

# PRINCE HAMLET



*THE TRAGEDY OF HAMLET, PRINCE OF DENMARK IS A TRAGEDY BY*

**WILLIAM SHAKESPEARE**



The Tragick Historie of  
**H A M L E T**  
Prince of Denmarke.

*Enter two Centinels.*

1. **S**Tand : who is that?  
2. **S**T is I.  
1. O you come most carefully vpon your watch,  
2. And if you meete *Marcellus* and *Horatio*,  
The partners of my watch, bid them make haste.  
1. I will : See who goes there.

*Enter Horatio and Marcellus.*

- Hor.* Friends to this ground.  
*Mar.* And leegemen to the Dane,  
O farewell honest souldier, who hath releued you?  
1. *Barnardo* hath my place, giue you good night.  
*Mar.* Holla, *Barnardo*.  
2. Say, is *Horatio* there?  
*Hor.* A peece of him.  
2. Welcome *Horatio*, welcome good *Marcellus*.  
*Mar.* What hath this thing appear'd againe to night.  
2. I haue seene nothing.  
*Mar.* *Horatio* sayes tis but our fantasie,  
And wil not let beliefe take hold of him,  
Touching this dreaded fight twice seene by vs,

**B**

**There-**

THE  
Tragickall Historie of  
**H A M L E T**,  
*Prince of Denmarke.*

By William Shakespeare.

Newly imprinted and enlarged to almost as much  
againe as it was, according to the true and perfect  
Coppie.



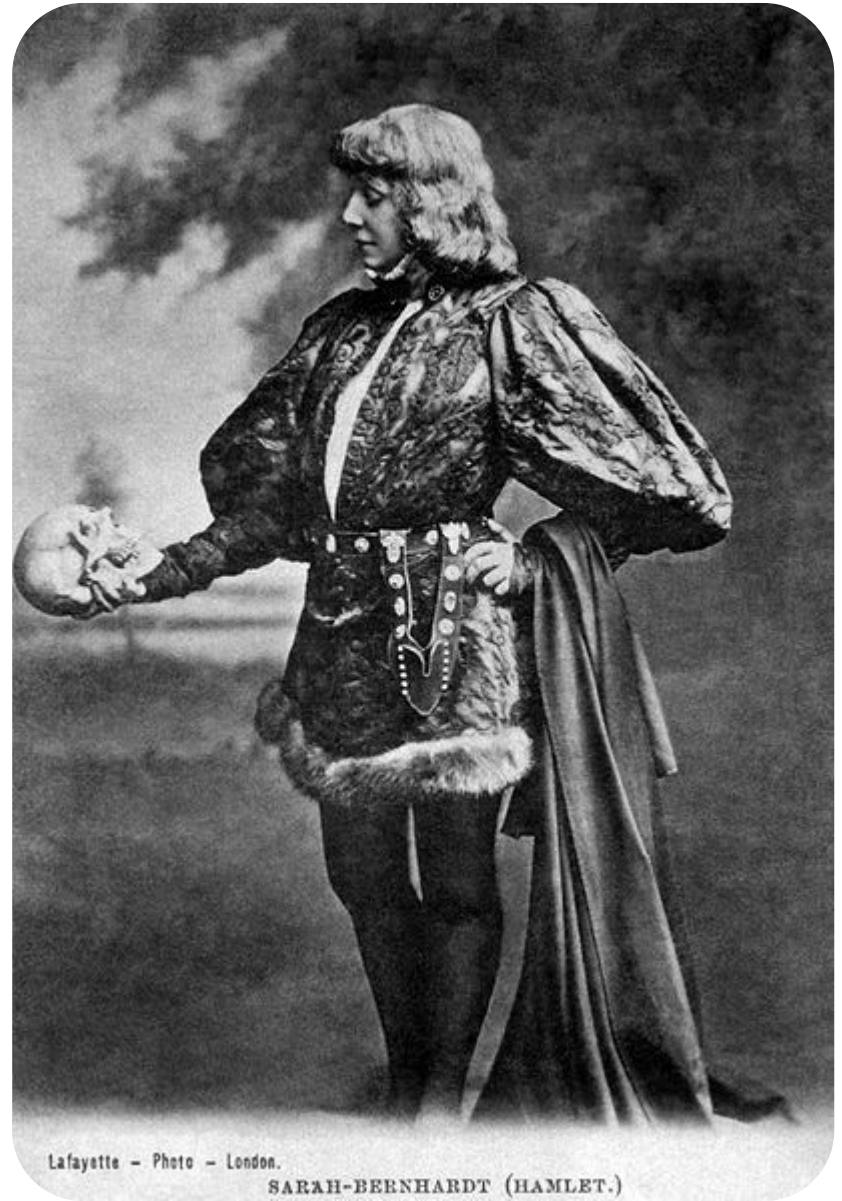
AT LONDON,  
Printed by I. R. for N. L. and are to be sold at his  
shoppe vnder Saint Dunstons Church in  
Fleestreet. 1605.

