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THE MERCHANT OF VENICE.



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TORONTO

The Merchant of Venice

By
William Shakespeare

WITH AN INTRODUCTION AND NOTES BY

K. Deighton

AND AN APPENDIX BY

W. H. Weston

MACMILLAN AND CO., LIMITED
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INTRODUCTION.

THIS question need not trouble us long, for there is no evidence, external or internal, which can determine it with any certainty. The first mention that has been discovered of the play is in Meres' *Palladis Tamia*, published in 1598, and between that date and 1594 the various editors and commentators place its composition, the majority of them inclining rather to the earlier than the later limit.

Here again we are without any certainty. Various sources are conjectured, for there are various stories more or less closely resembling the play, some of which were doubtless known to Shakespeare. Thus, the main incidents of the Bond Story are found in the ballad of Gernutus, probably of earlier origin than the *Merchant of Venice*; in the *Gesta Romanorum*, a collection of stories presumably compiled towards the end of the thirteenth century; in *Il Pecorone*, a novel by Ser Giovanni Fiorentino, written in 1378; in a French work by Alexander Siluayn, translated into English in 1596 under the title of *The Orator*, etc.; while an apologue in the *Māhābhārata* turns upon a similar point. Again, the Story of the Caskets is in many of its details identical with one told in the *Gesta Romanorum*, has incidents in common with

one entitled *Barlaam and Josaphat*, originally written in Greek, and translated into Latin before the thirteenth century, and with one in Gower's *Confessio Amantis*. Further, a combination of the Bond and the Caskets stories appears to have preceded the *Merchant of Venice* in a play named *The Jew and Plolome*, mentioned by Gosson. Finally, contemporary events are supposed to have been utilized by Shakespeare. Thus, according to a paper in *The Gentleman's Magazine* for February, 1880, by Mr. S. L. Lee, the original of Shylock was probably found in the history of one Roderigo Lopez, a Jewish doctor of considerable repute in London, who in 1594 was executed for complicity in a plot against the life of Elizabeth. The circumstances of Lopez' trial, which caused the greatest excitement in London, must have been well known to Shakespeare, who was living there at the time; and to various points in his story Mr. Lee sees allusions in *The Merchant of Venice*. For instance, in order to extract a confession from him, Lopez was threatened with the rack;* among his associates had been one *Antonio Perez*, a pretender to the Portuguese throne; he was tried by a jury,† as an alien compassing the death of one in whose land he was living;‡ at his trial, Coke, his prosecutor, laid great stress upon his being a Jew, and spoke of him as one "worse than Judas himself," while the judges, among other epithets, bestowed upon him those of 'wily and covetous,' 'mercenary' and 'corrupt.'§

* Cp. iii. 2. 25-7. † Cp. iv. 1. 394, 5. ‡ Cp. iv. 1. 344-51.

§ Cp. *passim* the epithets applied to Shylock by Antonio and others.

At the opening of the play Antonio, the merchant, is discussing with two of his friends, Solanio and Salarino, the feeling of sadness by which, without any sufficient reason, he has of late been weighed down. His friends ascribe this feeling to anxiety on account of the many "ventures" he has abroad in the richly-laden vessels bound for various ports. Such a cause Antonio repudiates, since

Outline of the
Play.

"My ventures are not in one bottom trusted,
Nor to one place ; nor is my whole estate
Upon the fortune of the present year :
Therefore my merchandise makes me not sad."

Solanio suggests that he may be in love, and this cause too Antonio disavows. Their conversation is interrupted by the entry of Bassanio, Gratiano, and Lorenzo. Bassanio, who in times past has been indebted to Antonio for various acts of friendship, has fallen in love with a noble heiress, Portia, who lives not far from Venice ; but owing to youthful extravagance, he is in no position to pay his court to the lady in such a way as befits a suitor to one of her rank and wealth. As therefore in former straits, he now seeks help from Antonio. Ready as ever "to supply the ripe wants" of a friend, Antonio reproaches him for wasting time in a prolix statement of his difficulties instead of coming to the point at once :

"You know me well ; and herein spend but time
To wind about my love with circumstance ;
And out of doubt you do me now more wrong
In making question of my uttermost,
Than if you had made waste of all I have ,
Then do but say to me what I should do,
That in your knowledge may by me be done,
And I am prest unto it : therefore speak."

Bassanio tells his story and wins a warm assent. Just now, however, Antonio's fortunes are "all at sea," he has no money at hand, no merchandise at Venice on which he can raise money. But he has credit which he will rack to the uttermost; and empowering Bassanio to ascertain where money is to be borrowed, he himself goes among the merchants upon the same quest.

The second scene takes us to Belmont, Portia's seat. Sole heiress to her father's ample wealth, this lady has, in regard to her marriage, been fettered by a singular condition. By the terms of his will she is to accept as husband the man who shall choose the one of three caskets, of gold, silver, and lead respectively, in which her father has caused her portrait to be locked up. On the other hand, as a test of the sincerity of his love, each suitor who may wish to make the trial is bound by oath never, in case of failure, to seek the love of any other woman; while for the preservation of the secret he is further sworn never to reveal which casket he has chosen. Portia naturally dreads lest among the many suitors who are flocking to the trial, some one of them for whom she can feel no love may be the lucky chooser; and when first we meet her she is discussing with her waiting-maid, Nerissa,* the character of four of these now at Belmont. One by one, as Nerissa over-names them, they are rejected as wholly distasteful; and with great glee she learns from one of her servants that, unwilling to make their choice of the caskets upon the terms imposed, they have now come to take their farewell. We return to Venice, and Shylock, the Jew, now comes upon the scene. Bassanio has made application

* See note on iii. 2. 200.

to him for the money he requires, offering Antonio as his surety, and Shylock is debating, or pretending to debate, whether he should accept such security. At this point Antonio enters; and Shylock, in a soliloquy, gives vent to his loathing with which he regards him. The reasons for the bitterness are that Antonio lends money gratis, and so brings down the rate of interest in Venice; that he hates "our sacred nation," and that he constantly rails

"On me, my bargains, and my well-won thrift
Which he calls interest."

On Bassanio calling his attention to Antonio's presence, Shylock pretends to be considering whether on so short a notice he can raise the money required, but turning to Antonio, greets him with all deference. A dialogue follows in which Shylock recites the various insults and injuries he has received at Antonio's hands, how he has been rated for taking interest, how his religion has been mocked, how Antonio has spat upon him and spurned him with his foot and loaded him with abusive epithets, and yet now, when he needs his help, does not hesitate in coming to borrow money of him. Antonio haughtily replies that he is just as likely to treat him in the same way again, that he comes to borrow money as a matter of business, and that if Shylock lends it, he lends it not to a friend, but to an enemy from whom, if he fail in payment, the penalty may without any qualms of shame be rigorously exacted. To his storm of angry words Shylock offers a conciliatory reply, engages to lend the money, and pretends his readiness to do so merely out of good will and in order to reconcile their former

differences. Yet, as though "in a merry sport," he makes it a condition that in case the debt should not be redeemed when it becomes due, the forfeit shall

"Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me."

Antonio, confident in the return of his vessels before the date of payment, and determined at any risk to serve his friend, agrees to this condition, and Shylock goes off to bring the money.

With the Second Act we have the arrival of the Prince of Morocco to make trial of the caskets. This, however, is delayed for a time, and meanwhile we have a highly humorous scene in which Launcelot Gobbo, the Jew's servant, debates with himself whether he shall run away from the employment of one who treats him so harshly. He has just decided to do so when he meets his half-blind old father, and with his help determines to seek the service of Bassanio, who, accompanied by Gratiano, is just starting for Belmont. In rapid succession to this we have Jessica's preparation secretly to forsake her father, Shylock, in order to marry Lorenzo; Shylock's leaving his house to sup with Bassanio; and the masque prepared by Lorenzo, Gratiano, and Solanio, under cover of which Jessica, disguised as a boy, shall be able to make her escape. The first trial of the caskets now follows, and Morocco, choosing "by the view," unlocks the golden one, only to find in it a death's-head with a scroll emphasizing the proverb "All that glisters is not gold." In the next scene we have the discovery of Jessica's flight, Shylock's wrath at her marriage with

one of the hated race of Christians, and the first hint of Antonio's losses at sea. This is succeeded by the second trial of the caskets, in which the Prince of Arragon, whose choice is that of the silver one, fares no better than Morocco; and, as he is dismissed, comes the news of Bassanio's arrival.

The Third Act opens with a dialogue between Solanio and Salarino. This is interrupted by the entry of Shylock, whom they take a malicious pleasure in bantering upon the loss of his daughter. As they leave the stage, Tubal, a friend of Shylock's, who at his request had gone in pursuit of Jessica, enters with the news of his failure to discover her. But with the bad news of his failure, he has also the comforting assurance to give that a vessel of Antonio's has been lost on its voyage from Tripolis. Shylock, who half forgets his own troubles in hearing of those of Antonio, is speedily brought back to his former state of frenzy by Tubal's going on to relate the extravagance of which Jessica had been guilty at Genoa. This wound, however, is healed when Tubal tells him "There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break." Shylock greedily hugs himself with the idea of the vengeance he will exact if Antonio fails his day, but is once again put to the torture by being told that Jessica had bartered for a monkey a much-prized turquoise ring which when a bachelor he had from Leah, afterwards his wife. Satisfied with this last thrust, Tubal concludes with the assurance that "Antonio is certainly undone"; and Shylock, his sorrows outweighed by the prospect of speedy revenge, gives instructions to Tubal to fee a bailiff a fortnight beforehand that Antonio may be

arrested the minute the bond becomes forfeited. The scene that follows brings us to Bassanio's trial of the caskets. And here for the first time we get a real insight into Portia's character. Hitherto we have seen her only as in conversation with Nerissa she playfully and wittily criticizes her suitors, or in the short scenes with Morocco and Arragon, where the feeling uppermost in her mind is that of dread lest either of them should choose the right casket. With Bassanio about to hazard his fortune, it is very different. When, in the conversation to which we have just referred, Nerissa says of him that "he of all men that ever my foolish eyes looked upon was the best deserving a fair lady," Portia's answer is "I remember him well; and I remember him worthy of thy praise." A true maiden, she will not avow the secret of her heart, though she cannot refuse him this gracious praise. But now that the moment decisive of her fate as well as of his is at hand, now that he at whose delay in coming she has no doubt wondered and grieved, is to "win or lose it all," the struggle in her heart cannot hide itself. Later on, when the issue has proved successful, she confesses to the

"doubtful thoughts, and rash-embraced despair,
And shuddering fear, and green-eyed jealousy,"

with which she had been racked. At present, maidenly modesty, no less than obedience to her father's will, forbids that she should give any hint which would help to direct Bassanio's choice of the casket. Yet, conscious that she is truly and worthily loved, she will not affect to be indifferent to Bassanio's success or failure. So much at all events she may confess that for fear of his

choosing wrong, and so being lost to her for ever, she would detain him there some month or two before he ventures for her ; and with words that “ half conceal and half reveal ” her love, she seeks

“ to peize the time,
To eke it and to draw it out in length
To stay you from election.”

Bassanio presses to be allowed to choose,

“ For as I am, I live upon the rack ” ;

and, after the exchange of some loving banter, he is sent to his hazard with the words,

“ If you do love me, you will find me out.”

Commenting upon the character of each of the caskets, as he passes them in review, Bassanio finally chooses the leaden one. This being opened discloses Portia’s likeness, upon the beauty of which he descants in lover-like eulogy only to conclude with the admission

“ how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance.”

Then, in obedience to the words of the scroll, he goes forward to claim Portia “ with a loving kiss.” She, on seeing him about to choose the right casket, had exclaimed,

“ O love, be moderate ; allay thy ecstasy ;
In measure rain thy joy ; scant this excess !
I feel too much thy blessing ; make it less,
For fear I surfeit ” ;

and now her one thought is to make the surrender of herself as complete as loving words of modest self-

depreciation can render it. To put those words into prose would be a desecration ; to attempt to sum them up but futile vanity. Bassanio can only answer them by the confession

“Madam, you have bereft me of all words,
Only my blood speaks in my veins” ;

and by the assurance that when the ring which she has given him with the gift of herself,

“Parts from this finger, then parts life from hence ;
O, then be bold to say Bassanio’s dead.”

But a sudden cloud darkens their horizon. While yet their joy is at its height, comes the terrible news that Antonio’s ventures have all failed, that he is at the mercy of the Jew, and that that mercy is to be shown by the exaction of the full penalty, the pound of flesh to be cut off “nearest Antonio’s heart.” In an instant, forgetful of herself and her newly found happiness, Portia insists that Bassanio, having gone with her to church to make her his wife, shall at once return to Venice to redeem his friend by payment—many times over if need be—of the sum due :

“Pay him [the Jew] six thousand, and deface the bond ;
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio’s fault ”

A short scene takes us back to Venice. Here Antonio, accompanied by his gaoler, is met in the street by Shylock, who refuses to listen to any attempt to soften his heart. Confident of revenge, he has no need to veil his hatred ; Antonio has in past times called him ‘dog,’ and Antonio may now beware his fangs ; he is not such

a dullard as to allow himself to be hoodwinked into mercy by the intercession of Antonio's Christian friends; the duke shall grant him justice; he will have his bond. Finding the Jew thus obdurate, Antonio reconciles himself to his fate, only praying that

“Bassanio come

To see me pay his debt, and then I care not.”

