i>	stature <i>Jen.</i>
3.2.	3 your Players <i>Gl., Cam. & most</i>	our Players <i>Rowe, Cap., 1821</i>

	F1	Q2
3.2.388	you can fret me <i>most</i>	you fret me not <i>none</i>
3.4. 50	tristfull <i>the rest</i>	heated <i>Jen.</i>
91	not leaue their <i>all</i>	leaue there their <i>none</i>
4.5. 38	graue <i>most</i>	ground <i>Cap., Jen.</i>
4.7. 7	crimefull <i>most</i>	criminall <i>Jen., Coll.</i>
168	hore <i>most</i>	horry <i>Jen.</i>
192	doubts <i>most mod. ("douts")</i>	drownes <i>Rowe, 1821</i>
5.1. 81	intill <i>most mod.</i>	into <i>Pope, Cap., 1821</i>
92	good Lord <i>1821, Gl., Furn.</i>	sweet lord <i>Cap., Jen., Cam.</i>
94	meant <i>all</i>	went <i>none</i>
109	rude knaue <i>most</i>	madde knaue <i>Jen.</i>
260	sage Requiem <i>Rozoe, Cald., Knt.</i>	a Requiem <i>most</i>
286	wisenesse <i>Rowe, Del., Gl., etc.</i>	wisedome <i>Cam., Furn., etc.</i>
5.2. 17	vnseale <i>most</i>	vnfold <i>Jen., Coll., etc.</i>
102	for my <i>Rowe, Gl., Furn., etc.</i>	or my <i>1821, Cam., etc.</i>
197	Beauy <i>Rowe, Cald., Furn.</i>	breede <i>1821, Gl., Cam.</i>
274	better'd <i>all</i>	better <i>none</i>
310	affear'd <i>most</i>	sure <i>Jen.</i>
356	shall liue <i>most</i>	shall I leaue <i>Jen.</i>

It will be obvious that a number of these variants illustrate the contrast, already brought out in the table printed on p. 278 at the end of the preceding section, between readings which give good sense but are commonplace in form, and readings which convey the same or a similar meaning in more poetical or more pithy fashion. Take the following:

enurn'd	: interr'd	doubts (= douts)	: drownes
fretfull	: fearefull	intill	: into
stiffely	: swiftly	rude	: madde
mowes	: mouths	sage	: a
dispriz'd	: despiz'd	wisenesse	: wisedome
expectansie:	expectation	vnseale	: vnfold
Feature	: stature	Beauy	: breede
graue	: ground	affear'd	: sure
crimefull	: criminall		

Inspecting this list no one, I think, can reasonably doubt that the first word in each pair belongs to Shakespeare, while the fact that the inferior readings here come from the better text should not, I hope, trouble readers who have followed the argument up to this point; some of them have already been explained as misprints, misreadings or mis-corrections, and the rest may be with confidence assigned to the same categories. In a few instances the balance does not tilt so definitely on the side of F1, though since the latter gives an easier reading, attested by the votes of most editors, and since the Q2 variant is readily explicable in every case, there need be no hesitation in following the 1623 text. In this class I should place the variants at 1.2.96, 1.3.77, 2.1.40, and 2.2.43, one or two of which have been considered in earlier chapters, as have also "inuities"/"inuuests" (1.3.83),¹ "warrant"/"wit" (2.1.38),* "French"/"friendly" (2.2-45o),³ and "lisp"/"list" (3.1.151).⁴ It remains to look a little more closely at some not yet

¹ *Vide* vol. 1, p. 137.

² *Vide* vol. 1, pp. 107-8.

³ *Vide* **vol.** I, p. 112.

⁴ *Vide* vol. 1, p. 148.

examined or demanding special attention, as we did in regard to a selection from list (b).

1.1.138. F1 "you Spirits", Q2 "yourspirits". A change easy enough for a compositor either way; and the Q2 reading has some attractions from the literary point of view, cf. the variants "your Players" (F1)/"our Players" (Q2) at 3.2.3 and "your philosophie" (Q2)/"our Philosophy" (F1) at 1.5.167, in both of which the indefinite colloquial "your" is clearly intended. Such a colloquialism, with its implied touch of contempt, would, however, be much out of place in Horatio's mouth as he tremblingly addresses the Ghost.

1-5-33- F1 "rots", Q2 "rootes". Here Q2 has Q1 and most editors on its side. But "rots" has its supporters and Dr Greg finds it so attractive that he is inclined to account for it as "Shakespeare's revision".¹ To my mind the determining factor is the very close parallel from *Ant. & Cleo.* 1.4.45-7:

Like to a vagabond flag upon the stream,
Goes to and back, lackeying the varying tide,
To rot itself with motion.

Obviously the rotting of weeds on the Avon or Bankside had taken Shakespeare's eye. The reading "rootes" we have already (vol. 1, p. 161) ascribed to the Q1 reporter.

2.2.220. F1 "I will more", Q2 "I will not more". Q2 is obviously wrong here, whether the intrusive "not" be due to the compositor or the corrector.

3.1.28. F1 "vstoo", Q2 "vstwo". It is arguable (and I have argued so in the Cranach *Hamlet*) that Q2 is correct and that Claudius ignores little Ophelia as he speaks. But F1 gives the easier reading, especially as Rosencrantz and Guildenstern have just departed, while it is not difficult to suppose that the compositor or corrector may have inter-

¹ *Emendation*, p. 64; *Aspects*, p. 192. Cf. Capell, *Notes*, 1, p. 127.

preted "too" in the copy as "two", of which it was a common spelling at this time.

3.2.3. F1 "your Players", Q2 "our Players", *vide* under 1.1.138.

3.2.388. F1 "you can fret me", Q2 "you fret me not". No editor, as I have noted, has followed Q2, but the *Globe* and *Cambridge* texts both follow Q1 and read, to give the whole context, "Call me what instrument you will, though you can fret me, yet you cannot play upon me". The "can", we may assume, has been omitted from Q2 after the compositor's usual practice, and the intrusive "not" might be explained as tinkering on the part of the corrector or proof-reader. On the other hand, if Q1 is right, as the *Globe* editors suppose, the "not" may have been a misreading of "yet" in Shakespeare's manuscript, since as Dr Greg points out "if the tail of the 'y' were obscure 'yet' might look very like 'not'".¹ The F1 reading, however, makes perfectly satisfactory sense as it stands, and is safer to follow than that of Q1.

3.4.50. F1 "tristfull", Q2 "heated". The only possible instance of Shakespearian revision in F1 (*vide* vol. 1, pp. 166-7).

3.4.91. F1 "AS will not leaue their Tinct", Q2 "As will leaue there their tin'ct". Once again I have argued in the Cranach *Hamlet* in favour of Q2. But second thoughts suggest that since F1 gives the more unusual and more poetical phrasing it is likely to be Shakespeare's, while it is just the kind of expression which the Q2 corrector would probably misunderstand, take for a misprint and emend. The final point in favour of F1 is the clumsiness of "there their" in Q2.

4.7.168. F1 "hore", Q2 "horry". It is sufficient here to quote the Q2 context,

That shoves his horry leaues in the glassy streame,

¹ *Emendation*, p. 67; *Aspects*, p. 195,

to see at a glance how much better the F1 reading is. Shakespeare is not likely to have written "hoary" with "glassy" following in the same line.

5.1.92. F1 "good Lord", Q2 "sweet lord". We cannot be sure that Shakespeare's word was "good" and not "sweet" here; but consulting once again the context—"Or of a courtier, which could say 'Good-morrow, sweet lord! How dost thou, good lord!'"—we must agree that variation with F1 rather than repetition with Q2 is to be preferred.

5.2.102. F1 "for my Complexion", Q2 "or my complection". Editors have tried to make sense out of Q2 by printing a dash after "complexion" and thus implying that Osric interrupts Hamlet. It is exceedingly unlikely that such a stickler for politeness as this fop, who refuses to wear his hat in the Prince of Denmark's presence, would thus rudely interrupt him; the Q2 compositor has left out a letter, that is all.

5.2.197. F1 "Beauy", Q2 "breede", *vide* below, p. 328.

5.2.274. F1 "better'd", Q2 "better". Here is one more instance in which I have had to change my mind and must now eat former words. In the Cranach *Hamlet* and in my Introduction to an edition for the Shakespeare Association of Silver's *Paradoxes of Defence* (pp. xiv-xv) I subscribed to the Q2 "better", explaining it, not as "superior in skill", but as "the proposer of the bet", who had therefore to give the odds; "for", I argued, "it would be surely absurd that Claudius should first declare his disbelief in Hamlet's inferiority and in the same breath assert that Laertes is the better of the two". Since then I have written the present book and worked out the whole theory of the relationship between F1 and Q2, with the result that I now find the F1 "better'd" very difficult to account for, as an alteration, either careless or deliberate, by one of the two F1 scribes. The verb, "to better", is a favourite one

with Shakespeare, and is moreover one most unlikely to have occurred to a prompter or a copyist. Furthermore, I have come to realise that, even if "better" had been intended to mean "he who made the bet", an audience would not easily catch that significance. I am, therefore, obliged to conclude that previous editors are right in accepting F1 here and interpreting "better'd" as "improved by practice with the scrimers in Paris".

5.2.356. F1 "shall liue", Q2 "shall I leaue". This has already been dealt with under the head of miscorrection in Vol. 1, pp. 141-2.

CHAPTER IV

Emendation

§ XVIII. IMPROVING SHAKESPEARE

Most of the readings we have hitherto been considering are variants, that is to say they are readings both of which make sense and one of which certainly or probably represents what Shakespeare actually wrote. The problem has therefore been one of choice; we have had to decide which is the true reading. We have often found the decision difficult; but greater difficulties await us. For we have now to examine readings in which both Q2 and F1 are certainly or probably wrong, so that if we are to recover what Shakespeare wrote we must go behind the texts of his transmitters. Readings of this kind raise the problem of emendation, and emendation involves in the last resort an effort of the imagination, or in plain English guess-work. But guesses may be either wise or foolish, scholarly or irresponsible, acceptable or unacceptable; and a guess which is at once scholarly and acceptable must satisfy two distinct criteria, aesthetic and textual. On the one hand students have to be persuaded not only that Shakespeare could have written the conjectured form but almost certainly did, and on the other hand textual critics have to be convinced that the emendation satisfactorily explains the corruption in the transmitted texts and does not conflict with what we know or can surmise about Shakespearian manuscripts in general. Thus though every emendation is a guess, emendation is a skilled game which can only be played successfully if all the rules are carefully observed.

Before attempting emendation the critic must first of all

be quite sure that it is required, or in other words that he is not unwittingly presuming to improve Shakespeare. "As I practised conjecture more, I learned to trust it less", wrote Johnson in his Preface. And Aldis Wright echoes him in the famous and awful warning to his successors, "After a considerable experience I feel justified in saying that in most cases ignorance and conceit are the fruitful parents of conjectural emendation". It will therefore form an instructive introduction to the subject of emendation in *Hamlet* if we begin by examining a number of emendations, most of them accepted by Aldis Wright himself, which are either demonstrably unnecessary or at least highly questionable. We may pass lightly over mere matters of spelling, elision, or modernisation of form like the following:

- 1.3. 67 Q2, F1 "th'opposed", *Cam. SA.* "the opposed" (Q1)
- 1.4. 82 Q2 "arture", F1 "Artire", *Cam. SA.* "artery" (Q6)
- 2.1.69, etc. Q2, F1 "God buy ye¹", *Cam. SA.* "God be wi'ye"
- 2.2.457 Q2, F1 "cauiary²", *Cam. SA.* "caviare" (Dr Johnson)
- 517 Q2 "follies", F1 "Fallies", *Cam. SA.* "fellies" (F4)
- 629 Q2, F1 "T'assume", *Cam. SA.* "To assume" (Capell)
- 3.2.253 Q2, F1 "winch", *Cam. SA.* "wince" (Q1)
- 416 Q2, F1 "someuer", *Cam. SA.* "soever" (Q6)
- 4.5.100 Q2, F1 "impitious³", *Cam. SA.* "impetuous" (F2)
- 142 Q2, F1 "soopstake", *Cam. SA.* "swoopstake" (Q1)
- 5.1.244 Q2, F1 "it owne life", *Cam. SA.* "its own life" (F3)

Some of these are interesting in themselves, but they are all points upon which editors of a modern text will take sides according to their temperaments.

My own preferences are as follows. I should elide with Q2 as in "t'assume" and "th'opposed", for which Shakespeare probably wrote "tassume" and "thopposed". Indeed, he habitually omitted the "e" in "the" both before a vowel and after certain prepositions, using forms like "ith" for "in the", "ath" for "of the"; and I can see

¹ F1 reads "you'".

² F1 reads "Cauiarie".

³ F1 reads "impittious".

no reason why we should not follow him when the printed text gives us warrant, though we may legitimately add apostrophes for the benefit of the modern reader. Similarly, I think, we should retain "somever" (a form he often affected), and read "God bye you" for "God buy ye", instead of the sophisticated "God be wi'you" which Capell took from the "God b'w'you" of F4. Again spellings like "caviary", and "impiteous" should certainly not be modernised. The last in particular, though a recognised archaic variant of "impetuous", was as the *Oxford Dictionary* notes generally associated in the minds of those who used it with "piteous", so that the lines (4.5.99-100):

The Ocean ouer-peering of his list
Eates not the flats with more impitious hast

lose something of their meaning in modern dress. At 1.4.82 I should compromise with "artere", a well-authenticated spelling of the period, which keeps Shakespeare's disyllabic form and is yet readily understood by a reader of to-day. There seems no point, however, in clinging to "winch" and "soopstake". The first is meaningless as a verb to us, having long been replaced by "wince", though as Dr Greg notes the latter had a different meaning in the seventeenth century.¹ The second, on the other hand, if altered at all should surely be modernised outright as "sweepstake"; there is no special virtue in the Q1 "swoopstake" which most editors read.

More serious than the foregoing are fifteen other emendations in *The Cambridge Shakespeare*, all of which are unnecessary. They may be taken in detail, and it will be observed that in regard to eight of them I have had the benefit of Dr Greg's observations in *Principles of Emendation*.

1.2.34. Q2 "Valtemand", F1 "Voltemand", Q1 "Voltemar", *Cam. Sh.* "Voltimand" (F2). Shakespeare

¹ *Emendation*, p. 66; *Aspects*, p. 194.

was notoriously careless about the names of his minor characters; nor does it seem at first sight to matter very much what we call the F1rst Ambassador. Yet the variants here raise interesting problems, the significance of which was first perceived by Dr Greg. He writes:

Editors have without exception, I believe, adopted for one of the minor characters of the play the spelling " Voltimand", which first appears in F2. He only comes on twice, in 1.2 and 2.2, and the textual evidence is as follows: Q1 "Voltemar" (twice), Q2 "Valtemand" (twice), F1 "Voltemand" (twice) and "Voltumand" (twice). It is obvious that (whatever the vowel of the first syllable) the evidence is conclusive in favour of "Voltemand" as against "Voltimand" for the Shakespearian form. (There is, however, no such name as Voltimand or Valtemand in Danish: it is presumably a corruption of Valdemar, and Q1 may indicate that the actors attempted to correct Shakespeare on the stage. Mr J. H. Helweg writes to suggest that several queer names in *Hamlet* are perversions of Danish.)¹

In view of the possibilities of double misreading, it is conceivable that the Q1 "Voltemar" preserves the form which Shakespeare himself intended. If, for example, he wrote the name at 1.2.34, where it first appears, as " Valtemare", but with an "r" looking exactly like an "n"* both the Q2 compositor and Scribe P may have been led astray, and once a certain spelling has been accepted for a name there is a natural tendency to repeat it when the name next occurs.³ On the other hand, "Valtemand", which is what Q2 prints, may equally well have been Shakespeare's own mistake; in which case it is surely more likely that in "Voltemar" Q1 preserves a relic of an earlier version of the play (as I believe it does in "Corambis") than "that the actors attempted to correct Shakespeare on the stage". In

¹ *Emendation*, p. 70; *Aspects*, p. 198.

² *Vide* vol. 1, p. 107.

³ Thus Gertrude is spelt "Gertrud" or "Gertrard" throughout Q2, and Rosencrantz "Rosencraus".

any case, as Dr Greg points out, editors have no right whatever to follow the "Voltimand" of F2, which is probably nothing but an inadvertent change on the part of a compositor.

1.2.198. Q2, F1 "wast", *Cam. Sh.* "vast" (Q1). The emendation seems to be supported by *Temp.* 1.2.327 "that vast of night", and it may be that Shakespeare used both forms to convey the same notion, i.e. the desolate hours about midnight when all nature sleeps, seeing that the metaphor is clearly derived from the sea or the desert, which might be called a "vast" or a "waste" indifferently. Nevertheless, as Dr Greg notes, this is no reason at all for deserting Q2 and F1 here. Malone read "waist" and quoted Marston's *Malcontent*, 1604, "'Tis now about the immodest waist of night"; but this is clearly a jest, and may even be a deliberate parody of *Hamlet*, with memories of 3.2.406 "'Tis now the very witching time of night" in mind. If so, it would lend additional support to the original reading of 1.2.198.

1.3.130. Q2, F1 "bonds", *Cam. Sh.* "bawds" (Theobald). Most editors, including Pope, Hanmer, Capell, Dowden and Furness, follow Theobald and it must be admitted that "bauds" might bear a very close graphical similarity to "bonds". Yet the agreement of Q2 and F1 is not to be set aside lightly, and upon close scrutiny of the context "bonds" gives excellent sense. To say that these false "unholy suits", or the "brokers" that utter them, "breathe" like "bawds" is surely the very opposite of what Polonius intends, which is that they seem "like sanctified and pious" vows (or "bonds") "the better to beguile". Malone who supports the originals declares "the bonds here in our poet's thoughts were bonds of love" and quotes *Son.* 142 "seal'd false bonds of love", *M.V.* 2.6.6 "To seal love's bonds" and *Tw. Nt.* 5.1.159 "A contract of eternal bond of love". To which, by way of justifying "breathing" I may add "To breathe such vows as lovers

use to swear" (*Rom.* 2, Prol. 10). "Bonds" is of course in apposition to "suits".

14-33- Q2 "His vertues", F1 (*om.*), *Cam. Sh.* "Their virtues" (Theobald). With "these men" in 1. 30 just before, the emendation seems at first sight unquestionable because demanded by grammatical propriety; and yet, when Hamlet's train of thought is followed, how natural it is that he should slip from the general to the particular, since the man whose "noble substance" takes corruption from "the stamp of one defect" is, of course, himself!

I-4-53- Q2 "Reuisites", F1 "Reuisits", *Cam. Sh.* "Revisit'st" (F2). Seen in its context—

Revisit'st thus the glimpses of the moon—

the emended word is found to give a line almost impossible of delivery upon the stage; and, as a matter of fact, the "t" of the second person singular is quite commonly omitted by Shakespeare for reasons of euphony.¹

2.2.182. Q2, F1 "a good kissing carrion", *Cam. Sh.* "a god kissing carrion" (Warburton). In support of the emendation maybe quoted the spellings "good" (=God) at 4.5.41 and "god" (=good) at 4.5.72, etc. Johnson thought it "a noble emendation, which almost sets the critic on a level with the author". Dr Greg justly replies "It is facile and plausible, but I think unnecessary. Hamlet's fancies are not always as nice as editors would have them" (*Emendation*, p. 68; *Aspects*, p. 196). As a matter of fact, the "good" is really essential to the sense of the passage, Hamlet's fancy being so far from "nice" that he is actually comparing Ophelia with the "carrion".²

2.2.366. Q2 (*om.*), F1 "no better", F2 "not better", *Cam. Sh.* "no better". F1 clearly shows traces of a broken or reversed letter after the "o" which can only be a "t" as

¹ Cf. Q2 "pursues*", 1.5.84.

² Vide note in *Hamlet* (New Shakespeare).

the compositor of F2 perceived. Rowe and most subsequent editors ignored this.

2.2.510. Q2 "A rowshed", F1 "A rowshed", *Cam. Sh.* "Aroused" (Collier). The emendation, as Dr Greg observes, is quite unnecessary, since Q2 makes good sense.

3.2.262. Q2 "So you mistake your husbands", F1 "So you mistake Husbands", Q1 "So you must take your husband", *Cam. Sh.* "So you must take your husbands". This emendation, condemned by Dr Greg, following Capell, is peculiarly unfortunate since "must take" is clearly a mis-hearing on the part of the Q1 pirate, and blunts the point of Hamlet's bitter reference to the marriage service at which women mis-take their husbands "for better for worse".

3.4.4. Q2, F1 "He silence me", *Cam. Sh.* "I'll sconce me" (Hanmer). Editors quote *Wives*, 3.3.96-7, "I will ensconce me behind the arras" and Q1 "F1e shrowde my selfe behinde the Arras" in support of this emendation. But as Dr Greg, following Dowden who in turn follows Capell, remarks, "Only in death could Polonius be really silent, and it is just because he cannot 'silence' him that he dies. The emendation destroys the dramatic irony of the phrase".¹

4-5-38. Q2, F1, Q1 "Which bewept...did not go", *Cam. Sh.* "Which bewept...did go" (Pope). Dowden cautiously notes: "It seems rash—Q1, Q2, and F1 agreeing—to adopt Pope's emendation 'did go', lest Shakespeare may have meant a distracted allusion to the 'obscure burial' of Polonius". We can be certain, I think, that Shakespeare did mean this. Dr Greg writes "Ophelia is suddenly struck by the inappropriateness of the words she is singing and twists them to a harsh discord".² But I fancy her mind is supposed to be moving a little less deliberately. It should be noted that the previous line of the song is also metrically deranged in Q2, which reads

¹ *Emendation*, p. 265 *Aspects*, p. 151. Cf. Capell, *Notes*, 1, 139-40.

² *Ibid.*

Larded all with sweet flowers,

and though all editors have followed F1 and omitted the "all", they have scarcely more right to do this than to omit the "not" in the following line.¹ The truth is, surely, that some kind of mad fit is coming upon the hapless girl, which shows itself in the text in her disorderly speech and to which the King alludes in the solicitous question "How do you, pretty lady?" that follows immediately at the end of the song.

4.6.32. Q2 "I will you way", F1 "I will giue you way", *Cam. Sh.* "I will make you way" (Q4). The accepted "make" is simply a guess on the part of the Q4 compositor, attempting to remedy the omission in his copy (Q2). We cannot doubt that "give" was the word Shakespeare wrote; cf. 2 *Hen. IV*, 5.2.82, "I gave bold way to my authority", and *Temp.* 1.2.185-6, "Thou art inclined to sleep; 'tis a good dulness,/And give it way".

5.1.66-7 Q2, F1 "the houses...lasts till Doomesday", *Cam. Sh.* "the houses...last till doomsday" (Q1). The agreement of Q2 and F1 may be accidental, but on the other hand it may be due to the fact that "lasts" stood in Shakespeare's manuscript, and that the solecism was deliberately placed in the Grave-digger's mouth. Dr Greg is surely right in regarding the change as unnecessary.

5.2.113. Q2 "sellingly", F1 {om), *Cam. Sh.* "feelingly" (Q4). The reading "feelingly" which has been accepted practically universally is an emendation by the compositor of Q4 of "fellingly" in the copy of Q2, which he used, and "fellingly" in turn is nothing but a mis-correction of "sellingly".² Thus, though "feelingly" gives good sense (= "justly", cf. *Tw. Nt.* 2.3.172-3, "most feelingly personated"), it possesses very slight textual authority. Nevertheless, the insignificant graphical and typographical difference between "f" and "f" together

¹ *Vide* vol. 1, p. 75.

² *Vide* vol. I, pp. 123, 126.

with the propensity of the Q2 compositor to omit letters, would make "feelingly" a possible if not an acceptable reading, provided the original reading "sellingly" were itself impossible. It is, however, as Steevens pointed out, very far from being so. By "to speak sellingly" Osric means "to speak as a shopman would", i.e. he advertises the excellencies of Laertes like a merchant trying to sell his goods, a type of praise which contemporaries found particularly distasteful, as is clear from *L.L.L.* 4.3.240,

To things of sale a seller's praise belongs,

and *Son.* 21.14

I will not praise that purpose not to sell.

That Hamlet takes the word in this sense is, I think, proved by the fact that "sellingly" gives the clue to the otherwise obscure ridicule which the Prince heaps upon Osric; "inventorily", "th'arithmetical of memory", the pun in "his quick sail" (sale), "extolment", "of great article", "dearth and rareness"—all are intended to suggest the chapman cracking up his wares. It may be objected that Osric does not actually "speak sellingly" since his metaphors are drawn from the sea (i.e. "card", "calendar", "continent"). The reply to this, I think, is that in the first part of his praise he does talk shop (e.g. "full of most excellent differences", etc.) The jest is that he mixes shop talk and ship talk indiscriminately together.

5.2.132. Q2 "too't", F1 {*om.*}, *Cam. Sh.* "do't" (Q2 corr.). Once again the editors have almost without exception followed the miscorrection.¹ The difference of meaning is slight, though the original "too't" is the more vivid; cf. 2.2.449-50 "We'll e'en to't like French falconers". "You'll get there in time" says Horatio to Osric.

In accepting these fifteen emendations Aldis Wright sinned rather through "ignorance" than "conceit", seeing

¹ *Vide* vol. 1, pp. 123, 126.

that he was not himself responsible originally for any of them. But having thus turned the tables on him, I am bound in fairness to add a personal confession. The well-known advice of Polonius to Laertes at 1.3.64—5 runs in the three texts:

- (Q2) But doe not dull thy palme with entertainment
Of each new hatcht vnfledgd courage
- (Q1) But do not dull the palme with entertaine,
Of euery new vnfleg'd courage
- (F1) But doe not dull thy palme, with entertainment
Of each vn hatch't, vnfledg'd Comrade.

Apart from the misprint or the mistranscript in "vn-hatchV", all editors have followed F1. The agreement, however, between Q2 and Q1 makes it tolerably certain that "courage" appeared in the original prompt-book and that "Comrade" like so many of the easier readings of F1 was nothing but a paraphrase or makeshift on the part of Scribe C. The apparently nonsensical "courage" can be explained, on the other hand, if we suppose that Shakespeare wrote some word rather illegibly in his manuscript, that Scribe P took it for "courage", that this reading passed muster on the stage, was reproduced by the pirate and so appeared in Q1, and finally that the Q2 compositor, puzzled by Shakespeare's word as Scribe P had been, turned for light to Q1 and in his turn set up "courage". I had not figured it all out in these terms so long ago as 1918, but I was already at that date convinced that "Comrade" must be wrong and that the reading of the quartos contained the secret of Shakespeare's intention. I accordingly resorted to emendation, and after trying several alternatives decided that the true reading was "cockney", my reasons being (i) that if the not impossible spelling "cocnaye" be assumed, the word would follow the graphical formation of "courage" almost stroke for stroke, and (ii) that it fitted the context perfectly, seeing that "cockney" (orig. = cock's egg) was

finely suited with "new-hatch'd, unfledg'd". I printed my emendation in the correspondence column of *The Times Literary Supplement* on November 14th, 1918, as a scrap of bunting for the Armistice period; it ran the gauntlet of a good deal of discussion; and I continued to believe in it proudly for ten years.

But in 1918 I did not possess the *Oxford Dictionary*; and it was only a year or two ago that, looking up "courage" for another purpose in the copy I had acquired in 1920, I discovered to my shame that there are well-authenticated examples of the word being used in the sixteenth and seventeenth centuries to denote persons, much as we now speak of "sparks" or "braves", and that one of the examples came from Hoby's *Castiglione*, a book on which Shakespeare is most likely to have drawn for the character of Polonius. Thus the reading of the quartos was completely vindicated, and my "ignorance and conceit" were alike humbled to the dust. Yet what a pretty emendation it was!

§ XIX. GENUINE CORRUPTION

(1) *The Thirty-two cruxes*

The sad experience related in the previous paragraph should have taught me caution. Nevertheless, I hazard the proposition that *Hamlet* contains no fewer than thirty-one readings, apart from mere questions of modernisation, which require emendation in an edited text, and that for most of them blunders on Shakespeare's part or peculiarities of his spelling or penmanship must be held ultimately responsible. These thirty-one readings, the last batch we have to consider, are in fact all that remain to be dealt with of the 1300 variants which confronted us at the outset of this enquiry. The field is mown and the harvest carried, except for one narrow strip; but into this, together with small

bibliographical mice of the usual type, have been driven some strange fauna, which will take shrewd tackling if they are not to elude us. It will be convenient to have them all before us in a classified table before we take them individually; and I divide them into (a) readings identical in Q2 and F1, except for trivial differences mainly of spelling, (b) variant readings both of which are universally recognised as incorrect, (c) variant readings one of which or a combination of which has been widely accepted, though I shall try to show that both again are wrong, and (d) readings only found in one of the two texts, while to complete the tale I add a thirty-second crux, viz. the (e) variants, one a Q2 misprint and the other a correction in F1 possibly by Shakespeare himself. In a few instances Q1 affords relevant evidence, and will be quoted.

a. Identical errors (II).

- 1.1. 94 desseigne (Q2), designe (F1).
- 1.3. 74 of a most select (Q2, F1, Q1).
- 1.5. 43 wits (Q2, F1).
- 2.2.612 of a deere (Q2), of the Deere (F1), of my deare father
(Q2-
- 3.2.295 paiock (Q2), Paiocke (F1).
- 3.3. 18 somnet (Q2, F1).
- 3.4.121 haire (Q2, F1).
- 4.1. 40 [Both Q2 and F1 omit half a line.]
- 4.5.119 browe (Q2), brow (F1).
- 5.1. 71 contract 6 the time (Q2), contract O the time (F1).
- 5.2. 29 villaines (Q2, F1).

b. Variant readings, both certainly wrong (4).

- 1.3.109 Wrong (Q2), Roaming (F1).
- 1.4. 70 somnet (Q2), Sonnet (F1).
- 2.1. 3 meruiles (Q2), maruels (F1).
- 4.7.126 indeede your fathers sonne (Q2), your Fathers sonne
indeed (F1).

C. Variant readings, one generally accepted, but both probably wrong (8).

1.2.129 sallied (Q2), solid (F1), sallied (Q1).

1.3. 21 safty and health (Q2), sanctity and health (F1).

3.2.191 That's wormwood (Q2), Wormwood, Wormwood (F1), O wormewood, wormewood! (Q1).

373 fingers, & the vmber (Q2), finger and thumbe (F1).

3.3. 7 browes (Q2), Lunacies (F1).

17 or it is (Q2), It is (F1).

79 base and silly (Q2), hyre and Sallery (F1).

5.2.200-1 prophane and trennowed (Q2), fond and winnowed (F1).

(j. Readings belonging to passages only found in a single text¹ (8).

1.4.36-7 the dram of eale.. .of a doubt (Q2).

2.2.337 tickled (F1).

357 be-ratled (F1).

365 as it is like most (F1).

3.4.162 Of habits deuill (Q2).

169 And either the deuill (Q2).

5.2. 78 count (F1).

115 part(Q2).

e. A reading misprinted in Q2. and corrected in Fl,

3.4.49-50 Ore...heated visage (Q2), Yea. ..tristfull visage (F1).