THE STRATFORD CHILDREN'S  
SHAKESPEARE FESTIVAL

The Tragedie of  
**HAMLET,**  
Prince of Denmark



by WILLIAM SHAKESPEARE



Lafayette - Photo - London.

SARAH-BERNHARDT (HAMLET.)

SARAH-BERNHARDT (HAMLET.)

Sarah Bernhardt as Hamlet,  
1880-1885.

**Prince Hamlet** is a fictional character, the protagonist in Shakespeare's tragedy *Hamlet*. He is the Prince of Denmark, nephew to the usurping Claudius and son of the previous King of Denmark, Old Hamlet.



*King Claudius is a character and the antagonist from William Shakespeare's play Hamlet. He is the brother to King Hamlet, second husband to Gertrude and uncle to Hamlet.*



*A lithograph of Rosencrantz and Guildenstern in the flute scene from Hamlet. They are courtiers who are sent by the king to spy on Hamlet, using their claimed friendship with him to gain his confidence.*





*"Hamlet and His Mother"*



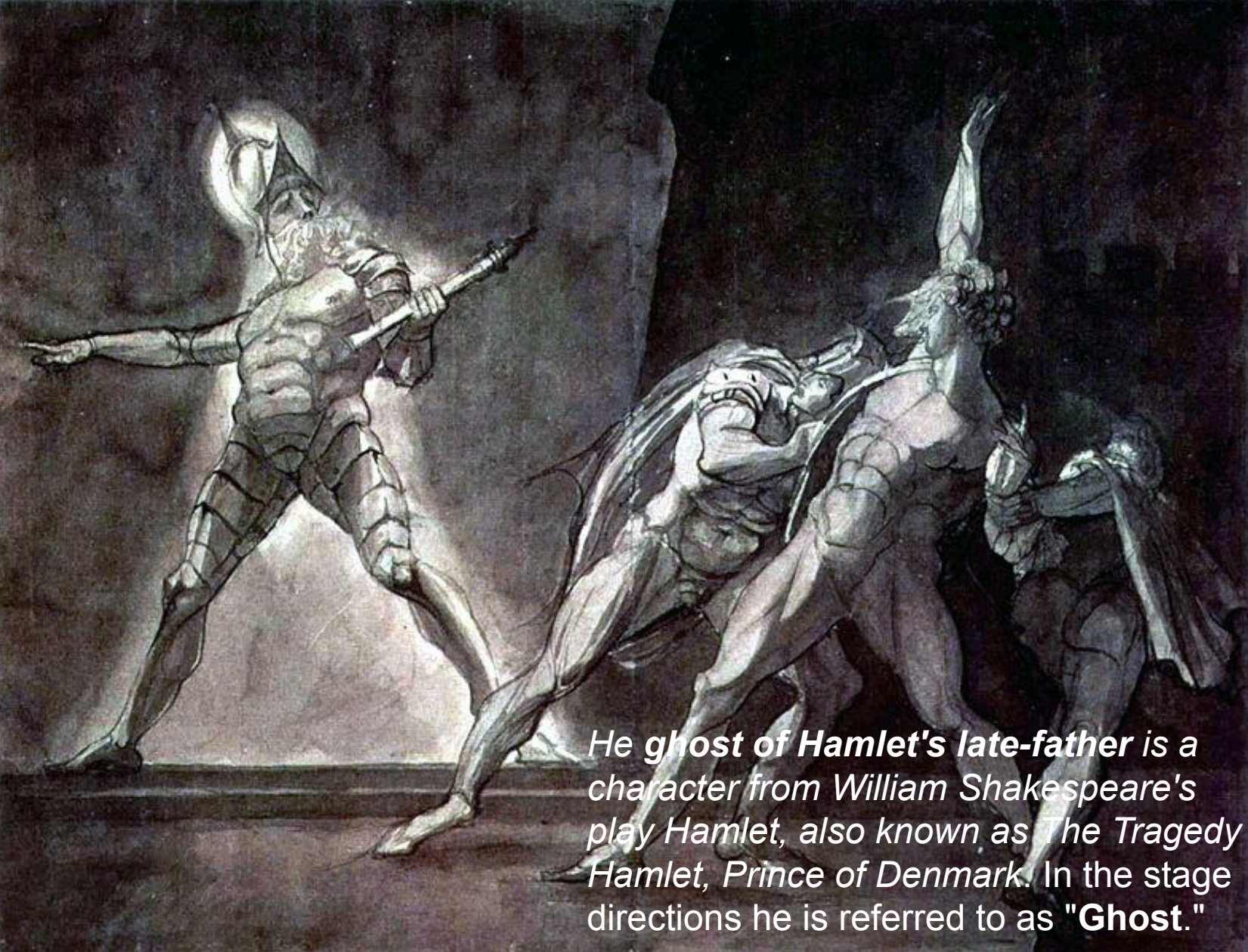
*Polonius is a character in William Shakespeare's Hamlet. He is King Claudius's chief counsellor, and the father of Ophelia and Laertes. Polonius connives with Claudius to spy on Hamlet. Hamlet unknowingly kills Polonius, provoking Ophelia's fit of madness and death and the climax of the play: a duel between Laertes and Hamlet.*





## *Laertes and Ophelia*

*His name is taken from the father of Odysseus in Homer's Odyssey. Laertes is the son of Polonius and the brother of Ophelia. In the final scene, he kills Hamlet with a poisoned sword to avenge the deaths of his father and sister, for which he blamed Hamlet. While dying of the same poison, he implicates King Claudius. The Laertes character is thought to be originally from Shakespeare, as there is no equivalent character in any of the known sources for the play.*