We return to Belmont. Bassanio having set out on his mission, Portia confides to Nerissa her determination to go to Padua; though, beyond telling her that they must travel disguised as youths, she reveals nothing as to the stratagem she has in her mind. The Act closes with a comic scene in which Lorenzo and Jessica, who have been left in charge of Portia's house, and the clown, Launcelot, play their parts.

The fourth Act ushers in the trial scene, the real climax of the play. All intercession having failed, not only that made by Antonio's friends, but also the repeated efforts of the duke himself, nothing remains but for the case to be brought before the highest tribunal of the state. The parties are therefore called into court, where the duke and the chief men of Venice are already assembled. Antonio enters attended by Bassanio and his other friends; and, having thanked the duke for his good will in the matter, expresses his readiness “to suffer with a quietness of spirit, the very tyranny and rage” of the Jew's malice. Shylock now presents himself, alone. Strong in his determination of purpose, and certain of the issue, he needs no friend to support him with his sympathy. It probably even adds to the enjoyment of his assured revenge that he stands there his single

self opposed to the whole community of Christian Venice. A member of a race hated by all except those who despise; himself a special object of contumely and of contumely from Antonio in particular; a father who has been robbed of his daughter by one of Antonio's religion; a miser who by the same agency has been despoiled of his hard-earned wealth: he is in this hour to feed fat his ancient grudge against all Christians by vengeance taken upon one of them everywhere esteemed for his nobility of character, everywhere beloved for his conspicuous generosity of heart. Exaggerated as Shylock's sense of injuries no doubt is, those injuries are real enough. Through a long life-time his just pride in belonging to a great nation has been trampled upon at every turn, and justly might he plead, if his intrepid obstinacy allowed of it, that what he was his enemies had in great measure made him. And when to his national wrongs there are added his private wrongs, he might again well plead, as he does in an earlier part of the play, that for all example he had had of forbearance and forgiveness, Christians differed but little from his own race. When therefore the duke makes a last attempt to touch a chord of mercy in his heart, we are not only prepared to find that no response comes forth, but scarcely wonder at the contemptuous, cynical language with which he justifies himself in treating Antonio as though some noxious animal whom he would have poisoned out of the way. If he chooses to sacrifice three thousand ducats for "a weight of carrion flesh," what is it to any one else? If some men hate the sight of a gaping pig, while others are mad if they behold a cat, why should not he have the same loathing towards Antonio? It is all a

question of humour, and his humour is to have Antonio's pound of flesh. In vain Bassanio urges that his reasoning is no answer "to excuse the current of" his "cruelty." Shylock is ready with retort for retort, and Antonio, knowing how useless it is to "question with the Jew," interrupts the altercation by desiring that sentence be pronounced. One further attempt Bassanio makes by offering payment of twice the sum. His appeal to Shylock's greed meets with no less scorn than his appeal to the consideration of mercy. Nor is the Jew less proudly scornful when answering the duke's question, "How shalt thou hope for mercy, rendering none?" "What judgement shall I dread, doing no wrong?", is his rejoinder, a rejoinder which he amplifies by a contemptuous comparison between his rights of possession in Antonio's flesh and the rights of possession in purchased slaves enjoyed by their purchasers. At this point the duke is about to adjourn the case until the arrival of Bellario, a learned doctor of law, whom he has sent for to determine the legal points involved, when Nerissa, in the costume of a lawyer's clerk, enters to announce that a young doctor of Rome whom Bellario, being too unwell to attend, has sent in his stead, is waiting admission to the court. The young doctor is Portia in disguise. Fortified by Bellario with arguments and legal references, she has come to advise the court on the case, which is now allowed to proceed. Admitting that Shylock has so far acted in accordance with law, and obtaining from Antonio a confession of the bond, she in a speech of the noblest eloquence appeals to the Jew's mercy. Shylock, hardened in his determination by finding that so eminent an authority in the law has

nothing to urge against the justice of his plea, curtly answers,

“My deeds upon my head ! I crave the law,
The penalty and forfeit of my bond.”

Portia asks if Antonio is not prepared to discharge the money. Bassanio in reply tenders payment of the sum, of twice the sum, of ten times the sum, if necessary, and beseeches the duke, if this be not accepted, to

“Wrest once the law to your authority :
To do a great right, do a little wrong,
And curb this cruel devil of his will.”

Portia interposes, and shows what would be the consequence of such arbitrary departure from the course of law. At her words, Shylock exults with brutal glee ; and as, point by point, she admits the legality of his claim, his triumph becomes more triumphant. He will not even consent to have a surgeon by to save Antonio from bleeding to death. No such condition is nominated in the bond, and outside the bond he will not travel a hair's breadth. Antonio therefore prepares to submit himself to the knife, and in affecting terms bids a last farewell to his friends. The moment of Shylock's revenge has arrived ; each declaration made by Portia as to the law of the case he applauds with an outburst of venomous exultation ; and when, as he thinks, the last decisive word has been spoken, fiercely demands execution of the penalty. Here, however, his triumphant progress is arrested. While with lucid impartiality Portia has set forth all the points of the case, and by every argument has urged Shylock to find his truest victory in a generous forgiveness, she has held in reserve

a weapon which she must now produce. Shylock to every appeal has insisted upon the letter of the law, and the time has come to turn that letter against him. The words of the bond are "a pound of flesh." That pound he is bidden to take :

" But, in the cutting of it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice."

Shylock, taken aback, is now willing that Antonio should be set free upon payment of thrice the sum lent ; and Bassanio promptly tenders it. Portia, stopping him, insists that the penalty shall be exacted in all its literal nakedness, "the just pound" without a drop of blood. Suddenly the Jew abates his demand, and will be content with mere repayment of the sum borrowed. This at all events he can reckon upon, if he must forgo his vengeance. But Portia is obdurate. "Nothing but the forfeiture" is all the terms she will concede ; and Shylock, baffled again, prepares to leave the court. Not so, however, is he to escape. "The law hath yet another hold on" him, and from out its grip Portia will not suffer him to draw himself. By that law an alien convicted of plotting against the life of a Venetian citizen forfeits all his possessions, the one half going to his intended victim, the other half to the state, the offender's life moreover lying "in the mercy of the duke only, 'gainst all other voice." Shylock is now completely in the toils, with no outlet but a concession of that mercy which he has so vindictively and so contemptuously denied Antonio. Unmasked, the duke spares his life, while Antonio,

generous as ever, desires that his one half of the fine may be remitted on condition, first, that the other half shall be placed in his hands for the use of Lorenzo and Jessica, and, secondly, that Shylock shall become a Christian. Beaten to the dust, Shylock perforce accepts the terms offered, and leaves the court a broken-hearted man. "Vengeance is mine," he had said to himself, and lo ! that vengeance has recoiled upon his own head. To glut a life-long hatred, he would sacrifice a portion of his well-won thrift. That portion has been swept away and with it half his worldly possessions, while to the object of his pitiless persecution he owes all that is left him. For one of a race whose touch is contamination, his only daughter has fled her home. But with his stubborn pride of nationality, with his haughty contempt for all religions save his own, we may be sure that no blow could so break his undaunted spirit as that which has made him an apostate to his faith.

"Nay, take my life and all ; pardon not that :
You take my house when you do take the prop
That doth sustain my house ; you take my life,
When you do take the means whereby I live " :

this he had said when stripped of his wealth. The heavier blow, of which he could have no presentiment, has now fallen ; and kind nature aiding him or his own hand, death, we cannot doubt, is the only sequel of his story. The scene closes with an attempt on Bassanio's part to "cope" Portia's "courteous pains" with a fee of three thousand ducats. Portia will take nothing but the ring she had given when investing him with "solely sovereign sway and masterdom" ; and this ring, though

repeatedly refusing it, Bassanio is by a sense of shame constrained to send after her when she leaves the court, Nerissa at the same time begging of Gratiano the one with which, in imitation of Portia, she had presented him. Our view of Portia is now complete. The casket scene with Bassanio showed her to us in all the grace of romantic girlhood, in all the beauty of her tender diffidence, in her supreme self-surrender when fate has combined with love to give her Bassanio for a husband : the trial scene has shown us the intellectual strength of her character, the depth and force of her moral grandeur. Impassioned eloquence and luminous argument, a dignity which no provocation can disturb, an accuracy of knowledge never at fault, impartiality and breadth of view, and a noble anxiety to save a pitiless bigot from his own inhumanity ;—each in its turn unfolds itself to our delighted contemplation. Of all Shakespeare's heroines, indeed, Portia is perhaps the most complete in the varied attributes of personal beauty, intellectual activity, tenderness of soul and abandonment of self. For her might have been written those beautiful lines of Wordsworth's which end

“ A perfect woman nobly plann'd
To warn, to comfort, and command ;
And yet a Spirit still, and bright
With something of an angel-light.”

The storm and stress of the drama are now at an end, but *The Merchant of Venice* is a comedy, and its conclusion must be joy and peace. Accordingly the last Act begins with a lovely contrast to the turmoil and tragic gloom in which the trial scene has enwrapped us.

In Portia's grounds at Belmont Lorenzo and Jessica, heedless of all else but the first bliss of wedded love, are beneath the moonlit sky of Italy, a sky of that tender radiance which belongs to Southern Europe and the far East, but which even Shakespeare could hardly have depicted from any experience of his own England. Their talk is of love and music, when there comes to them intimation of Portia's approaching return. The news is quickly followed by the arrival of Portia and Nerissa, barely in time to welcome their husbands and Antonio. The latter are still in ignorance of the part played by the former in the trial scene, but the discovery is soon to be made by means of the rings obtained from Bassanio and Gratiano at the close of the trial scene. Nerissa, taxing Gratiano upon no longer wearing her gift, is told in answer that he gave it to the judge's clerk, "a little scrubbed boy, no higher than thyself." Their quarrel attracts the attention of Portia who pretends to reproach Gratiano for his perfidy, and declares her certainty that Bassanio would not have parted with her ring "for the wealth that the world masters." To excuse himself, Gratiano answers that he but followed Bassanio's example. Portia affects disbelief, but Bassanio admits his guilt. To Portia's reproaches he can make no answer except the urgency of the "civil doctor" and a sense of shame which forbade his refusing the request of one to whom he owed so deep a debt of gratitude. For some time longer the two wives keep up the jest, but at last, having sufficiently teased their husbands, reveal the secret of their disguised presence at the trial. Their little farce being played out, Portia gives Antonio the good news that three of his vessels, supposed

to have been wrecked, have safely come into port ; while Nerissa at the same time announcing to Jessica that Shylock has made her his sole heiress, the play ends in general happiness.

VENICE. "In perusing this play," Hunter remarks, Localities in the Play. "we should keep constantly in mind the ideas which prevailed in England in the time of Shakespeare of the magnificence of Venice. Now, the name calls up ideas only of glory departed—'Her long life hath reached its final day' ; but in the age of the poet Venice was gazed on with admiration by the people of every country, and by none with more devotion than those of England. Her merchants were princes,—her palaces were adorned with the works of Titian, and she was, moreover, the seat of all pleasant delights—'The pleasure place of all festivity, the revel of the world, the masque of Italy.'"...

BELMONT. "Dr. Karl Elze maintains that Belmont must have been on the Brenta ; and Th. Elze, in his learned essay, narrows the locality to the neighbourhood of Dolo, around which, from La Mira to Strà, on both banks of the Brenta, the magnificoes of Venice had, and still have, their palatial residences. Belmont, therefore, must be supposed to have been not far from the high road between Padua and Fusina, because Lorenzo met Salerio [Solanio] on the road from Venice with the letter from Anthonio, and the park gate, where Portia's coach awaited her, must have been on or near a highway fit for travel" ... (Furness).

THE RIALTO. "There were in ancient Venice three distinct places properly called *Rialto* ; namely the island at the farther side of the Grand Canal ; the Exchange erected on that island ; and the Ponte di Rialto, which

connected the island with St. Mark's quarter. The first of these places, according to Daru, received the name of *Rialto* on account of its convenience to fishermen, its height, its contiguity to the sea, and its situation in the centre of a basin. If this conjecture be accurate, the original name was perhaps *Riva Alta*, a high bank-shore, or *Rilevato*, an elevated margin; since the island was the highest, and probably the oldest, of those in the lagune to which the Veneti fled. . . . Satellicus, who wrote on Venetian history in the seventeenth century, states that this 'most noble piazza' was crowded from morning to night. The part where the merchants transacted the most weighty and important affairs was near the double portico at the end of the piazza opposite San Jacopo's church, where the *Banco Giro* was established" . . . (Staunton).

Duration of
the Action.

The following is Daniel's time-analysis of the play :

Day 1. Act i. *Interval*—say a week.