Most of the eleven errors identical in both texts under (a) must be due to blunders or difficult writing in Shakespeare's own manuscript, and many of them can only be explained if we assume that he wrote the words so exactly like their perverted forms in Q2 and F1 that two readers of the manuscript independently misread them in the same fashion. The assumption involves no real difficulty. There are, for

¹ I do not include simple misprints like "this" for "his" (cf. 5.2.148).

example, two words in the "Shakespearian" Three Pages of *The Booke of Sir Thomas Moore*, one of which a hundred compositors and scribes might have read "orderd", though the context proves that "ordere" was meant, while the other is equally without doubt to be read "momtanish", though the dramatist probably thought he had written "mountanish". Nor is there anything peculiar to Shakespeare or to Elizabethan script in all this. Discussing the topic in his British Academy lecture, *Principles of Emendation*, Dr Greg himself illustrates the possibility of repeated misreading by recording that a typist and a compositor, working on the same manuscript of the lecture, made five identical mistakes.¹ Similarly, most of the cruxes in (b), (c) and (e) must spring from difficulties of Shakespeare's creation, though the fact that the two texts present different readings generally implies either that an ill-written word has been read in two ways by the 1605 compositor and Scribe P, or that one of the F1 scribes, carelessly or of deliberate intent, has substituted an alternative for the word before him in his copy. As for the readings of class (d), they only differ from those in the other classes in being found in a single text.

After this brief review of the thirty-two readings as a whole, we may now consider them in detail, grouping them according to the probable cause of their corruption rather than by their textual source.

(2) *Confusion between singular and plural*

1-543; 34-121; 4.5.119; 5.2.115

Let us begin with blunders or omissions that seem to have nothing to do with handwriting or even spelling, but are probably due to haste or sheer inadvertence on Shakespeare's part. For example, there are four cases of confusion between singular and plural which have already

¹ *Emendation*, p. 29 (postscript).

appeared in the list on p. 236. Thus the opening lines **(1.5.42-5)** of the last and longest of the Ghost's speeches are given in Q2 and F1 as follows, if we may adopt a modern spelling which commits us to neither:

Ay, that incestuous, that adulterate beast,
With witchcraft of his wits, with traitorous gifts,
O wicked wit and gifts that have the power
So to seduce.

Here it is obvious from "wicked wit and gifts" in the third line that Shakespeare intended to write "wit" and not "wits" in the second. Similarly, in 3.4.120-2:

And, as the sleeping soldiers in the alarm,
Your bedded hair, like life in excrements,
Start up and stand an end—

it is clear that "hairs" should have been written for "hair", more especially as "soldiers" and "excrements" belong to the context. And by a third blunder of the same kind both texts at 4.5.118-20 give to Laertes the words:

brands the harlot
Even here, between the chaste unsmirched brow
Of my true mother,

where once again it is evident that Shakespeare intended to write the plural instead of the singular. Mistakes like these, due in a measure no doubt to grammatical propriety being overcome by the vividness of the imagery, are easy to understand, and may be attributed to Shakespeare without question. They should also, I make no doubt, be emended by editors, since the intention of the dramatist is what has to be represented.

The culprit in the fourth instance was almost certainly the Q2 compositor, not Shakespeare. "Hee is the card or kalender of gentry: for you shall find in him the continent of what part a Gentleman would see" runs the **final flourish (5.2.114-16)** of Osric's description of **Laertes**

according to Q2. Editors have been chary of touching the Osric episode because they have failed to follow the sequence of thought behind the verbiage, but Nicholson conjectured "parts" for "part" and he was assuredly right. Osric uses "parts" in two senses: (i) abilities, talents (the usual meaning in Shakespeare) and (ii), playing on the word "continent", foreign parts, which "a gentleman would see" on his travels.

(3) *Omissions*

2.2.612; 4.140; 3.2.191; 34.169; 2.2.365

When omission occurs in a passage found in only one text or when both texts coincide in leaving out a word or phrase, editors are forced to fill up the gap themselves if they can find suitable and acceptable words. The lists above offer five cases of the kind. In tackling the problem of 2.2.612, which we may take first, it is well to have the three versions before us:

(Q2) That I the Sonne of a deere murdered

(F1) That I, the Sonne of the Deere murdered

(Qi) that I the sonne of my deare father.

The reading of Q2 and F1 has found defenders in Jennens, Boswell, Knight, White and Halliwell, the last of whom writes, "The 'dear departed' is still a common phrase, and the ellipsis in the folios was, I suspect, in consonance with the phraseology of Shakespeare's time". There is, however, no evidence, so far as I know, for an expression like "the dear murdered", and Q1 seems to show that the word "father" was heard by the pirate, though of course, since "father" was in any case clearly understood he may have supplied the word himself. If then, as seems probable, "father" should have appeared in the text, the question remains, did Shakespeare omit it or was it omitted by the Q2 compositor and one of the F1 scribes independently?

Omission was a common feature of both texts, and the omissions may here have coincided. On the other hand, such an omission is the kind of slip that any author might make once in a way. The possibilities are about equal, and a decision impossible.

That, however, omissions might coincide in Q2 and F1 is evident both from the omitted half-line at 4.1.40, which has already been fully dealt with in vol. 1, p. 30, and from our discussion of omitted stage-directions.¹ In any event 3.2.191 seems to afford an instance of almost identical omission. Hamlet's comment upon the talk of second marriages in the Gonzago play is "That's wormwood" in Q2 and "Wormwood, Wormwood" in F1. The F1 version is sanctioned by long usage, and seems as much in character as repetitions like "Very like, very like", "Except my life, except my life, except my life" noted in vol. 1, p. 80. Yet Q2 gives excellent sense; it is the "copy entitled to preference"; and the F1 repetition may after all be nothing but one of Burbadge's tricks.² I should myself declare unhesitatingly for Q2, were it not that Q1 gives us "O wormewood, wormewood!" which is proof that the repetition was current on the stage at the beginning of the seventeenth century and that Scribe C cannot be responsible for its presence in F1. Though that does not absolutely rule out Burbadge, it strengthens the case for F1. It is therefore safer, I think, to assume that both the main texts are guilty, of omission at this point, which means that editors should combine the readings and print "That's wormwood, wormwood".

Two other examples of omission, one from either text, may be briefly discussed. There is the pretty hopeless case of 3.4.168-70 (Q2):

For vse almost can change the stamp of nature,
And either the deuill, or throwe him out
With wonderous potency.

¹ *Vide pp. 184-7.*

² *Vide vol. I, § v (b).*

The compositor has probably, as so often elsewhere, omitted a word after "either", and since the F1 deserts us here we are left without a clue. It is just conceivable, of course, that "either" may be itself a misprint of a word of three syllables. For example "exorcise", which suits the context well and must come close to Shakespeare's meaning, might, with the help of our press-corrector, have become "either" by way of the spelling "eythcr". But this is sheer guess-work, and though we may guess to our hearts' content, our guesses have no basis and the textual hole remains. The other example (2.2.365) is at once easier and more trivial. Talking of the "littleeyases", Hamlet asks, according to the F1 text, "Will they not say afterwards if they should grow themselues to common Players (as it is like most if their meanes are not better) their Writers doe them wrong", etc. Pope emended the phrase in brackets by transposing "like most" and reading "as it is most like, if their means are not better". To my mind, however, an anonymous suggestion that the word "will" has been omitted, and that we should read "as it is like most will if their means are not better", gives better sense, and is equally in accordance with textual possibility.

(4) *Mistakes due to spelling*

2.1.3; 4.7.126; 5.1.7¹

We have seen that Shakespeare's blunders could be reproduced in both Q2 and F1 texts. So also might his peculiar spellings; indeed, all three texts print "pollax" for Polacks at 1.1.63,¹ while at 1.4.82 the word "artery" appears in the variant forms "arture" (Q2), "Artire"

¹ Here Q2 and Q1 read "sleaded pollax" and F1 "sledded Pollax", **from** which some have imagined a reference to a "leaded pole-axe*". Malone first printed "sledded Polacks" and he is clearly right; cf. "the Pollacke" (2.2.63, 75; 4.4.23). The spelling "pollax" is phonetic.

(F1) and "Artiue" (Q1), which points to a disyllabic form in the original manuscript. An interesting illustration, too, of how an odd spelling might lead the transmitters of Shakespearian texts astray is furnished by the variant (2.1.3):

- (Q2) You shall do meruiles wisely good Reynaldo
 (F1) You shall do maruels wisely; good Reynoldo.

The Q2 compositor may have omitted an "a" in the second syllable of "meruiles", but that otherwise the word is a Shakespearian spelling of "marvellous" is proved by the occurrence of "maruailes" in the quartos both of *Midsummer Night's Dream* (3.1.2, 4.1.26) and of 2 *Hen. IV* (5,1.38). It puzzled the Globe book-holder, nevertheless, for the mistake of F1 obviously arose from his misreading of it.¹ It is evident, again, that at 4.7.126 Shakespeare misled both the Q2 compositor and Scribe P of F1 by writing "indeede" instead of "in deede", if scribes and printers of that day distinguished between the meanings of these forms as we do, which is doubtful.²

Mistakes might, of course, arise from Shakespeare's use of ambiguous forms which were in no way peculiar to himself. Thus "o" in manuscripts of the time stood for the exclamation "O" as well as for "o" the abbreviated "of", and there is one passage where I think the wrong interpretation has been placed upon such an "o" not only in both Q2 and F1 but also by all editors since. It occurs in the sexton's song and is printed in Q2:

To contract 6 the time for a my behoue,

where the "o", as elsewhere, denotes the exclamation, given as "O" in F1 and modern editions. It does not matter much what the words of the sexton's song are, so long

¹ I make little doubt, too, that the spelling "soule" (= sole) found in *M.ofV.* (Q1) 4.1.123 is the origin of the F1 misprint "foule Sonne" for "sole sonne" (Q2) at 3.3.77.

² Cf. vol. 1, pp. 118-9.

as he makes the appropriate noise. Still, it is just as well to be sure of Shakespeare's intention. The "a" after "for" which recurs twice in the following line is well explained by Aldis Wright (Clar. ed.) as representing "the drawling notes in which the Clown sings, like stile-a and mile-a in *Wint. Tale* 4.3.133". The "O", on the other hand, has generally been taken to signify a deep grunt as he digs. Yet the song is recognised as an illiterate perversion of a poem in Tottel's *Miscellany*, "To contract o the time" being the sexton's shot at "And tract of time". Surely, then, what Shakespeare meant him to sing was "To contract o' the time".

(5) *Graphical errors*

A. Minor cruxes: *desseigne* (1.1.94), *tickled* (2.2.337), *be-ratled* (2.2.357), *villatnes* (5.2.29), *count* (5.2.78), *somnet* {*Sonnet*} (3.3.18; 1.4.70).

Careless penmanship on the part of Shakespeare or of the F1 scribes will explain most of the other errors. In the old-fashioned hand he wrote, as we have observed above,¹ the letters "e" and "d" were formed on the same pattern and only differed in size, a difference which the constant confusion between these letters in his original texts proves that he often failed to preserve. It is not, therefore, surprising to find the word "design'd" at 1.1.94 printed "desseigne" in Q2 and "designe" in F1 and conversely "tickle" (2.2.337) and "berattle" (2.2.357) printed "tickled" and "be-ratled" in the latter text.

An equally common source of trouble, to which attention has also been drawn above, was his proneness to form minim-letters so carelessly that the compositors frequently found it difficult to distinguish between letters like "m" and "w", "n" and "r", "n" and "a", or "i" and "c", while when such letters occurred in combination he

¹ *Vide* vol. 1, p. 109.

generally forgot to count his strokes. No fewer than seven readings in the lists on pp. 297—8 may be attributed with certainty to this confusion, and, as we shall see, it is probably the explanation of some of the capital cruxes of the text. Both Q2 and F1 print "villaines" for "villainies" or "villanies" (for either form is possible) at 5.2.29; "court" is misprinted "count" in F1 at 5.2.78; and both again give us "somnet" for "somet" (an archaic and etymologically correct spelling of "summit"), a misprint paralleled at 1.4.70 where Q2 reads "somnet" again and F1 "Sonnet"! On the strength of this double misprint Greg declares "There can be no doubt...that 'somnet' was Shakespeare's spelling. The *N.E.D.* gives it as a recognised though erroneous form".* He does not observe that apparently the *Dictionary's* sole authority for this is *Hamlet* itself. My experience of Shakespeare's minim-letters elsewhere prepares me to believe that he may easily have written "somnet" twice, even though he intended "somet" on both occasions. And my contention finds support in two other minim-misreadings which demand a little more elbow-room for their treatment.

B. 3.2.295. Q2 *paiock*, F1 *Paiocke*

Identical misprints like "designe", "villaines" and "somnet" can only be explained, I have said above, if we assume that Shakespeare wrote the words so exactly like their perverted forms in Q2 and F1 that, apart from their context, a reader could hardly have taken them for anything else. There is nothing to alarm us, therefore, in the famous "paiock" at 3.2.295, although reverting to F2 at the bidding of Dyce editors have transmogrified it into that mythical bird or beast, the "pajock" of the modern text. All that happened, I believe, is that Shakespeare spelt "peacock" without an "e" in an old-fashioned manner

¹ *Emendation*, p. 68; *Aspects*, p. 197.

(v. *N.E.D.* peacock), and that his "c", perhaps dotted by accident, was twice misread " i " , first by Scribe P and then by the compositor in Roberts's office. That "peacock" is the word intended there can, I think, be little doubt. To the Elizabethans it symbolised lechery as well as vanity, which made it an apt term of abuse for Claudius in Hamlet's mouth. Pope also pointed out that there is probably an allusion to the fable "of the birds choosing a king; instead of the eagle, a peacock". As an alternative, however, should be noted Dowden's interesting suggestion (1899) that Hamlet's word may be identical with "patchcocke" or "patchocke", Spenser's name for the degenerate English in Ireland (cf. *N.E.D.*, "paiocke" and "patchcocke", quoting 3.4.102 "A king of shreds and patches").

C. 1.2.129. Q2 *sallied*, F1 *solid*, Qi *grieu d and sallied*

The second of my two minim-misreadings, for so I take it to be, is "sallied" for "sullied" at 1.2.129. Unwittingly reviving a suggestion made by the novelist George Macdonald in 1885 and, as I have recently observed, independently put forward by Dowden in his "Arden" edition of 1899, I proposed the emendation "sullied" in *The Times Literary Supplement* on May 16th, 1918.¹ It has been stoutly contested by defenders of the traditional text, but it is not, I hope, paternal pride which convinces me that the more it is examined the stronger appears to be the evidence in its favour.

In the first place *a:u* misreadings are very common in Shakespeare, and especially common in *Hamlet* Q2. To repeat what has already been stated in vol 1, p. 108, Q2's collection comprises "Gertrad" for "Gertrude" (*passim*), "course" for "coarse" (= corse), "quietas" for "quietus", "raine" for "ruin", "heae, a" for "heaven", "waters" for "winters", and on two occasions "deale" for "deule",

¹ Vide also July 25th, 1918.

which was evidently Shakespeare's spelling of "devil", and is so printed at 3.2.137, while it occurs twice in the "Shakespearian Addition" to the *Booke of Sir Thomas Moore*, and twice also in *Romeo and Juliet* (Q2, 2.4.1, 3.1.107). This double misreading of "deule" supports my interpretation of "somnet" above, and is paralleled by "sallied" itself. For my second point is that the word "sully" is misprinted "sally" in Q2 not only at 1.2.129 but also at 2.1.39 ("laying these slight sallies on my sonne" is the context); and not only in *Hamlet* but also in *Love's Labour's Lost*, where at 5.2.351-2 both Q and F print

Now by my maiden honour yet as pure,
As the vnsallied Lilly I protest.

It is even found outside Shakespeare, since Miss Rooke of St Hilda's has recently drawn my attention to 1.1.12 of Dekker and Chettle's *Patient Grissell*, which runs

Then sally not this morning with foule looks,
upon which Collier notes in his reprint for the Old Shakespeare Society "sally. . . is evidently a misprint" for "sully".

These constant misprints have led some to suppose that "sallied" may after all be the true reading, and that Hamlet, speaking of his "sallied flesh", means his "assaulted flesh". Apart from the question whether "sallied" can be used thus transitively, a usage for which *N.E.D.* gives no support, the hypothetical sense of "assaulted", while suiting Hamlet's flesh, is entirely inapplicable to the other instances of "sally" quoted above; Polonius cannot mean Reynaldo to "lay assaults" upon Laertes, however "slight", nor is there any sense in speaking of an "unassaulted lily" or of "assaulting the morning with foul looks". "Sallied" simply will not do. But will "sullied" do either? ask the objectors; "too too solid" is grammatical enough, but could Shakespeare have written "too too" with a verb? Ought it not to be "too much sullied"? A sufficient

answer to this last point is that the *N.E.D.* gives several sixteenth-century instances of "too too" qualifying a verb, and even quotes Sir Thomas More as writing "make us too-too shrink".

Another line of attack is pursued by no less an authority than Dr J. W. Mackail, who declares that "the epithet 'sullied' is irrelevant to the context. 'Solid', or some word of equivalent meaning, is what the sense requires"; and suggests that the Q2 "sallied" is nothing but another form, or perhaps a misprint, of "sollide".¹ This explanation is graphically conceivable, though in face of the constant connection between "sallied" and "sullied" just mentioned, it makes a very weak alternative from the textual point of view. It is conceivable, I say, but only if Q2 be taken by itself. Directly the Q1 variant be brought into the picture, a variant we have not yet considered, it is seen to be inadmissible. Let us have the three texts in front of us:

- (Q2) O that this too too sallied flesh would melt,
Thaw and resolue it selfe into a dewe
(Q1) O that this too much grieu'd and sallied flesh
Would melt to nothing
(F1) Oh that this too too solid Flesh, would melt,
Thaw, and resolue it selfe into a Dew.

Now whether the word "sallied" in the two quartos be a case of independent misreading, like "paiock", or the Q2 misprint (occurring as it does in act 1) owes something, as I shall presently suggest, to the influence of Q1, one thing is, I think, incontestable: the word which the Q1 reporter heard on the stage and carried away in his memory was not "solid", but a past participle. His gloss "too much grieu'd" proves that; and Dr Mackail only emphasises the weakness of his case by endeavouring to explain away "grieu'd" as meaning here "burdensome or ponderous", since if that very archaic sense were intended, the form must have been "gneuing" and not "grieu'd". The reporter's

¹ *Times Literary Supplement*, October 4th, 1928.

"grieu'd" is a helpful gloss, inasmuch as it shows us that he had grasped the meaning of the passage, however imperfectly he reproduced its diction. For "grieu'd and sullied flesh" is intelligible enough, and lends strong support to "sullied" for Q2.

Textually and linguistically, then, "sullied" seems firmly established, and we shall discuss its literary implications in a moment. First of all, however, we have to examine the F1 "solid" in the light of our findings in §v, vol. i, and discover, if we can, how that reading came into the text. It will be remembered that we were able to attribute a number of F1 readings to the influence of Burbadge*. Defenders of the F1 "solid" have alleged that Hamlet was "fat" and Burbadge was becoming a stout party in 1601. Admitting their assumptions for the sake of argument, let us picture the scene being performed at the Globe theatre. Claudius, Gertrude and the courtiers have left the stage, and the great man, in black doublet which accentuates his portliness, steps forward to deliver the first important speech in his rôle as the young student-prince of Denmark. He raises his hand and, striking himself despairingly on the breast, he cries:

O that this too too solid Flesh would melt!

Would not the whole house be convulsed with laughter, and the play completely ruined? Burbadge can never have uttered such a line. So I argued in 1918 and was heartened to receive support ten years later from Dr W. W. Greg, who declared in his *Principles of Emendation* that Shakespeare "surely had no hand in the 'too too solid Flesh'". A vision of Burbadge's waist-band should suffice to prove that, editors notwithstanding, Shakespeare can never have meant to write 'solid' here. It is a desperate guess for the unintelligible 'sallied' of the quartos".¹

Dr Greg and I therefore agreed in assigning the F1

¹ *Emendation*, p. 25; *Aspects*, p. 150.

"solid" to the emending prompter, or Scribe P; but there is one point which neither of us had allowed for. If "solid" was impossible for Burbadge, at what time was it introduced into the prompt-book? Burbadge died in 1619, acting up to the end, and *ex hypothesi* becoming more and more portly with each fresh revival of that popular play *Hamlet*. The "sallied" of the bad quarto proves that "solid" could not have been in the original prompt-book; and if there is anything in the argument from Burbadge's corpulence, it is not likely to have been spoken on the stage until after his death. But 1619 brings us up very close to the publication of F1 itself, the earlier portions of which we know were being printed in the autumn of 1621,¹ and it is probable that the copy was being prepared a good deal earlier than this. Is it not clear, therefore, that "solid" was never in the prompt-book at all? It was not even, as Dr Greg supposes, "a desperate guess for the unintelligible 'sallied'". It was simply one of the 200 verbal substitutions made by that slovenly fellow Scribe C in 1620-1, who probably lacked here even the excuse of a difficult or illegible word.

There is a further point, already glanced at in vol. 1, p. 161. The word "sallied" occurs in act 1, that is in the portion of the Q2 text, the printing of which, I contend, was influenced by that of Q1. In other words the misprint may have originally been committed by the compositor of 1603 and merely copied by his successor in 1605. So long as the two quartos were regarded as bibliographically independent, the only way of accounting for the double misprint was to imagine that Shakespeare wrote the word exactly like "sallied", that it got into the prompt-book as "sallied" and was pronounced as "sallied" up to the day when the reporter made up his copy for Q1. But allow for the influence of Q1 upon Q2 and we have no need to believe that Burbadge spoke of anything but Hamlet's "sullied flesh" from the very first. Shakespeare, as we have just seen, was

¹ Vide E. E. Willoughby, *The Printing of the First Folio*, 1932, p. 28.

not the only scribe of the age whose "u" might be mistaken for an "a", and that the Q1 reporter was liable to the same graphical weakness is proved by the misprint "scalion" for "scullion" at 2.2.616.

There remains the literary aspect to be considered, and Dr Mackail's contention that "the epithet 'sullied' is irrelevant to the context". Here I might take high ground, and reminding the reader of the canons at the beginning of this volume, insist that "no F1 reading, however plausible, however long sanctioned by editorial approval, possesses any rights whatever unless it can be justified in the teeth of the Q2 variant"; a thing which, if there be anything at all in the foregoing paragraphs, the F1 "solid" has manifestly failed to do. But I am bold enough to think that the case for "sullied" is strong enough to stand by itself on literary grounds without requiring any critical canons to buttress it. For is there not something incongruous—quite apart from fat Burbadge thumping himself on the chest—in the association of *solid flesh* with the process of melting and thawing? Why "thaw"? How, indeed, are we to reconcile the words "flesh" and "thaw" at all? The only way to do so is to show that Shakespeare, as he wrote, had an image in mind which would harmonise the two. And one of the beauties of the reading "sullied" is that it tells us what the image was. The word "sully" is not a common one, but Shakespeare was evidently rather fond of it, as he uses it on eight occasions besides the disputed instance before us. Moreover, whenever he employs it he does so with a perfectly definite image in his mind, that of flecks or spots upon a surface of pure white, an image which was, of course, readily applicable to human character or human beauty. A glance at the passages in which his use of the word is indisputable will make the point clear:

¹ *Hen.* IV, 2.4.83-4. your white canvas doublet will sully.
Wint. Tale, 1.2.326-7. sully The purity and whiteness of my sheets.

I Hen. VI, 4.4.6. Hath sullied all his gloss of former honour.

Wives, 2.1.102-3. sully the chariness of our honesty.

L.L.L. 5.2.351-2. Now by my maiden honour, yet as pure
As the unsullied lily.

Ham. 2.1.39. You laying these slight sullies on my son.

Son. 15.12. To change your day of youth to sullied night.

Son. 69.11-14. Then, churls, their thoughts (although their eyes
were kind)

To thy fair flower add the rank smell of weeds:

But why thy odour matcheth not thy show—

The sully's* this, that thou dost common grow.

Hamlet's "sullied flesh" belongs to exactly the same nook of Shakespeare's imagination. Look once more at the context—

O that this too too sullied flesh would melt,
Thaw and resolve itself into a dew.

"Melt—thaw—dew"; the image behind those words is unquestionable. Hamlet is thinking of snow begrimed with soot and dirt, as it often is in melting, and wishing that his "sullied flesh" might melt as snow melts in time of thaw. Without the word "sullied" there would be no clue at all to this, and the picture of melting, thawing and dissolving into dewdrops would remain pointless—with "solid flesh", I venture to think, a little ridiculous. The imagery of course is implicit rather than explicit, but such implicit imagery was perfectly normal with Shakespeare, and after about 1600 his plays furnish examples of it on almost every page. Dr Mackail and those who think with him may continue to prefer "solid"; they cannot claim that "the epithet 'sullied' is irrelevant to the context".

There is a good deal more behind this epithet than an image of purity defiled. It stands as the most important word in the opening line of the First Soliloquy, and it strikes the keynote of Hamlet's dream-like meditation. As we

¹ Q1609 reads "solve is**", *Globe* "solve is**", *Cam.* "soil is".

have seen in considering its punctuation, the whole structure and rhythm of the speech is determined by the son's horror of his mother's incest and his reluctance to give it utterance in all its naked obscenity. But though not expressed until the last line, the thought is there right from the beginning. It has deprived the world of light and made all its "uses" "weary, stale and unprofitable"; it has converted, as he tells us later, "this goodly frame the earth" into "a sterile promontory" and "this most excellent canopy the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire" into "a foul and pestilent congregation of vapours". As for Life, what meaning has it but Lust?

Things rank and gross in nature
Possess it merely.

And so, he would be rid of it. He begins with that, with the longing for death and thoughts of suicide. For not only has his bright universe been shattered, but the thing has struck at the very life of his life. His blood is tainted, his very flesh corrupted, by what his mother has done, since he is bone of her bone and flesh of her flesh. Once the point of the soliloquy is grasped, and the speaker's train of thought apprehended, there is no difficulty in

O that this too too sullied flesh would melt!

Indeed, there is more yet. The words "sullied flesh" are not merely the keynote of the First Soliloquy, but one of the principal motifs of the whole play. Why are Hamlet's "imagination. . . as foul as Vulcan's stithy"? Why is it that that "bed of luxury" perpetually haunts his thought? Partly, of course, because he had idolised his mother, because he abhorred to think of her with his goatish uncle, and because he detested her incestuous marriage as a crime against Heaven. But what does he mean when he warns Ophelia that "virtue cannot so innoculate our old stock but we shall relish of it", or again, "I could accuse me of such

things that it were better my mother had not borne me"? "Sullied flesh" is the clue to these and other passages; it is partly the clue also to his strange conduct towards Ophelia and his equally strange language about her to Polonius. Hamlet felt himself involved in his mother's lust; he was conscious of sharing her nature in all its rankness and grossness; the stock from which he sprang was rotten. The "sullied" of the quartos is dramatically as well as poetically relevant to its context.

The reader will, I hope, forgive the length of this disquisition upon what is after all a very simple emendation, in view of the importance of the issues involved. We must now return to our list on pp. 297-8 and consider one or two other misprints which also arose, as I hold, from a misreading of ill-formed letters in Shakespeare's manuscript. A few more examples connected with the minim-confusion may be taken first, and

D. 1.3.109. *Q2 Wrong, F1 Roaming*

will form a convenient starting-point. Both variants give nonsense, and all modern editors, following Collier, now make Polonius say

not to crack the wind of the poor phrase,
Running it thus,

in which the emendation "Running" carries forward the image of the overtaxed hound in the previous line. But if Collier be right, as we cannot doubt he is, how came "running" to be transformed into "wrong" and "roaming"? The answer is, by misreading in two different ways. The "o" in both misprints gives a strong hint that Shakespeare intended the form "ronning", a common spelling at the time for "running"; and I suspect (i) that he actually wrote it "ronlg" with a contraction-curl for the second "n", (ii) that this curl somehow became involved or identified with the horizontal stroke which in Elizabethan script

closed the top of the "g", and (iii) that the Q2 compositor therefore took the word for "rong" and set it up as "wrong",¹ while Scribe P read it "romlg" and transcribed it accordingly as "roaming".

E. 1.3.21. Q 2 *safty and health*, F1 *sanctity and health*

Earlier in the same scene we have another pair of variants both of which should, I think, be rejected, though as one gives sense it has been almost universally adopted, at any rate in modern times. Nevertheless the Q2 line,

The safty and health of this whole state,

is felt by many to be metrically defective, so that not a few modern texts read with Warburton

The safety and the health of this whole state,

which assumes that the Q2 compositor left out a "the", as he may very well have done. This simple adjustment, however, does nothing to explain the F1 misprint, and a nonsense word even in F1 *Hamlet* is, or should be, attractive to an editor. How came that "sanctity" in? There is no graphical basis for supposing it to be a misreading of "safety" on the part of Scribe P, while though Scribe C is capable of anything his tendency is to give us easier readings than Shakespeare intended rather than more difficult ones. Is it not possible, therefore, that the F1 nonsense word conceals the true reading? It might well enough be a minim-misprint or mistranscript for "sanity", which in its turn, if spelt "sanety" by Shakespeare, might equally well have been misread "sauety", an old but recognised spelling of "safety", and set up as "safty" by the Q2 compositor. And if so this would give us

The sanity and health of this whole state,

a line that Hanmer read, Johnson endorsed, and which has I think much to commend it.

¹ Cf. Q2 "vnwrong", F1 "vnrung" at 3.2.253.

F. 1.3.74. Q2, F1, Q1 *of a most select*

This interesting misprint, if misprint it be, found in all three texts, suggests that nonsense could not only be reproduced independently by a compositor and two transcribers, but must also have passed into the player's part and have been current on the Globe stage itself, if Q1 be a report of what the pirate heard. It all sounds a little discreditable to the Globe players; but the acting profession has never displayed much passion for exactitude in petty detail and Shakespeare's fellows were a repertory company, inured to the constant pressure of having to commit new parts to memory, while many of them, we may suspect, found his language plaguily obscure at times. In any case the fact that all the texts contain the corruption is a clear indication that Shakespeare himself must have been responsible. Let us have the passage before us in full according to its three versions:

- (Q2) And they in Fraunce of the best ranck and station,
Or¹ of a most select and generous, chiefe in that
- (F1) And they in France of the best ranck and station,
Are of a most select and generous cheff in that
- (Q1) And they of France of the chiefe rancke and station
Are of a most select and generall chiefe in that.

Most editors, following F1, simply omit the words "o fa"; thus at once making sense and seemingly restoring the metre. Yet, though the uncorrected line forms an alexandrine, Polonius talks a rough kind of blank verse which readily enough runs to alexandrines elsewhere (e.g. 1.3.93, 107; 2.1.31, 57, etc.), so that metrical considerations offer no justification for throwing two syllables overboard. Unless then 1. 74 be one of those tangles caused by a false start, like 3.2.178,

Eyther none, in neither ought, or in extremitie,
which I hardly think is probable, we are obliged to treat

¹ Possibly an *a:o* misreading of "ar" (=are), cf. vol. I, pp. 110-11.

