

"There" is powerful in expression, and is marked for the emphasis of feeling; while the rising inflection given to "rub," indicates by such intonation all the doubt and darkness attached to the evening dream.

For in that sleep of *death*—what dreams
may come,
When we have shuffled off this mortal
coil

Must give us—*pause*; there's the respect,
That makes *calamity*—of so long life;

There is nothing special in the management of this passage, saving that it demands solemnity of tone, slowness of movement, and force according to the marks. "Calamity" will, however, be again an expression of the state of Hamlet's mind and receive its tones of tremor and wailing pathos.

But Hamlet is thoroughly human—no creation of Shakspeare is more a type of a man in his sorrows and ever wavering purposes—his high resolves, but utter failures—and it is these human characteristics that have made the tragedy one of such profound interest to all who have ever read or beheld it. When he commences the words—"For who would bear the whips and scorns of time, &c.;" it is with the bursting indignation with which men repel injustice. There is a defiance in the utterance of the starting interrogative, "who,"—while hatred of the "oppressor's wrong," merges into scorn and contempt for "the proud man's contumely," yet in "the pangs of disprized (or despised) love," no doubt Hamlet thinks of the unhappy Ophelia "—— of ladies most deject and wretched. That suck'd the honey of his matin vows;" and whose love he had classed with "all trivial, fond records," and flung away that he might devote himself utterly to vengeance. The tone of indignant repulsion of wrong will be sustained, until the question which is a summary of antecedents is reached; and then a deep solemnity again governs the de-

livery. In the passage "To *grunt* and scream, &c.," no standard reader ever uses *that* word. It is in the text; but when the Council of Instruction revises the book, let them for decency's sake, change the word to *groan*.

In uttering the words,
But that the dread of something AFTER
death,
The undiscovered country,—from whose
bourne

No traveller returns—puzzles the will,

The voice becomes deep and solemn. Special emphasis must be given to "after"—for it is not death—but the dark "after" that fills his, as it fills all reflecting minds with awe. The voice grows in intensity and grandeur of tone and depth as it utters the appositive line that follows—and reaches its climax on "no traveller returns." Great care must also be shewn in connecting by similar pitch and tone the subject of the sentence "the dread" and its attribute of "of something after death," with the predicate "puzzles the will." All that is necessary to sustain this emphatic tie, is that the subject and predicate shall be delivered in a higher and in the same pitch of voice. In the delivery of two succeeding lines, the second one in harmony with the law, which suggests that all thought expressive of fear and doubt should be uttered in deeper tones will be read slower and lower than the first. "Have" and "others" are contrasted and received greater force to distinguish them.

Finally comes the consequence, the cause too, why Hamlet and all of us dare not, even with skeptical creed on the lip, rush recklessly to meet that dreaded after life.

"Thus *conscience* does make cowards of us all." "Conscience" here receives marked force, but a rising inflection to indicate its reference to the predicate that follows; but as "cowards" is a new form of thought, representative of all that makes us fear self-destruction, and expressive at once of our weakness and blindness it receives the em-