Play: Hamlet  
Author: Shakespeare


---

Key:  

|  | enter from within | | enter from without |
|---|---|---|
| ↑ | exit inwards | ↑ | Exit outwards |

<table>
<thead>
<tr>
<th>act/sc</th>
<th>door IN</th>
<th>Entering characters</th>
<th>door OUT</th>
<th>Space-time indication</th>
<th>Commentary and notes</th>
</tr>
</thead>
</table>
| I. i | Francisco  
Barnardo | Enter Barnardo and Francisco, two sentinels.  
FRAN. Barnardo?  
BARN. He.  
FRAN. You come most carefully upon your hour.  
BARN. 'Tis now struck twelve. Get thee to bed, Francisco. (6-7) | | | Clearly a split and staggered entrance: Barnardo has come from within the castle to relieve Francisco on the watch, Barnardo enters from inwards; Francisco has most probably taken position on stage shortly before him. Temporal indications in the dialogue provide adequate justification for the initial anonymity of the sentinels to each other in the midnight darkness. They too, come out from further within the castle. |
| | Horatio  
Marcellus | BARN. If you do meet Horatio, and Marcellus, The rivals of my watch, bid them make haste.  
FRAN. I think I hear them. Stand, ho!  
Who is there? (12-13) | | | After several farewells to the others, Francisco retires to the night. Just as the men are speaking of the apparition they have seen the previous evening, it appears to them (entry from an unlocalised outwards place). Ghost exits whence he came... ...and re-enters from outwards again. Ghost exits outwards again, amidst the portentous crowing of the cock. |
| | Francisco | FRAN. Give you good night. (18) | | | |
| | Ghost | MAR. Peace, break thee off. Look where it comes again.  
BARN. In the same figure like the king that’s dead. (40-41) | | | |
| | Ghost  
Ghost | BARN. See, it stalks away. (50)  
HOR. But soft, behold, lo where it comes again! (126) | | | Ghost exits whence he came... ...and re-enters from outwards again. Ghost exits outwards again, amidst the portentous crowing of the cock. |
| | Ghost | MAR. 'Tis gone...  
BARN. It was about to speak when the cock crew. | | | |
| | Marcellus  
Barnardo  
Horatio | HOR. Break we our watch up, and by my advice Let us impart what we have seen tonight Unto young Hamlet. (168-70) | | | They exit inside the castle with their intention to notify Hamlet about the ghost. |

I. ii  

| |  | KING. And here we dispatch You, good  
Cornelius, and you, Voltemand, For | | | MARKED congestion at inwards door minimised by flourish.  
Traditional court scene: entry from inwards. Hamlet, as malcontent, possibly enters from outwards to emphasise his disenchantment and disillusionment with and displacement from the King and the business of the court. Later in this scene is evidence of split-staging, with Hamlet performing several asides; further indicating the possibility that he enters from the opposite door. |
| | Voltemand  
Cornelius | | | Exit outwards to Norway. |

---
Claudius
Gertrude
Polonius
Laertes
Councillor
Horatio
Marcellus
Barnardo
Hamlet
KING. Madam, come...And the King’s rouse the heaven shall bruit again...Come away. (122, 127-8)
Heartily farewell. (33-35, 41)
bearers of this greeting to old Norway...
Exit inwards to drink, leaving Hamlet onstage.
They arrive from outwards with news for Hamlet.
They exit outwards, having arranged with Hamlet to meet him later that night.

I. iii
Laertes
Ophelia
Enter Laertes and his sister, Ophelia.
LAE. My necessities are embarked. Farewell. (1)
Entry from inwards; preparing to farewell Laertes on his journey to France.
Enters from inwards, sea/ocean being outwards.
Exits outwards.
Return inwards away from the direction of the ship.

I. iv
Hamlet
Horatio
Marcellus
Ghost
HAM. The air bites shrewdly; it is very cold...What hour now?
HOR. I think it lacks of twelve. (1, 3, 4)
HAM. Unhand me, gentlemen...I say, away! Go on, I’ll follow thee. (69-70, 84, 86)
They are already on the battlements, unlocalised outwards place.
Ghost enters from outwards, as previously.
Hamlet exits outwards after the ghost, ordering his friends to let him go.