"of a" as a misprint and make what we can of it. In dealing with "sallied"—"solid"—"sullied" above, the frequency of the *a:u* misreading in Q2 has been noted, and at 3.4.59, it will be remembered, we found the word "heauen" set up as "heauē, a". I suggested, therefore, in 1924¹ that "of a" here is an *a:u* error of the same type, and that the word Shakespeare imagined he had written was "often", or rather a form of it. For, as always, we must allow for Shakespeare's spelling. No less a person than Queen Elizabeth herself was in the habit of spelling the word "offen" V and there is nothing impossible in the idea that Shakespeare spelt it "ofen". And I argued, accordingly, that such a spelling would give us an easy half-way house between "often" and "of a", seeing that "of" with its final "f" which generally ended in a flourish not unlike an open e,³ might be written in a way which would bear a close resemblance to "ofe". Discussing all this in his *Principles of Emendation*, Dr Greg admits that "the emendation does not present any insuperable difficulty either graphic or metrical", but finds the step from "ofen" to "of a" an awkward one, inasmuch as

although a change from final "f" to "fe" would (on the assumption) be reasonable enough, the opposite change appears doubtful. ... We should have to suppose that both the compositor and the scribe were so familiar with a peculiar form of "f" that they assumed it even where it was not used. This seems to me somewhat improbable. There is, however, another possibility. I should not be more than mildly surprised to learn that Shakespeare sometimes spelled "often", not only "ofen", but even "ofn", and the conversion of "ofn" into "of a" would be not merely easy but probable. If any evidence could be produced for Shakespeare

¹ *Spellings and Misprints in Hamlet Q2* (English Association Essays and Studies, X, 56).

² H. C. Wyld, *History of Modern Colloquial English*, p. 302.

³ Specimens of this -like flourish may be seen in the word "of" at 11. 124, 126 and 131 of the "Shakespearian Addition" to *Sir Thomas Moore*.

having so written the word I should be quite content to accept the emendation: but so far as I know there is none.¹

If "of a" be the seat of the trouble, Dr Greg's words take us about as far, I think, as we can go. There is no evidence for either "ofn" or "ofen" as Shakespearian spellings, though neither spelling is impossible. Thus the emendation must remain in doubt, even if its author may claim plausibility for it, rejoice that his differences from Dr Greg have narrowed down to an "e", and suggest that an actor taking the part of Polonius and compelled to make sense of the lines he speaks may perhaps be permitted without serious impropriety to say in future

And they in France of the best rank and station
Are often most select and generous, chief in that.

Yet it is always possible that we are altogether on the wrong tack in attempting to pick the "of a" lock. The line contains other possible sources of corruption. Many, for instance, have suspected the word "chiefe". But in my opinion the best alternative solution to that advanced above was put forward by Dowden in 1899 who "threw out the suggestion" that the initial "Or" of Q2 should be retained and that "and" should be emended to "are", thus giving us the lines

And they in France of the best rank and station
Or of a most select, are generous chief in that.

This gives excellent sense, while "Or of a most select" is characteristic of Polonius's love of qualifying what he has said immediately before, since it makes him add to "best rank and station" those who, though not of the "best", are yet "of a select rank".² Nor does the *and:are* emendation present any graphical difficulties, as will be clear from the discussion of 3.4.48-51 below.

¹ *Emendation*, pp. 28, 72; *Aspects*, pp. 152-3, 201.

² *Vide* notes in the "Arden" *Hamlet*.

G. 1.4.36-7. *the dram ofeale.. .ofa doubt*
 3.4.162. *of habits deuill*

It will be convenient to take in close connection with the foregoing what is strangely enough the most famous crux in all *Hamlet*, For it is curious to note that while the important "solid"—"sallied" problem has until recently provoked scarcely any notice, Furness's *Variorum* devotes no less than six pages to guesses about "the dram of eale", which occurs in a passage of very small dramatic interest. The said passage, which is found as we have noted in Q2 alone, runs thus:

the dram of eale
 Doth all the noble substance of a doubt
 To his owne scandle.

The key to the mystery, which has baffled so many minds, is once more I believe the *a:u,n* confusion. A double turn, however, of the key is necessary, for the sentence contains two misprints. The first is "eale" which, as many have suspected, should rightly be "evil". It is in fact, I suggest, a misreading of "eule", the Shakespearian spelling of the word. It is true that this form does not actually occur elsewhere in the text, nor I think elsewhere in Shakespeare, but the spelling "deule" for "devil" (3.2.137), which he it noted is twice misprinted "deale" at 2.2.628, lends it strong support, while the two spellings, the one actual and the other hypothetical, together offer a neat explanation of yet another *Hamlet* crux, which we may briefly consider by way of parenthesis. The relevant lines (3.4.161-2), which likewise only occur in Q2, and form part of Hamlet's exhortation to his mother in the closet-scene, are:

That monster custome, who all sense doth eate
 Of habits deuill, is angell yet in this
 That to the vse of actions faire and good...

where it seems fairly obvious that, aided perhaps by a supposed contrast with "angel", to say nothing of the *e:d*

confusion, the compositor has misread "eule" as "dule". Certainly "who all sense doth eat of habits evil" (i.e. of evil habits) gives an intelligible reading. Theobald indeed printed it so, without of course perceiving the "deule-eule" connection, and Capell approved; but Dr Johnson diverted criticism from the right path by insisting upon opposition between "angel" and "devil", whereas the real contrast is surely between "monster" and "angel", and between "actions fair and good" and "habits evil". Curiously enough the forms "eule" and "dule" are found in close conjunction in a piece of "broad Northerne speech" quoted in Deloney's *Thomas of Reading*, 1623.¹ It is not necessary, however, to suppose that Shakespeare pronounced "deule" and "eule" in any but the modern southern fashion,² since *u* and *v* were interchangeable and *le* as often as not stood for *il* or *ei*. All things considered, I do not think there need be any hesitation in interpreting "the dram of eale" as "the dram of evil".

The second misprint belonging to the passage is "of a doubt", to which Polonius' "of a most select" is a close parallel. Using the *a:n* key once again, I interpret "of a" as "often", while I take "doubt" as a spelling of "dout" (= extinguish, put out), which reappears as a matter of fact in this form at 4.7.192 of the Folio version, where we read:

I haue a speech of fire, that faine would blaze,
But that this folly doubts it,

and occurs yet again in *Henry V*, 4.2.11 (F1). All three emendations—"evil" for "eale", "often" for "of a", and "dout" for "doubt"—have already been suggested by different critics on different occasions. But no one, I think,

¹ *Vide Debriefs Works*, ed. F. O. Mann, p. 227.

² On the other hand, the fact that "devil*" and "evil" were always monosyllables with Sir Philip Sidney (**vide Sir Philip Sidney* by Mona Wilson, p. 182) makes it conceivable that they were so also with Shakespeare.

has had the courage to propound them all together before,¹ while the individual guesses have been just chance shots with little or no reference to the *ductus litterarum*. The "dram of eale" crux, as I have said, is of small dramatic consequence, belonging as it does to a gnomic passage lying off the main track of the play. Its solution, therefore, tells us nothing new about Hamlet, as "sullied flesh" does for example. Nevertheless, Hamlet's observations upon the "corruption" which a noble character may take from "the stamp of one defect" are not inappropriate to the subject of textual corruption in *Hamlet*. An important contributory cause of this corruption, we have seen, was "the stamp of one defect", namely Shakespeare's inveterate carelessness in the formation of minim-letters, among which, because he neglected to close its top, we have constantly to reckon the letter *a*. In themselves these little penslips may seem mere trifles; in the hands of an incompetent compositor they are found to have such lamentable textual results that

the dram of evil
Doth all the noble substance often dout
To his own scandal.

So complicated an emendation is never likely to win general acceptance, I fear; and Dr Greg, for instance, is distinctly less favourable to it than he is to the parallel solution of 1.3.74. I can at least claim, however, that the solution here offered does not conflict with what we know about the history of the text or about Shakespearian spelling and handwriting. That it is and can never be convincing troubles me little. The context affords so slight a footing for emendation that I doubt whether any completely satisfactory solution will ever be forthcoming. And if it is not, does it matter very much? In any case, the general sense of the passage is clear enough, and as I have already re-

¹ Dowden, however, reads "evil" and, noting that "about eighty proposals are recorded in *The Cambridge Shakespeare*" for "o fa doubt*", writes "perhaps 'often doubt' is the best of these".

marked it is one of small importance from the dramatic point of view.

The minim-confusion is the outstanding source of corruption in *Hamlet*. There remain, however, six cruxes still to deal with which must be assigned to other causes, though most of them may be explained as due to penslips of some kind. They all belong, as it happens, to sections *c* and *e* of our original list, and may be taken in the order in which they occur in the play.

H. 3.2.373

(Q2) *gouverne these ventages with your fingers, & the vmber*

(F1) *gouverne these Ventiges with your finger and thumb*

The first is a pretty specimen, though a perfectly straightforward one. Hamlet is giving Guildenstern his music lesson, and the Q2 compositor obviously had a confused idea that "the umber" which he fancied he saw in his copy was some part of the recorder upon which Hamlet was playing. Editors, of course, eclectic as usual, have ignored "the vmber" as nonsense, but preferred the Q2 "fingers" to the F1 "finger", since they realised that a recorder cannot be played with one finger. They have forgotten, however, that the instrument requires both thumbs as well, and so have furnished the modern text with the absurd "govern these ventages with your fingers and thumb"! It would be difficult to find a neater example of the dangers of conflation, and of the importance of beginning by facing the Q2 text and examining every letter and comma of it, however nonsensical in appearance, before turning to F1. For "the vmber" is nothing but a misdi vision-misprint of "thumbes", the final "s" being taken for "r", as it is again at 5.2.43 where "assis" appears in Q2 as "as sir", a misreading not at all surprising with Elizabethan handwriting to which parallels may be found in other quartos. As for the "v", that was supplied by the compositor, who unlike a scribe

would be forbidden by custom to use "u" initially. It is interesting, by the way, to catch our compositor expanding a supposed contraction in this fashion, since it supports our general impression that he was prone to this objectionable habit.

I- 3-37- Q2 *brows*, F1 *Lunacies*

This crux has already been referred to more than once above;¹ and the traditional editorial preference for "Lunacies" condemned on principle. The F1 word is clearly a makeshift on the part of Scribe P baffled by Shakespeare's penmanship, and it is as clearly an editor's duty to set it aside, like any other emendation, and go back to "browes", which, though nonsense, at least gives us what the *Ql* compositor, far too much engrossed in the letters of his copy to be bothering about the sense of what he read, thought he saw before him as he set up his type. Having got so far, we arrive at the guessing-point. My own guess, for what it is worth, is "brawles", which would make "browes" a combined *a:o* and *he* error, that is to say, nothing at all out of the way. An examination of the words "rule" at 1. 100 and "gospell" at 1. 88 of the "Shakespearian" Addition to *Sir Thomas Moore* will show how "l" might be misread as "e" or "d", and there are several examples of the misprint in other Shakespearian texts, while the *a:o* confusion has been illustrated above* and will be considered again below. "Brawles", too, is a far more pregnant word than the colourless "lunacies" since, as I hope to show elsewhere, it defines with some exactitude the character of Hamlet's conduct in the play-scene, as it appeared to the court and as Claudius was only too willing to have it interpreted.

¹ *Vide* vol. I, pp. 9-11, 74, 169-70.

² *Vide* vol. I, pp. 110-11.

J- 3-3-17

(Q2) *or it is a massie wheele*(F1) *It is a massie wheele*

Q2 has been rejected by all and is, I think, impossible as it stands. But at 5.1.129 "O a pit" is misprinted "or a pit" in Q2 and, if we assume the same misprint here, together with an expanded contraction (ef. p. 232), we get "O 'tis a massie wheele" which explains the Q2 reading and offers the sense and metre required.

K. 3-379

(Q²) *Why, this is base and silly, not reuendge*(F1) *Oh this is hyre and Sallery, not Reuenge*

All editors follow F1, which makes tolerable sense; and so far as I know no one has ever considered the possibilities of the Q2 reading. And yet, base and silly as that reading seems, if there is anything at all in the principles hitherto pursued in this book, it is to that we must look for our true text. It makes a sort of sense, just the sort of sense indeed that the Q2 press-corrector might have perpetrated. And though the "hyre and Sallery" of F1 gives a tolerable reading, as I have said, is it after all much more brilliant than what Q2 prints? It is tautological and tame, in short just the sort of reading that Scribe P might have perpetrated. Only one thing can, I think, be said with fair certainty: "Sallery" must be Shakespeare's word. Its graphical similarity with the Q2 "silly" lends it support, and it leads on naturally to the word "audit" in 1. 83. If this be admitted, then "silly" can be easily explained as a misprint of "sallery" through the omission of letters, very much as the word printed "soultery" (=sultry) at 5.2.103 gets misprinted "sully" two lines earlier. But if the Q2 "silly" helps us to accept the F1 "sallery", "base" offers no aid whatever to "hyre". It bears neither graphical nor typographical resemblance to it, and cannot therefore be either

a compositor's misreading or a press-corrector's emendation: it must accordingly represent some other word altogether. In short "hyre" is almost certainly a makeshift by Scribe P for something he could not react, and what Shakespeare actually wrote must be similar in form to "base". The guess I offer is "bate", a spelling of "bait", which at this period meant refreshment on a journey, for man as well as beast,¹ Thus we have Lyly writing in *Euphues*² "a pleasaunt companion is a bait in a iourny". Such a reading would suit the context well, since it anticipates "grossly full of bread" in l. 80, as "salary" anticipates "audit" two lines further on. Furthermore, a passage in Nashe—"he could haue found in his hart to haue packt vp hys pipes and to haue gone to heauen without a bait" 3—suggests that "to go to heaven without a bait" was proverbial at the time for one who was, like Hamlet's father, "cut off even in the blossoms" of his sins, and died

Unhouseled, disappointed, unanelcd.

Finally, if "base" was the original misprint of the compositor, who also omitted a couple of letters from "sallery" and whose propensity for omitting letters was well known to the corrector, the latter would imagine he had full warrant for changing "base and sally" to "base and silly",

L. 3448-51

- (Q2) *heauens face dooes glowe*
 Ore this solidity and compound masse
 With heated visage', as against the doome
 Is thought sick at the act.
- (F1) *Heauens face doth glow,*
 Yea this solidity and compound masse,

¹ Indeed, "Good bait for man and beast*" is an advertisement still to be seen in some inns.

² *Euphues*', Arber's ed. p. 198.

³ *The Vnfortunate Traveller*, McKerrow's ed. Nashe's Works, 11,222.

*With tristfull visage as against the doome,
Is thought-sicke at the act.*

This would offer no crux to an editor, if the contention on pp. 166—9 of vol. 1 is correct, viz. that we may owe the F1 reading to emendation by Shakespeare. Yet, even so, it is interesting to ask what it was that he wrote in his own manuscript. Certainly not "Yea", which has no graphical resemblance whatever with "Ore". Of course "Ore" will not do either because it makes nonsense. It gives us the clue, however, for our guesses. What we need is a word of three letters, easily mistaken for "ore"—for we may neglect the capital letter, which Shakespeare, like Bridges, we may feel sure, did not employ at the beginning of his lines. And the word we seek is, I believe, one of the commonest in the language, none other in fact than the conjunction "and". The emendation involves the assumption of a triple misreading, a combined *a:o*, *n:r*, *d:e* error, but there is nothing really far-fetched about this in the light of other misprints in *Hamlet* and the rest of the quartos. Thus, for example, we find "and" misprinted "our" in *T.C.* 1.3.195, "on" (sp. "one") misprinted "ore" both in *L.L.L.* 4.1.6 and *Ham.* 4.7.135, and so on. As to the contextual side of the business, "And" gives us very much the same sense as "Yea" and would so tally with Shakespeare's remembrance of his meaning. Nevertheless, though this is by the way, his meaning in general has, I am convinced, been misapprehended by all the commentators, who take "this solidity and compound mass" to be the earth, whereas Hamlet is clearly referring to the moon, at which he points as he speaks. The lines in short are, as I have suggested on p. 224, an allusion to some contemporary lunar eclipse, and patently echo the words of Horatio in **1.1.118-20**:

and the moist star
Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse.

Anyone who watched the eclipse at the beginning of September 1932, will remember how "heaven's face" did "glow" when lighted by the "heated visage" of the moon.

M. 5.2.195-202

(Q2) *A did [compleie] sir with his dugge before a suckt it, thus has he and many more of the same breede that I know the drossy age dotes on, only got the tune of the time, and out of an habit of encounter, a kind of yisty collection, which carries them through and through the most prophane and trennowed opinions, and doe but blowe them to their triall, the bubbles are out.*

(F1) *He did Complie with his Dugge before hee suck't it: thus had he and many more of the same Beauty that I know the drossie age dotes on; only got the tune of the time, and outward habite of encounter, a kinde of ye sty collection, which carries them through y through the most fond and winnowed opinions; and doe but blow them to their try alls: the Bubbles are out.*

The crux we are here concerned to solve is "prophane and trennowed"/"fond and winnowed"; but I have quoted the speech in which it occurs at length, in order that the whole context may be before us; and I have quoted it exactly as it appears in Q2 and F1, except for two corrections in the former ("yisty" for "histry" and the addition of "compleie") and one in the latter ("many" for "mine"). Let us therefore glance for a moment in passing at a couple of other little cruxes which precede our main objective and which have already been summarily dealt with in common with other variants on pp. 281, 277 above. "Beauty" which F1 prints instead of the Q2 "breede" is certainly the true reading, not only because it is the pithier word, but because Horatio has just previously described Osric as a lapwing, and a company of lapwings would appropriately be called a "bevy". And I suggest as an explanation of the Q2 "breede" that the compositor, misreading "beuie", set it up as "bead", and that the corrector, imagining his junior had omitted a letter, wrote "breede" in the margin, which

thereupon got into the text. On the other hand, the F1 text is certainly wrong in its "outward habite of encounter" for which Q2 reads "out of an habit of incounter", a variant that is as certainly right; since the former leaves "a kinde of yesty collection" in mid air, with no very definite meaning, while the latter, by making it the subject of "got", shows that the "yesty collection" consists of Osric-like "flourishes", whether of speech or manners, which are the fruit of nothing more serious than the encounters of gallants at court. Hamlet's words thus rectified read, "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, out of a habit of encounter, a kind of yeasty collection, which carries them through and through the most. . .opinions". In other words, Osric is one of those empty-headed persons who are universally accepted because of their fashionable manners and ready address, which they pick up in conversation with others.

Having now the general sense of the passage, we may turn to "fond and winnowed opinions" as the F1 prints it. A "winnowed opinion" can, I think, only mean a well-tryed judgment, from which the keen winds of experience have blown away the chaff, leaving nothing but the weighty grain of wisdom behind; and what Shakespeare clearly intends to convey, as Dr Johnson and others have agreed, is that fribbles like Osric are able by their superficial polish to impose upon the very elect. But if this be so, then "fond" (= foolish) is most inappropriate, and is indeed in direct contradiction to "winnowed". Warburton accordingly proposed "fanned" for "fond", which in the spelling "fand" would be graphically very similar, and pairs neatly enough with "winnowed". On second thoughts, however, "fanned and winnowed" is open to the same objection as "hyre and Sallery" at 3.3.79, that is to say it is too tamely tautological for Shakespeare. Moreover, both these tame tautologies come from the suspect F1, and we have not yet

seen what Q2 has to offer us. Well, of course, it gives us nonsense; that was to be expected. In place of the slick "fond and winnowed" it reads the impossible "prophane and trennowed". And yet, once again, this monstrosity represents no doubt what the incompetent compositor could trace out from the letters in Shakespeare's manuscript before his eyes, so that it may not prove on examination so impossible as it looks. At any rate "trennowed" is easy enough. Shakespeare had a habit sometimes, if the Three Pages of *Sir Thomas Moore* may be taken as a guide, of beginning an initial "w" with a bold down-stroke, so that the letter might be mistaken for "tr". The "trennowed", I assume therefore without hesitation, is nothing but a misprint of "wennowed", a Shakespearian spelling for "winnowed". But "prophane and winnowed" is almost as self-contradictory as "fond and winnowed". Indeed "prophane" is absurd as it stands, and is therefore also certainly a misprint. Yet, absurd as it may be, its very shape gives us one piece of definite information, viz. that, whatever word it was that Shakespeare wrote, it must have been one quite different in graphical form from the F1 "fond". At this point nothing remains but the guess and its justification. My guess is "profound"¹ and my justification is that this word, in its common contemporary spelling of "profond", if written with one of Shakespeare's under-sized "d"s, would differ very little in appearance from "profane", which any compositor might set up as "prophane", while "profound and winnowed opinions" is just the reading which the context requires.

The quality of a guess depends upon the point from which it springs and the materials it has to draw upon. "Profound", then, is a better guess than "fanned", which is only a guess upon a guess, seeing that the F1 "fond" from which it derives is itself nothing but a guess on the part of a play-house scribe. "Profound", on the other hand, is an emenda-

¹ Anticipated by Tschischwitz in 1869.

tion based on a compositor's misreading of a word written by the hand of Shakespeare himself; and it not only follows the *ductus litterarum* of that misreading, but it allows for the idiosyncrasies of the Q2 compositor and also for the idiosyncrasies of Shakespeare's spelling and handwriting. It is a better guess, therefore, than the F1 "fond", since that reading, as the form of the word shows, was not rightly a guess at all, although we owe it probably to Scribe P who knew Shakespeare's handwriting and spelling well and may have been actually looking at Shakespeare's manuscript as he wrote. It was, in fact, either the makeshift of a scribe who could not be bothered to puzzle out a difficult word on the page before him, or, if Scribe C be responsible, the careless shot of one who could not even be bothered to look at the page but trusted to a treacherous memory. The crux is an appropriate one to conclude with, since it offers an almost perfect example of the problems confronting an editor of *Hamlet*.

APPENDIX A

The Textual evidence of Qi (apart from Stage-directions)

NOTE. When Qi offers support to Q2 or F1, while differing from it, the reading is given in brackets, though differences of spelling without significance are not recorded. The lists include all agreements that I have observed, though no doubt in many cases they are accidental. The word "trace" in brackets means that Qi offers a garbled version, showing that the passage in question was heard upon the stage. "Punctuation" means, not that the pointing coincides, but that Qi agrees in general with one text against the other. Further coincident readings in act 1 between Q2 and Q1 are recorded on p. 159.

(a) Readings in which Q2 and Q1 agree as against F1

- 1.1.14 who is: who's
17 hath: ha's
33 haue two nights: two Nights haue
44 horrowes (horrors): harrowes
45 spoke to: spoke too
61 he: *om.*
the ambitious: th'Ambitious
63 smot the sleaded: smot the sledded
65 iump: iust
73 cost: Cast
89 seaz'd of: seiz'd on
98 lawelesse: Landlesse
132 [line-arrangement]
150 morne (morning): day
158 say: sayes

- 1.1.161 dare sturre (dare walke): can walke
 163 takes: talkes
 164 that time: the time
 1.2.35 bearers: bearing
 58-60 wroung...consent (trace): *om*,
 129 sallied: solid
 150 O God: O Heauen!
 155 flushing *in*: flushing of
 177 pre thee: pray thee
 studient: Student
 183 euer I had: I had euer
 185 Where: Oh where
 195 For Gods loue: For Heauens loue
 200 Armed at poynt (Armed to poynt): Arm'd at all points
 204 distil'd (distilled): bestird
 205 [punctuation]
 225 *All; Both* (ditto, 226, 227)
 240 grissl'd: grisly
 242 I will: He
 243 walke: wake
 I warn't it (I warrant it): I warrant you it
 248 tenable (tenible): treble
 251 farre you (fare you): fare ye
 254 loues: loue
 1.3.1 inbarckt: imbark't
 57 [punctuation]
 with thee: with you
 62 Those friends: The friends
 6\$ courage: Comrade
 117 Lends: Giues
 1.4.9 wassell: wassels
 42 intents: euent
 45 6 answere: Oh, oh, answer
 49 interred: enurn'd
 56 beyond the: beyond thee;
 [punctuation]
 61 waues: wafts
 72 assume: assumes
 83 Nemeon: Nemian
 1.5.1 Whether (whither): Where
 18 knotted: knotty
 24 O God: Oh Heauen!
 29 Hast me: Hast, hast me
 33 rootes: rots

- 1.5.35 Tis giuen: It's giuen
 41 my Vncle: mine Vncle
 55 Angle: Angell
 59 my Orchard: mine Orchard
 62 Hebona: Hebenon
 viall: Violl
 63 my eares: mine eares
 64 leaprous: leaperous
 69 eager: Aygre
 71 barckt (barked): bak't
 75 of Queene: and Queene
 107 My tables: My Tables, my Tables
 109 I am sure: I'm sure
 113 *Hora: Hor. & Mar. within*
 Heauens secure: Heauen secure
 123 There's neuer: There's nere
 126 in the right: i'th'right
 130 hath: ha's
 131 my owne: mine owne
 133 whurling (wherling): hurling
 134 I am sorry (sorry): I'm sorry
 136 Horatio: my Lord
 150 Ha, ha: Ah ha
 151 Sellerige: selleredge
 156 our ground: for grownd
 162 earth: ground
 167 your philosophic* our Philosophy
 173 times: time
 174 or this: or thus
 176 well, well: well
 177 they might: there might
 2.1.1 this: his
 14 As thus: And thus
 97 shoulder: shoulders
 114 By heauen: It seemes
 2.2.17 Whether...thus (trace): *om.*
 43 I assure: Assure you
 45 and to my: one to my
48 As it: As I
 106 while: whil'st
 179 tenne: two
 197 you reade: you meane
 211 that's out of the: that is out o'th'
 288 kind of: kinde

- 2.2.326 laugh then: laugh
 401 swadling: swathing
 406 a Monday: for a Monday
 439 abridgment comes: Abridgements come
 442 valant: valiant
 453 my *good* Lord: my Lord
 458 iudgements: iudgement
 465-7 as wholesome..fine (trace): *om.*
 479 totall: to take
 487 so proceede you (trace): *om.*
 525 mobled: inobled
 551 you Hue: you liued
 607 a fatted: haue fatted
 3.1.110 with honestie: your Honestie
 136 no where: no way
 148 paintings: pratlings
 149 hath giuen: has giuen
 one face: one pace
 150 your selves (selues): your selfe
 3.2.5 with your: your
 Io to heare: to see
 II totters: tatters
 14 I would haue: I could haue
 107 What did: And what did
 147 Mallico: Malicho
 151 this fellow: these Fellowes
 153 Will a (Will he): Will they
 255 as good as a Chorus: a good Chorus
 271 vsurps: vsurpe
 272-3 for his estate: for's estate
 281 *PoL (Cor.): All.*
 285 Thus runnes: So runnes
 386 s'bloud (Zownds): Why
 think I am: thinke, that I am
 393 yonder: that
 394 shape of a: shape like a
 395 tis'like (T'is like): it's like
 3.3.91 At game: At gaming
 3.4.22 Helpe: Helpe, helpe
 helpe: helpe, helpe, helpe
 4.1.7 as the sea: as the Seas
 4.3.21 politique wormes: wormes
 26 two dishes: to dishes
 27-30 Alas...worme (trace): *om**

- 4.3.41 till you: till ye
- 4.4.3 Craues: Claimes
- 4.5.182 herbe of Grace (hearb a grace): Herbe-Grace
 - 188 afflictions: Affliction
 - 199 God a mercy: Gramercy
 - 201 6 God (O God, O God!): you Gods?
- 4.7.182 theyr drinke (their drinke): her drinke
 - 184 she is drown'd: is she drown'd?
- 5.1.106 why may not that (why mai't not): why might not that
 - 120 scarcely (scarse): hardly
 - 152 the heele: the heeles
 - 153 the Courtier: our Courtier
 - 161 that is (that's): that was
- 166-7 tis no: it's no
 - 236 Imperious: Imperiall
 - 279 Coniures: Coniure
 - 286 wisdom: wisenesse
 - hold off: Away
 - 298 woo't fast (wilt fast): *om.*
- 5.2.255 brother: Mother
 - 295 set it by: set by
 - 299 Heere Hamlet take my napkin: Heere's a Napkin
 - 355 O god (O fie): Oh good
 - 356 leaue behind: liue behind
 - 400 rights: Rites
 - 401 now to clame: are ro claime
 - 409 royall: royally

(b) Readings in which F1 and Qi agree
as against Q2

- 1.1.16 Soldier (souldier): souldiers
 - 21 *Man Hora.*
- 26-7 [punctuation]
 - 43 it: a
 - 45 Question: Speake to
 - 68 my Opinion: mine opinion
 - 73 why such: with such
 - 87 Heraldrie: heraldy
 - 88 those his: these his
- 108-25 *om.* (18 IL): I thinke... country men
 - 138 you Spirits: your spirits

- 1.1.160 The Bird: This bird
 161 walke: sturre
 175 conueniently: conuenient
- 1.2.25 *Enter Voltemand and Cornelius* (*vide vol. I, pp. 34-5)
 58 He hath: Hath
 143 she would: she should
 174 Elsenour (Elsenoure): Elsonoure
 175 to drinke deepe: for to drinke
 178 to see my: to my
 183 Ere: Or
 186 he was: a was (ditto, 187)
 213 watcht (watched): watch
 224 Indeed, indeed: Indeede
 237 Very like, very like: Very like
 249 whatsoever: what someuer
 252 eleuen: a leauen
 257 foule: fonde
- 1.3.74 Are of: Or of
 115 Springes: springs
- 1.4.17—38 *om.* (21½ II.): This___scandle
 63 will I: I will
 75-8 *om.* (3½ II.): The very.. .beneath
 87 imagination: imigion
- 1.5.20 fretfull: fearefull
 29 That with: that I with
 55 Lust: but
 56 sate: sort
 58 Mornings Ayre: morning ayre
 60 in the afternoone: of the afternoone
 79 With all: Withall
 91 Adue, adue, Hamlet (Hamlet, adue, adue, adue):
 Adiew, adiew, adiew
 104 yes, yes, by Heauen: yes by heauen
 115 *Hor: Mar.*
 119 you'l: you will
 122 my Lord: *om.*
 129 and desires: and desire
 132 He goe: I will goe
 151 you here: you heare
- 159-60 Neuer to speake.. .by my Sword: Sweare by my...
 that you haue heard
 161 *Gho.* Sweare: *Ghost.* Sweare by his sword.
 170 so ere (soere): so mere
 179 this not to doe: this doe sweare

- i.5.181 Sweare: *om*.
 2.1.55 with you thus (with him thus): thus
 99 helper helps
 2.2.73 three: threescore
 76 shewne: shone
 85 very well: well
 151 'tis this (t'is so): this
 174 y'are: you are
 206 should be old (shalbe olde): shall growe old
 220 I will more: I will not more
 244-76 Let me question.. .attended (trace): *om*, (33 11.)
 322 no, nor Woman: nor women
 326 you laugh: yee laugh
 333 of mee: on me
 336-7 the Clowne.. .sere (trace): *om*,
 339 blanke: black
 341 delight: such delight
 352-79 How comes.. .load too (trace): *om*, (28 11.)
 381-2 mowes (mops and moes): mouths
 407 'twas so: t'was then
 417-8 Tragicall.. .Pastorall (trace): *om*,
 442 my olde: old
 445 Byrlady (burlady): by lady
 450 French: friendly
 462 was no Sallets: were no sallets
 468 Aeneas Tale: Aeneas talke
 469 where he: when he
 476 the Ominous: t^rTomynous
 478 Heraldry: heraldy
 524 But who, O who: But who, a woe
 527 Inobled.. .is good (Mobled.. .is good): *om*,
 532 Alarum: alarme
 537 Husbands: husband
 548 Abstracts: abstract
 \$55-6 should scape: shall scape
 566 for a need: for neede
 566-7 dosen or sixteene lines: dosen lines, or sixteene lines
 585 to Hecuba: to her
 616 Scullion (scalion): stallyon
 617 Braine: braines
 I haue: hum, I haue
 3.1.75 Quietus: quietas
 83 Cowards of vs all: cowards
130-1 Heauen and Earth: earth and heauen

- 3.1.131 Knaues all: knaues
 148 too: *om.*
 152 your Ignorance: ignorance
 154 no more Marriages: no mo marriage
- 3.2.3 your Players: our Players
 10 Pery-wig (periwig): perwig
 103 [punctuation]
 105 That I did: That did I
 147 this is Miching: this munching
- 147-8 that meanes: it meanes
 152 keepe counsell: keepe
 154 you'll shew: you will show
 162 Poesie: posie
 191 Wormwood, Wormwood (O wormewood, wormewood !):
 That's wormwood
- 233 If once a Widdow: If once I be a widdow
 euer I be Wife: euer I be a wife
 240 protests: doth protest
 251 what o' (what A): what of
 263 Pox, leaue (a poxe, leaue): leaue
 267 Confederate: Considerat
 269 infected: inuected
 272 He poysons: A poysons
 277 What, frighted... fire (fires): *om.*
 388 you can fret me: you fret me not
 414 speake Daggers: speake dagger
- 3.3.75 reueng'd: reuendge
- 3.4.6 *Ham. within.* Mother.. .mother (trace): *om.*
- 4.2.19 like an Ape (as an Ape doth nuttes): like an apple
- 4.3.20 he is eaten: a is eaten
 54-5 and so my mother: so my mother
- 4.4.9-66 *om.* (58 11.): Good sir...nothing worth
- 4.5.37 Larded with: Larded all with
 38 graue: ground
 52 clothes: close
 6*t*; *om.*: (He answers)
 96 Alacke...this? (trace): *om.*
 115 vilde King: vile King
 127 Where's: Where is
 137 not all the world: not all the worlds
 160 an old mans: a poore mans
 176 Pray loue (I pray Loue): pray you loue
- 182-3 you must weare: you may weare
- 190—I will he...will he: wil a...wil a

- 4.5.195 as white as: was as white as
 196 All Flaxen: Flaxen
 200 I pray God: *om.*
 4.7.57 That I shall Hue: That I Hue
 163 how sweet Queene (How now Gertred): *om.*
 178 tunes: laudes
 5.1.68 a stoupe (stope): a soope
 94 meant: went
 108 Quillets: quillites
 182 he will: a will
 202 Let me see: *om.*
 213 Chamber: table
 231 as thus: *om.*
 285 something in me: in me something
 297 Come show (Shew): S'wounds shew
 307 *Kim 2uee*
 5.2.68-80 To quit him.. .comes heere? (trace): *om.*
 101 soultry (swoltery): sully
 110-50 *om.* (41 II.): sir here is.. .vnfellowed
 203-18 *om.* (16 II.): My Lord., .instructs me
 254 mine Arrow: my arrowe
 265 Come on: *om.*
 272 hath laide: has layed
 297 A touch, a touch: *om.*
 315 How is't: how is it
 326 halfe an houre of: halfe an houres
 327 in thy hand: in my hand
 337 thy Vnion: the Onixe
 412 the body: the bodies

APPENDIX B

Readings in F1 claimed by Dr Greg as de- liberate alterations or corrections in the prompt-book

{*Vide Principles of Emendation*, pp. 56-8, 63-5, *Aspects of Shakespeare*, pp. 183—5, 191-3, and vol. 1, pp. 152-65 ff. The numbers in brackets given with the individual items refer to the pages in this book on which the variants are discussed and explained.)

