

Hamlet Objective Test

Record all your answers on the bubble sheet provided. Do NOT make any marks on this test. You may use your books for this test. The page numbers *should* correspond to your text.

Do Not Make Any Marks on the Test!

ACT I

1. Bernardo and Marcellus say they have seen the ghost of King Hamlet (A) two times (B) three times (C) four times (D) “times too innumerable to measure”
2. The watchman in Act I, scene i who doubts the existence of the ghost is (A) Bernardo (B) Francisco (C) Horatio (D) Marcellus
3. Fortinbras serves as a foil to Hamlet in all of the following ways EXCEPT:
(A) Both men’s fathers were kings
(B) Both are students at the University of Wittenberg
(C) Both men’s fathers are dead
(D) Both of their countries are presently ruled by their uncles
4. In Claudius’s opening speech (p. 34), in the following lines he utilizes what rhetorical device?

*Therefore our sometime sister, now our queen,
Th’ imperial jointress to this warlike state,
Have we, as ‘twere with a defeated joy,
With an auspicious, and a dropping eye,
With mirth in funeral, and with dirge in marriage,
In equal scale weighing delight and dole,
Taken to wife; (ll. 8-14)*

- (A) oxymoron
(B) metonymy
(C) antithesis
(D) personification
5. In Hamlet’s first soliloquy (p. 38-39), he employs a number of classical allusions. Which of the following is not an accurate assessment of how he uses the allusion?
(A) He says he is as strong as Hercules. (l. 153)
(B) Gertrude’s grief resembled that of Niobe. (l. 149)
(C) King Claudius is like a satyr. (l. 140)
(D) King Hamlet is like Hyperion. (l. 140)

6. In the soliloquy, in line 150, when Hamlet says, “O God, a beast that wants discourse of reason / Would have mourned longer –“ wants means
(A) desires (B) needs (C) grieves
(D) lacks
7. Who speaks the following lines in Act I, Scene iii?

*I shall the effect of this good lesson keep
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles, like a puff’d and reckless libertine,
Himself the primrose path of dalliance treads,
And reaks not his own rede.*

- (A) Polonius (B) Laertes (C) Ophelia
(D) Hamlet
8. In Hamlet’s soliloquy on pages 38 – 39, which of the following marks the transition between Hamlet’s generalization about the world and his explication of those generalities?
(A) “Fie on ‘t! Ah fie!” (l. 135)
(B) “Heaven and earth! Must I remember?” (ll. 142 – 143)
(C) “That it should come to this!” (l. 137)
(D) “Frailty, thy name is woman!” (l. 146)
9. It is clear from this soliloquy that Hamlet’s anguish comes mostly from
(A) his father’s death
(B) his uncle’s sitting on the throne
(C) his uncle treatment of him
(D) his mother’s remarriage
10. Hamlet’s melancholy in this soliloquy can be attributed to
(A) fear of his uncle
(B) resentment of his uncle
(C) youthful disillusionment
(D) jealousy of his uncle’s position of power