I. v
Ghost
Hamlet
HAM. Whither wilt thou lead me?
Speak; I’ll go no further. (1)
CAROUSEL move conveys time-lapse and slight modification of location as the Ghost has been leading Hamlet around Elsinore castle. Both characters have done a backstage cross.
Exits outwards, whence he came. Later stage direction of ghost ‘crying under the stage’ (line 148), so ghost could exit either down the trapdoor or access the understage via the tiring house in the fifty lines available to him.

II. i
Polonius
Reynaldo
POL. Give him this money and these notes, Reynaldo...Inquire me first what Danskers are in Paris, And how, and who, what means, and where they keep. (1, 7-9)
MARKED congestion at inwards door, rhyming couplet concludes end of ghost sequence. Time lapse. Entry mid-conversation, domestic scene.
Reynaldo Σ

Ophelia

OPH. My lord, as I was sewing in my closet. (77)

Polonius

POL. Come, go we to the King. (117)

Reynaldo sent off outwards to Paris to spy on Laertes on behalf of Polonius. Comes out from further inside the house, her sleeping quarters. They exit outwards to see Claudius.

II. ii

King Queen Rosencrantz Guildenstern Attendants Rosencrantz Guildenstern Attendants

KING. Welcome, dear Rosencrantz and Guildenstern. (1)

QUEEN. Thanks, Rosencrantz and gentle Guildenstern. And I beseech you instantly to visit My too changed son. Go, some of you, And bring these gentlemen where Hamlet is. (34-37)

Arrives from outwards, having been at his house. On second thoughts, has he come directly from his house or has he been at the court for some time?? I believe the latter, that there has been a time lapse, since the King is already aware within a few lines of Polonius’ entrance that Hamlet has been behaving questionably. (see lines 51-55 below)

KING. Give first admittance to th’ ambassadors...

KING. Thyself do grace to them and bring them in....He tells me, my dear Gertrude, he hath found The head and source of all your son’s distemper. (51, 53-55)

Exits outwards to admit the ambassadors.

KING. Welcome, my good friends. Say, Voltemand, what from our brother Norway? (58-9)

They enter from outwards.

KING. Go to your rest; at night we’ll feast together. (84)

Ambassadors exit inwards to rest, presumably in the living/sleeping quarters of the castle. Hamlet, still alienated from the rest of the court and rumoured to be mad, enters from outwards, walking into the plan devised by Polonius to spy on him with Ophelia. Whether or not Hamlet overhears part of this discussion about him has implications for the interpretation of all his subsequent behaviour. Exit inwards, whence they came.

Hamlet

Enter Hamlet reading on a book.

King Queen Rosencrantz Guildenstern

POL. Away, I do beseech you both, away. (170)

HAM. These tedious old fools!

POL. You go to seek the Lord Hamlet? There he is. (220-23)

Rosencrantz and Guildenstern enter from outwards, their entry indicated firstly by Hamlet’s comment about them before Polonius addresses them and before they themselves speak.

Mid-scene crossover at outwards door. Clearly Polonius crosses with Rosencrantz and Guildenstern upstage as he is exiting and they are
entering through the outwards door and they exchange words as they walk. (see above).
Now returns from outwards with news for Hamlet of the players’ arrival.
As announced, players enter from outwards door.
Exit inwards as accompanied by Polonius.
Presumably Rosencrantz and Guildenstern also exit further inside the castle, leaving Hamlet onstage alone.
Uncertain whether Hamlet exits inwards to prepare for the play or returns outwards, reasserting/maintaining his physical and emotional alienation from the life of the court. He most probably exits outwards, consistent with his comment to the players (see adjacent).

King
Queen
Ophelia
Polonius
Rosencrantz
Guildenstern
Lords
Rosencrantz
Guildenstern
KING. And can you by no drift of conference Get from him why he puts on this confusion. (1-2)
KING. Good gentlemen, give him a further edge And drive his purpose into these delights.
ROS. We shall, my lord. (26-8)
KING. Sweet Gertrude, leave us too, For we have closely sent for Hamlet hither, That he, ’twere by accident, may here Affront Ophelia. (28-31)
POL. I hear him coming. Let’s with draw, my lord. (55)
HAM. To be or not to be: that is the question. (56)
HAM. Get thee to a nunnery. Go, farewell...To a nunnery, go. (138, 152)
POL. You need not tell us what Lord Hamlet said; We heard it all. (182-3)
POL. Let his queen mother all alone entreat him To show his grief...If she find him not, To England send him. (185, 188-9)
They exit inwards, in the direction of Gertrude, hoping to coax her into speaking with Hamlet.
Enter mid-conversation; must involve backstage cross for one of the parties. Hamlet is now preparing the players for the play he has chosen. Presumably the players have rested and have done a backstage cross, signifying the time
Players

HAM. Go make you ready. (47)

Polonius

HAM. How now, my lord? Will the King hear this piece of work?