Day 2. Act ii. 1-7. *Interval*—one day.

Day 3. Act ii. 8 and 9. *Interval*—bringing the time to within a fortnight of the maturity of the bond.

Day 4. Act iii. 1. *Interval*—rather more than a fortnight.

Day 5. Act iii. 2-4.

Day 6. Act iii. 5--Act iv.

Days 7 and 8. Act v.

THE MERCHANT OF VENICE.

DRAMATIS PERSONÆ.

THE DUKE OF VENICE.

THE PRINCE OF MOROCCO, }
THE PRINCE OF ARRAGON, } suitors to Portia.

ANTONIO, a merchant of Venice.

BASSANIO, his friend, suitor likewise to Portia.

SOLANIO, }
SALARINO, } friends to Antonio and Bassanio.
GRATIANO, }

LORENZO, in love with Jessica.

SHYLOCK, a rich Jew.

TUBAL, a Jew, his friend.

LAUNCELOT GOBBO, the clown, servant to Shylock.

OLD GOBBO, father to Launcelot.

LEONARDO, servant to Bassanio.

BALTHASAR, }
STEPHANO, } servants to Portia.

PORTIA, a rich heiress.

NERISSA, her waiting-maid.

JESSICA, daughter to Shylock.

Magnificoes of Venice, Officers of the Court of Justice, Gaoler,
Servants to Portia, and other Attendants.

SCENE: *Partly at Venice, and partly at Belmont, the seat of
Portia, on the Continent.*

THE MERCHANT OF VENICE.

ACT I.

SCENE I. *Venice. A street.*

Enter ANTONIO, SALARINO, and SOLANIO.

Ant. In sooth, I know not why I am so sad :
It wearies me ; you say it wearies you ;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn ;
And such a want-wit sadness makes of me,
That I have much ado to know myself.

Salar. Your mind is tossing on the ocean ;
There, where your argosies with portly sail,
Like signiors and rich burghers on the flood, 10
Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

Solan. Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass, to know where sits the wind,
Peering in maps for ports and piers and roads ;
And every object that might make me fear 20

Misfortune to my ventures, out of doubt
Would make me sad.

Salar. My wind cooling my broth
Would blow me to an ague, when I thought
What harm a wind too great at sea might do.
I should not see the sandy hour-glass run,
But I should think of shallows and of flats,
And see my wealthy Andrew dock'd in sand,
Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone, 30
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this, and shall I lack the thought
That such a thing bechanced would make me sad?
But tell not me; I know, Antonio
Is sad to think upon his merchandise. 40

Ant. Believe me, no: I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year:
Therefore my merchandise makes me not sad.

Salar. Why, then you are in love.

Ant.

Fie, fie!

Salar. Not in love neither? Then let us say you are sad,
Because you are not merry: and 'twere as easy
For you to laugh and leap and say you are merry,
Because you are not sad. Now, by two-headed Janus, 50
Nature hath framed strange fellows in her time:
Some that will evermore peep through their eyes
And laugh like parrots at a bag-piper,
And other of such vinegar aspect

That they'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.

Enter BASSANIO, LORENZO, and GRATIANO.

Solan. Here comes Bassanio, your most noble kinsman,
Gratiano and Lorenzo. Fare ye well :
We leave you now with better company.

Salar. I would have stay'd till I had made you merry, 60
If worthier friends had not prevented me.

Ant. Your worth is very dear in my regard.
I take it, your own business calls on you
And you embrace the occasion to depart.

Salar. Good morrow, my good lords.

Bass. Good signiors both, when shall we laugh ? say, when ?
You grow exceeding strange : must it be so ?

Salar. We'll make our leisures to attend on yours.

[Exeunt Salarino and Solanio.]

Lor. My Lord Bassanio, since you have found Antonio,
We two will leave you : but at dinner-time, 70
I pray you, have in mind where we must meet.

Bass. I will not fail you.

Gra. You look not well, Signior Antonio ;
You have too much respect upon the world :
They lose it that do buy it with much care :
Believe me, you are marvellously changed.

Ant. I hold the world but as the world, Gratiano ;
A stage where every man must play a part,
And mine a sad one.

Gra. Let me play the fool :
With mirth and laughter let old wrinkles come, 80
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster ?
Sleep when he wakes and creep into the jaundice
By being peevish ? I tell thee what, Antonio—

I love thee, and it is my love that speaks—
There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain, 90
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit,
As who should say 'I am Sir Oracle,
And when I ope my lips let no dog bark !'
O my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing, when, I am very sure,
If they should speak, would almost damn those ears
Which, hearing them, would call their brothers fools.
I'll tell thee more of this another time : 100
But fish not, with this melancholy bait,
For this fool gudgeon, this opinion.
Come, good Lorenzo. Fare ye well awhile :
I'll end my exhortation after dinner.

Lor. Well, we will leave you then till dinner-time :
I must be one of these same dumb wise men,
For Gratiano never lets me speak.

Gra. Well, keep me company but two years more,
Thou shalt not know the sound of thine own tongue.

Ant. Farewell : I'll grow a talker for this gear. 110

Gra. Thanks, i' faith, for silence is only commendable
In a neat's tongue dried and a maid not vendible.

[*Exeunt Gratiano and Lorenzo.*]

Ant. Is that any thing now ?

Bass. Gratiano speaks an infinite deal of nothing, more
than any man in all Venice. His reasons are as two grains
of wheat hid in two bushels of chaff : you shall seek all day
ere you find them, and when you have them, they are not
worth the search.

Ant. Well, tell me now what lady is the same
To whom you swore a secret pilgrimage, 120
That you to-day promised to tell me of ?

Bass. 'Tis not unknown to you, Antonio,
How much I have disabled mine estate,
By something showing a more swelling port
Than my faint means would grant continuance ;
Nor do I now make moan to be abridged
From such a noble rate ; but my chief care
Is to come fairly off from the great debts
Wherein my time something too prodigal
Hath left me gaged. To you, Antonio, 130
I owe the most, in money and in love,
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.

Ant. I pray you, good Bassanio, let me know it ;
And if it stand, as you yourself still do,
Within the eye of honour, be assured,
My purse, my person, my extremest means,
Lie all unlock'd to your occasions.

Bass. In my school-days, when I had lost one shaft, 140
I shot his fellow of the self-same flight
The self-same way with more advised watch,
To find the other forth, and by adventuring both
I oft found both : I urge this childhood proof,
Because what follows is pure innocence.
I owe you much, and, like a wilful youth,
That which I owe is lost ; but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both 150
Or bring your latter hazard back again
And thankfully rest debtor for the first.

Ant. You know me well, and herein spend but time
To wind about my love with circumstance ;
And out of doubt you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have :

Then do but say to me what I should do
That in your knowledge may by me be done,
And I am prest unto it : therefore, speak. 160

Bass. In Belmont is a lady richly left ;
And she is fair and, fairer than that word,
Of wondrous virtues : sometimes from her eyes
I did receive fair speechless messages :
Her name is Portia, nothing undervalued
To Cato's daughter, Brutus' Portia :
Nor is the wide world ignorant of her worth,
For the four winds blow in from every coast
Renowned suitors, and her sunny locks
Hang on her temples like a golden fleece ; 170
Which makes her seat of Belmont Colchos' strond,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift,
That I should questionless be fortunate !

Ant. Thou know'st that all my fortunes are at sea ;
Neither have I money nor commodity
To raise a present sum : therefore go forth ;
Try what my credit can in Venice do : 180
That shall be rack'd, even to the uttermost,
To furnish thee to Belmont, to fair Portia.
Go, presently inquire, and so will I,
Where money is, and I no question make
To have it of my trust or for my sake. [Exeunt.

SCENE II. *Belmont. A room in PORTIA'S house.*

Enter PORTIA and NERISSA.

Por. By my troth, Nerissa, my little body is aweary of
this great world.

Ner. You would be, sweet madam, if your miseries were

in the same abundance as your good fortunes are : and yet, for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no mean happiness therefore, to be seated in the mean : superfluity comes sooner by white hairs, but competency lives longer.

Por. Good sentences and well pronounced.

Ner. They would be better, if well followed. 10

Por. If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces. It is a good divine that follows his own instructions : I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree : such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word 'choose !' I may neither choose whom I would nor refuse whom I dislike ; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse none ? 23

Ner. Your father was ever virtuous ; and holy men at their death have good inspirations : therefore the lottery, that he hath devised in these three chests of gold, silver and lead, whereof who chooses his meaning chooses you, will, no doubt, never be chosen by any rightly but one who shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come ? 31

Por. I pray thee, over-name them ; and as thou namest them, I will describe them ; and, according to my description, level at my affection.

Ner. First, there is the Neapolitan prince.

Por. Ay, that's a colt indeed, for he doth nothing but talk of his horse ; and he makes it a great appropriation to his own good parts, that he can shoe him himself.

Ner. Then there is the County Palatine. 40

Por. He doth nothing but frown, as who should say 'If you will not have me, choose : ' he hears merry tales and smiles not : I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two ! 47

Ner. How say you by the French lord, Monsieur le Bon ?

Por. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker : but, he ! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count Palatine ; he is every man in no man ; if a throstle sing, he falls straight a capering : he will fence with his own shadow : if I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him, for if he love me to madness, I shall never requite him.

Ner. What say you, then, to Falconbridge, the young baron of England ? 59

Por. You know I say nothing to him, for he understands not me, nor I him : he hath neither Latin, French, nor Italian, and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture, but, alas, who can converse with a dumb-show ? How oddly he is suited ! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany and his behaviour every where.

Ner. What think you of the Scottish lord, his neighbour ?

Por. That he hath a neighbourly charity in him, for he borrowed a box of the ear of the Englishman and swore he would pay him again when he was able : I think the Frenchman became his surety and sealed under for another. 72

Ner. How like you the young German, the Duke of Saxony's nephew ?

Por. Very vilely in the morning, when he is sober, and

most vilely in the afternoon, when he is drunk : when he is best, he is a little worse than a man, and when he is worst, he is little better than a beast : an the worst fall that ever fell, I hope I shall make shift to go without him. 79

Ner. If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

Por. Therefore, for fear of the worst, I pray thee, set a deep glass of rhenish wine on the contrary casket, for if the devil be within and that temptation without, I know he will choose it. I will do any thing, Nerissa, ere I'll be married to a sponge. 87

Ner. You need not fear, lady, the having any of these lords : they have acquainted me with their determinations ; which is, indeed, to return to their home and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition depending on the caskets.

Por. If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable, for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure.

Ner. Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat ? 101

Por. Yes, yes, it was Bassanio ; as I think, he was so called.

Ner. True, madam : he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

Por. I remember him well, and I remember him worthy of thy praise.

Enter a Serving-man.

How now ! what news ?

109

Serv. The four strangers seek for you, madam, to take their leave : and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here to-night.

Por. If I could bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach : if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa. Sirrah, go before.

119

Whiles we shut the gates upon one wooer, another knocks at the door.

[*Exeunt.*

SCENE III. *Venice. A public place.*

Enter BASSANIO and SHYLOCK.

Shy. Three thousand ducats ; well.

Bass. Ay, sir, for three months.

Shy. For three months ; well.

Bass. For the which, as I told you, Antonio shall be bound.

Shy. Antonio shall become bound ; well.

Bass. May you steal me ? will you pleasure me ? shall I know your answer ?

Shy. Three thousand ducats for three months and Antonio bound.

10

Bass. Your answer to that.

Shy. Antonio is a good man.

Bass. Have you heard any imputation to the contrary ?

Shy. Oh, no, no, no, no : my meaning in saying he is a good man is to have you understand me that he is sufficient. Yet his means are in supposition : he hath an argosy bound to Tripolis, another to the Indies ; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath, squandered abroad.

But ships are but boards, sailors but men : there be land-rats and water-rats, land-thieves and water-thieves, I mean pirates, and then there is the peril of waters, winds and rocks. The man is, notwithstanding, sufficient. Three thousand ducats ; I think I may take his bond.

Bass. Be assured you may.

Shy. I will be assured I may ; and, that I may be assured, I will bethink me. May I speak with Antonio ?

Bass. If it please you to dine with us. 28

Shy. Yes, to smell pork ; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you. What news on the Rialto ? Who is he comes here ?

Enter ANTONIO.

Bass. This is Signior Antonio.

Shy. [*Aside*] How like a fawning publican he looks !
I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice. 40
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do congregate,
On me, my bargains and my well-won thrift,
Which he calls interest. Cursed be my tribe,
If I forgive him !

Bass. Shylock, do you hear ?

Shy. I am debating of my present store,
And, by the near guess of my memory,
I cannot instantly raise up the gross 50
Of full three thousand ducats. What of that ?

Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft ! how many months
Do you desire ? [*To Ant.*] Rest you fair, good signior ;
Your worship was the last man in our mouths.

Ant. Shylock, although I neither lend nor borrow
By taking nor by giving of excess,
Yet, to supply the ripe wants of my friend,
I'll break a custom. Is he yet possess'd
How much ye would ?

Shy. Ay, ay, three thousand ducats. 60

Ant. And for three months.