(a) Those in which F1 and Q1 agree as against Q2

- 1.2.175. (F1, Q1) to drinke deepe
(Q2) for to drinke (139, 259)
- 1.5.20. (F1, Q1) fretfull Porpentine
(Q2) fearefull Porpentine (149, 281)
- 1.5.159-61. (F1, Q1) Neuer to...Sweare by my Sword. *Gho.* Sweare.
(Q2) Sweare by...you haue heard. *Ghost.* Sweare
by his sword, (69)
- 2.2.73. (F1, Q1) three thousand Crownes
(Q2) threescore thousand crownes (70)
- 2.2.468. (F1, Q1) Æneas Tale to Dido
(Q2) Aeneas talke to Dido (145-6)
- 2.2.566-7. (F1, Q1) some dosen or sixteene lines
(Q2) some dosen lines, or sixteene lines (143)
- 2.2.585. (F1, Q1) or he to Hecuba
(Q2) or he to her (107)
- 3.2.233. (F1, Q1) If once a Widdow, euer I be Wife
(Q2) If once I be a widdow, euer I be a wife (143)
- 4-5-37- (F1, Q1) Larded with sweet flowers
(Q2) Larded all with sweet flowers (75-6, 292-3)
- 5.2.337- (F1, Q1) IS thy Vnion heere?
(Q2) is the Onixe heere? (127)

(b) Those in which Q2 and Q1 agree
as against F1

- 1.1.44- (F1) harrowes
(Q2, Q1) horrowes (Q1 "horrors") (161-2)
- 1.1.73. (F1) dayly Cast of Brazon Cannon
(Q2, Q1) dayly cost of brazon Cannon (153, 161)
- 1.2.129. (F1) too too solid Flesh
(Q2, Q1) too too sallied flesh (Q1 "too much grieu'd and
, sallied flesh") (161, 307-15)
- 1.3.65. (F1) vnflעדg'd Comrade
(Q2, Q1) vnflעדg'd courage (295-6)
- 1.4.49. (F1) quietly enurn'd
(Q2, Q1) quietly interr'd (154, 162)
- 1.4.61. (F1) It wafts you
(Q2, Q1) It waues you (268-9)
- 1.5.18. (F1) Thy knotty and combined locks
(Q2, Q1) Thy knotted and combined locks (49)
- 1.5.33. (F1) rots it selfe in ease
(Q2, Q1) rootes it selfe in ease (282)
- 1.5.62. (F1) Hebenon
(Q2, Q1) Hebona (273)
- 1.5.69. (F1) Aygre droppings
(Q2, Q1) eager droppings (68 n.)
- 1.5.107. (F1) My Tables, my Tables
(Q2, Q1) My tables (81)
- 2.1.114. (F1) It seemes it is
(Q2, Q1) By heauen it is (84)
- 5.1.286. (F1) let thy wisenesse
(Q2, Q1) let thy wisdome (153, 162-4)

APPENDIX C

A classified list of the Folio readings departed from in *The Cambridge Shakespeare* text of *Hamlet* 1866 (being the details for the *Hamlet* column in the Table on pp. 44-5 of vol. 1. The list does not include true readings wrongly rejected).

(a)¹ Abnormal spellings, etc. (Totals 138)

Spellings (83)			
		breath (breathe)	2.1.44
		saille (sale)	60
strook (struck)	1.1.7	adores (O'doors)	99
of (off)	40	sourse (source)	2.2.55
too (to)	45	Poleak (Polack)	63, 75
smot (smote)	63	vilde (vile)	111, 112
Pollax (Polacks)	63	waste (waist)	236
gate (gait)	1.2.31	secricie (secrecy)	305
dilated (delated)	38	ayrie (eyrie)	354
loose (lose)	45	Yases (eyases)	355
Coarse (corse)	105	Bace (base)	498
Rouce (rouse)	127	Fallies (fellies)	517
cressant (crescent)	1.3.11	apale	590
reaks (recks)	51	ore-wrought (o'er-raught)	3.1.17
cheff (chief)	74	innoculate (inoculate)	119
lone (loan)	76	gidge (jig)	150
starling (sterling)	107	too (to)	153
Reuisites (Revisit'st)	1.4.53	o're-way (o'er-weigh)	3.2.31
Artire (artery)	82	Stythe	89
Nemian (Nemean)	83	vnrung (unwrung)	253
hower (hour)	1.5.2	strucken (stricken)	282
guifts (gifts)	43	rac'd (razed)	288
sent (scent)	58	stroke (struck)	339
Violl (vial)	62	Ventiges (ventages)	373
Aygre (eager)	69	breaths (breathes)	407
hurling (whirling)	133	someuer (soever)	416
one (on)	151	somnet (summit)	3.3.18
here (hear)	151	currants (currents)	57
selleredge (cellarage)	151	rapsidie (rhapsody)	3.4.48

¹ For *Punctuation* 'vide pp. 192-208, *Prefixes and stage-directions* vide Appendix D.

[illegible]

(b) Compositors' slips (Total=62)

(i) *Literals* (8)

ir (it)	1.1.140
drabbiug (drabbing)	2.1.26
stieke (stick)	2.2.501
patt (part)	3.4.97
shonld	4.5.23
dnmbe (dumb)	4.6.26
rhis (this)	5-2.363
ro (to)	401

(ii) *Misdivided words* (3)

Whereas (Where as)	1.2.209
Where in (Wherein)	4.5.92
indeed (in deed)	4.7.126

(iii) *Omitted letters* (7)

Cape (carp)	2.1.63
deeme (dream)	2.2.10
match (match'd)	493
like (lick)	3.2.65
himsele (himself)	5.1.18
pestlence (pestilence)	196
shoud (should)	5.2.25

(iv) *Inversions* (15)

two Nights haue	1.1.33
Dread my	1.2.50
I had euer	183
is it very cold ?	1.4.1
then it	5
willl	63
I do	2.2.50
they are	351
like most	365
I did	3.2.105
to giue me	226

willl	3.2.400
is she drown'd ?	4.7.184
something in me	5.1.285
The sir King	5.2.154

(v) *Errors in pronouns* (13)

our (your)	1.5.167
I (you)	3.1.97
my (her)	3.2.68
my (thy)	84
that (it)	147
my (their)	184
you (your)	3.4.104
who (whom)	131
this (these)	153
him (them)	4.3.50
you (your)	5.1.317
you (yourself)	5.2.173
that (it)	175

(vi) *Other slips probably
compositors' (16)*

beteene (beteem)	1.2.141
bestil'd (distilled)	204
weole (whole)	1.3.21
to to (to)	1.5.45
heauenly (heavily)	2.2.309
Pons (pious)	438
surge (sugar)	3-148
or Norman (nor man)	3-2-36
Politician (pelican)	4.5.146
sensible (sensibly)	150
Paconcies (pansies)	176
of of (of)	5-1-107
sixteene (sexton)	177
scment (sequent)	5.2.54
but (bet)	170
strick'd (strict)	348

(c) Errors possibly due to misreading (Total=4 7)

(i) *minim-errors* (20)¹

Landlesse (lawelesse)	1.1.98
humour (hauior)	2.2.12
can (came)	414
valiant (valanct)	442
inobled (mobled)	525, 527
warm'd (wand)	580
then (their)	3-1.99
faining (fauning)	3.2.67
their corporall (th'incor- porall)	3.4.118
or (on)	151
blunt (blowt)	182
neerer (neuer)	4.3.7
arm'd (aym'd)	4-7.24
ran (can)	85
commings (cunnings)	156
Villaines [<i>ditto</i>]	5.2.29
count (court)	78
mine (nine)	125
mine (many)	196

(ii) *a: minim errors* (2)

away (awry)	3.1.87
buy (lay)	4-7.183

(iii) *e:d errors* (7)

designe (desseigne)	1.1.94
eye (die)	1.3.128
feare (fear'd)	2.1.112
be-ratied (edd. berattle)	2.2.357
made (mad)	3.4.188
mad (made)	4.7.96
praise (praysd)	5.2.7

(iv) *o:e errors* (2)

ore-stop (ore-steppe)	3.2.21
other (eyther)	206

(v) *a:o errors* (3)

one (and)	2.2.45
locke (lack)	202
safely (softly)	4.4.8

(vi) *tie errors* (1)

safely (softly)	4.4.8
-----------------	-------

(vii) *f:f errors* (3)

left (lost)	3.1.99
if(i'st)	4.5.141
Sir (For)	5.1.284

(viii) *l:k errors* (3)

talkes (takes)	1.1.163
wake (walke)	1.2.243
to take (totall)	2.2.479

(ix) *Errors with "r"* (6)

treble (tenable)	1.2.248
forme (former)	3-2.174
breath (brother)	34-65
ranke (rancker)	152
terrible woer (treble woe)	5.1.269
wag'd (wagerd)	5-2.154

(x) *Errors probably due to Shakespeare's spelling* (4)

Sonnet (summit)	1.4.70
maruels (marvellous)	2.1.3
where (whether)	2.2.542
foule (sole)	3-3.77

¹ The readings in brackets under (i) to (ix) are taken from Q2, not from the *Comb. Shah*.

*(d) More serious changes (Total=4.08)***(i) Verbs: tense, mood,
person, number (32)**

ha's (hath)	1.1.17	watchmen	1.3.46
sayes (say)	158	wassels	1.4.9
Seemes (Seem)	1.2.134	hand	80
assumes (assume)	1.4.72	wits	1.5.43
ha's (hath)	1.5.130	desires	129
shew'd (shown)	2.2.125	time	173
come (comes)	439	shoulders	2.1.97
was (were)	462	helpe	99
liued (liue)	551	Occasions	2.2.16
should (shall)	555	Seruiques	31
has (hath)	3.1.149	soliciting	125
could (would)	3.2.14	fauour	237
Hath (Hast)	73	exercise	308
protests (doth protest)	240	Abridgements	439
is (be)	3 4-38	iudgement	458
let's (let)	4.1.22	Armours	512
would (might)	4.5.12	flame	528
comes (come)	78	Abstracts	548
that calmes (that's calm)	117	faculty	592
turnes (turn)	155	your selfe	3.1.150
raines (rain'd)	166	Greefes	191
should (did)	4.7.155	fauourites	3.2.214
lasts (last)	5.1-67	answers	334
could (would)	87	Recorder	360
might (may)	106	finger	373
was (is)	161	Betters	34-32
Coniure (Conjures)	279	haire	121
should (might)	5-2.40	matters	4.1.1
Doth (Does)	59	Seas	7
had (has)	196	Mother Clossets	35
hath (has)	272	our selfe	4.3.24
cracke (cracks)	370	persons	4-5-93
		Ambassadors	4.6.9
		Occasions	4-7-47
		heelcs	5.1.152
(il) Substantives, etc.: singular		praier	253
and plural (47)		griefes	277
Heauens	1.2.127	Cuplet	310
loue	254	reason	5.2.20
fauours	1.3.5	effects	37
		Hangers	157

tryalls	5.2.202	not I	3.1.95
Trumpets	286	for	175
body	412	with	3.2.5
		your	7-8
(iii) <i>Omitted words, phrases</i>		as...	255
<i>or single lines (86)</i>		your	262
		very	274
ho	1.1.14	as	335
he	61	Impart	342
perfume and	1.3.9	Sir	358
almost	114	one	360
holy	114	speak	386
I	1.5.29	do	34-117
hold	93	One word more, good lady	180
well	176	[whole line]	4.1.4
By the masse	2.1.50	but soft	4.2.3
Come	101	politic	4.3.21
come	120	within	38
[whole line]	2.2.17	O ho	4.5.33
But	29	(He answers)	65
I (= a y)	39	you	176
my	58	was	195
most	202	't	217
except	221	and	4.6.18
except my life	221	Of him that brought them	4.7.41
of	288	Ay, my lord	60
firmament	312	But stay, what noise?	163
then	326	now	163
very	380	a...a	5.1-72
fifty	383	there	169
'Sblood	384	now	206
then	388	in	206
was	410	it	206
Why	442	of	244
to	445	AIL Gentlemen	288
good	453	woo't fast	298
[whole line]	465-7	the	5-2.51
a	482	sir	94
So, proceed you	487	But yet	101
of this	545-6	has	155
much	554	[whole line]	162-3
father	612	a	166
Hum	617	Sir	172
too	3.1.49	laid	174

ill...	's	5.2.222-3	pry thee (pray thee)	1.2.119
it		227	Ere (Or)	183
Let be		235	the (this)	1.3.21
it		295	peculiar (particular)	26
own		317	the buttons (their buttons)	40
			See thou (Look thou)	59
(iv) <i>Added words</i> (24)			The friends (Those friends)	62
0 God! (God!)		1.2.132	his tenders (these tenders)	106
oh fie, fie (ah fie)		135	somewhat (something)	121
warrant you (warrant)		243	his money (this money)	2.1.1
Daughter		1.3.120	and the (or the)	47
Oh, oh(O)		1.4.45	and such (or such)	57
Hast, hast (Haste)		1-5-29	Chamber (closet)	77
yes, yes (yes)		104	the (these)	2.2.37
My Tables, my Tables			his (this)	78
(My tables)		107	whil'st (while)	106
1 call (call)		2.2.5	And keepe (But keep)	167
very well (well)		85	or (and)	201
Excellent, excellent (Excellent)		174	my Lord (the lord)	224
you your selfe (your selfe)		205	Oh (Ah) ^	226
for a Monday (o'Monday)		406	the Gar be (this garb)	390
a Bawdy (bawdy)		608	his blow (this blow)	497
I sure		611	Alarum (alarm)	532
these		3.1.76	Pray you (Prithee)	543
the		3.2.7	this greefe (his grief)	3.1.185
And		107	my good (my dear)	3.2.114
that		386	So runnes (Thus runs)	285
of thine		4-342	Oh ha? (Ah! ha!)	302
they'l (they)		4.7.165	his Doctor (the doctor)	317
This same Scull sir		5-1-198	of (upon)	351
t'haue (have)		269	gaming (game)	3.3.91
I do (I)		5.2.263	his Brow (this brow)	3-4-55
			or (and)	57
			a (that)	145
			my good (mine own)	4.1.5
			his (this)	11
(v) <i>Substitution and</i>			To let (And let)	39
<i>paraphrase</i> (219)			at bent (is bent)	4-3-47
(1) Changes of slight significance			the (this)	4.5.112
seiz'd on (seized of)		1.1.89	Herbe-Grace (herb of	
And (As)		101	grace)	182
Compulsatiue (compulsatory)		103	buriall (funeral)	213
the dreame (this dream)		1.2.21	hast (speed)	4.6.24
			And yet (But yet)	4-7.n

Or (and)	4.7.51	likely (like)	2.2.152
our (the)	95	affectation (affection)	464
especially (especial)	99	Mars his (Mars's)	512
the (her)	175	To censure (In censure)	3.2.92
good Lord (sweet lord)	5.1.92	the doore of (the door upon)	351
if (an)	99	vpon (about)	3.3.25
that (which)	125	fresh (flush)	81
these three yeares (this three years)	150	my good (mine own)	4.1.5
the very day (that very day)	160	on his graue (in his grave)	4.5.166
Imperiall (Imperious)	236	into his Seat (unto his seat)	4.7.86
that (this)	241	past (topp'd)	89
sometimes (sometime)	5.2.8	caught (claw'd)	5.1.80
teach (learn)	9	Sir (sirrah)	127
Ere (Or)	30	leering (grinning)	212
or so (and so)	158	(3) Changes affecting meaning	
if (an)	184	sometimes (sometime)	1.2.8
His (This)	375	flushing of (flushing in)	155
whiles (while)	405	Arm'd at all points (Armed at point)	200
		grisly (grizzled)	240
(2) Vulgarisation		Fro ward (Forward)	1.3.8
iust (jump)	1.1.65	his Temple (this temple)	12
Easteme (eastward)	167	keepe within (keep you in)	34
Ioyntresse of (jointress to)	1.2.9	vnhatch't (new-hatch'd)	65
for bearing (for bearers)	35	For this time (From this time)	120
towards (toward)	55	euent (intents)	1.4.42
nightly (nighted)	68	wafts (waves)	61
towards (toward)	112	wafts (waves)	78
haue (hear)	170	for (our)	1.5.156
Where (Whither)	1.5.1	thus (this)	174
knotty (knotted)	18	whereon (wherein)	2.2.150
Mornings Ayre (morning air)	58	he ha's (he does)	161
in the afternoone (of the afternoon)	60	two thousand (ten thousand)	179
and Queene (of queen)	75	should be old (shall grow old)	206
That it (As it)	2.1.95	outward (outwards)	392
Since (Sith)	2.2.6	vilde Murthers (lord's mur- der)	483
not (nor)	6	Who? (Why?)	611
Assure you (I assure)	43	there (here)	3.1.30
it is ('tis 'tis)	98	way (where)	136
Precepts (prescripts)	142	pratlings (paintings)	148
waile (mourn)	151		

APPENDIX C

351

see (hear)	3.2.10	my sweet Queene, that (my	
needfull (heedful)	89	dear Gertrude)	2.2.54
these (this)	147	discouery of your (dis-	
they (a)	153	covery, and your)	305
freely (surely)	351	Haue I of Ladies (And I,	
seruice to (service, two)	4.3.25	of ladies)	3.1.163
by waight (with weight)	4.5.156	dangerous (near us)	3.3.6
our Nation (the nation)	4.7.95	But would you (And—	
Why (What)	107	would it)	34.16
the end (that end)	159	He whips his Rapier out,	
her drinke (their drink)	182	and cries (Whips out his	
an Act (to act)	5.1.12	rapier, cries)	4.1.10
o're Offices (o'er-reaches)	87	Saylors (Sea-faring men)	4.6.2
our Courtier (the courtier)	153	Who was (Whose worth)	4-7-27
No one (Not one)	211	If so you'l (Ay, my lord,	
deare plots (deep plots)	5.2.9	So you will)	60-1
me (now)	27	Some two Monthes hence	
know (knowing)	44	(Two months since)	81
ordinate (ordinant)	48	I but dipt (that, but dip)	143
debate (defeat)	58	Virgin Rites (virgin crants)	5-1-255
saw (say)	90	Away thy hand, (hold off	
friendship (lordship)	91	thy hand.)	286
Mother (brother)	255	let me see (shall you see)	5.2.1
vngorg'd (ungored)	261	Heere's a Napkin (Here,	
His quarry (This quarry)	375	Hamlet, take my napkin)	299
shoote (shot)	377	causes right (cause aright)	350
are (now)	401	O, 0, o, o. (om.)	369
alwayes (also)	402		

(4) Paraphrase

(5) Anticipation

With one.. .and one Drop-		day (morn)	1.1.150
ping eye (With an...and		can walke (dare stir)	161
a dropping eye)	1.2.11	shewes (shapes)	1.2.82
Sect and force (act and		feare (will)	1.3-16
place)	1.3.26	Giues (Lends)	117
list Hamlet, oh, (List, list, O,)	1.5.22	And to (But to)	1.4.14
hath Traitorous guifts (with		bak't (bark'd)	1.5.71
traitorous gifts)	43	And thus (As thus)	2.1.14
Adue, adue, Hamlet(Adieu,		speed (heed)	111
adieu, adieu)	91	I haue (it hath)	2.2.48
you make inquiry (to make		these (thus)	112
inquire)	2.1.4	slaue (rogue)	198
Alas my Lord, (0, my lord,		One cheefe Speech (One	
my lord)	75	speech)	467

about (upon)	2.2.529	and if there (an if they)	1.5,177
whole conceit (own conceit)	579	closes with you (closes)	2.1.55
poore mans (proud man's)	3.1.71	the Newes (the fruit)	2.2.52
pace (face)	149	you meane (you read)	197
excellent (eloquent)	3.Z.375	your Honestie (with	
that (yonder)	393	honesty)	3.1.110
like (of)	394	had spoke (spoke)	3.2.4
makes (sets)	3-4-44	my choyse (her choice)	68
coniuring (congruing)	4.3.66	my Functions (their func-	
Claimes (Craves)	4.4.3	tions)	184
Keepes (Feeds)	4.5.89	whose spirit (whose weal)	3.3.14
should flourish (might		an idle (a wicked)	3.4.12
flourish)	5-240	As reason (And reason)	88
in good faith (good my		there would (there might)	4.5.12
lord)	109	should blast (did blast)	4.7.155
(6) Repetition and reminiscence		as the Palme (like the palm)	5.2.40
my Lord (Horatio)	1.5.136	for's tongue (for's turn)	192
i'th'ground (i'the earth)	162	Come on Sir (Come, my	
		lord)	291

APPENDIX D

A Comparative Table of Stage-directions and Speech-headings

in Q2, F1 and Q1, together with parallels from *The Globe Shakespeare*

NOTE, (i) Stage-directions occurring in scenes from Q1 for which no parallel exists in Q2 or F1 are not recorded. Owing to the confusion between 2.2 and 3.1 in Q1, parallels are not easy to quote in these scenes; but the scene numeration adopted for Q1 in the Furnivall-Griggs facsimile is printed throughout and this should make the position clear. Apart from localising directions at the head of scenes, the *Globe* stage-directions include only entries and exits and such others for which parallels exist in Q2 and F1; stage-business added by editors is not given.

(ii) The only speech-headings included are those in which variants are found between Q2 and F1.

	Globe	Q2	1.1 F1	Q1 [Se. i.]	pp.
	Elsinore. A platform before the casde.				
	FRANCISCO at his post. Enter to him BERNARDO.	Enter Barnardo, and Francisco, two Centinels.	Enter Barnardo and Francisco two Centinels.	Enter two Centinels.	
14	Enter HORATIO and MARCELLUS.	Enter Horatio, and Marcellus. (1. 13.)	Enter Horatio and Marcellus. (1. 13.)	Enter Horatio and Marcellus.	
18	Exit.	Exit Fran.	Exit Fran.	[om.]	
21	Mar. What, has this thing....	Hora. What, ha's this thing....	Mar. What, ha's this thing____	Mar. What hath this thing____	37, 187
39	Enter Ghost.	Enter Ghost.	Enter the Ghost. (1. 40).	Enter Ghost.	
51	Exit Ghost.	I Exit Ghost.	Exit the Ghost.	exit Ghost. (1.50, middle.)	

	Globe	Q2	1.1 F1	Qi [Se. i.]	pp.
126	Re-enter Ghost.	Enter Ghost. (1. 125.)	Enter Ghost againe. (1. 107.)	Enter the Ghost. (11.105-6.)	
127	[om.]	It spreads his armes.	[om.]	[om.]	183
132	Cock crows.	The cocke crowes. (1. 138.)	[om.]	[om.]	182-3
142	Exit Ghost.	(om.)	Exit Ghost.	exit Ghost. (1. 141, middle.)	
175	Exeunt.	Exeunt.	Exeunt	[om.]	

		1.2		[Scii.]	
	A room of state in the castle.				
	Enter the KING, QUEEN, HAMLET, POLONIUS, LAERTES, VOLTIMAND, CORNELIUS, Lords, and Attendants.	Florish. Enter Claudius, King of Denmarke, Gertrad the Queene, Counsaile: as Polonius, and his Sonne Laertes, Hamlet, Cum Alijs.	Enter Claudius King of Denmarke, Gertrude the Queene, Hamlet, Polonius, Laertes, and his Sister Ophelia, Lords Attendant.	Enter King, Queene, Hamlet, Leartes, Corambis, and the two Ambassadors, with Attendants. (1. 26)	34, 183
25			Enter Voltemand and Cornelius		
40	Cor. } In that and____ Vol. }	Cor. Vo. In that, and____	Volt. In that, and____	Gent. In this and____	187
41	Exeunt Voltimand and Cornelius.	[om.]	Exit Voltimand and Cornelius.	[om.]	
64	[om.]	[om.]	[om.]	Exit. [Laer.]	
128	Exeunt all but Hamlet.	Florish. Exeunt all, but Hamlet.	Exeunt Manet Hamlet.	Exeunt all but Hamlet.	

159	Enter HORATIO, MARCELLUS, and BERNARDO.	Enter Horatio, Marcellus, and Bernardo.	Enter Horatio, Barnard, and Marcellus.	Enter Horatio and Marcellus.
254	Exeunt all but Hamlet.	Exeunt. (1. 253.)	Exeunt. (1. 253.)	exeunt.
258	Exit.	Exit.	Exit.	Exit.

1.3

	A room in Polonius' house.			[Sc. iii.]
	Enter LAERTES and O-PHELIA.	Enter Laertes, and Ophelia his Sister.	Enter Laertes and Ophelia.	Enter Leartes and Ofelia.
52	Enter POLONIUS.	Enter Polonius. (1. 51, middle.)	Enter Polonius. (1. 51, end.)	Enter Corambis.
87	Exit.	Exit Laertes.	Exit Laer.	exit. (1. 85.)
136	Exeunt.	Exeunt.	Exeunt.	exeunt.

1-4

	The platform.			[Se. iv.]
	Enter HAMLET, HORATIO, and MARCELLUS.	Enter Hamlet, Horatio and Marcellus.	Enter Hamlet, Horatio, Marcellus.	Enter Hamlet, Horatio, and Marcellus.
6	A flourish of trumpets, and ordnance shot off, within.	A florish of trumpets and 2. peeces goes of.	[om.]	Sound Trumpets. (1. 3.) 182-3
38	Enter Ghost.	Enter Ghost.	Enter Ghost. (1. 16.)	Enter the Ghost. (1. 16.)
57	Ghost beckons Hamlet.	Beckins.	Ghost beckens Hamlet.	[om.]
86	Exeunt Ghost and Hamlet.	Exit Ghost and Hamlet.	Exeunt Ghost & Hamlet.	[om.]
9*	Exeunt.	Exeunt.	Exeunt.	exit. (1. 88.)

2.2

	A room in the castle.			[Sc. vi.]	
	Enter KING, QUEEN, ROSENCRANTZ, GUILDENSTERN, and Attendants.	Florish. Enter King and Queene, Rosencraus and Guyldensterne.	Enter King, Queene, Rosincrane, and Guildensterne Cumalijs [sic].	Enter King and Queene, Rossencraft, and Gilderstone.	
39	Exeunt Rosencrantz, Guildenstern, and some Attendants.	Exeunt Ros. and Guyld.	Exit.	[om.]	
	Enter POLONIUS.	Enter Polonius.	Enter Polonius.	Enter Corambis and Ofelia. (1. 34)	
53	Exit Polonius.	[om.]	[om.]	[om.]	
58	Re-enter POLONIUS, with VOLTIMAND and CORNELIUS.	Enter Embassadors. (1. 57-)	Enter Polonius, Voltumand, and Cornelius. 1. 57.)	Enter the Ambassadors.	
85	Exeunt Voltimand and Cornelius.	Exeunt Embassadors.	Exit Ambass.	exeunt Ambassadors.	
108	Reads.	Letter. (1. 116.)	The Letter.	[om.]	
170	Exeunt King, Queen, and Attendants.	Exit King and Queene. (1. 169.)	Exit King & Queen.	[Sc.vii.] exit King.	
	Enter HAMLET, reading.	Enter Hamlet. (1. 167.)	Enter Hamlet reading on a Booke. (1. 167.)	Enter Hamlet. (1. 173.)	186
223	Enter ROSENCRANTZ and GUILDENSTERN.	Enter Guyldersterne, and Rosencraus (1. 221.)	Enter Rosincran and Guildensterne. (1. 224.)	Enter Gilderstone, and Rossencraft. (1. 218.)	
225	Exit Polonius.	[om.]	[om.]	exit. (1. 224.)	
385	Flourish of trumpets within.	A Florish.	Flourish for the Players.	The Trumpets sound. 1. 338.)	
397	Re-enter POLONIUS.	Enter Polonius.	Enter Polonius.	Enter Corambis. (1.338.)	
439	Enter four or five Players.	Enter the Players.	Enter foure or fiue Players.	Enter players. (1. 440.)	