Rosencrantz

POL. And the Queen too, and that presently. (48-50)

Guildenstern


Polonius

HAM. Bid the players make haste... (51)

Rosencrantz

HAM. Will you two help to hasten them?

Guildenstern

ROS. Ay, my lord. (52-3)

Horatio

HOR. Here, sweet lord, at your service. (54-5)

King

Enter Trumpets and Kettledrums, King, Queen, Polonius, Ophelia, Rosencrantz, Guildenstern, and other Lords attendant with his Guard carrying torches. Danish March. Sound of a Flourish.

Queen

Presumably exits back outwards at this point, having spoken his (?) lines.

Ophelia

She exits outwards, leaving the player King to sleep.

Lords

King. Give me some light. Away!

Polonius

HAM. This is one Lucianus, nephew to the King. (250)

Ophelia

HAM. This is a prologue, or the posy of a ring?

Rosencrantz

OPH. 'Tis brief, my lord. (157-8)

Guildenstern

Prologue

HAM. We shall know by this fellow. (146)

Enter Prologue.

KING. Give me some light. Away!

P. King

P. Queen

HAM. This is one Lucianus, nephew to the King. (250)

Lucianus

P. KING. Sweet, leave me here awhile; My spirits grow dull. (231)

Players

HAM. Leave me, friends. (395)

Dumb Show

The trumpets sound. Dumb show follows.

Enter Trumpets and Kettledrums, King, Queen, Polonius, Ophelia, Rosencrantz, Guildenstern, and other Lords attendant with his Guard carrying torches. Danish March. Sound of a Flourish.

Prologue

HAM. We shall know by this fellow. (146)

P. King

P. Queen

Enter the Players with recorders.

Lucianus

Enter Prologue.

King

HAM. We shall know by this fellow. (146)

Queen

HAM. This is one Lucianus, nephew to the King. (250)

Polonius

HAM. How now, my lord? Will the King hear this piece of work?

Rosencrantz

POL. And the Queen too, and that presently. (48-50)

Guildenstern

HAM. I will come by and by.

Horatio

HAM. Leave me, friends. (395)

Players

HAM. I will speak daggers to her, but

Hamlet

HAM. I will speak daggers to her, but lapse and also a possible change of scene.

They exit outwards to prepare for the play.

Coming out of the castle to find Hamlet, following on from recent discussions between King and Polonius. A simultaneous entrance and exit at opposite doors; the players exiting as Polonius enters with R & G.

Hamlet sends Polonius out to rally the players...

...Rosencrantz and Guildenstern too.

Hamlet calls Horatio who is presumably further inside the castle; he enters from inwards.

Royal entrance from inwards; Polonius, Rosencrantz and Guildenstern must enter via the outwards door, having just been sent off outwards to summon the players.

Dumb-show players enter from outwards...

...and exit whence they came.

Prologue enters from outwards.

Presumably exits back outwards at this point, having spoken his (?) lines.

They too enter from outwards.

She exits outwards, leaving the player King to sleep.

Enters from outwards.

King etc. retreat off inwards, players exit as normal through the outwards door.

Return from inwards.

Players return from outwards.

Returns from inwards, calling Hamlet inside.

Returns to tell the Queen of Hamlet’s approach.

Players exit at the same time as Horatio, Rosencrantz and Guildenstern.