Shy. I had forgot ; three months ; you told me so.
Well, then, your bond ; and let me see ; but hear
you ;

Methought you said you neither lend nor borrow
Upon advantage.

Ant. I do never use it.

Shy. When Jacob grazed his uncle Laban's sheep—
This Jacob from our holy Abram was,
As his wise mother wrought in his behalf,
The third possessor ; ay, he was the third—

Ant. And what of him ? did he take interest ? 70

Shy. No, not take interest, not, as you would say,
Directly interest : mark what Jacob did.
When Laban and himself were compromised
That all the eanlings which were streak'd and pied
Should fall as Jacob's hire,
The skilful shepherd peel'd me certain wands
And stuck them up before the fulsome ewes,
Who then conceiving did in eaning time
Fall parti-colour'd lambs, and those were Jacob's
This was a way to thrive, and he was blest : 80
And thrift is blessing, if men steal it not.

Ant. This was a venture, sir, that Jacob served for ;
A thing not in his power to bring to pass,
But sway'd and fashion'd by the hand of heaven.

Was this inserted to make interest good ?
Or is your gold and silver ewes and rams ?

Shy. I cannot tell ; I make it breed as fast :
But note me, signior.

Ant. Mark you this, Bassanio,
The devil can cite Scripture for his purpose.

An evil soul producing holy witness 90
Is like a villain with a smiling cheek,
A goodly apple rotten at the heart :
O, what a goodly outside falsehood hath !

Shy. Three thousand ducats ; 'tis a good round sum.
Three months from twelve ; then, let me see ; the
rate—

Ant. Well, Shylock, shall we be beholding to you ?

Shy. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances :
Still have I borne it with a patient shrug, 100
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help :
Go to, then ; you come to me, and you say
'Shylock, we would have moneys : ' you say so ;
You, that did void your rheum upon my beard
And foot me as you spurn a stranger cur
Over your threshold : moneys is your suit. 110

What should I say to you ? Should I not say
'Hath a dog money ? is it possible
A cur can lend three thousand ducats ? ' Or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this ;
'Fair sir, you spit on me on Wednesday last ;
You spurn'd me such a day ; another time

You call'd me dog ; and for these courtesies
I'll lend you thus much moneys' ? 120

Ant. I am as like to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends ; for when did friendship take
A breed for barren metal of his friend ?
But lend it rather to thine enemy,
Who, if he break, thou mayst with better face
Exact the penalty.

Shy. Why, look you, how you storm !
I would be friends with you and have your love,
Forget the shames that you have stain'd me with, 130
Supply your present wants and take no doit
Of usance for my moneys, and you'll not hear me :
This is kind I offer.

Bass. This were kindness.

Shy. This kindness will I show.
Go with me to a notary, seal me there
Your single bond ; and, in a merry sport,
If you repay me not on such a day,
In such a place, such sum or sums as are
Express'd in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken 140
In what part of your body pleaseth me.

Ant. Content, i' faith : I'll seal to such a bond
And say there is much kindness in the Jew.

Bass. You shall not seal to such a bond for me :
I'll rather dwell in my necessity.

Ant. Why, fear not, man ; I will not forfeit it :
Within these two months, that's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.

Shy. O father Abram, what these Christians are, 150
Whose own hard dealings teaches them suspect

The thoughts of others ! Pray you, tell me this ;
If he should break his day, what should I gain
By the exaction of the forfeiture ?

A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour, I extend this friendship :
If he will take it, so ; if not, adieu ;

And, for my love, I pray you wrong me not. 160

Ant. Yes, Shylock, I will seal unto this bond.

Shy. Then meet me forthwith at the notary's ;
Give him direction for this merry bond,
And I will go and purse the ducats straight,
See to my house, left in the fearful guard
Of an unthrifty knave, and presently
I will be with you.

Ant. Hie thee, gentle Jew. [*Exit Shylock.*]

The Hebrew will turn Christian : he grows kind.

Bass. I like not fair terms and a villain's mind. 170

Ant. Come on : in this there can be no dismay ;
My ships come home a month before the day. [*Exeunt.*]

ACT II.

SCENE I. *Belmont. A room in PORTIA'S house.*

Flourish of cornets. Enter the PRINCE OF MOROCCO and his train ; PORTIA, NERISSA, and others attending.

Mor. Mislike me not for my complexion,
The shadow'd livery of the burnish'd sun,
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles,
And let us make incision for your love,

To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath fear'd the valiant : by my love, I swear
The best-regarded virgins of our clime 10
Have loved it too : I would not change this hue,
Except to steal your thoughts, my gentle queen.

Por. In terms of choice I am not solely led
By nice direction of a maiden's eyes :
Besides, the lottery of my destiny
Bars me the right of voluntary choosing :
But if my father had not scanted me
And hedged me by his wit, to yield myself
His wife who wins me by that means I told you,
Yourself, renowned prince, then stood as fair 20
As any comer I have look'd on yet
For my affection.

Mor. Even for that I thank you :
Therefore, I pray you, lead me to the caskets
To try my fortune. By this scimitar
That slew the Sophy and a Persian prince
That won three fields of Sultan Solyman,
I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when he roars for prey, 30
To win thee, lady. But, alas the while !
If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand :
So is Alcides beaten by his page ;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.

Por. You must take your chance,
And either not attempt to choose at all
Or swear before you choose, if you choose wrong 40

Never to speak to lady afterward

In way of marriage : therefore be advised.

Mor. Nor will not. Come bring me unto my chance.

Por. First, forward to the temple : after dinner
Your hazard shall be made.

Mor. Good fortune then !
To make me blest or cursed'st among men.

[Cornets, and exeunt.]

SCENE II. *Venice. A street.*

Enter LAUNCELOT.

Laun. Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me saying to me 'Gobbo, Launcelot Gobbo, good Launcelot,' or 'good Gobbo,' or 'good Launcelot Gobbo, use your legs, take the start, run away.' My conscience says 'No ; take heed, honest Launcelot ; take heed, honest Gobbo,' or, as aforesaid, 'honest Launcelot Gobbo ; do not run ; scorn running with thy heels.' Well, the most courageous fiend bids me pack : 'Via !' says the fiend ; 'away !' says the fiend ; 'for the heavens, rouse up a brave mind,' says the fiend, 'and run.' Well, my conscience, hanging about the neck of my heart, says very wisely to me 'My honest friend Launcelot, being an honest man's son,' or rather an honest woman's son ; for, indeed, my father did something smack, something grow to, he had a kind of taste ; well, my conscience says 'Launcelot, budge not.' 'Budge,' says the fiend. 'Budge not,' says my conscience. 'Conscience,' say I, 'you counsel well ;' 'Fiend,' say I, 'you counsel well :' to be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil ; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly the Jew is the very devil incarnal ; and, in my conscience, my conscience is but

a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel : I will run, fiend ; my heels are at your command ; I will run. 26

Enter Old Gobbo with a basket.

Gob. Master young man, you, I pray you, which is the way to Master Jew's ?

Laun. [*Aside*] O heavens, this is my true-begotten father ! who, being more than sand-blind, high-gravel blind, knows me not : I will try confusions with him. 31

Gob. Master young gentleman, I pray you, which is the way to Master Jew's ?

Laun. Turn up on your right hand at the next turning, but, at the next turning of all, on your left ; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

Gob. By God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no ? 40

Laun. Talk you of young Master Launcelot ? [*Aside*] Mark me now ; now will I raise the waters. Talk you of young Master Launcelot ?

Gob. No master, sir, but a poor man's son : his father, though I say it, is an honest exceeding poor man and, God be thanked, well to live.

Laun. Well, let his father be what a' will, we talk of young Master Launcelot.

Gob. Your worship's friend and Launcelot, sir.

Laun. But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot ? 51

Gob. Of Launcelot, an 't please your mastership.

Laun. Ergo, Master Launcelot. Talk not of Master Launcelot, father ; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased, or, as you would say in plain terms, gone to heaven.

Gob. Marry, God forbid ! the boy was the very staff of my age, my very prop. 61

Laun. Do I look like a cudgel or a hovel-post, a staff or a prop ? Do you know me, father ?

Gob. Alack the day, I know you not, young gentleman : but, I pray you, tell me, is my boy, God rest his soul, alive or dead ?

Laun. Do you not know me, father ?

Gob. Alack, sir, I am sand-blind ; I know you not.

Laun. Nay, indeed, if you had your eyes, you might fail of the knowing me : it is a wise father that knows his own child. Well, old man, I will tell you news of your son : give me your blessing : truth will come to light ; murder cannot be hid long ; a man's son may, but at the length truth will out. 72

Gob. Pray you, sir, stand up : I am sure you are not Launcelot, my boy.

Laun. Pray you, let's have no more fooling about it, but give me your blessing : I am Launcelot, your boy that was, your son that is, your child that shall be.

Gob. I cannot think you are my son.

Laun. I know not what I shall think of that : but I am Launcelot, the Jew's man, and I am sure Margery your wife is my mother. 81

Gob. Her name is Margery, indeed : I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be ! what a beard hast thou got ! thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail.

Laun. It should seem, then, that Dobbin's tail grows backward : I am sure he had more hair on his tail than I have of my face when I last saw him.

Gob. Lord, how art thou changed ! How dost thou and thy master agree ? I have brought him a present. How 'gree you now ? 92

Laun. Well, well : but, for mine own part, as I have set

up my rest to run away, so I will not rest till I have run some ground. My master's a very Jew : give him a present ! give him a halter : I am famished in his service ; you may tell every finger I have with my ribs. Father, I am glad you are come : give me your present to one Master Bassanio, who, indeed, gives rare new liveries : if I serve not him, I will run as far as God has any ground. O rare fortune ! here comes the man : to him, father ; for I am a Jew, if I serve the Jew any longer. 102

Enter BASSANIO, with LEONARDO and other followers.

Bass. You may do so ; but let it be so hasted that supper be ready at the farthest by five of the clock. See these letters delivered ; put the liveries to making, and desire Gratiano to come anon to my lodging. [*Exit a Servant.*

Laun. To him, father.

Gob. God bless your worship !

Bass. Gramercy, would'st thou aught with me ?

Gob. Here's my son, sir, a poor boy,— 110

Laun. Not a poor boy, sir, but the rich Jew's man ; that would, sir, as my father shall specify—

Gob. He hath a great infection, sir, as one would say, to serve,—

Laun. Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify—

Gob. His master and he, saving your worship's reverence, are scarce cater-cousins—

Laun. To be brief, the very truth is that the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall frutify unto you— 121

Gob. I have here a dish of doves that I would bestow upon your worship, and my suit is—

Laun. In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man ; and, though I say it, though old man, yet poor man, my father.

Bass. One speak for both. What would you ?

Laun. Serve you, sir.

Gob. That is the very defect of the matter, sir.

Bass. I know thee well ; thou hast obtain'd thy suit : 130
Shylock thy master spoke with me this day,
And hath preferr'd thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

Laun. The old proverb is very well parted between my
master Shylock and you, sir : you have the grace of God,
and he hath enough.

Bass. Thou speak'st it well. Go, father, with thy son.
Take leave of thy old master and inquire
My lodging out. Give him a livery 140
More guarded than his fellows' : see it done.

Laun. Father, in. I cannot get a service, no ; I have
ne'er a tongue in my head. Well, if any man in Italy have
a fairer table which doth offer to swear upon a book, I shall
have good fortune. Go to, here's a simple line of life ;
here's a small trifle of wives : alas, fifteen wives is nothing !
eleven widows and nine maids is a simple coming-in for one
man : and then to 'scape drowning thrice, and to be in peril
of my life with the edge of a feather-bed ; here are simple
scapes. Well, if Fortune be a woman, she's a good wench
for this gear. Father, come ; I'll take my leave of the Jew
in the twinkling of an eye. 152

[*Exeunt Launcelot and old Gobbo.*]

Bass. I pray thee, good Leonardo, think on this :
These things being bought and orderly bestow'd,
Return in haste, for I do feast to-night
My best-esteem'd acquaintance : hie thee, go.

Leon. My best endeavours shall be done herein

Enter GRATIANO.

Gra. Where is your master ?

Leon. Yonder, sir, he walks. [*Exit.*]

Gra. Signior Bassanio !

Bass. Gratiano ! 160

Gra. I have a suit to you.

Bass. You have obtain'd it.

Gra. You must not deny me : I must go with you to Belmont.

Bass. Why, then you must. But hear thee, Gratiano ;
Thou art too wild, too rude and bold of voice ;
Parts that become thee happily enough
And in such eyes as ours appear not faults ;
But where thou art not known, why, there they show
Something too liberal. Pray thee, take pain
To allay with some cold drops of modesty 170
Thy skipping spirit, lest through thy wild behaviour
I be misconstrued in the place I go to
And lose my hopes.

Gra. Signior Bassanio, hear me :
If I do not put on a sober habit,
Talk with respect and swear but now and then,
Wear prayer-books in my pocket, look demurely,
Nay more, while grace is saying, hood mine eyes
Thus with my hat, and sigh and say ' amen,'
Use all the observance of civility,
Like one well studied in a sad ostent 180
To please his grandam, never trust me more.