11. The speech beginning “Seems, Madam? Nay, it is”(l. 76-78, p. 36) points to the theme which involves
- scornful pride in politics
 - strained relationships brought out by crises
 - a hostile pattern established early, then spreading
 - the difference between a thing’s appearance and its reality
12. The first six lines of Hamlet’s speech to the ghost (l. 39 – 45, p. 48) suggest the possibility that
- the ghost is a figment of Hamlet’s overwrought imagination
 - the ghost may be a real person
 - the ghost may be an evil “impersonator,” a disguised demon
 - the ghost may disappear at an moment
13. The one thing that most outrages the ghost of Old Hamlet in lines 32 – 90, pp. 51 – 52) is
- Hamlet’s not being willing to seek revenge on his own
 - That he has been murdered
 - That his wife betrayed him
 - That his brother can tell Hamlet what to do
14. The tone of the speech “O cursed spite,/that ever I was born to set it right!” (lines 188-89, page. 56) is
- calm determination
 - frenzied fear
 - bitter frustration
 - angry sarcasm
15. In Hamlet’s speech (lines 165 – 80, pp. 55-56), he asks Horatio
- not to give him away if he should behave strange
 - to stand by him in his quest for vengeance
 - to forgive him for the murders he must carry out
 - to believe that the ghost was indeed his father’s
16. Laertes’ warnings to Ophelia are most likely
- an accurate description of how Hamlet might treat her
 - partially true as to a prince’s freedom to choose a wife
 - prompted by jealousy of Hamlet
 - given because he, not Ophelia, knows the real Hamlet
17. The one piece of Polonius’s advice to Laertes that comes across as particularly insincere in view of Polonius’s own statements and character is
- “Give every man thine ear, but few thy voice.” (l. 68, page 44)
 - “Costly thy habit as thy purse can buy/But not expressed in fancy . . . “ (ll. 70-71, pa. 44)
 - “Neither a borrower nor a lender be” (l. 75, p. 45)
 - “. . . to thin own self be true” (l. 78, p. 45)
18. In her encounters with her brother and her father, Ophelia comes across as
- rebellious, headstrong, and stubborn
 - flighty insincere, and silly
 - courageous, brave and noble
 - sweet, innocent, and submissive
19. In the encounter with his friend Horatio in scenes iv and v, pp. 47 – 56, Hamlet
- continues consistently to play the weebegone melancholic
 - gives a brief glimpse of the normal Hamlet
 - reveals his belief that his uncle murdered his father
 - tries to convince Horatio to return to Wittenburg
20. In Hamlet’s second soliloquy (p. 53), he employs the language of a scholar or student. All of the following lines demonstrate this language EXCEPT:
- “Yes, from the table of my memory (l. 98)
 - “Within the book and volume of my brain.” (l. 103)
 - “In this distracted globe. Remember thee!” (l. 97)
 - “O most pernicious woman!” (l. 105)

ACT II

21. In Scene I, Polonius tells Reynaldo that he may accuse Laertes of being guilty of all of the following EXCEPT:
- Swearing
 - Gambling
 - Fencing
 - Drinking
 - Drabbing

22. Ophelia's description of Hamlet's "antic disposition" includes all of the following EXCEPT:
- (A) "his doublet all unbrac'd"
 - (B) "no hat upon his head"
 - (C) "his stockins fouled, Ungart' red, and down-gyved to his ankel,"
 - (D) "and with a look so piteous in purport/As if he had been loosed out of hell"
 - (E) "armed at point exactly, cap-a-pe"
23. The messengers have returned and report that Fortinbras needs to march through Denmark on his way to
- (A) Norway
 - (B) Poland
 - (C) Germany
 - (D) Finland
 - (E) France
24. Hamlet calls Polonius in Scene ii
- (A) a fishmonger
 - (B) a liar
 - (C) an honest man
 - (D) a satirical rogue
25. Rosencrantz and Guildenstern believe that what has "put [Hamlet] So much from th' understanding of himself" is
- (A) thwarted ambition
 - (B) his father's death
 - (C) Ophelia's rejection
 - (D) His mother's "o'er hasty marriage"
26. Hamlet asks the player to recite a speech from
- (A) *Oedipus Rex*
 - (B) *The Canterbury Tales*
 - (C) Aeneas' tale to Dido
 - (D) David's lament to Bathsheba
27. In the speech, Old Priam is killed by
- (A) Hector
 - (B) Achilles
 - (C) "the Hyrcanian beast"
 - (D) Pyrrhus
28. Hamlet requests the players to present what play?
- (A) *King Lear*
 - (B) *The Murder of Gonzago*
 - (C) *The Mousetrap*
 - (D) *Tamburlaine*
29. In Hamlet's third soliloquy, he uses the language of
- (A) the epic poet
 - (B) the courtly lover of Medieval Romance
 - (C) the playwright
 - (D) the revenging warrior
30. The Polonius-Reynaldo dialogue in Act II, Scene I (pp. 56-58) serves two purposes:
- (A) it moves the plot of Hamlet's revenge story and brings in Polonius' fears for his own son
 - (B) it helps to characterize Polonius as a loving father and establishes a paralleled story of revenge
 - (C) it introduces the "spy" theme and exposes Polonius as an inveterate meddler
 - (D) it shows that Polonius knows who killed King Hamlet and sends Reynaldo out to get revenge
31. Ophelia tells her father in Scene i that Hamlet is behaving
- (A) like the gentleman she has always know
 - (B) like a madman
 - (C) as if he feared being murdered
 - (D) as if he thought she had killed his father
32. Polonius's line 99, (p. 60), "This is the very ecstasy of Love," means
- (A) Hamlet is distraught over Old Hamlet's death
 - (B) Gertrude's remarriage has crazed Hamlet
 - (C) Hamlet loves Ophelia and feigns madness for her sympathy
 - (D) Hamlet has been crazed by Ophelia's rejection of him
33. The tone of Gertrude's statement (ll. 56-57, page 62), "I doubt it is no other but the main/His father's death and our o'erhasty marriage" is one of
- (A) bitter sarcasm
 - (B) fearful questioning
 - (C) doubtful hope
 - (D) melancholy resignation
34. In Polonius' lines 90-92, (p. 63), the statement "brevity is the soul of wit" is, in view of what we know about Polonius,
- (A) an ironic statement
 - (B) a revelation of his true character
 - (C) a rash (hasty) statement
 - (D) a wise and accurate statement