	Globe	Q2	2.2 F1	Q1 [Sc. vii.]	pp.
453	<i>First Play.</i> What speech	<i>Player.</i> What speech____	1. <i>Play.</i> What speech____	<i>Players</i> What speech____	
561	Exit Polonius with all the Players but the First.	Exeunt Pol. and Players. (1. 573.)	Exit Polon. (1. 559.)	exit. (1. 559.)	
571	Exit F1rst Player.	[om.]	[om.]	[om.]	
575	Exeunt Rosencrantz and Guildenstern.	Exeunt. (1. 574.)	Exeunt. Manet Hamlet. (1- 574-)	Exeunt all but Hamlet. (!• 574.)	
634	Exit.	Exit.	Exit.	exit.	

3.1

	A room in the castle.			[Sc. viii.]
	Enter KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, and GUILDENSTERN.	Enter King, Queene, Po- lonius, Ophelia, Rosen- craus, Gylidensterne, Lords.	Enter King, Queene, Po- lonius, Ophelia, Rosin- craunce, Guildenstern, and Lords.	Enter the King, Queene, and Lordes.
28	Exeunt Rosencrantz and Guildenstern.	Exeunt Ros. & Gyl.	Exeunt.	[om.]
42	Exit Queen.	[om.]	[om.]	exit. [From se. vi.]
55	Exeunt King and Polo- nius.	[om.]	Exeunt.	
	Enter HAMLET.	Enter Hamlet. (1. 54.)	Enter Hamlet.	Enter Hamlet. (2.2. 1. 168.)
157	Exit.	Exit.	Exit Hamlet	exit.
169	[om.]	Exit.	[om.]	exit. [Ofelia.]
	Re-enter KING and POLONIUS.	Enter King and Po- lonius.	Enter King, and Po- lonius.	Enter King and Co- ram bis. (Beginning se. vii.)
196	Exeunt.	Exeunt.	Exeunt.	

3-2

	A hall in the castle. Enter HAMLET and Players.				[Sc. ix.]	
50	Exeunt Players. Enter POLONIUS, ROSEN- CRANTZ, and GULDEN- STERN.	Enter Hamlet, and three of the Players. [om.] Enter Polonius, Gyl- densterne, and Rosen- cras. (1. 52.)	Enter Hamlet, and two or three of the Players. Exit Players. Enter Polonius, Rosin- crance and Guilden- sterne.	Enter Hamlet and the Players, exeunt players. [om.]		
54	Exit Polonius.	[om.]	Exit Polonius.	[om.]		
56	Ros. I Guil I We will, my lord. Exeunt Rosencrantz and Guildenstern.	Ros. I my Lord. Exeunt they two.	Both. We will my Lord. Exeunt.	[om.] [om.]	187	
57	Enter HORATIO.	Enter Horatio.	Enter Horatio. (1. 56.)	[om.]		
61	Ham. Nay—	Nay—	Ham. Nay—	Ham. Nay—	128, 190	
96	Danish march. A flourish. Enter KING, QUEEN, PO- LONIUS, OPHELIA, RO- SENCRANTZ, GULDEN- STERN, and others.	Enter Trumpets and Kettle Drummes, King, Queene, Polonius, O- phelia. (1. 94.)	Enter King, Queene, Po- lonius, Ophelia, Rosin- crance, Guildensterne, and other Lords at- tendant, with his Guard carrying Torches. Danish March. Sound a Flourish. (1. 94.)	Enter King, Queene, Corambis, and other Lords. (1. 95.)	40	
145	Hautboys play. 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 pro- testation unto him. He	The Trumpets sounds. Dumbe show followes. Enter a King and a Queene, the Queene em- bracing him, and he her, he takes her vp, and de- clines his head vp on her necke, he lyes him	Hoboyes play. The dumbe shew enters. Enter a King and Queene, very louingly; the Queene embracing him. She kneeles, and makes shew of Protestation vnto him. He takes her	Enter in a Dumbe Shew, the King and the Queene, he sits downe in an Arbor, she leaues him: Then enters Lu- cianus with poyson in a Viall, and powres it in his eares, and goes away:	184	

	Globe	Q2	3.2	Fr	Q1	Pp.
	takes her up, and declines his head upon her neck: lays him down upon a bank of flowers: she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the <i>King's</i> ears, and exit. The <i>Queen</i> returns; finds the <i>King</i> dead, and makes passionate action. The <i>Poisoner</i> , with some two or three <i>Mutes</i> , comes in again, seeming to lament with her. The dead body is carried away. The <i>Poisoner</i> wooes the <i>Queen</i> with gifts: she seems loath and unwilling awhile, but in the end accepts his love. Exeunt.	downe vpon a bancke of flowers, she seeing him asleepe, leaues him: anon come in an other man, takes off his crowne, kisses it, pours poyson in the sleepers eares, and leaues him: the <i>Queene</i> returnes, finds the <i>King</i> dead, makes passionate action, the poysner with some three or foure come in againe, seeme to condole with her, the dead body is carried away, the poysner wooes the <i>Queene</i> with gifts, she seemes harsh awhile, but in the end accepts loue.		vp, and declines his head vpon her neck. Layes him downe vpon a Banke of Flowers. She seeing him asleepe, leaues him. Anon comes in a Fellow, takes off his Crowne, kisses it, and powres poyson in the <i>Kings</i> eares, and Exits. The <i>Queene</i> returnes, Andes the <i>King</i> dead, and makes passionate Action. The <i>Poysoner</i> , with some two or three <i>Mutes</i> comes in againe, seeming to lament with her. The dead body is carried away: The <i>Poysoner</i> Wooes the <i>Queene</i> with Gifts, she seems loath and vnwilling awhile, but in the end, accepts his loue. Exeunt	[Sc. ix.] Then the <i>Queene</i> cometh and Andes him dead: and goes away with the other. (1. 123.)	
150	Enter Prologue.	Enter Prologue. (1. 151.)		Enter Prologue. (1.158.)	Enter the Prologue. (1. 146.)	85, 186
161	Exit.	[om.]		[om.]	[om.]	

164	Enter two Players, King and Queen.	Enter King and Queene.	Enter King and his Queene.	Enter the Duke and Dutchesse.	
171	<i>P. Queen.</i> So many journeys—	<i>Quee.</i> So many iournies—	<i>Bap.</i> So many iournies—	<i>Dutchesse</i> O say not so	
187	<i>P. Queen.</i> O, confound	<i>2uee.</i> O confound—	 <i>Bap.</i> Oh confound—	 <i>Dutchesse...</i> O speake no more	
192	<i>P, Queen.</i> The instances		<i>Bapt.</i> The instances—	<i>[om.]</i>	
226	<i>P. Queen.</i> Nor earth—	<i>Quee.</i> Nor earth—	<i>Bap.</i> Nor earth—	<i>Dutchesse.</i> Both here—	
237	Sleeps.	<i>[om.]</i>	<i>2u.</i> Sleepe rocke—	<i>Dutchesse.</i> Sleepe rocke	
	<i>P. Queen.</i> Sleep rock—	<i>2uee.</i> Sleepe rock—	Sleepes	 <i>[om.]</i>	
238	Exit.	Exeunt.	Exit	exit Lady.	
253	Enter LUCIANUS.	Enter Lucianus. (1. 254.)	Enter Lucianus.	<i>[om.]</i>	
271	Pours the poison into the sleeper's ears.	<i>[om.]</i>	Powres the poyson in his eares.	<i>[om.]</i>	
	<i>[om.]</i>	<i>[om.]</i>	<i>[om.]</i>	exit.	
281	All. Lights, lights, lights!	<i>Pol.</i> Lights, lights, lights.	All. Lights, Lights, Lights.	<i>Cor.</i> ..lights hoe.	187
	Exeunt all but Hamlet and Horatio.	Exeunt all but Ham. & Horatio.	Exeunt Manet Hamlet & Horatio.	Exeunt King and Lordes.	
306	Re-enter ROSENCRANTZ and GUILDENSTERN.	Enter Rosencraus and Guylidensterne.	Enter Rosincrance and Guildensterne. (1. 301.)	Enter Rossencraft and Gilderstone. (1. 298.)	184
332	<i>Guil.</i> What, my lord?	<i>Ros.</i> What my Lord.	<i>Guild.</i> What, my Lord?	<i>[om.]</i>	188
359	Re-enter Players with recorders.	Enter the Players with Recorders. (1. 357.)	Enter one with a Recorder.	<i>[om.]</i>	37
389	Enter POLONIUS.	Enter Polonius. (1. 390.)	Enter Polonius. (1. 390.)	Exit Rossencraft and Gilderstone.	
				Enter Coram bis. (1. 390.)	
400	<i>Ham.</i> Then I will....	Then I will....	<i>Ham.</i> Then I will—	<i>[om.]</i>	128, 190
403	<i>Pol.</i> I will....	I will....	<i>Polon.</i> I will—	<i>[om.]</i>	190-1

	Globe	Q2	3-2 F1	Q1 [Sc. ix.]	pp-
404	<i>Ham.</i> By and by....	By and by—	<i>Ham.</i> By and by—	[<i>om.</i>]	190-1
	Exit Polonius.	[<i>om.</i>]	Exit. (1. 403.)	exit Coram. (1. 399.)	
405	Exeunt all but Hamlet.	[<i>om.</i>]	[<i>om.</i>]	exit Horatio,	
417	Exit.	Exit.	[<i>om.</i>]	exit.	

			3-3	I [Se. x.]	
	A room in the castle.				
	Enter KING, ROSENCRANTZ, and GUILDENSTERN.	Enter King, Rosencraus, and Guyldensterne.	Enter King, Rosin- crance, and Guilden- sterne.	Enter the King.	
26	Ros	<i>Ros.</i> We will....	<i>Both.</i> We will....		188
	Guil.)wewill....	Exeunt Gent.	Exeunt Gent.	[<i>om.</i>]	
	Exeunt Rosencrantz and Guildenstern.	Enter Polonius.	Enter Polonius.		
35	Enter POLONIUS.	Exit.	[<i>om.</i>]		
72	Exit Polonius.	[<i>om.</i>]	[<i>om.</i>]	[<i>om.</i>]	
	Retires and kneels.	Enter Hamlet.	Enter Hamlet.	[<i>om.</i>]	
96	Enter HAMLET.	Exit.	Exit.	hee kneeles.	
98	Exit.	Exit.	Exit.	enters Hamlet.	
	Exit.			exit Ham.	
				exit King.	

			3-4	[Sc. xi.]	
	The Queen's closet.				
	Enter QUEEN and POLONIUS.	Enter Gertrard and Polonius.	Enter Queene and Polonius.	Enter Queene and Corambis.	
6	<i>Ham.</i> [Within.] Mother	[<i>om.</i>]	<i>Ham.</i> 'within. Mother	<i>Ham.</i> Mother—	189
					

7	Polonius hides behind the arras. Enter HAMLET. Makes a pass through the arras.	[om.] Enter Hamlet. (1. 5.) [om.]	[om.] Enter Hamlet. Killes Polonius. (1. 24.)	exit Cor. (1. 4.) [om.] [om.]	
53	Ham. Look here....	Ham. That roares____ (1. 52.)	Ham. Looke heere____	Ham. .. see here____	188-9
102	Enter Ghost.	Enter Ghost. (1. 101.)	Enter Ghost. (1. 101.)	Enter the ghost in his night gowne. (1. 158.)	
136	Exit Ghost.	Exit Ghost.	Exit.	exit ghost.	
217	Exeunt severally; Hamlet dragging in Polonius.	Exit.	Exit Hamlet tugging in Polonius.	Exit Hamlet with the dead body. (1. 215.)	

4.1

	A room in the castle. Enter KING, QUEEN, ROSENCRANTZ, and GUILDENSTERN.	Enter King, and Queene, with Rosencraus and Gylidensterne.	Enter King.	Enter the King and Lordes.	38, 92
4	Exeunt Rosencrantz and Guildenstern.	[om.]	[om.]	[om.]	
32	Re-enter ROSENCRANTZ and GUILDENSTERN.	Enter Ros. and Guild. (1. 31.)	Enter Ros. & Guild.	[om.]	
37	Exeunt Rosencrantz and Guildenstern.	[om.]	Exit Gent.	Exeunt Lordes.	
45	Exeunt.	Exeunt.	Exeunt.	[om.]	

4.2

	Another room in the castle. Enter HAMLET.	Enter Hamlet, Rosencraus, and others.	Enter Hamlet.	[Q1 om. scene.]	
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	Globe	Q ₂	4.2 F1	Q1 [Sc. xi.]	Pp.
2	Ros. [Within] Ham Guild. let! Lord Ham- let!	[om.]	Gentlemen within. Ham- let, Lord Hamlet		189
4	Enter ROSENCRANTZ and GUILDENSTERN.	[om.]	Enter Ros. and Guilden- sterne.		
33	Exeunt.	Exeunt, (1. 32.)	Exeunt		
4.3					
	Another room in the castle.				
	Enter KING, attended.	Enter King, and two or three.	Enter King.	[om.]	35
11	Enter ROSENCRANTZ.	Enter Rosencraus and all the rest.	Enter Rosincrane.	Enter Hamlet and the Lor des.	35-6
16	Enter HAMLET and GUILDENSTERN.	They enter.	Enter Hamlet and Guil- densterne.		
41	Exeunt Attendants.	[om.]	[om.]	[om.]	
55	Exit.	Exit.	Exit	exeunt all but the king.	
59	Exeunt Rosencrantz and Guildenstern.	[om.]	[om.]	[om.]	
70	Exit.	Exit.	Exit	exit.	
4.4					
	A plain in Denmark.			[Sc. xii.]	
	Enter FORTINBRAS, a Captain, and Soldiers, marching.	Enter Fortinbrasse with his Army ouer the stage.	Enter Fortinbras with an Armie.	Enter Fortenbrasse, Drumme and Souldiers.	

8	Exeunt Fortinbras and Soldiers.	[om.-]	Exit.	exeunt all.
	Enter HAMLET, ROSENCRANTZ, GUILDENSTERN, and others.	Enter Hamlet, Rosen- craus, &c.	[Se. ends]	[Sc. ends.]
29	Exit.	[om.]		
31	Exeunt all except Hamlet.	[om.]		
66	Exit.	Exit.		

45

	Elsinore. A room in the castle.			[Sc. xiii.]	
	Enter QUEEN, HORATIO, and a Gentleman.	Enter Horatio, Gertrard, and a Gentleman.	Enter Queene and Horatio.	enter King and Queene.	37-8
2	Gent. She is importunate _____	Gent. Shee is importunate _____	Hor. She is importunate _____	[om.]	
4	Gent. She speaks much _____	Gent. She speakes much _____	Hor. She speakes much _____	[om.]	
					
14	Hor. 'Twere good _____	Hara. Twere good....	2u. 'Twere good _____	[om.]	189
	Let her _____	Let her _____	Let her _____		
16	Queen. Let her _____	2uee. To my....		[om.]	189
	Exit Horatio.	[om.]	[om.]	[om.]	
20	Re-enter HORATIO, with OPHELIA.	Enter Ophelia. (1. 16.)	Enter Ophelia distracted.	Enter Ofelia playing on a Lute, and her haire downe singing.	
23	Sings.	shee sings. (1. 22.)	[om.]	[om.]	
29	Sings.	Song.	[om.]	[om.]	
35	Enter KING.	Enter King.	Enter King. (1. 32.)	[om.]	
37	Sings.	Song. (1. 38.)	[om.]	[om.]	
48	Sings.	Song.	[om.]	[om.]	

	Globe	Q2	4.5. F1	Qr [Sc. xiii.]	Pp.
74	Exit.	[om.-]	Exit.	exit Ofelia.	
75	Exit Horatio.	[om.]	[om.]	[om.]	
96	A noise within. <i>Queen.</i> Alack, what noise....	A noise within. [om.]	A Noise within. <i>2u.</i> Alacke, what noyse	A noyse within. <i>king.</i> ... How now, what noyse___	
97	Enter another Gentle- man.	Enter a Messenger. (1. 96.)	Enter a Messenger. (1. 96.)	[om.]	
98	<i>Gent.</i> Save yourself....	<i>Messen.</i> Saue your selfe	<i>Mes.</i> Saue your selfe....	[om.]	
111	Noise within. Enter LAERTES armed; Danes following.	A noise within. (1. 109.) Enter Laertes with others. (1.110.)	Noise within. (1. no.) Enter Laertes. (1. no.)	A noyse within, enter Leartes. (1. 96.)	
152	<i>Danes.</i> [Within] Let her___	A noyse within. Enter Ophelia.	A noise within. Let her come in. Enter O- phelia.	[om.]	
153	Re-enter OPHELIA.	<i>Laer.</i> Let her___	[om.]	Enter Ofelia as before.	189
164	Sings.	Song.	[om.]	[om.]	228
190	Sings.	Song.	[om.]	[om.]	
200	Exit.	[om.]	Exeunt Ophelia	exit Ofelia.	
219	Exeunt.	Exeunt.	Exeunt	exeunt om.	

4.6

			[Scene omitted.]	
	Another room in the castle.			
	Enter HORATIO and a Servant.	Enter Horatio and others.	Enter Horatio, with an Attendant.	
3	Exit Servant.	[om.]	[om.]	
5	Enter Sailors.	Enter Saylers.	Enter Saylor.	37
12	Reads.	[om.]	Reads the Letter. (1. 11.)	
34	Exeunt.	Exeunt.	Exit.	

	Another room in the castle.			[Se. xv.]	
	Enter KING and LAERTES.	Enter King and Laertes.	Enter King and Laertes.	Enter King and Leartes.	
35	Enter a Messenger.	Enter a Messenger with Letters.	Enter a Messenger.	(1.38.)	
42	Exit Messenger.	[om.]	Exit Messenger		
163	Enter Queene.	Enter Queene.	Enter Queene.	enter the Queene.	
192	Exit.	Exit.	Exit.	[om.]	
195	Exeunt.	Exeunt.	Exeunt.	exeunt.	

5.1

	A churchyard.			[Sc. xvi.]	
	Enter two Clownes, with spades, Sec.	Enter two Clownes.	Enter two Clownes.	enter Clowne and an other.	
62	Enter HAMLET and HORATIO, at a distance.	Enter Hamlet and Horatio. (1. 72.)	Enter Hamlet and Horatio a farre off.	Enter Hamlet and Horatio. (1. 68.)	184
68	Exit Sec. Clown.	[om.]	[om.]	[om.]	
	He digs, and sings.	Song.	Sings.	[om.]	
79	Sings.	Song.	Clowne sings.	[om.]	
102	Sings.	Song.	Clowne sings.	[om.]	
105	Throws up another skull.			he throwes vp a shouel.	
240	Enter Priests, Sec. in procession; the Corpse of OPHELIA, LAERTES and Mourners following} KING, QUEEN, their trains, Sec.	Enter K. Q. Laertes and the corse.	Enter King, Queene, Laertes, and a Coffin, with Lords attendant.	Enter King and Queene, Leartes, and other lordes, with a Priest after the coffin. (1. 237.)	183
249	First Priest. Her obsequies	Doct. Her obsequies....	Priest. Her Obsequies.	Priest. My Lord....	37, 183

	Globe	Q2	5-1 F1	Q1 [Sc. xvi.]	Pp.
258	<i>First Priest.</i> No more....	<i>Doct.</i> No more.	<i>Priest.</i> No more.	[om.]	
273	Leaps into the grave.	[om.]	Leaps in the graue.	[om.]	185-6
	Leaps into the grave.	[om.]	[om.]	Leartes leapes into the	
281				grauē.	186
				Hamlet leapes in after	
				Leartes. (1. 276.)	
	<i>AU.</i> Gentlemen,—	<i>All.</i> Gentlemen.	[om.]	[om.]	
288	<i>Hor.</i> Good my lord....	<i>Hora.</i> Good my Lord___	<i>Gen.</i> Good my Lord___	[om.]	188
	<i>Qyeen.</i> This is mere	<i>Qyee.</i> This is meere mad-	<i>Kin.</i> This is meere Mad-	[om.]	188
307	madness....	nesse,___	nesse.	<i>King.</i> ...now is hee	
315	Exit.	Exit Hamlet and Horatio.	Exit.	mad, ...	
				Exit Hamlet and Ho-	
316	Exit Horatio.	[om.]	[om.]	ratio.	
322	Exeunt.	Exeunt.	Exeunt.	[om.]	

5.2

	A hall in the castle.			[Se. xviii.]	
	Enter HAMLET and	Enter Hamlet and Ho-	Enter Hamlet and Ho-	Enter Hamlet and Ho-	
	HORATIO.	ratio.	ratio.	ratio.	
80	Enter OSRIC.	Enter a Courtier. (1. 67.)	Enter young Osricke.	Enter a Bragart Gentle-	
				man. (1. 77.)	
190	Exit Osric.	[om.]	[om.]	exit.	
202	Enter a Lord.	Enter a Lord.	[om.]	[om.]	
218	Exit Lord.	[om.]	[om.]	[om.]	
235	Enter KING, QUEEN,	A table prepard, Trum-	Enter King, Queene,	Enter King, Queene,	39
	LAERTES, Lords, OSRIC,	pets, Drums and officers	Laertes and Lords, with	Leartes, Lordes. (1.231.)	
	and Attendants with	with Cushions, King,	other Attendants with		
	foils, &c.	Queene, and all the	Foyles, and Gauntlets,		
		state, Foiles, daggers,	a Table and Flagons of		
		and Laertes.	Wine on it.		

276	They prepare to play.	[om.]	Prepare to play.	[om.]	185
289	[om.-]	Trumpets the while.	[om.]	[om.]	
291	They play.	[om.]	They play.	Heere they play.	185
294	Trumpets sound, and cannon shot off within.	Drum, trumpets and shot. Florish, a peece goes off. (1. 292.)	Trumpets sound, and shot goes off.	[om.]	91
296	They play.	[om.]	[om.]	They play againe. (1. 292.)	185
300	[om.]	[om.]	[om.]	Shee drinkes.	
311	They play.	[om.]	Play.	[om.]	185
313	Laertes wounds Hamlet; then, in scuffling, they change rapiers, and Hamlet wounds Laertes.	[om.]	In scuffling they change Rapier.	They catch one anothers Rapier, and both are wounded, Leartes falles downe, the Queene falles downe and dies. (1. 308.)	185
314	The Queen falls.	[om.]	[om.]		
333	Stabs the King.	[om.]	Hurts the King.	[om.]	185
338	King dies.	[om.]	King Dyes.	The king dies. (1. 337.)	185
342	Dies.	[om.]	Dyes.	Leartes dies.	185
360	March afar off', and shot within.	A march a farre off. (1. 359-)	March afarre off, and shout within.	[om.]	
369	[om.]	Enter Osrick.	Enter Osricke.	[om.]	
372	Dies.	[om.]	Dyes.	Ham. dies.	
	March within.	Enter Fortenbrasse, with the Embassadors.	Enter Fortinbras and English Ambassador, with Drumme, Colours, and Attendants.	Enter Voltemar and the Ambassadors from England, enter Fortenbrasse with his traine.	37
414	A dead march. Exeunt, bearing off the dead bodies; after which a peal of ordnance is shot off.	Exeunt.	Exeunt Marching: after the which, a Peale of Ordenance are shot off.	[om.]	

A Table of Variants in the Dialogue of *Hamlet*, Q2 and F1

NOTE. The following comparative list of readings is designed to serve (i) as a textual index to the preceding volume, and (ii) as a conspectus of all dialogue variants of any importance in Q2 and F1, including a few identical readings of special interest, e.g. those regarded as incorrect by modern editors, or spellings which suggest a common MS. source. It does not record divergent ascriptions of speeches, or differences in punctuation (except where they happen to occur in passages quoted for other reasons), stage-direction or line-division, which are dealt with elsewhere. Variant spellings or misprints of proper names are usually only given at their first appearance. The italicisation of names, letters, etc. is not reproduced.

The first column of the Table records the readings accepted by the editors of *The Globe Shakespeare*, the most widely used of modern texts. Where these readings depart from both Q2 and F1 (or in single-text passages from either), whether by emendation or by the adoption of a variant from Q1 or one of the later quartos or folios, the name of the text or critic first responsible for the departure is given in round brackets. In about a hundred instances *The Cambridge Shakespeare* (1866) follows a different reading from that printed in the *Globe*, though both texts were prepared by the same editors (*vide* vol. 1, p. 8). In such cases the *Cambridge Shakespeare* variants are added for comparison in square brackets. Passages marked with an obelisk are similarly marked in the *Globe* and are in the opinion of the editors of that text corrupt.

The line-numeration is also taken from the *Globe*, though when it differs from that of the forthcoming edition of *Hamlet* by the present writer in "The New Shakespeare" the numbering of the latter is added in round brackets so as to facilitate reference.

The principal purpose of the Table being to present the facts required to determine the true text of *Hamlet*, no attempt has been made to compile a complete list of variants for Q1, readings from which

are only quoted when they seem to have a bearing, direct or indirect, upon the other two texts, though agreement between Q1 and one of them does not necessarily imply additional support (*vide* vol. i, pp. 19—20, 23, 33, 152 ff)• In the case of passages omitted from Q2 or F1, the word "trace" in the Q1 column means that Q1 gives evidence that the passage in question was not omitted at the stage-performance from which that text was derived; the words "no trace", on the other hand, are less informative, seeing that we cannot assume a passage omitted by the pirate was of necessity omitted in the theatre.

The abbreviation *om.* means that a word, which can generally be supplied from the variant text, is missing from the passage quoted, or when the abbreviation is accompanied with a note to that effect, that a line or more is missing. The symbol ? *om.* means that the omission is probable but not certain. On the general question of omission the reader is referred to vol. 1, pp. 22-4, 95—8.

When two variants appear in the Q2 column (printed thus "pall/fall") it implies that the readings belong to different copies of that text (cf. vol. 1, pp. 93-4, 122-4). For the sake of completeness all such internal variants are recorded in the Table*

	Globe Shakespeare (1864)	Second Quarto * (1605)	1.1 First Folio (1623)	Bad Quarto (1603)	Pp.
1	Who's	Whose	Who's		117
14	Stand, ho! Who's [Stand, ho I Who is]	stand ho, who is	Stand: who's [<i>om.</i>]	Stand: who is	232-4, 47; 348
16	soldier	souldiers	Soldier	souldier	236-7
17	Bernardo has [Bernardo hath]	Barnardo hath	Barnardo ha's	Barnardo hath	243
33	have two nights	haue two nights	two Nights haue	haue two nights	262
37	to illume (Steevens)	t'illumine	t'illumine	t'illumine	287
43	Looks it not	Lookes a not	Lookes it not	Lookes it not	230-1
44	harrows	horrowes	harrowes	horrors	159, 161-2

I. I

	I Globe Shakespeare (1864)	Second Quarto (1605)	I First Folio (1623)	Bad Quarto (1603)	I PP.
45	Question	Speake to	Question	Question	5i
61	he	he	[om.]	he	47, 348
	the ambitious	the ambitious	th'Ambitious	the ambitious	232
63	sledded Polacks (Ma- lone)	sleaded pollax	sledded Pollax	sleaded pollax	159, 303 n.
65	jump	iump	iust	iump	47, 49, 278
68	my opinion	mine opinion	my Opinion	my opinion	242
73	why such	with such	why such	why such	112
	cast	cost	Cast	cost	152-3, 159, 161
87	heraldry	heraldy	Heraldrie	heraldrie	116, 243
88	those his	these his	those his	those His	110, 241
89	seized of	seaz'd of	seiz'd on	seazed of	349
91	return'd	returne	return'd		93
93	covenant	comart	Cou'nant		173, 278
94	design'd (F2)	desseigne	designe		109, 305
98	lawless	lawlesse	Landlesse	lawlesse	150, 268
101	Ask	As it	And it		349
103	compulsatory	compulsatory	Compulsative		263
107	romage	Romadge/Romeage	Romage		115, 123, 131
108-25	I think...countrymen	I thinke..countrymen	[om.] (18 lines)	(no trace)	25, 33
108	e'en so	enso			232
112	mote (Q 5)	moth			116
115	tenantless (Q 4)	tennatlesse			95, 118
117 (122)	† As stars..blood	As starres..blood			222-5
121 (117)	fierce (Q 4)	feare			107, 118
138	you spirits	your spirits	you Spirits	you Spirites	282
140	strike at it	strike it [om.]	strike at ir		247

150	morn	morne	day	morning	47, 49, 57
158	say	say	sayes	say	347
160	The bird	This bird	The Bird	The bird	263
161	dare stir	dare sturre	can walke	dare walke	49, 57
163	takes	takes	talkes	takes	145, 150
164	the time	that time	the time	that time	263
167	eastward	Eastward	Easterne		49
175	conueniently- sometime sister	conuenient	conueniently	conueniently	50, 277-8
1.2					
8	jointress to	sometime Sister	sometimes Sister		Cf. 235-6
9	an auspicious	ioyntresse to	ioyntresse of		277
11	a dropping	an auspitious	one Auspicious		47-8
	the dream	a dropping	one Dropping		47-8
21	[this dream]	this dreame	the dreame		263
24	bonds of law	bands of lawe	Bonds of Law		269
34	Voltimand (F 2)	Valtemand	Voltemand	Voltemar	288-90
35	bearers	bearers	bearing	bearers	350
38	delated	delated	dilated	related	343
50	My dread lord	My dread Lord	Dread my Lord	My gracious Lord	262
55	toward France	toward Fraunce	towards France	for France	350
58	Pol. He hath	Pol. Hath [om.]	Pol. He hath	Cor. He hath	110-I
58-60	wrung... consent	wroung... consent	[om.] (2½ lines)	(trace)	22-3, 33
67	Not so	Not so much	Not so		55, 143
	i' the sun	in the sonne	i'th'Sun		232-4
68	nighted	nighted	nighdy		49-50
77	good mother	coold mother	(good Mother)		136-7
82	moods	moodes	Moods		116
	shapes (Q 4)	chapes	shewes		57, 114
83	denote	deuote	denote		106

1.2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
85	passeth	passes	passeth		243
96	a mind	or minde	a Minde		110-1, 281
105	corse	course	Coarse		109
112	toward you	toward you	towards you		350
114	retrograde	retrograd	retrograde		94, 118
119	I pray thee	I pray thee	I prythee		243
127	rouse	rowse	Rouce	rowse	68
	j heavens	heauen	Heauens		236, 237
	[heaven]				
129	solid	sallied	solid	grieu'd and sallied	161, 307-15
132	self-slaughter	seale slaughter	Selfe-slaughter		135
	O God! God!	6 God, God,	O God, O God!		77, 80, 83
133	weary	wary	weary		118
134	Seem	Seeme	Seemes		347
135	ah fie!	ah fie,	Oh fie, fie,		77, 80
137	come to this	come thus [om.]	come to this		142, 252-3
141	beteeem	beteeeme	beteeene		345
143	she would	she should	she would	she would	240
149	why she, even she—	why she [om.]	Why she, euen she.		94
150	O God!	O God,	O Heauen!	O God,	83
151	my uncle	my Vncle	mine Vnkle		242
155	flushing in	flushing in	flushing of	flushing In	49
170	not hear	not heare	not haue		350
174	Elsinore (Malone)	Elsonoure	Elsenour	Elsenoure	110
175	to drinke deepe	for to drinke	to drinke deepe	to drinke deepe	139, 177, 259
177	I pray thee	pre thee	I pray thee	O I pre thee	243
	j student	student	Student	studient	116, 159

178	to see my	to my [om.]	to see my	to see my	1 247
183	Or ever I had	Or euer I had	Ere I had euer	Ere euer I had	243, 345
185	Where	Where	Oh where	Where	77-8, 256
	[O where]				
186	he was	a was	he was	he was	230-1
187	He was	A was	He was	He was	230-1
195	For God's love	For Gods loue	For Heauens loue	For Gods loue	83
198	vast (Q 1)	wast	wast	vast	290
200	Armed at point	Armed at poynt	Arm'd at all points	Armed to poynt	350
204	distill'd	distil'd	bestil'd	distilled	273
209	Where, as (Q 6)	Whereas	Whereas	Where as	118
213	watch'd.	watch,/watch ¹	watcht.	watched.	93, 267
224	Indeed, indeed,	Indeede [om.]	Indeed, indeed	Indeed, indeed	80-2, 247
237	Very like, very like.	Very like, [om.]	Very like, very like:	Yea very like, very like,	80-2, 247
238	hundred	hundreth	hundred	hundred	115
240	grizzled	grissl'd	grisly	grisleld	50
242	I will watch	I will watch	He watch	I wil watch	232-4
	to-night	to nigh	to Night	to night	118
243	walk	walke	wake	walke	150, cf. 145
	I warrant it will.	I warn't it will	I warrant you it will.	I warrant it will,	77, 255
248	tenable	tenable	treble	tenible	45, 67
249	whatsoever	what someuer	whatsoever	whatsoever	243
251	fare you well	farre you well	fare ye well	fare you well	242
252	eleven and twelve	a leauen and twelfe	eleuen and twelue	eleuen and twelue	113, 115
254	Your loves	Your loues	Your loue	O your loues, your loues	81
257	foul deeds	fonde deedes	foule deeds	foule deeds	112

¹ 1=half-printed "h", vide vol. I, p. 93.