Bass. Well, we shall see your bearing.

Gra. Nay, but I bar to-night : you shall not gauge me
By what we do to-night.

Bass. No, that were pity :
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That purpose merriment. But fare you well :
I have some business.

Gra. And I must to Lorenzo and the rest :
But we will visit you at supper-time. [Exeunt. 190

SCENE III. *The same. A room in SHYLOCK'S house.*

Enter JESSICA and LAUNCELOT.

Jes. I am sorry thou wilt leave my father so :
Our house is hell, and thou, a merry devil,
Didst rob it of some taste of tediousness.
But fare thee well, there is a ducat for thee :
And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest :
Give him this letter ; do it secretly ;
And so farewell : I would not have my father
See me talk with thee.

9

Laun. Adieu ! tears exhibit my tongue. Most beautiful
pagan, most sweet Jew ! But, adieu : these foolish drops do
something drown my manly spirit : adieu.

Jes. Farewell, good Launcelot. [*Exit Launcelot.*]
Alack, what heinous sin is it in me
To be ashamed to be my father's child !
But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this strife,
Become a Christian and thy loving wife.

[*Exit.*]

SCENE IV. *The same. A street.*

Enter GRATIANO, LORENZO, SALARINO, and SOLANIO.

Lor. Nay, we will slink away in supper-time,
Disguise us at my lodging and return,
All in an hour.

Gra. We have not made good preparation.

Salar. We have not spoke us yet of torch-bearers.

Solan. 'Tis vile, unless it may be quaintly order'd,
And better in my mind not undertook.

Lor. 'Tis now but four o'clock : we have two hours
To furnish us,

Enter LAUNCELOT with a letter.

Friend Launcelot, what's the news? 9

Laun. An it shall please you to break up this, it shall seem to signify.

Lor. I know the hand : in faith, 'tis a fair hand ;
And whiter than the paper it writ on
Is the fair hand that writ.

Gra. Love-news, in faith.

Laun. By your leave, sir.

Lor. Whither goest thou ?

Laun. Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

Lor. Hold here, take this : tell gentle Jessica I will not fail her ; speak it privately. 20

Go, gentlemen, [*Exit Launcelot.*]
Will you prepare you for this masque to-night ?
I am provided of a torch-bearer.

Salar. Ay, marry, I'll be gone about it straight.

Solan. And so will I.

Lor. Meet me and Gratiano
At Gratiano's lodging some hour hence.

Salar. 'Tis good we do so. [*Exeunt Salar, and Solan.*]

Gra. Was not that letter from fair Jessica ?

Lor. I must needs tell thee all. She hath directed
How I shall take her from her father's house, 30
What gold and jewels she is furnish'd with,
What page's suit she hath in readiness.
If e'er the Jew her father come to heaven,
It will be for his gentle daughter's sake :
And never dare misfortune cross her foot,
Unless she do it under this excuse,
That she is issue to a faithless Jew.
Come, go with me ; peruse this as thou goest :
Fair Jessica shall be my torch-bearer. [*Exeunt.*]

SCENE V. *The same. Before SHYLOCK'S house.*

Enter SHYLOCK and LAUNCELOT.

Shy. Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio :—
What, Jessica !— thou shalt not gormandise,
As thou hast done with me :—What, Jessica !—
And sleep and snore, and rend apparel out ;—
Why, Jessica, I say !

Laun. Why, Jessica !

Shy. Who bids thee call ? I do not bid thee call.

Laun. Your worship was wont to tell me that I could do
nothing without bidding.

Enter JESSICA.

Jes. Call you ? what is your will ? 10

Shy. I am bid forth to supper, Jessica :
There are my keys. But wherefore should I go ?
I am not bid for love ; they flatter me .
But yet I'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house. I am right loath to go :
There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.

Laun. I beseech you, sir, go : my young master doth
expect your reproach. 20

Shy. So do I his.

Laun. And they have conspired together, I will not say
you shall see a masque ; but if you do, then it was not for
nothing that my nose fell a-bleeding on Black-Monday last
at six o'clock i' the morning, falling out that year on Ash-
Wednesday was four year, in the afternoon.

Shy. What, are there masques ? Hear you me, Jessica :
Lock up my doors ; and when you hear the drum
And the vile squealing of the wry-neck'd fife,

Clamber not you up to the casements then, 30
 Nor thrust your head into the public street
 To gaze on Christian fools with varnish'd faces,
 But stop my house's ears, I mean my casements :
 Let not the sound of shallow foppery enter
 My sober house. By Jacob's staff, I swear,
 I have no mind of feasting forth to-night :
 But I will go. Go you before me, sirrah ;
 Say I will come.

Laun. I will go before, sir. Mistress, look out at window,
 for all this ; 40

There will come a Christian by,

Will be worth a Jewess' eye. [Exit.

Shy. What says that fool of Hagar's offspring, ha ?

Jes. His words were 'farewell, mistress ;' nothing else.

Shy. The patch is kind enough, but a huge feeder ;
 Snail-slow in profit, and he sleeps by day
 More than the wild-cat : drones hive not with me ;
 Therefore I part with him, and part with him
 To one that I would have him help to waste
 His borrow'd purse. Well, Jessica, go in : 50
 Perhaps I will return immediately :
 Do as I bid you ; shut doors after you :
 Fast bind, fast find ;

A proverb never stale in thrifty mind. [Exit.

Jes. Farewell ; and if my fortune be not crost,
 I have a father, you a daughter, lost. [Exit.

SCENE VI. *The same.*

Enter GRATIANO and SALARINO, masqued.

Gra. This is the pent-house under which Lorenzo
 Desired us to make stand.

Salar. His hour is almost past.

Gra. And it is marvel he out-dwells his hour,

For lovers ever run before the clock.

Salar. O, ten times faster Venus' pigeons fly
To seal love's bonds new-made, than they are wont
To keep obliged faith unforfeited !

Gra. That ever holds : who riseth from a feast
With that keen appetite that he sits down ?
Where is the horse that doth untread again 10
His tedious measures with the unbated fire
That he did pace them first ? All things that are,
Are with more spirit chased than enjoy'd.
How like a younker or a prodigal
The scarfed bark puts from her native bay,
Hugg'd and embraced by the strumpet wind !
How like the prodigal doth she return,
With over-weather'd ribs and ragged sails,
Lean, rent and beggar'd by the strumpet wind !

Salar. Here comes Lorenzo : more of this hereafter. 20

Enter LORENZO.

Lor. Sweet friends, your patience for my long abode ;
Not I, but my affairs, have made you wait :
When you shall please to play the thieves for wives,
I'll watch as long for you then. Approach ;
Here dwells my father Jew. Ho ! who's within ?

Enter JESSICA, above, in boy's clothes.

Jes. Who are you ? Tell me, for more certainty,
Albeit I'll swear that I do know your tongue.

Lor. Lorenzo, and thy love.

Jes. Lorenzo, certain, and my love indeed,
For who love I so much ? And now who knows 30
But you, Lorenzo, whether I am yours ?

Lor. Heaven and thy thoughts are witness that thou art.

Jes. Here, catch this casket ; it is worth the pains.
I am glad 'tis night, you do not look on me,
For I am much ashamed of my exchange :

But love is blind and lovers cannot see
The pretty follies that themselves commit ;
For if they could, Cupid himself would blush
To see me thus transformed to a boy.

Lor. Descend, for you must be my torch-bearer. 40

Jes. What, must I hold a candle to my shames ?
They in themselves, good sooth, are too too light.
Why, 'tis an office of discovery, love ;
And I should be obscured.

Lor. So are you, sweet,
Even in the lovely garnish of a boy.
But come at once ;
For the close night doth play the runaway,
And we are stay'd for at Bassanio's feast.

Jes. I will make fast the doors, and gild myself
With some more ducats, and be with you straight. 50
[*Exit above.*]

Gra. Now, by my hood, a Gentile and no Jew.

Lor. Beshrew me but I love her heartily ;
For she is wise, if I can judge of her,
And fair she is, if that mine eyes be true,
And true she is, as she hath proved herself,
And therefore, like herself, wise, fair and true,
Shall she be placed in my constant soul.

Enter JESSICA, below.

What, art thou come ? On, gentlemen ; away !
Our masquing mates by this time for us stay.

[*Exit with Jessica and Salarino.*]

Enter ANTONIO.

Ant. Who's there ? 60

Gra. Signior Antonio !

Ant. Fie, fie, Gratiano ! where are all the rest ?
'Tis nine o'clock : our friends all stay for you.
No masque to-night : the wind is come about ;

Bassanio presently will go aboard :

I have sent twenty out to seek for you.

Gra. I am glad on't : I desire no more delight
Than to be under sail and gone to-night.

[*Exeunt.*]

SCENE VII. *Belmont. A room in PORTIA'S house.*

*Flourish of cornets. Enter PORTIA, with the PRINCE OF
MOROCCO, and their trains.*

Por. Go draw aside the curtains and discover
The several caskets to this noble prince.
Now make your choice.

Mor. The first, of gold, who this inscription bears,
'Who chooseth me shall gain what many men desire ;'
The second, silver, which this promise carries,
'Who chooseth me shall get as much as he deserves ;'
This third, dull lead, with warning all as blunt,
'Who chooseth me must give and hazard all he hath.'
How shall I know if I do choose the right ?

10

Por. The one of them contains my picture, prince :
If you choose that, then I am yours withal.

Mor. Some god direct my judgement ! Let me see ;
I will survey the inscriptions back again.
What says this leaden casket ?

'Who chooseth me must give and hazard all he hath.'
Must give : for what ? for lead ? hazard for lead ?
This casket threatens. Men that hazard all
Do it in hope of fair advantages :

A golden mind stoops not to shows of dross ;
I'll then nor give nor hazard aught for lead.

20

What says the silver with her virgin hue ?

'Who chooseth me shall get as much as he deserves.'

As much as he deserves ! Pause there, Morocco,
And weigh thy value with an even hand :

If thou be'st rated by thy estimation,

Thou dost deserve enough ; and yet enough
May not extend so far as to the lady :
And yet to be afraid of my deserving
Were but a weak disabling of myself. 30
As much as I deserve ! Why, that's the lady :
I do in birth deserve her, and in fortunes,
In graces and in qualities of breeding ;
But more than these, in love I do deserve.
What if I stray'd no further, but chose here ?
Let's see once more this saying graved in gold ;
'Who chooseth me shall gain what many men desire.'
Why, that's the lady ; all the world desires her ;
From the four corners of the earth they come,
To kiss this shrine, this mortal-breathing saint : 40
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now
For princes to come view fair Portia :
The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar
To stop the foreign spirits, but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is't like that lead contains her ? 'Twere damnation
To think so base a thought : it were too gross 50
To rib her cerecloth in the obscure grave.
Or shall I think in silver she's immured,
Being ten times undervalued to tried gold ?
O sinful thought ! Never so rich a gem
Was set in worse than gold. They have in England
A coin that bears the figure of an angel
Stamped in gold, but that's insculp'd upon ;
But here an angel in a golden bed
Lies all within. Deliver me the key :
Here do I choose, and thrive I as I may ! 60

Por. There, take it, prince ; and if my form lie there,
Then I am yours. *[He unlocks the golden casket.]*

Mor. O hell ! what have we here ?
A carrion Death, within whose empty eye
There is a written scroll ! I'll read the writing.

[*Reads*] All that glisters is not gold ;
Often have you heard that told ;
Many a man his life hath sold
But my outside to behold :
Gilded tombs do worms infold.
Had you been as wise as bold,
Young in limbs, in judgement old,
Your answer had not been inscroll'd :
Fare you well ; your suit is cold.

70

Cold, indeed ; and labour lost :
Then, farewell, heat, and welcome, frost !
Portia, adieu. I have too griev'd a heart
To take a tedious leave : thus losers part.

[*Exit with his train. Flourish of cornets.*]

Por. A gentle riddance. Draw the curtains, go.
Let all of his complexion choose me so. [*Exeunt.*]

SCENE VIII. Venice. A street.

Enter SALARINO and SOLANIO.

Salar. Why, man, I saw Bassanio under sail :
With him is Gratiano gone along ;
And in their ship I am sure Lorenzo is not.
Solan. The villain Jew with outcries raised the duke,
Who went with him to search Bassanio's ship.

Salar. He came too late, the ship was under sail :
But there the duke was given to understand
That in a gondola were seen together
Lorenzo and his amorous Jessica :
Besides, Antonio certified the duke
They were not with Bassanio in his ship.

10

Solan. I never heard a passion so confused,

So strange, outrageous, and so variable,
As the dog Jew did utter in the streets :
'My daughter ! O my ducats ! O my daughter
Fled with a Christian ! O my Christian ducats !
Justice ! the law ! my ducats, and my daughter !
A sealed bag, two sealed bags of ducats,
Of double ducats, stolen from me by my daughter !
And jewels, two stones, two rich and precious stones, 20
Stolen by my daughter ! Justice ! find the girl ;
She hath the stones upon her, and the ducats.'