35. When Polonius says in an aside (207-20, p. 67) "Though this be madness, yet/There is method in 't," he
- (A) knows that some good will come from Hamlet's madness
 - (B) sees reason in Hamlet's madness and fears it is not entirely feigned
 - (C) fears Hamlet will harm him because he senses Hamlet does not like him
 - (D) fears Hamlet will not harm Ophelia
36. Hamlet's questioning of Rosencrantz and Guildenstern (225-283, pp. 67-69), shows that he
- (A) fears Claudius
 - (B) has known about R's and G's mission all along
 - (C) is unsure himself about whether he is mad
 - (D) desperately needs to think someone can be trusted
37. Hamlet's speech (290-304, p. 70)
- (A) affirms his faith in the goodness of man
 - (B) questions his existence in a world without beauty or hope
 - (C) gives tragic emphasis to his loss of faith in mankind
 - (D) revives the spark of optimism that has lain dormant
38. One major difference between the First Player's speech (453-503, page 75-77) and Shakespeare's usual style is that this
- (A) is less formal than Shakespeare's usual style
 - (B) is more stiff and formal than his usual style
 - (C) has more natural images than his usual style
 - (D) has no rhyme; Shakespeare's usual style has much rhyme
39. At the beginning of Hamlet's third soliloquy, Hamlet says he is "a rogue and peasant slave" (560, p. 88) because
- (A) he is under Claudius' thumb
 - (B) Rosencrantz and Guildenstern are dangerous
 - (C) He cannot show his true emotion
 - (D) He has not revenged his father's death
40. When Gertrude tells Polonius, "More matter, with less art" (95, p. 63) she means
- (A) "I really don't want to hear what you have to say."
 - (B) "You are a stupid old man."
 - (C) "Stop the oratory and say what you mean."
 - (D) "The truth of the matter is clear; Hamlet's madness is an art."

ACT III

41. At the end of Scene I, King Claudius has decided to
- (A) have Hamlet put to death in Denmark
 - (B) ship Hamlet out of the country
 - (C) send him back to Wittenburg
 - (D) have Rosencrantz and Guildenstern kill him
42. When giving advice to the players (p. 85-86), Hamlet's theory of the art of acting is more nearly explained by
- (A) lines 1-2
 - (B) lines 3-7
 - (C) lines 16-20
 - (D) lines 26-30
43. The grounds for Hamlet's friendship and admiration for Horatio (51-69, p. 87-88) are that Horatio
- (A) has been true to Hamlet
 - (B) has placed himself in danger by remaining Hamlet's friend
 - (C) represents a mirror image of Hamlet
 - (D) represents a man who can remain in control of his emotions
44. The best interpretation of the Player King's speech (194-203, p. 92) is that
- (A) will and fate work together to ensure man's destiny
 - (B) will and fate are so at odds that man has no control over his destiny
 - (C) will and fate conspire to shape man's thoughts
 - (D) the ends of thought are controlled by our will
45. In Hamlet's short soliloquy (367-378, p. 98), Hamlet fears
- (A) he will never be able to carry out the revenge
 - (B) he will actually go insane
 - (C) the matricidal impulse
 - (D) his suicidal inclinations