	I Globe Shakespeare (1864)	I Second Quarto (1605)	1.3 First Folio (1623)	Bad Quarto (1603)	Pp.
1	embark'd	inbarckt	imbark't	inbark't	
3	convoy is	conuay, in	Conuoy is		144, 205
4	hear	heere	heare		115
5	favour	fauour	fauours		347
8	Forward	Forward	Froward		350
9	perfume and	perfume and	[om.]		47, 348
12	bulk	bulkes	Bulke		235-6
	this temple	this temple	his Temple		263
16	his will... fear	his will... feare	his feare... feare		55
17	weigh'd	wayd	weigh'd		115
18	For he... birth	[om.] (1 line)	For hee... Birth		244
	The safety	The safty	The sanctity		316
21	this whole state	this whole state	the weole State		263
	I particular act and place	particuler act and place	peculiar Sect and force		48
26	weigh	way	weigh		115
29	keep you in the rear	keepe you in the reare	keepe within the reare		350
34	their buttons	their buttons	the buttons		263
40	the effect	the effect	th'effect		232
45	As watchman	As watchman	As watchmen		347
46	steep	step/steepe	steepe		123, 131
48	Whiles, like a	Whiles a [om.]	Whilst like a		243, 247
49	[Whilst, like a] (Theobald)				
51	recks (Pope)	reakes	reaks	recks	115
57	with thee	with thee	with you	with thee	241, 344
59	See	Looke	See		47, 349
	[Look]				

62	Those friends	Those friends	The friends	Those friends	263
63	to thy soul	vnto thy soule	to thy Soule	to thee	264
65	new-hatch'd	new hatcht	vnhatch't		35°
	comrade	courage	Comrade	courage	273, 295-6
67	the opposed (Q r)	th'opposed	th'opposed	the opposed	287
68	thy ear	thy eare	thine eare		242
70	buy	by/buy	buy	buy	123, 131
74	†Are of a most select and generous chief in that	Or of a most select and generous, chiefe in that	Are of a most select and generous cheff in that	Are of a most select and ,generall chiefe in that	159, 317-9
75	lender be;	lender boy,	lender be;		137
76	loan	loue	lone		106, 118
77	dulls the edge	dulleth edge	duls the edge		139, 281
83	invites	inuests	inuites		137, 146, 281
105	I'll teach you	I will teach you	lle teach you		232-4
106	these tenders	these tenders	his tenders		263
107	sterling	sterling	starling		343
109	Running (Collier)	Wrong	Roaming		156, 315-6
114	almost all the holy vows	almost all the holy vowes	all the vowes [om.]		47, 348
115	springes	springs	Springes	Springes	279
117-18	Lends...	Lends...	Giues...	lends	56
	Giving	Giuing	Giuing		
120	From this time	from this time	For this time Daughter		62, 255-6
121	somewhat scanter [something scanter]	something scanter	somewhat scanter		264, ef. 278
123	parley	par le	parley		50, 278
125	tether	tider	tether		" 5
128	that dye	that die	the eye		263
129	implorators	imploratotors	implorators		94, 118
130	bawds (Theobald)	bonds	bonds		290
131	beguile	be guide	beguile		112, 113

I.4

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
1	shrewdly	shroudly	shrewdly	shrewd	116
	it is very cold	it is very colde	is it very cold?		345
2	It is a nipping	It is nipping <i>[omJ]</i>	It is a nipping		247
5	then it draws [it then draws]	it then drawes	then it drawes		262, 345
9	wassail	wassell	wassels	wassel	347
14	But to my mind	But to my minde	And to my mind		56
17-38	This heavy-headed... scandal.	This heauy headed... scandle.	<i>[om.]</i> (21½ lines)	(no trace)	25, 26, 33
17	revel (Q 4)	reueale			105, 135
27	the o'ergrowth (Pope)	their ore-grow'th			263 n.
33	Their virtues (Theo- bald)	His vertues			291
36	feale	eale			} 320-3
37	†of a doubt	of a doubt			
42	Be thy intents	Be thy intents	Be thy euent	Be thy intents	350
45	O, answer me!	o answere mee	Oh, oh, answer me,	O answere mee,	77, 81
48	cerements	cerements	cerments	ceremonies	
49	inurn'd	interr'd	enurn'd	interr'd	149, 154, 162
52	corse	corse	Coarse	corse	109
53	Revisit'st (F 2)	Reuisites	Reuisits	Reuissets	291
56	beyond the reaches	beyond the reaches	beyond thee; reaches	beyond the reaches	193
61	It waues	It waues	It wafts	It waues	47, 268-9
63	then I will	then I will	then will I	then will I	262, 345
68	It waves	It waues	It waues		268-9
69	my lord	my/my Lord	my Lord		123, 247
70	summit (Rowe)	somnet	Sonnet		104, 107, 306

71	beetles	ibettles	beetles	beckles	95, 118
72	assume	assume	assumes	assume	347
75-8	The very place... be- neath,	The very place... be- neath.	[om.] (3½ lines)	(no trace)	I 26
77	fathoms	fadoms			115
78	It waves	It waues	It wafts		47, 268-9
80	hands	hands	hand		347
82	artery (Q 6)	arture	Artire	Artiue	116, 287-8,
83	Nemean	Nemeon	Nemian	Nemeon	159 [303-4
87	imagination	imagination	imagination	imagination	118

			1.5		
1	Where	Whether	Where	whither	264, 268
	[Whither]				
3	sulphurous	sulphrus	sulphurous		117, 118, 231
7	hear.	heare./hear	heare.		93-4
18	knotted	knotted	knotty	knotted	49, 270
20	fretful porpentine	fearefull Porpentine	fretfull Porpentine	fretfull Porpentine	149, 279, 281
22	List, list, O, list!	list, list, o list:	list Hamlet, oh list,		351
24	O God!	O God.	Oh Heauen!	O God.	83
29	Haste me to know't	Hast me to know't	Hast, hast me to know it	Haste me to knowe it	77, 81, 255
	that I with	that I with	That with [om.]	that with [om.]	47, 75, 348
33	roots	rootes	rots	rootes	149, 152, 282
35	'Tis given	Tis giuen	It's giuen	Tis giuen	344
	my orchard	my Orchard	mine Orchard	my orchard	242
41	My vncl!	my Vncl?	mine Vncl?	my vncl! my vncl!	81, 242
43	his wit (Pope)	his wits	his wits		236, 300
	with traitorous gifts,—	with trayterous gifts,	hath Traitorous guifts.	with gifts,	351
45	to his shameful	to his shamefull	to to this shamefull		345
47	what a falling-off	what falling off [om.]	what a falling off		248

1.5

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
55	lust	but	Lust	Lust	138
	angel	Angle	Angell	angle	159
56	sate	sort	sate	sate	n o
58	morning air	morning ayre	Mornings Ayre	mornings ayre	76, 350
59	my orchard	my Orchard	mine Orchard	my Orchard	242
60	of the afternoon	of the afternoone	in the afternoone	In the after noone	277, 350
62	hebenon	Hebona	Hebenon	Hebona	273
	vial	viall	Violl	viall	343
63	my ears	my eares	mine eares	my eares	242
64	leperous	leaprous	leaperous	leaprous	159
68	posset	posse	posset		111, 112
69	eager droppings	eager droppings	Aygre droppings	eager droppings	68 n.
71	bark'd	barckt	bak'd	barked	59-60, 150
75	of queen	of Queene	and Queene	of Queene	270, 350
77	unaneled	vnanueld	vnnaneld		94, 106
79	With all my	Withall my	With all my	With all my	118
84	howsoever	howsomeuer	howsoeuer	howsoeuer	243
	pursuest	pursues	pursuest		291 n.
91	Adieu, adieu! Hamlet, [Adieu, adieu, adieu!]	Adiew, adiew, adiew,	Adue, adue, Hamlet:	Hamlet, adue, adue, adue:	116, 351
93	Hold, hold my heart	hold, hold my hart	hold my heart [om.]		47, 348
95	stiffly	swiftly	stiffely		149, 281
96	while memory	whiles memory	while memory-		243
104	yes, by heaven!	yes by heauen,	yes, yes, by Heauen:	Yes, yes, by heauen,	77, 81, 255-6
107	My tables,—	My tables,	My Tables, my Tables ;	(My tables)	77, 81, 255
109	I'm sure	I am sure	I'm sure	I am sure	232, cf. 243
113	Heaven secure	Heauens secure	Heauen secure	Heauens secure	236, 237

114	<i>Ham.</i> So be it!	<i>Ham.</i> So be it.	<i>Mar.</i> So be it.		36
116	come, bird, come.	come, and come,	come bird, come,		138-9
119	You'll	you will	you'l	you'l	232
	[you will]				
122	Ay, by heaven, my lord.	I by heauen. [<i>om.</i>]	I, by Heau'n, my Lord.	I by heauen, my lord.	248
123	There's ne'er	There's neuer	There's nere	There's neuer	233
126	i'the right	in the right	i'th'right	in the right	232
129-30	and desire... desire	and desire... desire	and desires... desire	And desiers... desires	347
130	every man has	euery man hath	euery man ha's	Euery man hath	243
	[every man hath]				
131	mine own	my owne	mine owne	my owne	242
	[my own]				
132	Look you, I'll go pray.	I will goe pray. [<i>? om.</i>]	Looke you, He goe pray.	ile go pray.	232-4, 249
133	whirling	whurling	hurling	wherling	343
134	I'm sorry	I am sorry	I'm sorry	I am sory	232, cf. 243
136	there is, Horatio	there is Horatio	there is my Lord	there is Horatio	52
140	O'ermaster't	Oremastret	O'remaster't	Oremaister it	117, 232
150	Ah, ha, boy!	Ha, ha, boy,	A h ha boy,	Ha, ha,	76, 343
151	Come on—you hear	Come on, you heare	Come one you here	come you here,	114, 159
	cellarage	Sellerige	selleredge	sellerige	350
156	shift our ground	shift our ground	shift for grownd	shift our ground	69
159-60	Never... have heard,	Sweare.. .sword	Neuer.. .haue heard:	neuer.. .haue seene,	
	Swear.. .sword.	Neuer.. .haue heard.	Sweare.. .Sword.	sweare.. .sword.	
161	<i>Ghost.</i> [<i>Beneath'</i>] Swear.	<i>Ghost.</i> Sweare by his sword,	<i>Gho.</i> Sweare.	<i>Ghost.</i> Sweare.	69, 264, 267
162	i' the earth	it'h earth	i'th* ground	in the earth	62
167	your philosophy	your philosophic	our Philosophy	your philosophic	241, 270
170	How., .odd soe'er	How... .odde so mere	How... .odde so ere	How. * .odde soere	243
173	at such times	at such times	at such time	at such times	236, 237
174	thus, or this head-shake	thus, or this head shake	thus, or thus, head shake	thus, or this head shake	350
176	As "Well, well,	As well, well,	As well, [<i>om.</i>]	As well well,	47, 348

1.5

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
177	an if they might	and if they might	and if there might	and if they might	5 ²
179-81	this not to do, So grace. .you, Swear.	this doe sweare, So grace., .you.	this not to doe: So grace.. .you Sweare.	This not to doe, so grace., .you, sweare.	} 70, 264, 267 264, 267
184(183)	With all my loue	Withall my loue	With all my loue	In all my loue	

2.1

1	this money	this money	his money	this same mony	262-3
3	marvellous wisely (Q 5)	meruiles wisely	maruels wisely:	very well	115, 194, 304
4	to make inquire	to make inquire	you make inquiry		50, 270, 278
14	As thus,	As thus,	And thus	As thus;	57
26	Drabbing	drabbing	drabbiug	drabbing	345
28	'Faith, no; as	Fayth as [<i>? om.</i>]	Faith no, as	I faith not a whit, no not a whit.	249
34	unreclaimed	vnreclaimed	vnreclaim'd		" 5
38	a fetch of wit [a fetch of warrant]	a fetch of wit	a fetch of warrant		107, 279, 281
39	sullies	sallies	sulleyes		108, 308
40	i'the working	with working	i'th'working		279, 281
47 (46)	or the addition	or the addision	and the Addition		135-6, 349
49 (48)	does he this—he does—	doos a this, a doos,	does he this? He does:		230-1
50 (49)	By the mass	By the masse	[<i>om.</i>]		47, 83, 220
2-3 (51)	at "friend or so," and "gentleman.*"	[<i>om.</i>] (1 line)	At friend, or so, and Gentleman.		220, 244

55 (53)	He closes thus: [He closes with you thus]	He closes thus,	He closes with you thus	he closeth with him thus	62, 255, 256
56 (54)	t' other	th'other	tother	tother	67-8, 232
57 (55)	with such, or such;	with such or such	with such and such		349
58 (56)	There was a' gaming there o'ertook	There was a gaming there, or tooke	There was he gaming there O're tooke		230-1 118
63 (60)	takes carp	take carpe	takes Cape		235-6 345
69 (66)	God be wi' you ; fare you well. [God be wi'ye; fare ye well]	God buy ye, far ye well.	God buy you ; fare you well.	Wel, fare you well,	242, 288
75 (72)	O, my lord, my lord,	O my Lord, my Lord,	Alas my Lord,		351
76 (73)	i' the name of God	i'th name of God	in the name of Heauen		83, 232-4
77 (74)	closet	closset	Chamber		270, 278
79 (76)	stockings	stockins	stockings		116
91 (88)	As he would	As a would	As he would		230-1
95 (92)	As it did	As it did	That it did		350
97 (94)	shoulder	shoulder	shoulders	shoulder	347
99 (96)	helps	helps	helps	helps	76, 236, 237-8
101 (98)	Come, go	Come, goe	Goe [om.]		47, 348
105 (102)	passion	passions	passion		236, 237
111 (108)	better heed	better heede	better speed		61
112 (109)	quoted fear'd	coted fear'd	quoted feare		61 346
114 (111)	By heaven	By heauen	It seemes	By heau'n	83, 84
120 (117)	[om.] [Come]	Come	[om.]		47, 261, 348

2.2

	Globe Shakespeare (1864)	Second Quarto (1605)	F1rst Folio (1623)	Bad Quarto (1603)	Pp.
1	Rosencrantz Guildenstern	Rosencraus ¹ Guyldensterne	Rosincrance Guildensterne	Rossencraft ¹ Gilderstone ¹ (Guilderstone)	106
5	so call it	so call it [<i>? om.</i>]	so I call it		252, 254
6	Sith nor	Sith nor	Since not		243, 350
10	dream of	dreame of	deeme of		270, 345
12	sith	sith	since		243
	haviour	hauior	humour		150, 264, 268
16	occasion	ocasion	Occasions		347
17	Whether...him thus	Whether...him thus	[<i>om.</i>] (1 line)	(<i>trace</i>)	26, 348
20	there are not	there is not	there are not		239, 240-1
29	But we both	But we both	We both [<i>om.</i>]		47, 348
31	service	seruice	Seruices		347
36	Go, some of you	goe some of you	Go some of ye		242
37	these gentlemen	these gentlemen	the Gentlemen		262-3
39	Ay, amen!	I Amen	Amen [<i>om.</i>]		47, 348
43	I assure	I assure	Assure you	I assure	139, 162-3,
45	and to my	and to my	one to my	and to my	346 [281]
48	As it hath...I have	As it hath...I haue	As I haue...I haue	As it had...I haue	55
	found	found	found	found	
5°	that do I	that doe I	that I do		262
52	My news... fruit	My newes.. .fruite	My Newes... Newes		52
54	dear Gertrude, he	deere Gertrard ² he	sweet Queene, that he		351
57	our o'erhasty	our hastie [<i>om.</i>]	our o're-hasty		248
58	Welcome, my good	welcome my good	Welcome good [<i>om.</i>]		47, 348
59	Voltimand	Voltemand	Voltumand	Voltemar	288-90
63	Polack	Pollacke	Poleak	Polacke	343
75					

73	three thousand	threescore thousand	three thousand	three thousand	70, 270, 274
76	shown	shone	shewne	shewne	95, 118
78	this enterprise	this enterprise	his Enterprize	that enterprise	262-3
85	well ended	well ended	very well ended	very well dispatched	78, 255
90	since brevity	brevitie [om.]	since Breuitie		248
97	That he is mad	That hee's mad	That he is mad		234
98	pity 'tis 'tis true	pitty tis tis true	pittie it is true		234
106	while she is	while she is	whilst she is	while shee's	243
112-13	hear. Thus: "I n . . . bosom, these, & c"	heare: thus in . . . bosome, these & c.	heare these in . . . bo- some, these.		227, 351
125	This, in obedience	Pol. This in obedience	This in Obedience		227, 229
	shown me	showne me	shew'd me		347
126	more above	more about	more aboue		111
	solicitiings	solicitiings	solicitiing		235-6, 347
137	a winking	a working	a winking		74-5, 150, 270
142	prescripts	prescripts	Precepts		150, 270, 278
143	his resort	her resort	his Resort		119, 241
146	repulsed	repell'd,	repulsed.		270, 278
148	watch	wath	Watch		118
149	to a lightness	to lightnes [om.]	to a Lightnesse		248
150	madness wherein	madnes wherein	Madnesse whereon		350
151	we mourn for	we mourne for	we waile for		270, 350
	think 'tis this?	thinke this? [om.]	thinke 'tis this?	Thinke you t'is so?	250, 253-4
	[think this?]				
152	very likely	very like	very likely		278, cf. 50
	[very like]				
153	I'd fain	I would faine	I'de fain	I would very faine	232-4
	[I'd fain]				

¹ These forms are found throughout Q2 and Q1 (and will not later be recorded): in F1 the spelling "Rosincrane" occurs occasionally.

² The spelling throughout Q2 except in 1.2.1 (SD) where we get "Gertrad".

2.2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	pp.
161	So he does	So he dooes	So he ha's		350
167	But keep	But keepe	And keepe		349
174	Excellent well; you are	Excellent well, you are	Excellent, excellent well: y'are	Yea very well, y'are	78, 155 232
179	ten thousand	tenne thousand	two thousand	tenne thousand	270, 350
182	a god kissing (Warbur- ton)	a good kissing	a good kissing		291
186 (185)	but not as your daugh- ter [but as your daughter]	But as your daughter	but not as your daugh- ter		255, 256-7
190 (188)	he said...he is	a sayd...a is	he said. ..he is		230-1
(189)	far gone, far gone [far gone]	farre gone [? om.]	farre gone, farre gone		250, 253-4
197 (196)	I mean...that you read	I meane...that you reade	I meane.. you meane	I meane...you reade	52
198 (197)	satirical rogue	satericall rogue	Satyricall slaue	Satyricall Satyre	59
201 (199)	and plum-tree	& plum tree	or Plum-Tree		349
202 (200)	lack of wit	lacke of wit	locke of Wit		346
(201)	with most weak	with most weake	with weake [om.]		47, 348
205 (203)	for yourself	for your selfe [? om.]	For you your selfe		252, 254
206 (203)	should be old [shall grow old]	shall growe old	should be old	shalbe olde	76, 264, 350
211 (210)	that is out o'the air [that's out of the air]	that's out of the ayre	that is out o'th' Ayre	that's out of the aire	234
214 (212)	sanity	sanctity	Sanitie		107
215-17 (213-15)	and suddenly.. .my daughter	[om.] (1 line)	And sodainely... my daughter		244

217 (216)	My honourable lord,	My Lord, [<i>? om.</i>]	My Honourable Lord,	249, 258
217-18	I will most humbly take	I will take [<i>? om.</i>]	I will most humbly	249, 258
(216-17)			Take	
219 (218)	You cannot, sir, take	You cannot take [<i>? om.</i>]	You cannot Sir take	250-4
220 (219)	I will more	I will not more	I will more	119, 279, 282
221	except my life, except	except my life, except	except my life, my life.	47, 80, 348
(219-20)	my life, except my life,	my life, except my life,	[<i>om.</i>]	
224 (223)	the Lord Hamlet	the Lord Hamlet	my Lord Hamlet	349
226 (225)	My honoured lord!	My honor'd Lord,	Mine honour'd Lord?	242
228 (227)	excellent good friends!	extent good friends,	excellent good friends?	117, 231
229 (228)	Ah, Rosencrantz!	A Rosencraus,	Oh, Rosincrane;	116, 349
230 (228)	how doe ye both ?	how doe you both?	How doe ye both?	242
	[how do you both?]			
232 (230)	ouer-happy; On	euer happy on	ouer-happy: on	110, 148, 205
233 (231)	fortune's cap	Fortunes lap	Fortunes Cap	148
237 (235)	fauours	fauors	fauour	235-6, 347
240 (238)	What's the news?	What newes? [<i>? om.</i>]	What's the newes?	250
241 (239)	but that the world's	but the worlds [<i>? om.</i>]	but that the World's	250
244-76	Let me question. •	[<i>om.</i>] (33 lines)	Let me question... { <i>trace</i> }	41, 96, 97-8
(242-72)	dreadfully attended,		dreadfully attended;	
280 (275)	even poor	euer poore	euen poore	107
284 (278)	Come, deal	come, come, deale	Come, deale [<i>om.</i>]	261
287-8	Why, any thing, but to	Any thing but to'th	Why any thing. But to	250, 253
(281)	the purpose. You	purpose: you [<i>? om.</i>]	the purpose; you	
288 (282)	kind of confession	kind of confession	kinde confession [<i>om.</i>]	kinde of confession
297 (290)	could charge	can charge	could charge	47, 348
305-6	discovery, and your	discouery, and your se-	discovery of your secre-	239-40, 264
(298-9)	secrecy... .queenmoult	crecie... Queene moult	cie... Queene: moult	68, 194, 351
308 (301)	exercises	exercises	exercise	235-6, 347
309 (301)	so heavily	so heauily	so heauenly	345
312 (304)	firmament	firmament	[<i>om.</i>]	47, 348

2.2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
313 (305)	it appears	it appeareth	it appeares		243
314 (306)	no other thing to me than	nothing to me but	no other thing to mee, then		264 Cf. 351
315 (307)	What a piece	What peece [om.]	What a piece		248
317 (308)	faculty-	faculties	faculty		211, 236-7
322 (312)	no, nor woman	nor women [? om.]	no, nor Woman	no nor woman	249, 253
326 (317)	Why did you laugh laugh then, when	Why did yee laugh laugh then, when	Why did you laugh laugh, when [om.]	Why did you laugh laugh then, When	242 47, 348
329 (320)	lenten	Lenton	Lenton		115
333 (3H)	tribute of me	tribute on me	Tribute of mee	tribute of me	76, 231
336 (327)	the clown.. .o'the sere	[om.] (1 line)	the Clowne.. .a'th'sere	(trace)	244
337 (328)	tickle o'the sere (Staunton)		tickled a'th'sere	tickled in the lungs	298, 305
339 (329)	blank verse	black verse	blanke Verse	blanke verse	107, 118
341-2 (331-2)	take delight in [take such delight in]	take such delight in	take delight in	tooke delight to see	261
351 (339)	No, indeed, are they not.	not. No indeede are they	No indeed, they are not.		Cf. 262
352-79 (340-65)	How comes it?... and his load too.	[om.] (28 lines)	How comes it?... & his load too.	(trace)	41, 96, 97-8
355 (342)	eyases (Theobald)		Yases		343
357 (345)	berattle (F2)		be-rattled		298, 305
365 (151)	as it is most like (Pope)		as it is like most		298, 303
366 (352)	no better (Rowe)		not ¹ better		291-2
380 (366)	not very strange mine uncle [my uncle]	not very strange my Vncle	not strange [om.] mine Vnckle		47, 348 242

381 (367)	mows at him	mouths at him	mowes at him	I mops and moes At my vncl	149, 279, 281
382-3 (368-9)	forty, fifty, an hundred	fortie, fifty, a hundred	forty, an hundred [om.]		47, 348
384 (370)	'Sblood,	s'bloud	[om.]		47, 83, 348
388 (374)	Your hands, come then: the appurtenance	your hands come then, th'appurtenance	your hands, come: [om.]		47, 262, 348
390 (376)	in this garb	in this garb	The appurtenance in the Garbe		232
392 (377)	garb, lest my extent outward [outwards]	garb: let me extent outwards	Garbe, lest my extent outward		262
401 (387)	swaddling-clouts	swadling clouts	swathing clouts	swadling clowts	51, 119
402 (388)	he's the second time	he is the second time	he's the second time		264, 350
406 (392)	o'Monday morning;	a Monday morning,	for a Monday morning		
407 (392)	'twas so indeed	t'was then indeede	'twas so indeed		232
410 (396)	Roscius was an actor	Rossi us was an Actor	Rossius an Actor [om.]	a monday last,	72, 78, 255
414 (400)	Then came	Then came	Then can	'twas so indeede	72-3
416 (402)	pastoral-comical	Pastorall Comicall	Pastoricall-Comicall	Rossios was an Actor	47, 348
417-18 (403-4)	tragical-historical, tragical - comical - historical-pastoral,	[om.] (1 line)	Tragicall - Historical! : Tragicall - Comicall - Historicall-Pastorall:	(trace)	346
419 (405)	Seneca	Sceneca	Seneca		244, cf. 95
438 (424)	pious chanson	pious chanson	Pons Chanson	Seneca	115
439 (425)	abridgement comes	abridgment comes	Abridgements come	godly Ballet	345
440 (426)	You are welcome	You are welcome	Y'are welcome	abridgement comes	235-6, 347
442 (427)	O, my old friend!	oh old friend [? om.]	O my olde Friend ?		232
(428)	thy face is	why thy face is	Thy face is [om.]	What my olde friend,	250
	[Why thy face is]			thy face is	47, 261, 348
	valanced	valant	valiant	vallanced	346

¹ The "t" of "not" is broken or reversed, *vide* p. 291.

2.2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
445 (43°)	By'r lady, nearer to heaven	by lady nerer to heauen	Byrlady neerer Heauen [om.]	burlady	118 47, 348
45° (434)	French falconers	friendly Fankners	French Faulconers	French Falconers	107, 112, 279
453 (438)	What speech, my lord? [What speech my good lord?]	What speech my good Lord?	What speech, my Lord? [om.]	What speech my good lord?	47, 261, 348
457 (440)	caviare (Johnson)	cauiary	Cauiarie	cauiary	287-8
458 (443)	iudgements	iudgements	iudgement	iudgements	235-6, 347
462 (446)	there were no sallets	there were no sallets	there was no Sallets	there was no sallets	76, 241
464 (448)	affection [affection]	affection	affection		270, 274
465-7 (449-50)	as wholesome...than fine	as wholesome...then fine	[om.] (1 line)	as wholesome as sweete	26, 348
467 (450)	One speech in it I chief- ly loved	one speech in't I chiefly loued	One cheefe Speech in it, I cheefely lou'd	a speech in it I chiefly remember	55
468 (451)	Aeneas' tale	Aeneas talke	Æneas Tale	Aeneas tale	145-6
469 (452)	where he speaks	when he speaks	where he speaks	where he talkes	107
472 (454)	rugged Pyrrhus the Hyrcanian	rugged Pirhus Th'ircanian	rugged Pyrrhus th* Hyrcanian	rugged Pyrrus th'arganian	116 287
473 (455)	it is not so	tis not so	It is not so	No t'is not so	232
476 (458)	the ominous	th'omynous	the Ominous	the ominous	232
478 (460)	heraldry	heraldy	Heraldry	Heraldry	116, 243
479 (461)	total gules	totall Gules	to take Geulles	totall guise	145
482 (464)	and damned [and a damned]	and a damned	and damned [om.]		47, 261, 348
483 (465)	lord's murder	Lords murther	vilde Murthers		350

487 (469)	So, proceed you.	so proceede you.	[<i>om.</i>] (½ line)	So goe on.	26, 348
493 (475)	unequal match'd	vnequall matcht	vnequall match		345
49 ⁶ (478)	Then senseless Ilium	[<i>om.</i>] (½ line)	Then senselesse Illium		94, 245
497 (479)	this blow-	this blowe	his blow		262-3
501 (483)	reverend Priam	reuerent Priam	Reuerend Priam		116
	to stick	to stick	to stieke		345
503 (485)	And like a	Like a [<i>om.</i>]	And like a		248
510 (492)	Aroused (Collier)	A rowسد	A ro wسد		292
512 (494)	Mars's armour	Marses Armor	Mars his Armours		350
515 (497)	strumpet, Fortune!	strumpet Fortune,	Strumpet-Fortune,		
517 (499)	fellies (F 4)	follies	Fallies		no, 287
521 (503)	to the barber's	to the barbers	to'th Bar bars	to the Barbers	232-4
524 (506)	But who, O, who	But who, a woe,	But who, O who,	But who, O who	73, 116, 150,
					270
525 (506)	mobled queen	mobled Queene	inobled Queen	mobled Queene	73, 346
527 (508)	"mobled queen" is	[<i>om.</i>] (1 line)	Ino bled Queene is good.	Mobled Queene is good,	245
	good,			faith very good.	
528 (509)	flames	flames	flame		235-6, 347
529 (510)	bisson rheum	Bison rehume	Bisson Rheume		94, 118
	a clout upon	a clout vppon	A clout about	a kercher on	58, 271, 277
532 (513)	in the alarm	in the alarme	in th'Alarum	in the alarum	232-4
537 (518)	husband's limbs	husband limmes	Husbands limbes	husbandes limbs	235-6
542 (523)	Look whether (Malone)	Looke where	Looke where	Looke my lord if	232
543-4	Pray you, no more	prethee no more	Pray you no more.	no more good heart, no	243
(524)	[Prithee, no more]			more	
545-6	the rest soon	the rest of this soone	the rest, soone [<i>om.</i>]		47, 261, 348
(525-6)	[the rest of this soon]				
547 (527)	Do you hear	doe you heare	Do ye heare		242
548 (528)	abstract	abstract	Abstracts	abstracts	236-9, 347
551 (530)	while you live	while you liue	while you liued	while you liue	347
554 (533)	God's bodykins	Gods bodkin	Gods bodykins		83, 116
	much better	much better	better [<i>om.</i>]		47, 348

2.2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
555-6	who should 'scape	who shall scape	who should scape	who should scape	239
(534)	[who shall 'scape]				
566 (543)	for a need	for neede [om.]	for a need	for a neede	248
566-7	some dozen or sixteen	some dosen lines, or six-	some dosen or sixtene	Some dozen or sixtene	55, 143
(544)	lines	teene lines	lines	lines	
568 (545)	could you not?	could you not?	Could ye not?		242
572 (550)	till night	tell night	til night		113
575 (552)	God be wi* ye	God buy to you	God buy'ye		242, 288
578 (555)	fiction	fixion	F1xion		104
579 (556)	his own conceit	his owne conceit	his whole conceit		58
580 (557)	all his visage	all the visage	all his visage		262
	wann'd	wand	warm'd		346
581 (558)	in's aspect	in his aspect	in's Aspect		232-4
582 (559)	and his whole	an his whole	and his whole		118
585 (562)	or he to Hecuba	or he to her	or he to Hecuba	or he to Hecuba	107
587 (564)	the cue for passion	that for passion	the Cue for passion		142, 248
590 (567)	appal	appale	apale		343
592 (569)	faculties	faculties	faculty		211, 237
601 (577)	by the nose	by the nose	by'th Nose		232-4
603 (579)	Ha! *Swounds	Hah, s'wounds	Ha? Why	Sure	83, 222
607 (582)	have fatted	a fatted	haue fatted	a fatted	231
608 (583)	bloody, bawdy	bloody, baudy	bloudy: a Bawdy		78, 255
610 (585)	O, vengeance!	[om.] (½ line)	Oh Vengeance!		245
611 (586)	Why, what an ass	Why what an Asse	Who? What an Asse		350
	am I! This is	am I, this is	am I? I sure, this is		78, 255
612 (587)	a dear father murder'd	a deere murthered [?	the Deere murthered [?	my deare father	301-2
	(Q4; Pope)	om.]	om.]		