Salar. Why, all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats.

Solan. Let good Antonio look he keep his day,
Or he shall pay for this.

Salar. Marry, well remember'd.
I reason'd with a Frenchman yesterday,
Who told me, in the narrow seas that part
The French and English, there miscarried
A vessel of our country richly fraught : 30
I thought upon Antonio when he told me ;
And wish'd in silence that it were not his.

Solan. You were best to tell Antonio what you hear ;
Yet do not suddenly, for it may grieve him.

Salar. A kinder gentleman treads not the earth.
I saw Bassanio and Antonio part :
Bassanio told him he would make some speed
Of his return : he answer'd, 'Do not so ;
Slubber not business for my sake, Bassanio,
But stay the very riping of the time ; 40
And for the Jew's bond which he hath of me,
Let it not enter in your mind of love :
Be merry, and employ your chiefest thoughts
To courtship and such fair ostents of love
As shall conveniently become you there :'
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,

And with affection wondrous sensible
He wrung Bassanio's hand ; and so they parted.

Solan. I think he only loves the world for him. 50
I pray thee, let us go and find him out
And quicken his embraced heaviness
With some delight or other.

Salar. Do we so. [Exeunt.

SCENE IX. *Belmont. A room in PORTIA's house.*

Enter NERISSA with a Servitor.

Ner. Quick, quick, I pray thee ; draw the curtain straight :
The Prince of Arragon hath ta'en his oath.
And comes to his election presently.

*Flourish of cornets. Enter the PRINCE OF ARRAGON,
PORTIA, and their trains.*

Por. Behold, there stand the caskets, noble prince :
If you choose that wherein I am contain'd,
Straight shall our nuptial rites be solemnized :
But if you fail, without more speech, my lord,
You must be gone from hence immediately.

Ar. I am enjoin'd by oath to observe three things : 10
First, never to unfold to any one
Which casket 'twas I chose ; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage :
Lastly,
If I do fail in fortune of my choice,
Immediately to leave you and be gone.

Por. To these injunctions every one doth swear
That comes to hazard for my worthless self.

Ar. And so have I address'd me. Fortune now 20
To my heart's hope ! Gold ; silver ; and base lead.
'Who chooseth me must give and hazard all he hath.'

You shall look fairer, ere I give or hazard.
What says the golden chest? ha! let me see :
'Who chooseth me shall gain what many men desire.
What many men desire! that 'many' may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach ;
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,
Even in the force and road of casualty. 30
I will not choose what many men desire,
Because I will not jump with common spirits
And rank me with the barbarous multitudes.
Why, then to thee, thou silver treasure-house ;
Tell me once more what title thou dost bear :
'Who chooseth me shall get as much as he deserves :'
And well said too ; for who shall go about
To cozen fortune and be honourable
Without the stamp of merit? Let none presume
To wear an undeserved dignity. 40
O, that estates, degrees and offices
Were not derived corruptly, and that clear honour
Were purchased by the merit of the wearer !
How many then should cover that stand bare !
How many be commanded that command !
How much low peasantry would then be glean'd
From the true seed of honour ! and how much honour
Pick'd from the chaff and ruin of the times
To be new-varnish'd ! Well, but to my choice :
'Who chooseth me shall get as much as he deserves.' 50
I will assume desert. Give me a key for this,
And instantly unlock my fortunes here.

[He opens the silver casket.]

Por. Too long a pause for that which you find there.

Ar. What's here? the portrait of a blinking idiot,
Presenting me a schedule! I will read it.
How much unlike art thou to Portia!

How much unlike my hopes and my deservings !
'Who chooseth me shall have as much as he deserves.'

Did I deserve no more than a fool's head ?

Is that my prize ? are my deserts no better ? 60

Por. To offend, and judge, are distinct offices
And of opposed natures.

An. What is here ?

[*Reads*] The fire seven times tried this :
Seven times tried that judgement is,
That did never choose amiss
Some there be that shadows kiss ;
Such have but a shadow's bliss :
There be fools alive, I wis,
Silver'd o'er ; and so was this.
Take what wife you will to bed, 70
I will ever be your head :
So be gone : you are sped.

Still more fool I shall appear
By the time I linger here :
With one fool's head I came to woo,
But I go away with two.
Sweet, adieu. I'll keep my oath,
Patiently to bear my wroth.

[*Exeunt Arragon and train.*]

Por. Thus hath the candle singed the moth.
O, these deliberate fools ! when they do choose, 80
They have the wisdom by their wit to lose.

Ner. The ancient saying is no heresy,
Hanging and wiving goes by destiny.

Por. Come, draw the curtain, Nerissa.

Enter a Servant.

Serv. Where is my lady ?

Por. Here : what would my lord ?

Serv. Madam, there is alighted at your gate

A young Venetian, one that comes before
 To signify the approaching of his lord ;
 From whom he bringeth sensible regrets,
 To wit, besides commends and courteous breath, 90
 Gifts of rich value. Yet I have not seen
 So likely an ambassador of love :

A day in April never came so sweet,
 To show how costly summer was at hand,
 As this fore-spurrer comes before his lord.

Por. No more, I pray thee : I am half afeard
 Thou wilt say anon he is some kin to thee,
 Thou spend'st such high-day wit in praising him.
 Come, come, Nerissa ; for I long to see
 Quick Cupid's post that comes so mannerly. 100

Ner. Bassanio, lord Love, if thy will it be ! [*Exeunt.*]

ACT III.

SCENE I. *Venice. A street.*

Enter SOLANIO and SALARINO.

Solan. Now, what news on the Rialto ?

Salar. Why, yet it lives there unchecked that Antonio
 hath a ship of rich lading wrecked on the narrow seas ; the
 Goodwins, I think they call the place ; a very dangerous
 flat and fatal, where the carcasses of many a tall ship lie
 buried, as they say, if my gossip Report be an honest woman
 of her word.

Solan. I would she were as lying a gossip in that as ever
 knapped ginger or made her neighbours believe she wept for
 the death of a third husband. But it is true, without any
 slips of prolixity or crossing the plain highway of talk, that
 the good Antonio, the honest Antonio,—O that I had a
 title good enough to keep his name company !—

Salar. Come, the full stop.

Solan. Ha ! what sayest thou ? Why, the end is, he hath lost a ship.

Salar. I would it might prove the end of his losses.

Solan. Let me say 'amen' betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

Enter SHYLOCK.

How now, Shylock ! what news among the merchants ? 20

Shy. You knew, none so well, none so well as you, of my daughter's flight.

Salar. That's certain : I, for my part, knew the tailor that made the wings she flew withal.

Solan. And Shylock, for his own part, knew the bird was fledged ; and then it is the complexion of them all to leave the dam.

Shy. She is damned for it.

Salar. That's certain if the devil may be her judge.

Shy. My own flesh and blood to rebel ! 30

Solan. Out upon it, old carrion ! rebels it at these years ?

Shy. I say, my daughter is my flesh and blood.

Salar. There is more difference between thy flesh and hers than between jet and ivory : more between your bloods than there is between red wine and rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no ?

Shy. There I have another bad match : a bankrupt, a prodigal, who dare scarce show his head on the Rialto ; a beggar, that was used to come so smug upon the mart ; let him look to his bond : he was wont to call me usurer ; let him look to his bond : he was wont to lend money for a Christian courtesy ; let him look to his bond. 42

Salar. Why, I am sure, if he forfeit, thou wilt not take his flesh : what's that good for ?

Shy. To bait fish withal : if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million ; laughed at my losses, mocked at my gains,

scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies ; and what's his reason ? I am a Jew. Hath not a Jew eyes ? hath not a Jew hands, organs, dimensions, senses, affections, passions ? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is ? If you prick us, do we not bleed ? if you tickle us, do we not laugh ? if you poison us, do we not die ? and if you wrong us, shall we not revenge ? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility ? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example ? Why, revenge. The villany you teach me, I will execute, and it *shall go hard but I will better the instruction.* 62

Enter a Servant.

Serv. Gentlemen, my master Antonio is at his house and desires to speak with you both.

Salar. We have been up and down to seek him.

Enter TUBAL.

Solan. Here comes another of the tribe : a third cannot be matched, unless the devil himself turn Jew.

[Exeunt Solan., Salar., and Servant.]

Shy. How now, Tubal ! what news from Genoa ? hast thou found my daughter ?

Tub. I often came where I did hear of her, but cannot find her. 71

Shy. Why, there, there, there, there ! a diamond gone, cost me two thousand ducats in Frankfort ! The curse never fell upon our nation till now ; I never felt it till now - two thousand ducats in that ; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear ! would she were hearsed at my foot,

and the ducats in her coffin ! No news of them ? Why, so : and I know not what's spent in the search : why, thou loss upon loss ! the thief gone with so much, and so much to find the thief ; and no satisfaction, no revenge : nor no ill luck stirring but what lights on my shoulders ; no sighs but of my breathing ; no tears but of my shedding.

Tub. Yes, other men have ill luck too : Antonio, as I heard in Genoa,—

Shy. What, what, what ? ill luck, ill luck ?

Tub. Hath an argosy cast away, coming from Tripolis.

Shy. I thank God, I thank God. Is't true, is't true ?

Tub. I spoke with some of the sailors that escaped the wreck. 90

Shy. I thank thee, good Tubal : good news, good news ! ha, ha ! where ? in Genoa ?

Tub. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

Shy. Thou stickest a dagger in me : I shall never see my gold again : fourscore ducats at a sitting ! fourscore ducats !

Tub. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

Shy. I am very glad of it : I'll plague him ; I'll torture him : I am glad of it. 100

Tub. One of them showed me a ring that he had of your daughter for a monkey.

Shy. Out upon her ! Thou torturest me, Tubal : it was my turquoise : I had it of Leah when I was a bachelor : I would not have given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone.

Shy. Nay, that's true, that's very true. Go, Tubal, fee me an officer ; bespeak him a fortnight before. I will have the heart of him, if he forfeit ; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue ; go, good Tubal ; at our synagogue, Tubal. [Exeunt.

SCENE II. *Belmont. A room in PORTIA'S house.*

Enter BASSANIO, PORTIA, GRATIANO, NERISSA, and Attendants.

Por. I pray you, tarry : pause a day or two
 Before you hazard ; for, in choosing wrong,
 I lose your company : therefore forbear awhile.
 There's something tells me, but it is not love,
 I would not lose you ; and you know yourself,
 Hate counsels not in such a quality.
 But lest you should not understand me well,—
 And yet a maiden hath no tongue but thought,—
 I would detain you here some month or two
 Before you venture for me. I could teach you 10
 How to choose right, but I am then forsworn ;
 So will I never be : so may you miss me ;
 But if you do, you'll make me wish a sin,
 That I had been forsworn. Beshrew your eyes,
 They have o'erlook'd me and divided me ;
 One half of me is yours, the other half yours,
 Mine own, I would say ; but if mine, then yours,
 And so all yours. O, these naughty times
 Put bars between the owners and their rights !
 And so, though yours, not yours. Prove it so, 20
 Let fortune go to hell for it, not I.
 I speak too long ; but 'tis to peize the time,
 To eke it, and to draw it out in length,
 To stay you from election.

Bass. Let me choose ;
 For as I am, I live upon the rack.

Por. Upon the rack, Bassanio ! then confess
 What treason there is mingled with your love.

Bass. None but that ugly treason of mistrust,
 Which makes me fear the enjoying of my love :
 There may as well be amity and life 30

'Tween snow and fire, as treason and my love.

Por. Ay, but I fear you speak upon the rack,
Where men enforced do speak anything.

Bass. Promise me life, and I'll confess the truth.

Por. Well then, confess and live.

Bass.

'Confess' and 'love'

Had been the very sum of my confession :

O happy torment, when my torturer

Doth teach me answers for deliverance !

But let me to my fortune and the caskets.

✓ *Por.* Away, then ! I am lock'd in one of them :

40

If you do love me, you will find me out.

Nerissa and the rest, stand all aloof.

Let music sound while he doth make his choice ;

Then, if he lose, he makes a swan-like end,

Fading in music : that the comparison

May stand more proper, my eye shall be the stream

And watery death-bed for him. He may win ;

And what is music then ? Then music is

Even as the flourish when true subjects bow

To a new-crowned monarch : such it is

50

As are those dulcet sounds in break of day

That creep into the dreaming bridegroom's ear

And summon him to marriage. Now he goes,

With no less presence, but with much more love,

Than young Alcides, when he did redeem

The virgin tribute paid by howling Troy

To the sea-monster : I stand for sacrifice ;

The rest aloof are the Dardanian wives,

With bleared visages, come forth to view

The issue of the exploit. Go, Hercules !

60

Live thou, I live : with much much more dismay

I view the fight than thou that makest the fray.

Music, whilst BASSANIO comments on the caskets to himself.

SONG.

Tell me where is fancy bred,
Or in the heart or in the head ?
How begot, how nourished ?

Reply, reply.

It is engender'd in the eyes,
With gazing fed ; and fancy dies
In the cradle where it lies.