46. King Claudius' aside (48-53), p. 81) reveals
- (A) the "heavy burden" of his conscience
 - (B) the "heavy burden" of what to do with Hamlet
 - (C) the "heavy burden" of keeping the truth from Gertrude
 - (D) the "heavy burden" of getting rid of Polonius
47. Ophelia's speech (149-160, p. 84) gives the reader a picture of
- (A) what she had thought Hamlet was, but what he never was
 - (B) what Hamlet had pretended to be
 - (C) what Hamlet had been, but is no more
 - (D) what Ophelia wishes Hamlet were
48. The tone of Ophelia's speech (149-160, p. 84) is one of a
- (A) subtle mystery
 - (B) quiet anger
 - (C) agonized despair
 - (D) reverence
49. The speech reveals that Ophelia has
- (A) been hit with the full tragic awareness of what has been destroyed
 - (B) recognized belatedly that obeying her father was foolish
 - (C) lost any feeling of love that she had ever had for Hamlet
 - (D) accepted the inevitable
50. When Hamlet strikes through the curtain, he thinks he is killing
- (A) Claudius
 - (B) Polonius
 - (C) Rosencrantz and Guildenstern
 - (D) Ophelia
51. The characteristic of Polonius that has most directly led to his death is
- (A) his nosiness and meddling
 - (B) his poor judgment
 - (C) his insincerity or shallowness
 - (D) his cruelty to Ophelia
52. Lines 66-67, p. 104 mean
- (A) "Could you help kill my father and marry my uncle?"
 - (B) "Could you leave the security of a marriage to my father for the insecurity of marriage to my uncle?"
 - (C) "Could you leave the high regard with which my father held you for the shameful treatment from my uncle?"
 - (D) "Could you leave the wholesome, productive marriage to my father for the decadent, sterile marriage to my uncle?"
53. The difference between the ghost in Act I of the play and the ghost in Act III, iv is that
- (A) only Hamlet sees the ghost in Act III; in Act I, others did
 - (B) Act I's ghost did not look like the old King; this one does
 - (C) Gertrude sees this ghost; she did not see the one in Act I
 - (D) This ghost is likely a demon; Act I's ghost was King Hamlet
54. Queen Gertrude's lines (88-91, p. 105) suggest that she
- (A) fears her son will harm her
 - (B) is moved to see and to regret her actions
 - (C) fears she too will become insane
 - (D) is moved to see herself as guilty of her husband's murder
55. The following is the most complete and accurate description of Claudius' self-knowledge in lines 36-72, p. 100-101:
- (A) he fears the judgment of heaven
 - (B) he knows that if he prays, he can be forgiven
 - (C) he fears judgment but knows that he cannot get forgiveness
 - (D) he has no fear of punishment because he is a king
56. The tone of lines 97-98, p. 101 is
- (A) bitter anger
 - (B) ironic resignation
 - (C) fearful reverence
 - (D) humorous irony
57. Hamlet refers to whom as "adders fang'd"?
- (A) Laertes and Polonius
 - (B) Claudius and Polonius
 - (C) Rosencrantz and Guildenstern
 - (D) Marcellus and Reynaldo
58. What is "the primal eldest curse"?
- (A) patricide
 - (B) fratricide
 - (C) matricide
 - (D) suicide

59. In the Bedroom scene (scene iv), Hamlet forces Gertrude to look at two pictures:
- (A) one of England and one of Denmark
 - (B) one of Claudius and one of King Hamlet
 - (C) one of Hamlet and one of Laertes
 - (D) one of herself and one of the virgin Ophelia
60. At the end of the bedroom scene, Hamlet asks his mother
- (A) not to tell Claudius that he killed Polonius
 - (B) not to tell Laertes who killed Polonius
 - (C) not to go to Claudius' bed that night
 - (D) not to allow Claudius to send him to England