616 (591)	A scullion!	a stallyon	A Scullion?	a scalion	71, 150, 156
617 (592)	About, my brain!	About my braines;	About my Braine.	About my braine,	76, 123, 133
	I have heard	About my braues;	I haue heard, [om.]	I haue heard	47, 261, 348
	[Hum, I have heard]	hum, I haue heard,			
626 (601)	if he but blench	if a doe blench	If he but blench		230-1, 264
628 (603)	the devil: and the devil	a deale, and the deale	the Diuell, and the		108, 116
			Diuel		
629 (604)	To assume (Capell)	T'assume	T'assume		232, 287

3.1

1	And can you	An can you	And can you	Lordes, can you	118
	circumstance	conference	circumstance	meanes	62-3, 271
6	he will	a will	he will		230-1
17	o'er-raught	ore-raught	ore-wrought		343
19	they are about	they are heere about	They are about		261
27	on to these	into these	on To these		264
28	us too	vs two	vs too		279, 282-3
30	may here	may heere	may there		350
32	lawful espials	[om.-]	(lawful espials)		245
33	Will so bestow	Wee'le so bestow	Will so bestow		136
36	the affliction	th'affliction	th'affliction		232
43	so please you	so please you	so please ye		242
46	loneliness	lowlines	lonelinese		107
48	sugar o'er	sugar ore	surge o're		345
49	'tis too true	tis too true	'tis true [om.]		47, 348
55	let's withdraw	with-draw [om.]	let's withdraw		248
71	The oppressor's	Th'oppressors	The Oppressors		232-4
	the proud man's	the proude mans	the poore mans		60
72	despised	despiz'd	dispriz'd		118, 149, 279

	Globe Shakespeare (1864)	Second Quarto (1605)	3.1 F1rst Folio (‘6*3)	Bad Quarto (1603)	Pp.
74	the unworthy-	th'vnworthy	the vnworthy		232-4
75	quietus	quietas	Quietus	Quietus	108
76	fardels	fardels	these Fardles		78, 255
83	cowards of us all	cowards [om.]	Cowards of vs all	cowardes of vs all	94, 248
85	sicklied	sickled	sicklied		118
86	pitch	pitch	pith		150, 271, 274
87	turn awry-	turne awry	turne away		150, 271, 278
92	thank you ; well, well, well.	thanke you well, [om.]	thanke you: well, well, well.		80, 82, 248
95	No, not I	No, not I	No, no, [om.]		47, 348
97	you know	you know	I know		345
99	the things	these things	the things		262
	their perfume	their perfume	then perfume		346
	lost	lost	left		346
107-8	your honesty should	you should [om.]	your Honesty should		52, 142-3, 248
no	with honesty-	with honestie	your Honestie	with honesty	52
119 (118)	inoculate	euocutat	innoculate		107, 343
122 (121)	Get thee to a nunnery-	Get thee a Nunry [om.]	Get thee to a Nunnerie		117, 231, 248
130 (129)	earth and heauen [heaven and earth]	earth and heauen	Heauen and Earth	heauen and earth	262
131 (129)	arrant knaves, all	arrant knaues [om.]	arrant Knaues all	arrant knaues all	248
136 (134)	no where but	no where but	no way, but	no where but	350
142 (140)	to a nunnery, go:	to a Nunry, [om.]	to a Nunnery. Go,		117, 231, 248
147 (144)	O heavenly powers	Heauenly powers [? om.]	O heauenly Powers		250, 253
148 (146)	paintings too	paintings [? om.]	pratlings too	paintings too	350
149 (146)	has giuen [hath giuen]	hath giuen	has giuen	hath giuen	243
	one face	one face	one pace	one face	60, 352

150 (147)	yourselfes you jig, you amble	your selves you gidge & amble [<i>? om.</i>]	your selfe you gidge, you amble [<i>? om.</i>]	your selues you fig, and you amble	235-6, 347 148, 249, 253
151 (148)	you lisp, and and nickname	you list you you nickname	you lispe, and and nickname		148, 281 264
152 (149)	your ignorance	ignorance [<i>? om.</i>]	your Ignorance	and you nickname	250
154 (150)	no more marriages	no mo marriage	no more Marriages	your ignorance	264, 267
160 (155)	The expectancy	Th'expectation	Th'expectansie	no more marriages	103, 149, 163, 351 [279, 281
163 (158)	And I, of ladies	And I of Ladies	Haue I of Ladies		111
164 (159)	music vows	musickt vows	Musicke Vowes		119, 241
165 (160)	that noble	what noble	that Noble		107
166 (161)	out of tune	out of time	out of tune		111, 112, 279
167 (162)	feature	stature	Feature		Cf. 287
169 (164)	To have (Capell)	T'haue	T'haue	To a	47, 348
175 (170)	for to preuent	for to preuent	to preuent [<i>om.</i>]		262
185 (180)	his grief	his greefe	this greefe		235-6, 347
191 (186)	his grief	his grieve	his Greefes		107
196 (191)	unwatch'd	vnmatcht	vnwatch'd		

3-2

2	pronounced	pronoun'd	pronounc'd		107, 118
3	your players	our Players	your Players	your players	119, 279, 282
4	spoke my lines	spoke my lines	had spoke my Lines		352
5	with your hand	with your hand	your hand [<i>om.</i>]	with your hands	47, 348
7 (6)	the whirlwind [whirlwind]	whirlwind [<i>? om.</i>]	the Whirle-winde		78, 252, 254
7-8 (7)	of passion [of your passion]	of your passion	of Passion [<i>? om.</i>]		47, 261, 348
10 (9)	to heare periwig-pated	to heare perwig-pated	to see Pery-wig-pated	to heare periwig	351 118

3-2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
11 (10)	tatters	totters	tatters	totters	116
14 (13)	I would have	I would haue	I could haue	I would haue	347
21 (19)	o'erstep	ore-steppe	ore-stop		346
22 (20)	overdone	ore-doone	ouer-done		222-4
25 (22)	her own feature	her feature [<i>? om.</i>]	her owne Feature		250
30 (26)	of the which one	of which one [<i>? om.</i>]	of the which One		251, 254
31 (27)	o'erweigh	ore-weigh	o're-way		343
33 (29)	praise	praysd	praise		109
34 (30)	the accent	th'accent	the accent		232-4
3 ⁶ (30)	nor man	nor man	or Norman	Nor Turke	50, 345
41 (36)	with us, sir	with vs [<i>? om.</i>]	with vs, Sir		251, 254
57 (50)	What ho!	What howe,	What hoa,		116
61 (54)	<i>Ham.</i> Nay,	Nay,	<i>Ham.</i> Nay,		120, 128-9, 190
65 (58)	lick absurd pomp	licke absurd pompe	like absurd pompe		150, 345
67 (60)	fawning	fauning	faining		150, 271, 346
68 (61)	of her choice	of her choice	of my choyse		52, 352
70 (63)	Hath seal'd thee	S'hath seal'd thee	Hath seal'd thee [<i>om.</i>]		261, 271, 274
73 (66)	Hast ta'en	Hast tane	Hath 'tane		347
74 (67)	commingled	comedled	co-mingled		271, 278
84 (77)	thy soul	thy soule	my Soule		345
85 (78)	mine uncle	my Vncle	mine Vnkle		242
	[my uncle]				
89 (82)	stithy	stithy	Stythe		343
	heedful note	heedfull note	needfull note		351
92 (85)	In censure	In censure	To censure		350
93 (86)	If he steal	If a steale	If he steale		231
94 (87)	detecting	detected	detecting		164 n., 239-40

105 (97)	That did I	That did I	That I did	That I did	76, 262
107 (99)	What did you enact?	What did you enact?	And what did you enact?	What did you enact there?	252
114 (106)	my dear Hamlet	my deere Hamlet	my good Hamlet	}	349
121-2	<i>Ham.</i> I mean...lap?	<i>[om.]</i> (2 lines)	<i>Ham.</i> I meane... Lap?		245
(112-13)	<i>Oph.</i> Ay, my lord.		<i>Ophe.</i> I my Lord,		108-9, 320
137 (127)	the devil	the deule	the Diuel		112
141 (131)	by'r lady	ber Lady	byrlady		230-1
141-2	he must...he suffer	a must...a suffer	he must...he suffer		
(131-2)					
147 (135)	this is miching mal-lecho	this munching Mallico	this is Miching Malicho	this is myching Mallico	107, 248, 253
	it means	[om.]			
151 (139)	this fellow	it meanes	that meanes	that meanes	241, 345
152 (140)	keep counsel	this fellow	these Fellowes	this fellow	86, 351
153 (141)	Will he tell	keepe <i>[om.]</i>	keepe counsell	keepe counsell	248
154 (142)	you'll show	Will a tell	Will they tell	Will he tell	86, 230-1
162 (150)	posy	you will show	you'l shew	you'le shew	232
166 (154)	Tellus' orb'd ground	posie	Poesie	poesie	Cf. 343
174 (162)	your former state	Tellus orb'd the ground	Tellus Orbed ground		120, 141
(165)	<i>[om.]</i>	our former state	your forme state		45, 241
		For women feare too much, euen as they loue,	<i>[om.]</i> (1 line)		27
177 (166)	For women's...quantity;	And womens...quantitye,	For womens...quantitye,		27
178 (167)	In neither aught...extremity.	Eyther none, in neither ought,...extremitie,	In neither ought...extremity:		27, 70, 119
179 (168)	my love	my Lord	my loue		107
181-2	Where love...grows there	Where loue...growes there	<i>[om.]</i> (2 lines)		27
(170-0)					
184 (173)	My operant ... their functions	My operant ... their functions	My operant ... my Functions		53

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	pp.
191 (180)	Wormwood, worm- wood.	That's wormwood. [<i>torn.</i>]	Wormwood, Worm- wood. [<i>om.</i>]	O wormewood, worme- wood!	302
200 (189)	like fruit	the fruite	like Fruite		139
206 (195)	either grief	eyther, griepe	other Greefe		346
209 (198)	Grief joys, joy grieues	Greefe ioy, ioy griefes	Greefe ioyes, Ioygreeues		236, 237
214 (203)	favourite flies	fauourite flies	fauourites flies		236, 238
226 (215)	to me give	to me giue	to giue me		27, 262, 345
228-9 (217-18)	To desperation... be my scope.	To desperation... be my scope.	[o/w.] (2 lines)		
233 (222)	If once a widow, ever I be wife!	If once I be a widdow, euer I be a wife,	If once a Widdow, euer I be Wife,	If once a widdow, euer I be wife,	120, 143
240 (229)	doth protest	doth protest	protests	protests	76, 243
251 (239)	what o' that	what of that	what o'that	what A that	232-4
253 (241)	wince	winch	winch	wince	287, 288
	unwring	vnwrong	vnrung		116, 316n.
255 (244)	as good as a chorus	as good as a Chorus	a good Chorus [<i>om.</i>]	as good as a Chorus	47, 348
260 (248-9)	my edge	mine edge	my edge		242
262 (251)	you must take (Pope)	you mistake	you mistake	you must take	292
	your husbands	your husbands	Husbands [<i>om.</i>]	your husband	47, 292, 348
263 (252)	pox, leave	leauē [<i>? om.</i>]	Pox, leauē	a poxe, leauē	251, 253, 254
267 (256)	Confederate	Considerat	Confederate	Confederate	112
269 (258)	ban	ban	Ban	bane	
	infected	inuected	infected	infected	113
271 (260)	usurp	vsurps	vsurpe	vsurps	264, 267-8
272 (261)	He poisons	A poysons	He poysons	He poysons	230-1
272-3	for's estate	for his estate	for's estate	for his estate	233
	[for his estate]				

	274 (262-3)	writ in choice [written in very choice]	written in very choice	writ in choyoe [<i>? om.</i>]		47, 261, 348
DWHI	277 (266)	What, frighted with false fire!	[<i>om.</i>] (1 line)	What, frighted with false fire,	What, frighted with false fires?	245
	282 (271)	stricken	strooken	strucken	stricken	116
	285 (274)	So runs	Thus runnes	So runnes	Thus runnes	264
		[Thus runs]				
	287-8 (276-7)	with two Provinciall roses	with prouinciall Roses [<i>? om.</i>]	with two Prouinciall Roses		249
	288 (277)	razed shoes	raz'd shooes	rac'd Shooes		68, 343
	289 (278)	players, sir?	players? [<i>? om.</i>]	Players sir.		251
	295 (284)	—pajock (F3)	paiock	Paiocke		156, 297, 306-7
	302 (291)	Ah, ha!	A h ha,	Oh, ha?		
	315 (304) 317 (306)	rather with choler his doctor [the doctor]	with choller [<i>? om.</i>] the Doctor	rather with choller his Doctor		250, 258 263, 349
319 (307) 321 (310)	into far more choler start not so wildly	into more choller stare not so wildly	into farre more Choller start not so wildely		255, 258 111	
330 (319)	my business	busines [<i>om.</i>]	my Businesse		248	
334 (323)	such answer	such answee	such answers		235-6, 347	
335 (324)	as you say	as you say	you say [<i>om.</i>]		47, 348	
340 (329)	astonish	stonish	astonish		265	
342 (331)	Impart	impart	[<i>om.</i>]		47, 348	
348 (337)	So I do still	And doe still	So I do still		265	
351 (339)	surely	surely	freely		150, 351	
	upon your own	vpon your owne	of your owne		349	
358 (345)	Ay, sir but	I sir, but	I, but [<i>om.</i>]		47, 348	
26	360 (347)	O, the recorders!	6 the Recorders	O the Recorder		37
		let me see one	let mee see one	Let me see [<i>om.</i>]		37, 47, 348
	372 (360)	'Tis as easy	It is as easie	'Tis as easie		232-4, 344
		[It is as easy]				

3-2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
373 (361)	fingers and thumb (Pope)	fingers, & the vmber	finger and thumb		104, 112, 323-4
375 (362)	eloquent music	eloquent musique	excellent Musicke	delicate musick	58
378 (365)	utterance	vttrance	vtterance		117,231
383-4	to the top of my com-	to my compasse [om.]	to the top of my Com-		248
(370)	pass		pass		
386 (371)	make it speak	make it speak	make it [om.]		47, 348
(372)	'Sblood, do you	s'bloud do you	Why do you	Zownds do you	83
	think I am	think I am [? om.]	thinke, that I am	thinke I am	252, 254
388 (374)	though you can fret me,	though you fret me not,	though you can fret me,	though you can frett	280, 283
	yet you (Globe)	you	you	mee, yet you	
	yonder cloud	yonder clowd	that Clowd	yonder clowd	57, 352
393 (378)	shape of a camel	shape of a Camel	shape like a Camell	shape of a camell	57, 352
394 (379)	By the mass, and 'tis	By'th masse and tis,	By'th'Misse, and it's	T'is like	83,344
395 (380)	like	like	like		
400 (385)	Ham. Then I will	Then I will [om.]	Ham. Then will I		128-9, 190-1
403 (388)	Pol. I will say so.	I will, say so. [om.]	Polon. I will say so.		190-1
404 (389)	Ham. By and by	By and by [? om.]	Ham. By and by		190-1
405 (390)	Leave me, friends	Leaue me friends (prints after 1. 402)	Leaue me Friends		190-1
407 (392)	breathes out	breakes out	breaths out		138, 146
409 (394)	bitter business as the	busines as the bitter day	bitter businesse as the		103, 119
	day		day		
414 (399)	speak daggers	speake dagger	speake Daggers	speake daggers	236-7
416 (401)	How...soeuer (Q6)	How...someuer	How... someuer		243, 288

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I so near us
lunacies
That spirit... weal
depend and rest
(Hanmer)
[depends and rests]
The cease
it is a massy
summit
ruin
voyage
upon this fear
[about this fear]
pardon'd
shove by
do it pat, now
he is praying
revenged
sole son
O, this is
hire and salary
He took
as flush as May
drunk asleep,
the incestuous
At gaming, swearing
[At game, a-swearing]

so neer's
browes
That spirit... weale
depends and rests

the cesse
or it is a massie
somnet
rai ne
viage
about this feare

pardon
showe by
doe it, but now
a is a praying
reuengde
sole sonne
Why, this is
base and silly
A tooke
as flush as May
drunke, a sleepe,
th'incestuous
At game a swearing

33

so dangerous
Lunacies
That Spirit... spirit
depends and rests

the cease
It is a massie
Somnet
Ruine
Voyage
vpon this feare

pardon'd
shoue by
do it pat, now
he is praying
reueng'd
foule Sonne
Oh this is
hyre and Sallery
He tooke
as fresh as May
drunke asleepe:
th'incestuous
At gaming, swearing

reuenged

a benefit

drinking drunke
the incestuous
at game swaring

} 9-11, 74, 132,
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265, 349

	Globe Shakespeare (1864)	Second Quarto (1605)	I First Folio (1623)	Bad Quarto (1603)	PP.
1	He will come	A will come	He will come		230-1
4	I'll sconce me (Hanmer)	He silence me	He silence me	I'le shrowde my selfe	292
	even here	euen heere	e'ene heere		232-4
5	be round with him	be round [<i>om.</i> ']	be round with him		248
6	<i>Ham. [Within]</i> Mother, mother, mother!	[<i>om.</i>]	<i>Ham. within.</i> Mother, mother, mother.	<i>Ham. Mother, mother,</i> O are you here?	189, 245, 246
	I'll warrant you.	He wait you	He warrant you		107
11-12	an idle tongue...	an idle tongue...	an idle tongue...	}	53, 352
	a wicked tongue	a wicked tongue	an idle tongue		
16	And—would it	And would it	But would you		351
18	budge	boudge	boudge		116
20	the inmost part	the most part	the inmost part		107, 118
22	Help, help, ho!	Helpe how. [<i>? om.</i>]	Helpe, helpe, ho.	Helpe hoe.	251, 254
	What, ho! help, help, help!	What how helpe. [<i>? om.</i>]	What ho, helpe, helpe, helpe.	Helpe for the Queene.	251, 254
30	'twas my word	it was my word	'twas my word		232-4
32	thy better	thy better	thy Betters		235-6, 347
37	brass'd	brasd	braz'd		
38	That it be	That it be	That it is		347
44	sets a blister...	sets a blister...	makes a blister...	}	55, 352
	makes marriage	makes marriage	Makes marriage		
48	doth glow	dooes glowe	doth glow		243
49	Yea, this	Ore this	I Yea this	}	73, 166-8, 280, 298, 326
50	tristful visage	heated visage	tristfull visage		
51	Ay me	Ay me	Aye me		
52	That roars...index?	<i>Ham.</i> That roares... Index,	that roares.. .Index.		188-9

52	<i>Ham.</i> Look here,	Looke heere	<i>Ham.</i> Looke heere	<i>Ham.</i> .. see here...	188-9
55	this brow	this browe	his Brow		262
51	threaten and	threaten and	threaten or		349
59	heaven-kissing	heauē, a kissing	heauen-kissing		108-9
65	wholesome brother	wholsome brother	wholsom breath		45, 67
71-6	Sense, sure...a difference.	sence sure...a difference,	[<i>om.</i>] (5 lines)	(no trace)	28
78-81	Eyes without.. .mope.	Eyes without.. .mope:	[<i>om.</i>] (3½ lines)	(no trace)	28
87-8	as actively...	as actiue...	as actiue...	}	53, 352
	And reason	And reason	As Reason		107, 165
88	pandars will	pardons will	panders Will		103, 119
89	mine eyes...my very soul	my very eyes...my soule	mine eyes...my very soule		106-7
90	grained spots	greeued spots	grained spots		280, 283
91	As will not leave their tinct	As will leauē there their tin'ct	As will not leauē their Tinct		242
95	mine eares [my eares]	my eares	mine eares		116
97	twentieth part	twentieth part	twentieth patt		345
	tithe	kyth	tythe		111, 113, 145
104	your gracious	your gracious	you gracious		345
117	you do bend	you doe bend	you bend [<i>om.</i>]		47, 348
118	the incorporal	th'incorporall	their corporall		107 n.
121	hair [hairs]	haire	haire		297, 300
131	To whom	To whom	To who		345
139	Ecstasy!	[<i>om.</i>]	Extasie?		245
143	And I the matter	And the matter [<i>om.</i>]	And I the matter		248
145	that flattering	that flattering	a flattering		262, 349
148	Whiles rank	Whiles ranck	Whil'st ranke		243

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	Globe Shakespeare (1864)	Second Quarto (1601)	First Folio (1623)	Bad Quarto (1603)	Pp.
151	on the weeds	on the weedes	or the Weedes		346
152	ranker	rancker	ranke		45, 67, 346
153	these pursy times	these pursie times	this pursie times		241, 345
158	And live the purer	And leaue the purer	And liue the purer		105, 135, 141
159	mine uncle's [my uncle's]	my Vncles	mine Vnkles		242
160	Assume	Assune	Assume		107
161-5	That monster.. is put on	That monster...is put on	[om.] (4½ lines)	(no trace)	28-9
162	Of habits devil	Of habits deuill			298, 320
165	Refrain to-night	to refraine night	refraine to night		119, 120, 143
	the next more...po-	the next more...po-	[om.] (3 lines)	(no trace)	28-9
167-70	tency	tency			
	fAnd either ... the	And either the deuill			302-3
169	devil				
	Thus bad begins	This bad beginnes	Thus bad begins		271, 275
179	One word more, good	One word more good	[om.] (1 line)		348
180	lady.	Lady.			
182	the bloat king	the blowt King	the blunt King		150, 346
186	ravel	rouell	rauell		116
188	mad in craft	mad in craft	made in craft		150
190	paddock	paddock	Paddocke		115
202-10	There's letters... dir-	Ther's letters... dir-	[om.] (9 lines)	(no trace)	28
	ectly meet.	ectly meete,			
215	a foolish	a most foolish	a foolish	a foolish	51

4.1

1	There's matter	There's matter	There's matters	235-6 347
4	Bestow.. ..while,	Bestow. ..while	[om.] (1 line)	38, 92, 348
5	mine own lord	mine owne Lord	my good Lord	242, 349
7	Mad as the sea	Mad as the sea	Mad as the Seas	as raging as the sea
10	Whips out his rapier,	Whyps out his Rapier,	He whips his Rapier	whips me Out his rapier, and cries
	cries	cries	out, and cries	235-6, 347
11	this brainish	this brainish	his brainish	48, 351
22	let it feed	let it feede	let's it feede	262, 349
27	he weeps	a weepes	He weepes	347
35	his mother's closet	his mothers closet	his Mother Clossets	230-1
	dragg'd	dreg'd	drag'd	235-6
39	And let them	And let them	To let them	115
40	†(½ line omitted)	(½ line omitted)	(½ line omitted with 11. 41-4)	349
41-4	Whose whisper ...	Whose whisper ...	[om.] (4 lines)	30, 245, 246
	woundless air.	woundlesse ayre,	{no trace}	30

4.2

2	Ros. [Within]Hamlet!	[om.] (1 line)	Gentlemen within. Ham-	189-90, 245-6
	Guil.) Lord Hamlet!		let, Lord Hamlet.	
3	But soft, what noise	but soft, what noyse	What noise?	348
6	Compounded	Compound	Compounded	118
19 (17)	like an ape	like an apple	like an Ape	as an Ape doth nuttes
30 (27)	a thing—	a thing.	a thing—	72, 171
32-3	Hide fox...after	[om.] (1 line)	hide Fox., .after.	245
(29-30)				

4.3

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
6	weigh'd	wayed	weigh'd		115
7	never	neuer	neerer		346
16 (15)	Ho, Guildenstern!	How,	Hoa, Guildensterne?	}	35
	bring in my lord,	bring in the Lord	Bring in my Lord		
20 (19)	he is eaten	a is eaten	he is eaten	he is eaten	230-1
21 (20)	politic worms	politique wormes	wormes [om.]	politicke wormes	47, 348
24 (22)	ourselves	our selues	our selfe		235-6, 347
25 (24)	service, two dishes	seruice, two dishes	seruice to dishes	seruices, two dishes	194, 351
27-30	King. Alas, alas!	King. Alas, alas.	[om.] (4 lines)	Looke you, a man may	23
(25-7)	Ham. A man... worm.	Ham. A man... worme.		fish with that worme	
				That hath eaten of a	
				King	
31 (28)	King. What dost	King. King. What doost	King. What dost	King. What of this?	188
36 (33)	not there	not thre	not there		94, 118
37 (34)	But indeed, if	but if indeed	but indeed, if		262
38 (34)	within this month	within this month	this moneth [om.]		47, 348
41 (38)	He will stay	A will stay	He will stay	I warrant you hee'le	230-1
				stay	
	till you come	till you come	till ye come	till you come	242
42 (39)	this deed, for thine	this deede for thine	this deed of thine, for		78, 256, 349
			thine		
45 (42)	With fiery quickness	[om.] (½ line)	With fierie Quicknesse		245
47 (44)	is bent	is bent	at bent		349
50 (47)	sees them	sees t'rig	see's him		345
54 (50)	and so, my mother	so my mother [? om.]	and so my mother	And so (my mother)	251
66 (63)	congruing	congruing	coniuring		60, 271, 352
70 (67)	were ne'er begun	will nere begin	were ne're begun		144, 239-40

4-4

3	Craves	Craues	Claimes	Craues	58-9
8	softly on	sodfy on	safely on		150, 346
9-66	Good sir ... nothing worth!	Good sir ... nothing worth.	[om.] (58 lines)	(no trace)	30-1
41	God be wi' you	God buy you			242, 288
30	on the event	on th'euent			232, 287

4-5

	they aim at it	they yawne at it	they ayme at it		145
	would make... might	would make... might	would make... would		53, 352
9	How should I	How should I	How should I		345
	[om.]	Oho.	[om.]		47, 261, 348
12	[Oh, oh!]				
23	Larded with	Larded all with	Larded with	Larded with	75-6, 261, 293
33	grave	ground	graue	graue	109, 280, 281
37 (36)	did go (Pope)	did not go	did not go	did not goe	76, 292-3
38 (37)	do you	doe you	do ye		242
40 (39)	God 'ild you	good dild you	God dil'd you	God yeeld you	116, 291
41 (40)	Pray you, let's	Pray lets [? om.]	Pray you let's		251
46 (44)	clothes	close	clothes	clothes	117
52 (50)	Indeed, la,	Indeede [? om.]	Indeed la?		251, 253
57 (56)	[om.]	(He answers.)	[om.]		47, 261, 348
65 (63)	[He answers:]				
(64)	So would I ha' done	So would I a done	So would I ha done	So would I a done	231
67 (66)	been thus	beene thus	bin this		
70 (68)	they should lay	they would lay	they should lay		239, 240
72-4	Good night ... good	God night ... god	Goodnight ... Good-		116, 291
(71-2)	night ... good night, good night.	night ... god night, god night.	night ... Goodnight ... Goodnight, good- night		

4.5

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	pp.
77 (75)	[om.]	and now behold,	[om.]		218, 261
78 (77)	When sorrows come	When sorrowes come	When sorrowes comes		235-6, 347
79 (78)	battalions	battalians	Battaliaes		344
82 (81)	in their thoughts	in thoughts [om.]	in their thoughts		248
89 (88)	Feeds on. . . keeps	Feeds on. . . . keeps	Keepes on. . . keeps		55, 352
	his wonder	this wonder	his wonder		112
92 (91)	Wherein necessity	Wherein necessity	Where in necessitie		345
93 (9 ²)	our person	our person	our persons		235-6, 347
96 (95)	Queen. Alack, what noise is this?	[om] (½ line)	2u. Alacke, what noyse is this?	How now, what noyse is that? [to King]	245
97 (96-7)	King. Where are [om.]	King. Attend, where is	King. Where are [om.]		261
	Where are my Switzers?	where is my Swissers,	Where are my Switzers?		240
100 (100)	impetuous (F2)	impitious	impittious		287-8
106 (106)	They cry	The cry	They cry		118
112 (112)	Where is this king?	Where is this King?	Where is the King,		262-3
115 (115)	vile king	vile King	vilde King	vilde king	344
117 (117)	that's calm	thats calme	that calmes		235, 347
119 (119)	between the... brow [between the... brows ^l]	betweene the... browe	betweene the... brow		236, 299-300
127 (128)	Where is my father?	Where is my father?	Where's my Father?	where's my father?	232-4
137 (137)	not all the world	not all the worlds	not all the world	not all the world (xv. 8) ²	265, 268
141	your dear father's death	your deere Father [? om.]	your deere Fathers death		254 (cf. 57-8)
	is't writ	i'st writ	if writ		346
142	swoopstake	scoopstake	Soop-stake	swoop-stake-like	287-8

146	j pelican	I Pelican	j Politician		50
150	sensibly	sencibly	j sensible		345
151	pierce	peare	pierce		271, 275-6
152	Danes. [Within] Let her come in	A noyse within. Enter Ophelia. Laer. Let her come in.	A noise within. Let her come in. Enter Ophelia		189
156	paid with weight	payd with weight	payed by waight		Cf. 115
157	Till our scale	Tell our scale	Till our Scale		113
	turn the beam	turne the beame	turnes the beame		235
160	an old man's life	a poore mans life	an old mans life	an olde mans sawe	140, 259
161-3	Nature is... it loves.	[om.] (2½ lines)	Nature is... it loues	{no trace}	96-8
164	barefaced	bare-faste	bare fac'd		114
165	Hey...nonny	[om.] (1 line)	Hey...nony		245
166	And in his grave	And in his graue	And on his graue		265, 350
	rain'd	rain'd	raines		347
170	a-down a-down	a downe a downe	downe a-downe [om.]		228-9, 261
	[down a-down]				
176 (175)	pray, love,	pray you loue	Pray loue [om.]	I pray Loue	47, 261, 348
	[pray you, love,]				
177(176)	pansies	Pancies	Paconcies	pansey	345
182 (181)	herb-grace	herbe of Grace	Herbe-Grace	hearb a grace	261
	[herb of grace]				
182 (182)	O, you must wear	you may weare [? om.]	Oh you must weare		240, 251, 253
185-6	he made	a made	he made	you must weare	230-1
(184-5)	[a'made]				
188 (187)	Thought and affliction	Thought and afflictions	Thought, and Affliction	Thoughts & afflictions	162-3

¹ 2nd ed. (1892); 1sted. (1866) reads "brow".