Let us all ring fancy's knell :

70

I'll begin it, --Ding, dong, bell.

177. Ding, dong, bell.

∞ *Bass.* So may the outward shows be least themselves :

The world is still deceived with ornament.

In law, what plea so tainted and corrupt

But, being season'd with a gracious voice,

Obscures the show of evil ? In religion,

What damned error, but some sober brow

Will bless it and approve it with a text,

Hiding the grossness with fair ornament ?

80

There is no vice so simple but assumes

Some mark of virtue on his outward parts :

How many cowards, whose hearts are all as false

As stairs of sand, wear yet upon their chins

The beards of Hercules and frowning Mars,

Who, inward search'd, have livers white as milk ;

And these assume but valour's excrement

To render them redoubted ! Look on beauty,

And you shall see 'tis purchased by the weight ;

Which therein works a miracle in nature,

90

Making them lightest that wear most of it :

So are those crisped snaky golden locks

Which make such wanton gambols with the wind,

Upon supposed fairness, often known

To be the dowry of a second head,

The skull that bred them in the sepulchre.

Thus ornament is but the guiled shore
 To a most dangerous sea ; the beauteous scarf
 Veiling an Indian beauty ; in a word,
 The seeming truth which cunning times put on 100
 To entrap the wisest. Therefore, thou gaudy gold,
 Hard food for Midas, I will none of thee ;
 Nor none of thee, thou pale and common drudge
 'Tween man and man : but thou, thou meagre lead,
 Which rather threatenest than does promise aught,
 Thy plainness moves me more than eloquence ;
 And here choose I : joy be the consequence !

Por. [*Aside*] How all the other passions fleet to air,
As doubtful thoughts, and rash-embraced despair,
And shuddering fear, and green-eyed jealousy ! 110
O love,

Be moderate ; allay thy ecstasy ;
 In measure rain thy joy ; scant this excess.
 I feel too much thy blessing : make it less,
 For fear I surfeit.

Bass. What find I here ?

[*Opening the leaden casket.*]

Fair Portia's counterfeit ! What demi-god
 Hath come so near creation ? Move these eyes ?
 Or whether, riding on the balls of mine,
 Seem they in motion ? Here are sever'd lips,
 Parted with sugar breath : so sweet a bar 120
 Should sunder such sweet friends. Here in her hairs
 The painter plays the spider and hath woven
 A golden mesh to entrap the hearts of men
 Faster than gnats in cobwebs : but her eyes —
 How could he see to do them ? having made one,
 Methinks it should have power to steal both his
 And leave itself unfurnish'd. Yet look, how far
 The substance of my praise doth wrong this shadow
 In underprizing it, so far this shadow
 Doth limp behind the substance. Here 's the scroll, 130

The continent and summary of my fortune.

[*Reads*] You that choose not by the view,
Chance as fair and choose as true !
Since this fortune falls to you,
Be content and seek no new.
If you be well pleased with this
And hold your fortune for your bliss,
Turn you where your lady is
And claim her with a loving kiss.

A gentle scroll. Fair lady, by your leave ; 140
I come by note, to give and to receive.
Like one of two contending in a prize,
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or no ;
So, thrice-fair lady, stand I, even so ;
As doubtful whether what I see be true,
Until confirm'd, sign'd, ratified by you.

Por. You see me, Lord Bassanio, where I stand, 150
Such as I am : though for myself alone
I would not be ambitious in my wish,
To wish myself much better ; yet, for you
I would be trebled twenty times myself ;
A thousand times more fair, ten thousand times
More rich ;
That only to stand high in your account,
I might in virtues, beauties, livings, friends,
Exceed account ; but the full sum of me
Is sum of nothing, which, to term in gross, 160
Is an unlesson'd girl, unschool'd, unpractis'd ;
Happy in this, she is not yet so old
But she may learn ; happier then in this,
She is not bred so dull but she can learn ;
Happiest of all in that her gentle spirit
Commits itself to yours to be directed,

As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted : but now I was the lord
Of this fair mansion, master of my servants, 170
Queen o'er myself ; and even now, but now,
This house, these servants and this same myself
Are yours, my lord : I give them with this ring ;
Which when you part from, lose, or give away,
Let it presage the ruin of your love
And be my vantage to exclaim on you.

Bass. Madam, you have bereft me of all words,
Only my blood speaks to you in my veins ;
And there is such confusion in my powers,
As, after some oration fairly spoke 180
By a beloved prince, there doth appear
Among the buzzing pleased multitude ;
Where every something, being blent together,
Turns to a wild of nothing, save of joy,
Express'd and not express'd. But when this ring
Parts from this finger, then parts life from hence :
O, then be bold to say Bassanio's dead !

Ner. My lord and lady, it is now our time,
That have stood by and seen our wishes prosper,
To cry, good joy : good joy, my lord and lady ! 190

Gra. My lord Bassanio and my gentle lady,
I wish you all the joy that you can wish ;
For I am sure you can wish none from me :
And when your honours mean to solemnize
The bargain of your faith, I do beseech you,
Even at that time I may be married too.

Bass. With all my heart, so thou canst get a wife.

Gra. I thank your lordship, you have got me one.
My eyes, my lord, can look as swift as yours :
You saw the mistress, I beheld the maid ; 200
You loved, I loved ; for intermission
No more pertains to me, my lord, than you.

Your fortune stood upon the casket there,
 And so did mine too, as the matter falls ;
 For wooing here until I sweat again,
 And swearing till my very roof was dry
 With oaths of love, at last, if promise last,
 I got a promise of this fair one here
 To have her love, provided that your fortune
 Achieved her mistress.

Por. Is this true, Nerissa? 210

Ner. Madam, it is, so you stand pleased withal.

Bass. And do you, Gratiano, mean good faith?

Gra. Yes, faith, my lord.

Bass. Our feast shall be much honour'd in your marriage.

Gra. But who comes here? Lorenzo and his infidel?

What, and my old Venetian friend Solanio?

Enter LORENZO, JESSICA, and SOLANIO, a Messenger from Venice.

Bass. Lorenzo and Solanio, welcome hither ;
 If that the youth of my new interest here
 Have power to bid you welcome. By your leave,
 I bid my very friends and countrymen, 220
 Sweet Portia, welcome.

Por. So do I, my lord :
 They are entirely welcome.

Lor. I thank your honour. For my part, my lord,
 My purpose was not to have seen you here ;
 But meeting with Solanio by the way,
 He did intreat me, past all saying nay,
 To come with him along.

Solan. I did, my lord ;
 And I have reason for it. Signor Antonio
 Commends him to you. [*Gives Bassanio a letter.*]

Bass. Ere I ope his letter,
 I pray you, tell me how my good friend doth. 230

Solan. Not sick, my lord, unless it be in mind ;

Nor well, unless in mind : his letter there
Will show you his estate.

Gra. Nerissa, cheer yon stranger ; bid her welcome.
Your hand, Solanio ; what's the news from Venice ?
How doth that royal merchant, good Antonio ?
I know he will be glad of our success ;
We are the Jasons, we have won the fleece.

Solan. I would you had won the fleece that he hath
lost.

Por. There are some shrewd contents in yon same
paper, 240
That steals the colour from Bassanio's cheek :
Some dear friend dead ; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse !
With leave, Bassanio ; I am half yourself,
And I must freely have the half of anything
That this same paper brings you.

Bass. O sweet Portia,
Here are a few of the unpleasant'st words
That ever blotted paper ! Gentle lady,
When I did first impart my love to you, 250
I freely told you, all the wealth I had
Ran in my veins, I was a gentleman ;
And then I told you true : and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you
My state was nothing, I should then have told you
That I was worse than nothing ; for, indeed,
I have engaged myself to a dear friend,
Engaged my friend to his mere enemy,
To feed my means. Here is a letter, lady ; 260
The paper as the body of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Solanio ?
Have all his ventures fail'd ? What, not one hit ?

From Tripolis, from Mexico and England,
 From Lisbon, Barbary and India?
 And not one vessel 'scape the dreadful touch
 Of merchant-marring rocks?

Solan.

Not one, my lord.

Besides, it should appear, that if he had
 The present money to discharge the Jew, 270
 He would not take it. Never did I know
 A creature, that did bear the shape of man,
 So keen and greedy to confound a man :
 He plies the duke at morning and at night,
 And doth impeach the freedom of the state,
 If they deny him justice : twenty merchants,
 The duke himself, and the magnificoes
 Of greatest port, have all persuaded with him ;
 But none can drive him from the envious plea
 Of forfeiture, of justice and his bond. 280

Jes. When I was with him I have heard him swear
 To Tubal and to Chus, his countrymen,
 That he would rather have Antonio's flesh
 Than twenty times the value of the sum
 That he did owe him : and I know, my lord,
 If law, authority and power deny not,
 It will go hard with poor Antonio.

Por. Is it your dear friend that is thus in trouble?

Bass. The dearest friend to me, the kindest man,
 The best-condition'd and unwearied spirit 290
 In doing courtesies, and one in whom
 The ancient Roman honour more appears
 Than any that draws breath in Italy.

Por. What sum owes he the Jew?

Bass. For me three thousand ducats.

Por.

What, no more?

Pay him six thousand, and deface the bond ;
 Double six thousand, and then treble that,
 Before a friend of this description

Shall lose a hair through Bassanio's fault.
First go with me to church and call me wife, 300
And then away to Venice to your friend ;
For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over :
When it is paid, bring your true friend along.
My maid Nerissa and myself meantime
Will live as maids and widows. Come, away !
For you shall hence upon your wedding day :
Bid your friends welcome, show a merry cheer :
Since you are dear bought, I will love you dear. 310
But let me hear the letter of your friend.

Bass. [*Reads*] Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit ; and since in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death. Notwithstanding, use your pleasure : if your love do not persuade you to come, let not my letter.

Por. O love, dispatch all business, and be gone !

Bass. Since I have your good leave to go away, 320

I will make haste : but, till I come again,

No bed shall e'er be guilty of my stay,

No rest be interposer 'twixt us twain. [*Exeunt.*]

SCENE III. Venice. A street.

Enter SHYLOCK, SALARINO, ANTONIO, and Gaoler.

Shy. Gaoler, look to him : tell not me of mercy ;
This is the fool that lent out money gratis :
Gaoler, look to him.

Ant. Hear me yet, good Shylock.

Shy. I'll have my bond ; speak not against my bond :
I have sworn an oath that I will have my bond.

Thou call'dst me dog before thou hadst a cause ;
 But, since I am a dog, beware my fangs :
 The duke shall grant me justice. I do wonder,
 Thou naughty gaoler, that thou art so fond
 To come abroad with him at his request. 10

Ant. I pray thee, hear me speak.

Shy. I'll have my bond ; I will not hear thee speak :
 I'll have my bond ; and therefore speak no more.
 I'll not be made a soft and dull-eyed fool,
 To shake the head, relent, and sigh, and yield
 To Christian intercessors. Follow not ;
 I'll have no speaking : I will have my bond. [Exit.

Salar. It is the most impenetrable cur
 That ever kept with men.

Ant. Let him alone :
 I'll follow him no more with bootless prayers. 20
 He seeks my life ; his reason well I know :
 I oft deliver'd from his forfeitures
 Many that have at times made moan to me ;
 Therefore he hates me.

Salar. I am sure the duke
 Will never grant this forfeiture to hold.

Ant. The duke cannot deny the course of law :
 For the commodity that strangers have
 With us in Venice, if it be denied,
 Will much impeach the justice of his state ;
 Since that the trade and profit of the city 30
 Consisteth of all nations. Therefore, go :
 These griefs and losses have so bated me,
 That I shall hardly spare a pound of flesh
 To-morrow to my bloody creditor.
 Well, gaoler, on. Pray God, Bassanio come
 To see me pay his debt, and then I care not ! [Exeunt.

SCENE IV. *Belmont. A room in PORTIA'S house.*

*Enter PORTIA, NERISSA, LORENZO, JESSICA,
and BALTHASAR.*

Lor. Madam, although I speak it in your presence,
You have a noble and a true conceit
Of god-like amity ; which appears most strongly
In bearing thus the absence of your lord.
But if you knew to whom you show this honour,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know you would be prouder of the work
Than customary bounty can enforce you.

Por. I never did repent for doing good, 10
Nor shall not now : for in companions
That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion
Of lineaments, of manners and of spirit ;
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,
How little is the cost I have bestow'd
In purchasing the semblance of my soul 20
From out the state of hellish misery !
This comes too near the praising of myself ;
Therefore no more of it : hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return : for mine own part,
I have toward heaven breathed a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return : 30
There is a monastery two miles off ;

And there will we abide. I do desire you
 Not to deny this imposition ;
 The which my love and some necessity
 Now lays upon you.

Lor. Madam, with all my heart ;
 I shall obey you in all fair commands.

Por. My people do already know my mind,
 And will acknowledge you and Jessica
 In place of Lord Bassanio and myself.
 And so farewell, till we shall meet again.

40

Lor. Fair thoughts and happy hours attend on you !