Rhyming couplet ends this
<table>
<thead>
<tr>
<th>Scene</th>
<th>Characters</th>
<th>Text (Q1)</th>
<th>Text (Q2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>III. iii</td>
<td>King, Rosencrantz, Guildenstern</td>
<td>KING. Therefore prepare you. I your commission will forthwith dispatch. (2-3)</td>
<td>MARKED congestion signals new segment. Hamlet exits inwards to see Gertrude.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>KING. Arm you, I pray you, to this speedy voyage. ROS. We will haste us. (24, 26)</td>
<td>Polonius emerges to report Hamlet’s progress in direction of Gertrude’s closet... ...and exits to take up his position there.</td>
</tr>
<tr>
<td></td>
<td>Polonius</td>
<td>POL. My lord, he’s going to his mother’s closet. Behind the arras I’ll convey myself. (27-8)</td>
<td>Polonius’ body is discovered.</td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td>POL. Fare you well, my liege. I’ll call upon you ere you go to bed And tell you what I know. (33-5)</td>
<td>Hamlet must exit inwards to dispose of Polonius’ body, but presumably he must exit from his mother’s closet once backstage (further within the castle). Queen logically remains onstage.</td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td>HAM. Now might I do it pat. (73)</td>
<td>Polonius’ body is discovered.</td>
</tr>
<tr>
<td></td>
<td>King</td>
<td>HAM. My mother stays. This physic but prolongs thy sickly days. (95-6)</td>
<td>Hamlet must exit inwards to dispose of Polonius’ body, but presumably he must exit from his mother’s closet once backstage (further within the castle). Queen logically remains onstage.</td>
</tr>
<tr>
<td></td>
<td>Polonius</td>
<td>HAM. Arm you, I pray you, to this speedy voyage.</td>
<td>Polonius emerges to report Hamlet’s progress in direction of Gertrude’s closet... ...and exits to take up his position there.</td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td>HAM. Arm you, I pray you, to this speedy voyage.</td>
<td>Polonius emerges to report Hamlet’s progress in direction of Gertrude’s closet... ...and exits to take up his position there.</td>
</tr>
<tr>
<td></td>
<td>King</td>
<td>HAM. My mother stays. This physic but prolongs thy sickly days. (95-6)</td>
<td>Hamlet follows Polonius’ trajectory... ...towards the closet.</td>
</tr>
<tr>
<td></td>
<td>Polonius</td>
<td>HAM. Now might I do it pat. (73)</td>
<td>Hamlet follows Polonius’ trajectory... ...towards the closet.</td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td>HAM. My mother stays. This physic but prolongs thy sickly days. (95-6)</td>
<td>Hamlet follows Polonius’ trajectory... ...towards the closet.</td>
</tr>
<tr>
<td>III. iv</td>
<td>Gertrude, Polonius, Hamlet</td>
<td>POL. ’A will come straight. (1)</td>
<td>Q1 stage direction indicates there may have been a performance tradition involving the ghost ‘in his night gowne’. This suggests inwards door entrance, reinforcing contrast between initial appearance as warrior and this appearance as Gertrude’s bedfellow.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>POL. I’ll silence me even here. (5)</td>
<td>Ghost exits outwards.</td>
</tr>
<tr>
<td></td>
<td>Ghost</td>
<td>POL. I’ll silence me even here. (5)</td>
<td>Ghost exits outwards.</td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td>HAM. Now, Mother, what’s the matter? (9)</td>
<td>Polonius’ body is discovered.</td>
</tr>
<tr>
<td></td>
<td>Ghost</td>
<td>HAM. A king of shreds and patches--Save me and hover o’er me with your wings. You heavenly guards! What would your gracious figure? (103-105)</td>
<td>Hamlet must exit inwards to dispose of Polonius’ body, but presumably he must exit from his mother’s closet once backstage (further within the castle). Queen logically remains onstage.</td>
</tr>
<tr>
<td></td>
<td>Polonius</td>
<td>HAM. A king of shreds and patches--Save me and hover o’er me with your wings. You heavenly guards! What would your gracious figure? (103-105)</td>
<td>Polonius’ body is discovered.</td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td>HAM. Look how it steals away! My father, in his habit as he lived! Look where he goes even now out at the portal! (135-137)</td>
<td>Polonius’ body is discovered.</td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td>HAM. Thou wretched, rash, intruding fool, farewell! (32)</td>
<td>Polonius’ body is discovered.</td>
</tr>
<tr>
<td></td>
<td>Polonius</td>
<td>HAM. I’ll lug the guts into the neighbour room. Mother, good night...Come, sir, to draw toward an end with you. (213-14, 218) Exit Hamlet, tugging in Polonius.</td>
<td>Polonius’ body is discovered.</td>
</tr>
<tr>
<td>IV. i</td>
<td>King, Rosencrantz, Guildenstern</td>
<td>KING. There’s matter in these sighs. These profound heaves You must translate...Where’s your son? (1-2, 4)</td>