*He ghost of Hamlet's late-father is a character from William Shakespeare's play Hamlet, also known as The Tragedy Hamlet, Prince of Denmark. In the stage directions he is referred to as "Ghost."*

Henry Fuseli rendering of Hamlet and his father's Ghost



*Hamlet tries to show his mother Gertrude his father's ghost.*



Hamlet and Ophelia, by Dante Gabriel Rossetti.

*Hamlet avenged his father by  
killing his uncle*





*Hamlet reclines next to Ophelia in Edwin Austin Abbey's The Play Scene in Hamlet*



*Ophelia depicts lady Ophelia's mysterious death by drowning. In the play, the clowns discuss whether Ophelia's death was a suicide and whether or not she merits a Christian burial.*

## Bad Quarto (1603)

*Ham.* To be, or not to be, I there's the point,  
To Die, to sleepe, is that all I all:  
No, to sleepe, to dreame, I may there it goes,  
For in that dreame of death, when wee awake,  
And borne before an everlasting Iudge,  
From whence no passenger ever returnd,  
The vndiscovered country, at whose sight  
The happy smile, and the accursed damn'd.  
But for this, the joyfull hope of this,  
Whol'd beare the scornes and flattery of the world,  
Scorned by the right rich, the rich curs'd of the poore?  
The widow being oppress'd, the orphan wrong'd,  
The taste of hunger, or a tirants rage,  
And thousand more calamities besides,  
To grunt and sweate vnder this weary life,  
When that he may his full *Quintus* make,  
With a bare bodkin, who would this indure,  
But for a hope of something after death?  
Which pusses the braine, and doth confound the sense  
Which makes vs rather beare those euilles we haue,  
Than flie to others that we know not of.  
I that, O this conscience makes cowardes of vs all,  
Lady in thy orizons, be all my finnes remembered.