ACT IV

61. Hamlet's attitude toward the dead Polonius comes across in Scene iii as
- (A) true repentance for having killed him
 - (B) deep respect for Polonius as member of the Danish court
 - (C) anger at him for having been in a position to be killed
 - (D) amused derision at him
62. The line "He's (Hamlet is) loved of the distracted multitudes" (scene iii, line 4, p. 112) explains why
- (A) Claudius must send Hamlet to England to have him killed instead of openly having him executed for Polonius's murder
 - (B) Gertrude keeps her son's sanity a secret so that no one will know why he really murdered Polonius
 - (C) Claudius openly condemns Hamlet
 - (D) Hamlet has deceived everyone into not realizing that he actually murdered Polonius
63. The traditional concept of revenge that Fortinbras epitomized and that Hamlet felt he had to live up to was that
- (A) revenge is a necessary evil
 - (B) revenge is an outmoded medieval custom
 - (C) revenge is a sacred honor
 - (D) revenge is a curse
64. What inspires Hamlet's soliloquy at the end of scene iv?
- (A) anger at his procrastination
 - (B) recalling the players showing such strong emotion
 - (C) the account of Fortinbras' foray into Poland
 - (D) realization of his following among the Danes
65. Although Hamlet believes that Fortinbras' foray into Poland is less than admirable, he can still admire Fortinbras because
- (A) Fortinbras is a prince and a gentleman
 - (B) He sees honor as justification for some impractical actions
 - (C) He views Fortinbras' ambition as better than his cowardice
 - (D) He feels loyal sons should carry out revenge
66. That Queen Gertrude says in line 1 of scene v (p. 116), "I will not speak to her" (Ophelia) implies
- (A) that Gertrude begins to see and fear the whole chain of events precipitating from her marriage
 - (B) that she feels so guilty about Polonius' death that she cannot face his daughter
 - (C) that she does not want to be reminded of Hamlet's madness
 - (D) that Gertrude truly fears Ophelia and her madness
67. In Ophelia's mad ramblings (p. 117-118), she speaks of
- (A) sexual seduction
 - (B) broken wedding promises
 - (C) ominous anticipation of Laertes' reaction
 - (D) all of these
 - (E) b and c
68. When Laertes bursts into the King's presence in scene v, who does he think is responsible for his father's death?
- (A) Hamlet
 - (B) Gertrude
 - (C) Fortinbras
 - (D) Claudius
69. Laertes and Hamlet are alike in that
- (A) both are quick to act
 - (B) both have feigned madness
 - (C) both seek revenge for their fathers' deaths
 - (D) both have escaped captivity to return to Denmark

70. The information that adds credibility to Hamlet's willingness to enter a fencing match with Laertes is that
- Hamlet's envy of Laertes' fencing ability has been known
 - Hamlet blamed Laertes for Ophelia's madness
 - Hamlet blamed Laertes for Ophelia's rejecting him
 - Hamlet had been champion fencer until Laertes returned
71. All of the following people receive letters in Act IV EXCEPT:
- Claudius
 - Horatio
 - King of England
 - Polonius
72. In Hamlet's sixth soliloquy in scene iv, he says that if man's life is no more than eating and sleeping, he is no better than
- English people
 - Beasts
 - Danskers
 - Pagans
73. When Claudius says on page 119, lines 75-94, that sorrows come "in battalions," he is referring to all of the following EXCEPT:
- Laertes' return from France
 - Ophelia's insanity
 - Hamlet's return to Denmark
 - Polonius' death
74. Who speaks these lines in Act IV?
- Let this be so.
His means of death, his obscure funeral –
No trophy, sword, nor hatchment o'er his bones,
No noble rite nor formal ostentation –
Cry to be heard, as 'twere from heaven to earth,
That I must call't in question.*
- Polonius
 - Laertes
 - Claudius
 - Horatio
75. Who tells Claudius and Laertes about the circumstances surrounding Ophelia's death?
- Horatio
 - a messenger
 - Marcellus
 - Queen Gertrude