<td>Q2’s inclusion of Queen among entering characters to be dismissed, given F and Q1 and given that an immediate re-entry by the Queen would be most unusual in Shakespeare’s dramaturgy. Alternatively, a pause to enable Gertrude to cross backstage and re-enter would locate this scene as occurring a short time later, after the King’s learning from the Queen of Polonius’ slaying at the hands of Hamlet. King enters the</td>
</tr>
<tr>
<td>Scene</td>
<td>Characters</td>
<td>Dialogue</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>------------</td>
<td>----------</td>
<td>-------------</td>
</tr>
<tr>
<td>IV. ii</td>
<td>Hamlet, Rosencrantz, Guildenstern</td>
<td>HAM. But soft, what noise? Who calls on Hamlet? O, here they come. (2-3)</td>
<td>Hamlet, having been hiding further within the castle, enters from inwards, hearing Rosencrantz and Guildenstern approach. Rosencrantz and Guildenstern emerge from inwards, pursuing Hamlet in his tracks. Exit inwards in the direction of the King.</td>
</tr>
<tr>
<td>IV. iii</td>
<td>King, Attendants, Rosencrantz, Guildenstern</td>
<td>KING. I have sent to seek him and to find the body. (1)</td>
<td>Court scene, king enters from inwards. Enter from outdoors, having been searching around Elsinore.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>KING. But where is he?</td>
<td>Sent outdoors to fetch Hamlet.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>KING. Bring him before us. (13-15)</td>
<td>They return from outdoors with Hamlet. Attendants/ lords sent inwards to try and find Polonius’ body there.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>HAM. You shall nose him as you go up the stairs into the lobby.</td>
<td>Exit outdoors, following Hamlet.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>KING. Go seek him there. (36-7)</td>
<td>Having sent everyone outdoors, King exits back inside, whence he came. Scene ends in a rhyming couplet.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>HAM. Come, for England! (53)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>KING. Follow him at foot; tempt him with speed aboard. Delay it not; I’ll have him hence tonight. (54-55)</td>
<td></td>
</tr>
<tr>
<td>IV. iv</td>
<td>Fortinbras, Captain, Army</td>
<td>Enter Fortinbras with his army over the stage.</td>
<td>Army briefly stopping in Denmark from Norway (outwards), in an unlocalised place but approaching Elsinore. Army passing over the stage thus enter...</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FORT. Go, Captain, from me greet the Danish king.</td>
<td>...and exit whence they came on their way to Poland, leaving the Captain on stage to continue in the direction of Claudius with the message from Fortinbras.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CAPT. I will do’t, my lord. (1-2, 7)</td>
<td>Hamlet etc. on their journey out of Denmark and to England, enter from inwards, sighting the Norwegian army on the plains.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FORT. Go softly on. (8)</td>
<td></td>
</tr>
<tr>
<td>Scene</td>
<td>Characters</td>
<td>Actions/Dialogue</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>------------</td>
<td>-----------------</td>
<td></td>
</tr>
</tbody>
</table>
| IV. v | Captain, Rosencrantz, Guildenstern | CAPT. Good bye you, sir. (29)  
HAM. I’ll be with you straight. Go a little before. (31) |
|       | Hamlet | HAM. O, from this time forth, My thoughts be bloody, or be nothing worth! (65-6) |
|       | | Captain continues inwards.  
Hamlet sends Rosencrantz and Guildenstern off ahead of him, enabling him to perform an ashamed yet resolute soliloquy.  
Exits outwards in the direction of England. Scene ends in a rhyming couplet, providing closure to this scene and making feasible the change of location in the next scene... |
| IV. v | Horatio, Queen, Gentleman | QUEEN. I will not speak with her. (1)  
...which reverts back to a court/domestic scene in Denmark, where Ophelia has gone mad; entry mid-conversation from inwards.  
Exits outwards to get Ophelia.  
Ophelia enters from outwards, unaccompanied.  
King enters from within the castle.  
Ophelia, amidst her insane singing and disturbed ramblings, presumably exits in the direction of bed after saying goodnight (inwards).  
Horatio exits inwards to keep watch over Ophelia, as requested by Claudius  
Noise at the outwards door with subsequent entrance of messenger with news from outwards.  
To the king’s astonishment, Laertes, angrily forcing entry into Elsinore, barges in from outwards...  
...ordering his men stand outside and demanding his father.  
Ophelia returns from inwards, disturbed and crazed.  
Presumably this time, Ophelia wanders outwards, where once outside, she will commit suicide.  
King invites Laertes to go ‘apart’ ‘with him’. The Queen is ignored, possibly indicating an outbreaks exit following Ophelia (see re-entry below). |