² Referring to the scene-numeration in the Griggs-Furnivall facsimile.

45

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
190-1 (189-90)	will he not... will he not [will a'not... will a'not]	wil a not... wil a not	will he not... will he not	will he not... will he not	230-1
195 (194)	was as white as	was as white as	as white as [<i>? om.</i>]	as white as	75-6, 348
196 (195)	All flaxen	Flaxen [<i>om.</i>]	All Flaxen	All flaxen	248
199 (198)	God ha' mercy	God a mercy	Gramercy	God a mercy	83, 231
200 (199)	Christian souls	Christians soules	Christian Soules	christen soules	236-7
	I pray God.	[<i>? om.</i>]	I pray God	I pray God	250
	God be wi' ye	God buy you	God buy ye	God be with you	242, 288
	[God be wi' you]				
201 (200)	you see this	you this [<i>om.</i>]	you see this		248
	O God?	6 God.	you Gods?	OGod, 0 God!	83
202 (201)	commune	commune	common		344
213 (212)	funeral	funerall	buriall		349
215 (214)	noble rite	noble right	Noble rite		116
217 (216)	must call't in	must call't in	[must call in [<i>om.</i>]		47, 348

46

	Serv. Sailors [Serv. Sea-faring men]	Gent. Sea-faring men	Ser. Saylors	
2				351
8 (9)	He shall, sir, an't please	A shall sir and please [<i>? om.</i>]	Hee shall Sir, and't please	230-1 118, 251
9 (10)	it comes from	it came frō	It comes from	265
9-10	the ambassador	th'Embassador	th'Ambassadors	287, 347
15 (16)	warlike	warlike	Warlicke	150 n., 344
18	and in the	and in the	In the [<i>om.</i>]	47, 348

22	! a good turn	a turne [<i>? om.</i>]	a good turne	250
24	speed	speede	hast	349
25	in thine ear	in thine eare	in your eare	263
26	dumb	dumbe	dnmbe	345
	the bore	the bord	the bore	104, 109
31 (30)	He that thou	So that thou	He that thou	112
32 (30)	Come, I	<i>Hor.</i> Come I	Come, I	229
	will make you way (Q4)	will you way [<i>om.</i>]	will giue you way	248, 293

4-7

6	proceeded	proceede	proceeded	109, 118
7	crimeful	criminal!	crimefull	149, 163-4, 280
8	safety, wisdom	safetie, greatnes, wis-	Safety, Wisedome [<i>? om.</i>]	261
		I dome		
11	But yet to me	But yet to mee	And yet to me	349
	they are strong	I tha'r strong	they are strong	232, 233
	[they're strong]			
14	She's so	She is so	She's so	232-4
	conjunctive	conclue	coniunctue	107-8
20	Would	Worke	Would	111, 145, 149
22	so loud a wind	so loued Arm'd	so loud a Winde	104, 107, 109
24	where I had	where I haue	where I had	240
	aim'd	aym'd	arm'd	
26	desperate	desprat	desperate	117, 231
27	Whose worth	Whose worth	Who was	351
35	imagine—	imagine.	imagine—	
36	How now! what news?	[<i>om.</i>] (½ line)	How now? What	245
			Newes?	
	Letters, my lord, from	[<i>om.</i>] (½ line)	Letters my Lord from	245
	Hamlet:		Hamlet.	

47

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
37	This to your majesty	These to your Maiestie	This to your Maiesty		242
41	Of him that brought them	Of him that brought them	[om.]		47, 348
47 (46)	the occasion	the occasion	th'Occasions		232-4, 347
47-8	sudden and more	suddaine returne [? om.]	sodaine, and more		250
(46-7)	strange return		strange returne		
49 (47)	HAMLET	[om.]	Hamlet		245
50 (48)	What should	King. What should	What should		229
51 (49)	and no such thing	and no such thing	Or no such thing		35°
54 (5 ²)	advise	deuise	aduise		271, 278
55 (53)	I'm lost	I am lost	I'm lost		232-4, 287
57 (55)	That I shall live	That I liue [om.]	That I shall liue	That I shall liue	248
58 (56)	didest	didst	diddest		232-4
60 (58)	Ay, my lord	I my Lord	[om.]		48, 348
61 (59)	So you will not	so you will not	If so you'l not		48, 35 ¹
63 (61)	As checking	As the King	As checking		104, 111, 119
67 (65)	breathe	breathe	breath		344
69-82	Laer. My lord, I will	Laer. My Lord I will	[om.] (14 lines)		31
(67-80)	...health and grave- ness.	...health and graue- nes.			
78 (76)	riband	ribauid			107
82 (80)	Two months since	two months since	Some two Monthes hence		351
84 (82)	I've seen	I haue seene	I'ue seene		232-4
85 (83)	they can well on horse- back	they can well on horse- backe	they ran well on Horse- backe		346
86 (84)	unto his seat	vnto his seate	into his Seat		350

89 (87)	so far he topp'd my thought	I so farre he topt me thought	so farre he past my thought	271; 278, 350 112, 241
93 (91)	Lamond	Lamord	Lamound	
95 (93)	of all the nation	of all the Nation	of all our Nation	351
96 (94)	He made	He made	Hee mad	150, 346
99 (97)	especial	especiall	especialy	50, 271, 278
101-3	the scrimers.. .opposed	the Scrimures ... op-	[om.] (2½ lines)	31
(99-101)	them	posd them		241
106 (104)	to play with him	to play with you	to play with him	351
107 (105)	What out of this	What out of this	Why out of this	31
115-24	There lives. .hurts by	There Hues.. .hurts by	[om.] (10 lines)	94, 118, 236-7 103, 119, 303-4
(113-22)	easing	easing		344
123 (121)	spendthrift sigh (Q6)	spend thirfts sigh		107, 327
126 (124)	your father's son in deed (F4)	indeede your fathers sonne	your Fathers sonne in- deed	114
128 (126)	sanctuarize	sanctuarise	Sancturize	248
135 (133)	wager on your heads	wager ore your heads	wager on your heads	351
139 (137)	pass of practice	! pace of practise	passee of practice	115
141 (139)	for that purpose	j for purpose [om.]	for that purpose	53, 265, 352
143 (141)	that, but dip	that but dippe	I but dipt	346
150 (148)	Weigh	Wey	Weigh	262-3
155 (153)	If this should blast [If this did blast]	If this did blast	If this should blast	272, 278
156 (154)	cunnings	cunnings	commings	246-7, 348
159 (157)	to that end	to that end	to the end	
160 (158)	prepared	prefard	prepar'd	
163 (161)	How now, sweet queen! (F2)	but stay, what noyse? [? om.]	how sweet Queene. [om.]	How now Gertred, why looke you heauily?
	[But stay, what noise? How now, sweet queen !]			
165 (163)	they follow	they follow	they'l follow	78, 256, 349

47

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
167 (165)	aslant a brook	ascaunt the Brooke	aslant a Brooke		272, 278
168 (166)	hoar leaves	horry leaues	hore leaues		112, 280, 283-4
169 (167)	Therewith. ..come	Therewith. ..make	There with...come		272, 276
172 (170)	our cold	our cull-cold	our cold		121, 144
173 (171)	coronet	cronet	Coronet		272, 278
175 (173)	her weedy-	her weedy-	the weedy		262-3, 350
178 (176)	snatches of old tunes	snatches of old laudes	snatches of old tunes	olde sundry tunes	71-2, 272, 278
182 (180)	with their drink	with theyr drinke	with her drinke	with their drinke	
183 (181)	lay-	lay	buy		351
184 (182)	she is drown'd? [she is drown'd!]	she is drown'd.	is she drownM?	she is drownde:	346
191 (189)	of fire	a fire	of fire		345
192 (190)	douts it (Knight)	drownes it	doubts it		231
					51, 137, 280

5.1

2	that wilfully	when she wilfully	that wilfully		265
3	she is; and therefore	she is, therfore [? om.]	she is, and therefore		252, 254
9	'se offendendo'	so offended	Se offendendo		110
12 (11-2)	it is, to act	it is to act	It is an Act		351
12-3 (12)	and to perform:	to performe, [om.]	and to performe j		248
13	argal	or all;	argall	ergo	138, 144
18 (17)	drown himself	drowne himsele	drowne himsele		345
26 (23)	ha' the truth on't	ha the truth an't	ha the truth on't		231
28 (24-5)	out o' Christian	out a christian	out of Christian		231
32 (28)	even Christian	euen Christen	euen Christian		272, 276-7

DWH II	37 (33)	He was the first [A' was the first]	I A was the first	He was the first		230-1
	39-42 (34-7)	Sec. Ch. Why, he had .. without arms?	[om.] (4 lines)	Other. Why he had... without Armes?		97
	44 (39)	thyself—	thy selfe.	thy selfe—		
	49 (43)	that frame	that [? om.]	that Frame		250
	66-7 (59)	houses that he makes	houses hee makes [? om.]	Houses that he makes,	houses he builds	252
	67 (59)	last (Q4)	lasts	lasts	Last	236, 293
	67-8 (59-60)	get thee to † Yaughan: fetch	get thee in, and fetch	get thee to Yaughan, fetch	Fetch me	259-60
	68 (60)	a stoup	a soope	a stoupe	a stope	118
	71 (63)	contract, 0, the time	contract 6 the time	contract 0 the time		304-5
	72 (64)	there was nothing meet	there a was nothing a meet	there was nothing meete [om.]		305, 348
		[there-a was nothing-a meet]				
	73-4 (65-6)	business, that he sings at grave-making?	busines? a sings [? om.] in graue-making?	businessse, that he sings at Graue-making?		251
	78 (70)	daintier	dintier	daintier		265
	80 (72)	claw'd	clawed	caught		118
	81 (73)	intill the land	into the land	intill the Land		272, 278
	84 (76)	to the ground	to the ground	to th' grownd		148, 280, 281
	85	as if it were	as if twere	as if it were		232-4
	86 (77-S)	It might be	this might be	It might be		232-4
	87 (78-9)	now o'er-reaches	now ore-reaches	o're Offices		262-3
	87-8 (79)	would circumvent	would circumuent	could circumuent		351
	92 (82)	good lord [sweet lord]	sweet lord	good Lord		347
						280, 284
27	94 (84)	meant to beg	went to beg	meant to begge	meant to beg	107, 280
	97 (87)	chapless mazzard	Choples massene	Chaplesse Mazard		114
						104, 107, 108

5.1

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
99 (88)	an we had	and we had	if wee had		350
101 (90)	with 'em	with them	with 'em		232
102 (91)	pick-axe	pickax	Pickhaxe		344
106 (95)	why may not that	why may not that	why might not that	why mai't not	347
107 (96)	of a lawyer	of a Lawyer	of of a Lawyer		345
	quiddities	quiddities	Quiddits	Quirkes	265, 268
108 (97)	quilllets	quillites	Quillets	quilllets	265, 268
109 (98)	rude knave	madde knaue	rude knaue		107-8, 280-1
114-16 (103-4)	is this the fine...re- coveries	[om.] (1 line)	Is this the fine... Re- coueries		245
117 (105)	will his vouchers	will vouchers [? om.]	will his Vouchers		251
118 (106)	and double ones too	& doubles [om.]	and double ones too		248, 253
120 (108)	hardly	scarcely	hardly	scarse	265
121 (109)	the inheritor	th'inheritor	the Inheritor		232
125 (113)	which seek	which seeke	that seek		350
127 (115)	this, sirrah?	this sirra?	this Sir?		350
129 (117)	O, a pit	or a pit	O a Pit		3121, 325
130 (118)	For such., .meet	[om.] (1 line)	for such... meete.		245
134 (120-1)	it is not yours ['tis not yours]	tis not yours	it is not yours		232-4
135 (121)	and yet it is mine	yet it is mine [? om.]	and yet it is mine		251
137 (122)	it is thine	it is thine	'tis thine		232-4
150 (135)	these three years [this three years]	this three yeeres	these three yeares	this seauen yeares	265, 350
151 (135)	taken note	tooke note	taken note		240
152 (137)	the heele	the heele	the heeles	the heele	235-6, 347
153	the courtier	the Courtier	our Courtier	the courtier	351

154 (138)	a grave-maker	Graue-maker [? <i>om.</i>]	a Graue-maker		252, 254
155 (139)	Of all the days	Of the dayes [<i>om.</i>]	Of all the dayes		248
156 (140)	overcame	ouercame	o'ercame		232
	[o'ercame]				
160 (143)	the very day	that very day	the very day		262, 350
	[that very day]				
161 (144)	that is mad	that is mad	that was mad	that's mad	347
165-6	he was mad: he shall				230-1
(146)	[a' was mad: a' shall]	a was mad: a shall	he was mad; hee shall		
166 (147)	if he do not				230-1
	[if a' do not]	if a doo not	if he do not		
166-7	it's no			t'is no	232, 344
(147)	[t'is no]	tis no	it's no		
169 (149)	there; there the men	there, there the men	there the men [<i>om.</i>]		47, 348
177 (157)	sexton	Sexten	sixeteene		50, 345
180 (159)	F faith	Fayth	Ifaith		230-1
180-1	if he be... he die	if a be... a die	if he be... he die		
	[if a' be... a' die]	that[? <i>om.</i>]	now adaies, that		250
181 (160)	now-a-days, that	a will last	he will last	He will last	230-1
182-3	he will last				
(161)	[a' will last]				
187 (165)	he will keep	a will keepe	he will keepe		230-1
	[a' will keep]				
189-90	Here's a skull now; this	heer's a scull now hath	Heres a Scull now: this	heres a scull hath bin	251, 257
(166-7)	skull has lain	lyen you [? <i>om.</i>]	Scul, has laine	here	
190-1	three and twenty years	23. yeeres	three & twenty years	this dozen yeare	
(167-8)					
196 (173)	pestilence	pestilence	pestlence	plague	345
197 (173)	a' poured	a pourd	a pou'rd		230-1
198	This same skull, sir, was	this same skull sir, was	This same Scull Sir,		63, 256, 257
(174-5)	Yorick's skull	sir Yoricks skull	this same Scull sir, was		
			Yoricks Scull		

	Globe Shakespeare (1864)	Second Quarto (1601)	First Folio (1623)	Bad Quarto (1603)	Pp.
202 (178)	<i>Ham.</i> Let me see. Alas	<i>Ham.</i> Alas [<i>om.</i>]	<i>Ham.</i> Let me see. Alas	let me see it, alas	248
204 (180)	he hath borne	hee hath bore	he hath borne	he hath caried	118
205 (81)	and now, how	and now how	And how [<i>om.</i>]		47, 348
206 (181)	in my imagination it is I	in my imagination it is:	my Imagination is [<i>om.</i>]		47, 348
211 (186)	Not one now	not one now	No one now		351
212 (186)	grinning	grinning	leering		272
213 (187)	my lady's chamber	my Ladies table	my Ladies Chamber	my Ladies chamber	51, 121
218 (192)	O' this fashion	a this fashion	o'this fashion		231
221 (195)	pah !	pah	Puh.		
225 (199)	till he find	till a find	till he find		230-1
227 (200)	to consider too curi- ously	to consider too curi- ously	to consider: to curi- ously		194
231 (202)	as thus	[<i>om.</i>]	as thus	as thus	248
232 (204)	into dust	to dust	into dust		Cf. 263-6
236 (207)	Imperious	Imperious	Imperiall	Imperious	350
239 (210)	winter's	waters	winters		108
240 (211)	but soft! aside	but soft awhile	but soft, aside		247, 265, 267
241 (212)	who is this	who is this	Who is that		350
243 (214)	desperate	desprat	disperate		117, 231, cf. 68
244 (215)	it own life [its own life]	it owne life	it owne life		287
	'twas of some	twas of some	'twas some [<i>om.</i>]		47, 348
249 (220)	<i>First Priest.</i> Her obse- quies	<i>Doct.</i> Her obsequies	<i>Priest.</i> Her Obsequies		37, 183
250 (221)	warrantie	warrantie	warrantis		344
252 (223)	should... have lodged	should... been lodg'd	should... haue lodg'd		140
253 (224)	prayers	prayers	praier		235-6, 347

254 (225)	Shards, flints	Flints [<i>om.</i>]	Shardes, Flints	248
255 (226)	crants	Crants	Rites	173, 272, 278
258 (229)	<i>First Priest.</i> No more	<i>Doct.</i> No more	<i>Priest.</i> No more	37, 183
260 (231)	a requiem	a Requiem	sage Requiem	11, 140, 280, 281
269 (240)	not haue strew'd	not haue strew'd	not t'haue strew'd	256, 349
	O, treble woe	O treble woe	Oh terrible woer	45, 67, 346
270 (241)	ten times treble	tenne times double	ten times trebble	140
277 (248)	whose grief Bears	whose grieffe Beares	whose griefes Beares	235-6
279 (250)	Conjures	Coniures	Coniure	235, 347
284 (255)	For, though I am	For though I am	Sir though I am	346
	and rash	rash [<i>om.</i>]	and rash	248
285 (256)	something in me	in me something	something in me	77, 345
	[in me something]			
286 (257)	wiseness	wisedome	wisenesse	149-53, 162-4,
	[wisdom]			280-1
	hold off thy hand	hold off thy hand	Away thy hand	351
288 (259)	<i>All.</i> Gentlemen,—	<i>All.</i> Gentlemen,	[<i>om.</i>]	47, 348
293 (264)	their quantity	theyr quantitie	there quantitie	Cf. 116
297 (268)	'Swords, show	S'wounds shew	Come show	Shew
	thou'lt do	th'owt doe	thou'lt doe	83
298 (269)	woo't fast?	woo't fast,	[<i>om.</i>]	117, 232
299 (270)	eisel	Esill	Esile	117, 232, 348
300 (271)	Dost thou come	doost come [<i>? om.</i>]	Dost thou come	
308 (279)	And thus awhile	And this a while	And thus a while	251, 253-4
	[And thus a while ¹]			107, 142
310 (281)	couplets	cuplets	Cuplet	235-6
316 (287)	I pray you	I pray thee	I pray you	243, 263
	[I pray thee]			
317 (288)	your patience	your patience	you patience	345
321 (292)	shortly	thirtie/thereby	shortly	123-6, 129, 131
322 (293)	Till then	Tell then	Till then	113

¹ 2nd ed. (1892); 1st ed. (1866) reads "A nd thus awhile".

	I Globe Shakespeare (1864)	Second Quarto (1605)	5.2 First Folio (1623)	Bad Quarto (1603)	Pp.
1	shall you see	shall you see	let me see		351
5	methought	my thought	me thought		112, 241
6	bilboes	bilbo	Bilboes		236, 237
7	praised be	praysd be	praise be		346
8	sometimes [sometime]	sometime	sometimes		265
9	deep plots	deepe plots	deare plots		351
	pall	pall/fall	paule		123-31, 147
	teach us	learne vs	teach vs		265, 350
	[learn us]				[280
17	unseal	vnfold	vnseale		104-5, 110-12,
19	O royal knavery!	A royall knauery,	Oh royall knauery		116, cf. 70
20	sorts of reasons	sorts of reasons	sorts of reason		347
25	should	should	shoud		345
27	hear me how [hear now how]	heare now how	heare me how		265, 267, 351
29	villanies (Capell)	villaines	Villaines		297, 305-6
30	Ere I could [Or I could]	Or I could	Ere I could		243
36	yeoman's	yemans	Yeomans		116
37	The effect	Th'effect	The effects		232, 347
40	As loue...like	As loue...like	As loue...as		54
	might flourish	might florish	should flourish		347
43	such-like 'As'es	such like, as sir	such like Assis		129-30, 205, 323
44	view and knowing	view, and knowing	view and know		272, 351
46	the bearers	those bearers	the bearers		262-3
48	ordinant	ordinant	ordinate		351

5*	in form of the [in the form of the]	in the forme of th'	in forme of the [om.]	47, 261, 348
52	Subscribed	Subscribe	Subscrib'd	109
54	sequent	sequent	sement	345
55	know'st	knowest	know'st	232
57	Why, man...employ- ment	[om.] (1 line)	Why man...employ- ment	245
58	their defeat	their defeat	their debate	351
59	Does	Dooes	Doth	243
63	thinks't thee	thinke thee	thinkst thee	265, 268
68-80	To quit him... comes here?	[om.] (13 lines)	To quit him... comes heere?	(trace) 41, 97-8
73	interim is (Hanmer)		interim's	Cf. 232-4
78-	I'll court (Rowe)		He count	298, 305-6
90 (89)	as I say	as I say	as I saw	351
91	lordship	Lordshippe	friendship	351
94	receiue it, sir, with all diligence	receauē it sir withall dilligence	receiue it [om.] with all diligence	119, 348
95 (96)	Put your bonnet	your bonnet [? om.]	put your Bonet	251
97 (98)	it is very hot	it is very hot	'tis very hot	232
101 (102)	But yet methinks sultry	But yet me thinkes sully	Mee thinkes [om.] soultry	47, 348
102	for my complexion	or my compaction	for my Complexion	112, 325
(102-3)	[or my complexion—]			118, 280, 284
104 (105)	But, my lord,	my Lord [? om.]	but my Lord	251
105 (106)	that he has laid	that a has layed	that he ha's laid	230-1
109-10	good my lord...in	good my Lord...in	in good faith...in good	55, 352
(110)	good faith	good faith	faith	
109 (110)	for mine ease	for my ease	for mine ease	242

swoltery

5-2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
110-50 (111-46)	Sir, here is newly... he's unfellowed	sir here is newly... hee's vnfellowed	[om.] (41 lines) but reads "Sir, you are not ignorant of what excel- lence Laertes is at his weapon."	(no trace)	31
111 (112)	gentleman (Q 4)	gendemen			Cf. 236
113(114)	feelingly (Q 4)	sellingly/fellingly			123-31, 293
115	part	part			236-8, 300-1
119	dizzy (Q 4)	dosie/dazzie			123, 129-32
120 (119)	tyaw	yaw/raw			123-31, 146
132 (130)	do't	too't/doo't			123-31, 146, 294
148 (145)	his weapon	this weapon			112
154 (150)	The king, sir, hath wagered	The King sir hath wagerd	The sir King ha's wag'd		345
155 (150)	against he has imponed	againgst hee has impaund	against he impon'd [om.]		45, 67, 243
157 (153)	hangers [hanger]	hanger	Hangers		94, 118
158 (153)	and so	and so	or so		266, 267
159 (154)	responsive	reponsiue/responsiue	responsiue		236, 238-9
162-3 (157-8)	I knew you...ere you had done	I knew you...ere you had done	[om.] (1 line)		350
164 (159)	The carriages	The carriage	The Carriages		118, 124-31
165 (160)	german [germane]	Ierman	Germaine		348
166(161)	carry cannon [carry a cannon]	carry a cannon	carry Cannon [? om.]		236, 237
					116
					47, 261, 348

167 (162)	it might be	it be [om.]/k be might	it might be	124-33, 143
168 (162)	six Barbary	six Barbry	sixe Barbary	117, 231
170 (164)	the French bet	the French bet	the French but	345
171 (165)	is this 'imponed,' as	is this all [om.]	is this impon'd as [om.]	248, 261
172 (166)	hath laid	hath layd sir,	hath laid [om.]	261, 348
	[hath laid, sir,]			
173 (167)	yourself and him	your selfe and him	you and him	345
174 (168)	hath laid on twelve	hath layd on twelue	hath one twelue [om.]	47, 348
	twelve for nine	twelue for nine	twelue for mine	346
175 (168)	and it would come	and it would come	and that would come	345
181 (175)	'tis the breathing	it is the breathing	'tis the breathing	232
	[it is the breathing]			
184 (177)	an I can	and I can	if I can	349
(178)	I will gain	I will gaine	He gaine	232
186 (179)	re-deliver you e'en so	deliuer you so [? om.]	redeliuer you ee'n so	250
190 (183)	Yours, yours. He does	Yours doo's [om.]	Yours, yours; hee does	248
191 (185)	tongues... turn	tongues... turne	tongues... tongue	53, 352
195 (188)	He did comply with	A did sir with [om.]/ A did so sir with	He did Comply with	124-31, 230, 248
	he sucked it	a suckt it	hee suck't it	230-1
196 (189)	Thus has he	thus has he	thus had he	347
	many more	many more	mine more	329
197 (190)	breed	breede	Beauy	149, 280-1, 328
198 (191)	outward habit	out of an habit	outward habite	272, 277, 329
199 (192)	yesty collection	histy collection	yesty collection	112, 113, 329-30
200 (193)	ffond and winnowed	prophane and tren- nowed	fond and winnowed	104, 156, 328-31
202 (194)	trial	triall	tryalls	235-6, 348
203-18	Enter a Lord.	Enter a Lord.	[om.] (16 lines)	31-2
(195-206)	Lord. My lord... in- structs me.	Lord. My Lord... in- structs me.	(no trace)	

5.2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
219 (207)	lose this wager	loose [<i>? om.</i>]	lose this wager		251
222 (210)	But thou wouldst how ill all's here	thou would'st [<i>? om.</i>] how ill all's heere	but thou wouldest how all heere [<i>om.</i>]		251 47, 349
226 (213)	gain-giving	gamgiuing	gain-giuing		107
227 (215)	obey it	obay it	obey [<i>om.</i>]		349
230 (217)	there's a special [there is special]	there is speciall [<i>? om.</i>]	there's a speciall		232, 252
231 (218)	If it be now	if it be [<i>om.</i>]	If it be now		248
233 (220)	it will come	it well come	it will come		113
234-5 (221-2)	has aught of what he leaves, what is't to leave betimes?	of ought he leaues, knowes what ist to leaue betimes,	ha's ought of what he leaues. What is't to leaue betimes?		214-5, 272, 277
235 (222)	[<i>om.</i>] [Let be]	let be	[<i>om.</i>]		47, 349
237 (224)	I've done	I haue done	I'ue done		232
241 (227)	sore distraction	a sore distraction	sore distraction		261
243 (230)	here proclaim	heare proclame	heere proclaime		115
251 (238)	Sir, in this audience,	[<i>om.</i>] (line)	Sir, in this Audience		245
254 (241)	mine arrow	my arrowe	mine Arrow	mine arrow	242
255 (242)	my brother	my brother	my Mother	my brother	351
260 (247)	precedent	president	president		114
261 (248)	To keepe my name ungord till that time	To my name [<i>om.</i>] vngord all that time	To keepe my name vngorg'd till that time		248 351 138-9
263 (250)	I embrace	I embrace	I do embrace		63, 256
265 (252)	Come on.	[<i>om.</i>]	Come on.	come on.	245
270 (257)	Osric	Ostricke	Osricke		149

272 (259)	hath laid [has laid]	has layed	hath laide	hath laide	243
274 (261)	better'd	better	better'd		280, 284-5
281 (268)	ordnance	ordnance	Ordinance		Cf. 343-4
283 (270)	union	Vnice/Onixe	vnion		124-33
286 (273)	trumpet	trumpet	Trumpets		348
288 (275)	heavens to earth (Q 4) [heaven to earth]	heauen to earth	Heauen to Earth		
291 (278)	<i>Ham.</i> Come on, sir. <i>Laer.</i> Come, my lord,	<i>Ham.</i> Come on sir. <i>Laer.</i> Come my Lord,	<i>Ham.</i> Come on sir. <i>Laer.</i> Come on sir.	} Set it by	53, 352
295 (282)	set it by awhile [set it by a while]	set it by a while	set by a-while [<i>om.</i>]		47, 349
297 (284)	A touch, a touch, I do confess.	[<i>om.</i>] I doe confest.	A touch, a touch, I do confesse. [<i>? om.</i>]	a tuch, a tuch. I, I grant.	245 261
299 (286)	Here, Hamlet, take my napkin,	Heere Hamlet take my napkin	Heere's a Napkin	Here, Hamlet, take my napkin,	48, 351
307 (294)	'tis almost 'gainst [it is almost against]	it is almost against	'tis almost 'gainst		233
308 (295)	you but	you doe but	you but [<i>? om.</i>]		261
310 (297)	I am afeard	I am sure	I am affear'd		149, 280, 281
315 (302)	How is it	how is it	How is't	How ist	232
317 (304)	mine own springe, Osric	mine owne sprindge Ostrick	mine Sprindge, [<i>om.</i>] Osricke		349 149
319 (306)	swounds	sounds	sounds		116
322 (309)	Ho! let the door	how let the doore	How? Let the doore		116
324 (311)	Hamlet: Hamlet	Hamlet [<i>om.</i>]	Hamlet. Hamlet		248
325 (312)	medicine	medcin	Medicine		117, 231
326 (313)	half an hour of	halfe an houres	halfe an heure of	halfe an heure of	140
327 (314)	in thy hand	in my hand	in thy hand	in thy hand	140, 241
336 (323)	Here, thou incestuous, murderous,	Heare thou incestious [<i>om.</i>]	Heere thou incestuous, murdrous,		115 248

5.2

	Globe Shakespeare (1864)	Second Quarto (1605)	First Folio (1623)	Bad Quarto (1603)	Pp.
337 (324)	Drinke off thy vnion	Drinke of the Onixe	Drinke off thy Vnion	thy vnion	116 127
348 (335)	strict	strict	strick'd		345
350 (337)	cause aright	cause a right	causes right		351
354 (340)	I'll haue't	He hate	He haue't		232
355 (340)	O good Horatio	O god Horatio	Oh good Horatio	O fie Horatio	266
356 (343)	shall liue behind me	shall I leaue behind me	shall liue behind me	wouldst thou leaue be- hinde?	141-2, 266, 280-5
363 (350)	This warlike	this warlike	this warlike		345
368 (355)	the occurrents	th'occurrants	the occurrents		232
369 (356)	silence,	silence,	silence. O, o, O, O.		13, 78-9, 351
370 (357)	cracks	cracks	cracke		235, 347
373 (360)	ye would	you would	ye would		242
	I [you would]				
375 (362)	This quarry	This quarry	His quarry		262-3, 350
	O proud death,	6 prou'd death	Oh proud death		
377 (364)	at a shot	at a shot	at a shoote	at one draft	351
390 (377)	to the yet	to yet [om.]	to th'yet		248
394 (380)	forced cause	for no cause	forc'd cause		146
396 (383)	the inventors'	th'inuenter	the Inuenter		232
400 (387)	rights of memory	rights, of memory	Rites of memory	rights of memory	344
401 (388)	now to claime	now to clame	are ro claime	now to claime	345, 351
402 (389)	also cause	also cause	alwayes cause		351
403 (390)	draw on more	drawe no more	draw on more		148
405 (390)	Even while	Euen while	Euen whiles		243, 350
409 (396)	royally	royall	royally	royall	50, 272
410 (397)	rites of war	right of warre	rites of Warre		116
412 (399)	the bodies	the bodies	the body	the bodie	235-6, 348

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