ACT V

76. The comic dialogue between the two gravediggers in Scene I
- furtheres the play's action with references to death
 - contrasts the sad occasion, making Ophelia's probable suicide all the more moving
 - sets the scene for Hamlet's entrance so that his views of death will not seem so callous
 - allows Shakespeare to show the stupidity of the masses
77. Hamlet's brooding on death beside Ophelia's grave is inoffensive in its wittiness only because
- the gravediggers have been so offensive
 - he is still feigning madness
 - he does not know whose grave it is
 - his statements are universal truths
78. The lines to Yorick's skull (172-182, p. 136-137)
- contrast all things living to all things dead
 - contrast Hamlet's madness to his sanity
 - contrast Hamlet's happy childhood memory of Yorick with the disgust the skull inspires in him
 - contrasts Hamlet's present depression with his earlier zest for life
79. The Queen's lines (270-274, p. 140) are intended to
- protect Hamlet by saying he is mad
 - give Hamlet time to calm himself
 - explain to Laertes that Hamlet really did love Ophelia
 - prevent the King from having Hamlet arrested
80. What Hamlet says (57-62, p. 142) in response to Horatio's "So Guildenstern and Rosencrantz go to 't" shows
- contempt for them reminiscent of his attitude toward Polonius' death
 - remorse that his friends of his "so young days" had to die
 - fear this his rashness will gain control of him
 - curiosity as to how Claudius will react

81. Lines 75-78, p. 143 mean that
 (A) Hamlet is sorry he killed Polonius
 (B) He recognizes a parallel between his cause and Laertes'
 (C) He and Laertes are both pawns of Claudius
 (D) He knows neither of the two can win in a duel
82. Osric's most obvious characteristic is his
 (A) obsequiousness (servility)
 (B) courage in standing up to Hamlet
 (C) wisdom
 (D) loyalty to Claudius
83. The tone of Hamlet's speech (208-226, p. 148) is one of
 (A) despair
 (B) irony
 (C) resignation
 (D) bitterness
84. The line which anticipates Laertes' plea for absolution at the moment of his death is
 (A) line 263, p. 150
 (B) line 298, p. 151
 (C) line 278, p. 150
 (D) line 311, p. 151
85. It is fitting that Fortinbras speak last in the play because
 (A) he has returned victorious from Poland
 (B) he will likely succeed to the throne of Denmark
 (C) he admires Hamlet more than anyone else in the play
 (D) only he knew the true chain of events.

GENERAL QUESTIONS – Matching

Choose the correct speaker for each quotation.

86. "My words fly up, my thoughts remain below: / Words without thoughts never to heaven go."
 A. Hamlet
87. "There's rosemary, that's for remembrance;/ . . . and here's pansies, that's for thoughts."
 B. Claudius
88. "There's a divinity that shapes our ends, / Rough-hew them how we will."
 C. Ophelia
89. "Now cracks a noble heart."
 D. Horatio
90. "To thine ownself be true, / And it must follow, as the night the day, / Thou canst not then be false to any man."
 E. Polonius

Matching – Part II

Choose the character that is described by each quotation.

91. "A figure . . . armed at point, exactly, Cap-a-pe. . ."
 A. Hamlet
92. "His doublet all unbraced, no hat upon his head, his stockings foul'd, ungarter'd and down-gyved to his ankle, . . ."
 B. Ophelia
93. "That great baby you see there is not yet out of his swaddling clouts."
 C. Ghost
94. "A Bosom black as death! O limed soul, that, struggling to be free, art more engaged."
 D. Polonius
95. "her clothes spread wide, / And, mermaid-like, wile they bore her up; . . ."
 E. Claudius

Matching – Part III

Choose the item that matches each description

96. kills Gertrude
 A. Yorick
97. nickname for the "play"
 B. rapier
98. identifies the ghost
 C. poison wine
99. kills Laertes
 D. *The Mouse-Trap*
100. skull in graveyard
 E. armor