| IV. vi | Horatio, Attendants | HOR. What are they that would speak with me?  
GENT. Seafaring men, sir. They say they have letters for you. (1-3)  
PROBLEMATIC congestion at inwards door, but possibly minimised by previous split/staggered exit. Horatio is within the court, therefore enters (mid-conversation) from inwards, hearing news of visiting sailors.  
Exits outwards to admit the sailors as requested.  
Enter from outwards.  
Exit outwards in the direction of Hamlet. |
|       | Attendant | HOR. Let them come in. (4)  
Sailors | SAIL. God bless you, sir. (7)  
Horatio Attendants | HOR. Come, I will give you the way for these your letters, And do’t the speedier that you may direct me To him from whom you brought them. (32-35)  
Within the castle/in another part of the castle, King and Laertes are negotiating. Entry mid-conversation |
<p>| IV. vii | King, Laertes | |</p>
<table>
<thead>
<tr>
<th>Scene</th>
<th>Actor/Plot Event</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>V. i</td>
<td>Messenger</td>
<td>Enter a Messenger with letters. Messenger enters from outwards having received the letters from Hamlet through Claudio via the sailors we have just seen with Horatio.</td>
</tr>
<tr>
<td></td>
<td>King</td>
<td>KING. Leave us. (42)</td>
</tr>
<tr>
<td></td>
<td>Queen</td>
<td>KING. But stay, what noise?... Queen enters from outwards as ordered.</td>
</tr>
<tr>
<td></td>
<td>Laertes</td>
<td>LAER. Adieu, my lord. (189)</td>
</tr>
<tr>
<td></td>
<td>King</td>
<td>KING Let’s follow,</td>
</tr>
<tr>
<td></td>
<td>Queen</td>
<td>Gertrude...Therefore, let’s follow. (192-195)</td>
</tr>
<tr>
<td></td>
<td>Clowns</td>
<td>CLOWN. Is she to be buried in a Christian burial when she wilfully seeks her own salvation? (1-2)</td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td>Enter Hamlet and Horatio afar off.</td>
</tr>
<tr>
<td></td>
<td>Horatio</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clown</td>
<td>1. CLOWN. Go, get thee in, and fetch me a stoup of liquor. (61)</td>
</tr>
<tr>
<td></td>
<td>King</td>
<td>Enter King, Queen, Laertes, and a coffin, with Lords attendant.</td>
</tr>
<tr>
<td></td>
<td>Queen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Laertes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lords</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Priest/ Doctor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hamlet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Horatio</td>
<td></td>
</tr>
<tr>
<td></td>
<td>King</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Queen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Laertes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lords</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Doctor</td>
<td></td>
</tr>
<tr>
<td>V. ii</td>
<td>Hamlet</td>
<td>HAM. So much for this, sir; now you shall see the other. (1)</td>
</tr>
<tr>
<td></td>
<td>Horatio</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Young Osric</td>
<td>Enter young Osric, a courtier.</td>
</tr>
<tr>
<td></td>
<td>Courtier’s entry typically from inwards.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lord</td>
<td>Enter a lord.</td>
</tr>
<tr>
<td></td>
<td>Lord’s entrance, ditto.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Table</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Officers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Foils</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Daggers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wine</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Trumpets</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Drums</td>
<td></td>
</tr>
<tr>
<td></td>
<td>King</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Queen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Osric</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lords</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scene is set from outwards door followed by royal entry.</td>
<td></td>
</tr>
</tbody>
</table>
Laertes
Osric
Osric
Fortinbras
Ambass.
Drum
Colors
Attendants
Fortinbras
Ambass.
Hamlet, Hor
Drum, Colors
Atts, Trumpets
Drums
Officers
King, Queen
Osric, State
Foils, Daggers
Wine, Laertes

<table>
<thead>
<tr>
<th>A march afar off.</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAM. What warlike noise is this?</td>
</tr>
<tr>
<td>OS. Young Fortinbras... (350-51)</td>
</tr>
<tr>
<td>FORT. Where is this sight?</td>
</tr>
<tr>
<td>HOR. What is it you would see? (363)</td>
</tr>
</tbody>
</table>

Exeunt marching; after which a peal of ordinance are shot off.

Osric exits to check on the noise... ...and returns with news.

They enter from outwards.

Hamlet’s body is carried outwards in procession. Other dead bodies may be cleared via inwards door.