## Good Quarto (1604-1605)

*Ham.* To be, or not to be, that is the question,  
Whether tis nobler in the minde to suffer  
The slings and arrowes of outrageous fortune,  
Or to take Armes against a sea of troubles,  
And by opposing, end them, to die to sleepe  
No more, and by a sleepe, to say we end  
The hart-ake, and the thousand naturall shocks  
That flesh is heire to; tis a confumation  
Devoutly to be wish't to die to sleepe,  
To sleepe, perchance to dreame, I there's the rub,  
For in that sleepe of death what dreames may come  
When we haue shuffled off this mortall coyle  
Must giue vs pause, there's the respect  
That makes calamitie of so long life:  
For who would beare the whips and scornes of time,  
Th'oppressors wrong, the proude mans contumely,  
The pangs of despiz'd loue, the lawes delay,  
The insolence of office, and the spurnes  
That patient merit of th'vnworthy takes,  
When he himselfe might his quietus make  
With a bare bodkin; who would fardels beare,  
To grunt and sweate vnder a wearie life,  
But that the dread of something after death,  
The vndiscover'd country, from whose borne  
No trauieler returnes, puzzels the will,  
And makes vs rather beare those ills we haue,  
Then flie to others that we know not of,  
Thus conscience dooes make cowardes,  
And thus the native hiew of resolution  
Is sicklied o're with the pale cast of thought,  
And enterprizes of great pitch and moment,  
With this regard their currents turne awry,  
And loofe the name of action. Soft you now,  
The faire *Ophelia*, Nymph in thy orizons  
Be all my finnes remembered.

## First Folio (1623)

*Ham.* To be, or not to be, that is the Question:  
Whether 'tis Nobler in the minde to suffer  
The Slings and Arrowes of outrageous Fortune,  
Or to take Armes against a Sea of troubles,  
And by opposing end them: to dye, to sleepe  
No more; and by a sleepe, to say we end  
The Heart-ake, and the thousand Naturall shockes  
That Flesh is heyre too? 'Tis a confumation  
Devoutly to be wish'd. To dye to sleepe,  
To sleepe, perchance to Dreame; I, there's the rub,  
For in that sleepe of death, what dreames may come,  
When we haue shuffled off this mortall coile,  
Must giue vs pause. There's the respect  
That makes Calamity of so long life:  
For who would beare the Whips and Scornes of time,  
The Oppressors wrong, the poore mans Contumely,  
The pangs of despiz'd Loue, the Lawes delay,  
The insolence of Office, and the Spurnes  
That patient merit of the vnworthy takes,  
When he himselfe might his *Quintus* make  
With a bare Bodkin? Who would these Fardels beare  
To grunt and sweat vnder a weary life,  
But that the dread of something after death,  
The vndiscover'd Country, from whose Borne  
No Traueller returnes, Puzzels the will,  
And makes vs rather beare those ills we haue,  
Then flye to others that we know not of.  
Thus Conscience dooes make Cowards of vs all,  
And thus the Native hew of Resolution  
Is sicklied o're, with the pale cast of Thought,  
And enterprizes of great pith and moment,  
With this regard their Currants turne away,  
And loofe the name of Action. Soft you now,  
The faire *Ophelia*? Nymph, in thy Orizons  
Be all my finnes remembered.

Comparison of the 'To be, or not to be' soliloquy in the first three editions of Hamlet, showing the varying quality of the text in the [Bad Quarto](#), the Good Quarto and the [First Folio](#)





*Actors before Hamlet*