Jes. I wish your ladyship all heart's content.

Por. I thank you for your wish, and am well pleased
 To wish it back on you : fare you well, Jessica.

[*Exeunt Jessica and Lorenzo.*]

Now, Balthasar,

As I have ever found thee honest-true,
 So let me find thee still. Take this same letter,
 And use thou all the endeavour of a man
 In speed to Padua : see thou render this
 Into my cousin's hand, Doctor Bellario ;
 And, look, what notes and garments he doth give thee,
 Bring them, I pray thee, with imagined speed
 Unto the tranect, to the common ferry
 Which trades to Venice. Waste no time in words,
 But get thee gone : I shall be there before thee.

50

Balth. Madam, I go with all convenient speed. [*Exit.*]

Por. Come on, Nerissa ; I have work in hand
 That you yet know not of : we'll see our husbands
 Before they think of us.

Ner. Shall they see us ?

Por. They shall, Nerissa ; but in such a habit,
 That they shall think we are accomplished
 With that we lack. I'll hold thee any wager,
 When we are both accoutred like young men,
 I'll prove the prettier fellow of the two,

60

And wear my dagger with the braver grace,
And speak between the change of man and boy
With a reed voice, and turn two mirring steps
Into a manly stride, and speak of frays
Like a fine bragging youth, and tell quaint lies,
How honourable ladies sought my love, 70
Which I denying, they fell sick and died ;
I could not do withal ; then I'll repent,
And wish, for all that, that I had not kill'd them ;
And twenty of these puny lies I'll tell,
That men shall swear I have discontinued school
Above a twelvemonth. I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practise.

Ner. Why, shall we turn to men ?

Por. Fie, what a question's that,
If thou wert near a lewd interpreter ! 80
But come, I'll tell thee all my whole device
When I am in my coach, which stays for us
At the park gate ; and therefore haste away,
For we must measure twenty miles to-day. [*Exeunt.*

SCENE V. *The same. A garden.*

Enter LAUNCELOT and JESSICA.

Laun. Yes, truly ; for, look you, the sins of the father are to be laid upon the children : therefore, I promise ye, I fear you. I was always plain with you, and so now I speak my agitation of the matter : therefore be of good cheer, for truly I think you are damned. There is but one hope in it that can do you any good ; and that is but a kind of bastard hope neither.

Jes. And what hope is that, I pray thee ?

Laun. Marry, you may partly hope that your father got you not, that you are not the Jew's daughter. 10

Jes. That were a kind of bastard hope, indeed : so the sins of my mother should be visited upon me.

Laun. Truly then I fear you are damned both by father and mother : thus when I shun Scylla, your father, I fall into Charybdis, your mother : well, you are gone both ways.

Jes. I shall be saved by my husband ; he hath made me a Christian. 18

Laun. Truly, the more to blame he : we were Christians enow before ; e'en as many as could well live, one by another. This making of Christians will raise the price of hogs : if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

Enter LORENZO.

Jes. I'll tell my husband, Launcelot, what you say : here he comes.

Lor. I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners.

Jes. Nay, you need not fear us, Lorenzo : Launcelot and I are out. He tells me flatly, there is no mercy for me in heaven, because I am a Jew's daughter : and he says, you are no good member of the commonwealth, for in converting Jews to Christians, you raise the price of pork. 32

Lor. Go in, sirrah ; bid them prepare for dinner.

Laun. That is done, sir ; they have all stomachs.

Lor. Goodly Lord, what a wit-snapper are you ! then bid them prepare dinner.

Laun. That is done too, sir ; only 'cover' is the word

Lor. Will you cover then, sir ?

Laun. Not so, sir, neither ; I know my duty. 39

Lor. Yet more quarrelling with occasion ! Wilt thou show the whole wealth of thy wit in an instant ? I pray thee, understand a plain man in his plain meaning : go to thy fellows ; bid them cover the table, serve in the meat, and we will come in to dinner.

Lan. For the table, sir, it shall be served in ; for the meat, sir, it shall be covered ; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern.

[*Exit.*

Lor. O dear discretion, how his words are suited !

The fool hath planted in his memory

An army of good words ; and I do know 50

A many fools, that stand in better place,

Garnish'd like him, that for a tricky word

Defy the matter. How cheer'st thou, Jessica?

And now, good sweet, say thy opinion,

How dost thou like the Lord Bassanio's wife?

Jes. Past all expressing. It is very meet

The Lord Bassanio live an upright life ;

For, having such a blessing in his lady,

He finds the joys of heaven here on earth ;

And if on earth he do not mean it, then 60

In reason he should never come to heaven.

Why, if two gods should play some heavenly match

And on the wager lay two earthly women,

And Portia one, there must be something else

Pawn'd with the other, for the poor rude world

Hath not her fellow.

Lor. Even such a husband

Hast thou of me as she is for a wife.

Jes. Nay, but ask my opinion too of that.

Lor. I will anon : first, let us go to dinner.

Jes. Nay, let me praise you while I have a stomach. 70

Lor. No, pray thee, let it serve for table-talk :

Then, howsoever thou speak'st, 'mong other things

I shall digest it.

Jes. Well, I'll set you forth.

[*Exeunt.*

ACT IV

SCENE I. *Venice. A court of justice.*

*Enter the DUKE, the Magnificoes, ANTONIO, BASSANIO,
GRATIANO, SALERIO, and others.*

Duke. What, is Antonio here ?

Ant. Ready, so please your grace.

Duke. I am sorry for thee : thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty
From any dram of mercy.

Ant. I have heard
Your grace hath ta'en great pains to qualify
His rigorous course ; but since he stands obdurate
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am arm'd
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

10

Duke. Go one, and call the Jew into the court.

Saler. He is ready at the door : he comes, my lord.

Enter SHYLOCK

Duke. Make room, and let him stand before our face.
Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act ; and then 'tis thought
Thou'lt show thy mercy and remorse more strange
Than is thy strange apparent cruelty ;
And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touch'd with human gentleness and love,
Forgive a moiety of the principal ;

20

Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enow to press a royal merchant down
And pluck commiseration of his state 30
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never train'd
To offices of tender courtesy.

We all expect a gentle answer, Jew.

Shy. I have possess'd your grace of what I purpose ;
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond :
If you deny it, let the danger light
Upon your charter and your city's freedom.
You'll ask me, why I rather choose to have 40
A weight of carrion flesh than to receive
Three thousand ducats : I'll not answer that :
But, say, it is my humour : is it answer'd ?
What if my house be troubled with a rat
And I be pleased to give ten thousand ducats
To have it baned ? What, are you answer'd yet ?
Some men there are love not a gaping pig ;
Some, that are mad if they behold a cat ;
For affection,

Mistress of passion, sways it to the mood 50
Of what it likes or loathes. Now, for your answer .
As there is no firm reason to be render'd,
Why he cannot abide a gaping pig ;
Why he, a harmless necessary cat ;
So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answer'd ?

Bass. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty. 60

Shy. I am not bound to please thee with my answers.

Bass. Do all men kill the things they do not love ?

Shy. Hates any man the thing he would not kill?

Bass. Every offence is not a hate at first.

Shy. What, would'st thou have a serpent sting thee twice?

Ant. I pray you, think you question with the Jew :

You may as well go stand upon the beach

And bid the main flood bate his usual height ;

You may as well use question with the wolf

Why he hath made the ewe bleat for the lamb ; 70

You may as well forbid the mountain pines

To wag their high tops and to make no noise,

When they are fretten with the gusts of heaven ;

You may as well do any thing most hard,

As seek to soften that—than which what's harder?—

His Jewish heart : therefore, I do beseech you,

Make no more offers, use no further means,

But with all brief and plain conveniency

Let me have judgement and the Jew his will.

Bass. For thy three thousand ducats here is six. 80

Shy. If every ducat in six thousand ducats

Were in six parts and every part a ducat,

I would not draw them ; I would have my bond.

Duke. How shalt thou hope for mercy, rendering none?

Shy. What judgement shall I dread, doing no wrong?

You have among you many a purchased slave,

Which, like your asses and your dogs and mules,

You use in abject and in slavish parts,

Because you bought them : shall I say to you,

Let them be free, marry them to your heirs ? 90

Why sweat they under burthens ? let their beds

Be made as soft as yours and let their palates

Be season'd with such viands ? You will answer

'The slaves are ours : ' so do I answer you :

The pound of flesh, which I demand of him,

Is dearly bought ; 'tis mine and I will have it.

If you deny me, fie upon your law !

There is no force in the decrees of Venice.

I stand for judgement : answer ; shall I have it ?

Duke. Upon my power I may dismiss this court,
Unless Bellario, a learned doctor,
Whom I have sent for to determine this,
Come here to-day. 100

Saler. My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.

Duke. Bring us the letters ; call the messenger.

Bass. Good cheer, Antonio ! What, man, courage yet !
The Jew shall have my flesh, blood, bones and all,
Ere thou shalt lose for me one drop of blood.

Ant. I am a tainted wether of the flock, 110
Meetest for death : the weakest kind of fruit
Drops earliest to the ground ; and so let me :
You cannot better be employ'd, Bassanio,
Than to live still and write mine epitaph.

Enter NERISSA, dressed like a lawyer's clerk.

Duke. Came you from Padua, from Bellario ?

Ner. From both, my lord. Bellario greets your grace.

[Presenting a letter]

Bass. Why dost thou whet thy knife so earnestly ?

Shy. To cut the forfeiture from that bankrupt there.

Gra. Not on thy sole, but on thy soul, harsh Jew,
Thou makest thy knife keen ; but no metal can, 120
No, not the hangman's axe, bear half the keenness
Of thy sharp envy. Can no prayers pierce thee ?

Shy. No, none that thou hast wit enough to make.

Gra. O, be thou damn'd, inexorable dog !
And for thy life let justice be accused.
Thou almost makest me waver in my faith
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men : thy currish spirit
Govern'd a wolf, who, hang'd for human slaughter, 130

Even from the gallows did his fell soul fleet,
And, whilst thou lay'st in thy unhallow'd dam,
Infused itself in thee ; for thy desires
Are wolfish, bloody, starved and ravenous.

Shy. Till thou canst rail the seal from off my bond,
Thou but offend'st thy lungs to speak so loud :
Repair thy wit, good youth, or it will fall
To cureless ruin. I stand here for law.

Duke. This letter from Bellario doth commend
A young and learned doctor to our court. 140
Where is he ?

Ner. He attendeth here hard by,
To know your answer, whether you'll admit him.

Duke. With all my heart. Some three or four of you
Go give him courteous conduct to this place.
Meantime the court shall hear Bellario's letter.

Clerk. [*Reads*] Your grace shall understand that at the receipt of your letter I am very sick : but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome ; his name is Balthasar. I acquainted him with the cause in controversy between the Jew and Antonio the merchant : we turned o'er many books together : he is furnished with my opinion ; which, bettered with his own learning, the greatness whereof I cannot enough commend, comes with him, at my importunity, to fill up your grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack a reverend estimation ; for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

Duke. You hear the learn'd Bellario, what he writes : 160
And here, I take it, is the doctor come.

Enter PORTIA, *dressed like a doctor of laws*

Give me your hand. Come you from old Bellario ?

Por. I did, my lord.

Duke. You are welcome : take your place.
Are you acquainted with the difference
That holds this present question in the court ?

Por. I am informed thoroughly of the cause.
Which is the merchant here, and which the Jew ?

Duke. Antonio and old Shylock, both stand forth.

Por. Is your name Shylock ?

Shy. Shylock is my name.

Por. Of a strange nature is the suit you follow ; 170
Yet in such rule that the Venetian law
Cannot impugn you as you do proceed.
You stand within his danger, do you not ?

Ant. Ay, so he says.

Por. Do you confess the bond ?

Ant. I do.

Por. Then must the Jew be merciful.

Shy. On what compulsion must I ? tell me that.

Por. The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath : it is twice blest ;
It blesseth him that gives and him that takes : 180
Tis mightiest in the mightiest : it becomes
The throned monarch better than his crown ;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings ;
But mercy is above this sceptred sway ;
It is enthroned in the hearts of kings,
It is an attribute to God himself ;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew, 190
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation : we do pray for mercy ;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much

To mitigate the justice of thy plea ;
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.

Shy. My deeds upon my head ! I crave the law,
The penalty and forfeit of my bond. 200

Por. Is he not able to discharge the money ?

Bass. Yes, here I tender it for him in the court ;
Yea, twice the sum : if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart :
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority :
To do a great right, do a little wrong,
And curb this cruel devil of his will. 210

Por. It must not be ; there is no power in Venice
Can alter a decree established :
'Twill be recorded for a precedent,
And many an error by the same example
Will rush into the state : it cannot be.

Shy. A Daniel come to judgement ! yea, a Daniel !
O wise young judge, how I do honour thee !

Por. I pray you, let me look upon the bond.

Shy. Here 'tis, most reverend doctor, here it is.

Por. Shylock, there's thrice thy money offer'd thee. 220

Shy. An oath, an oath, I have an oath in heaven :
Shall I lay perjury upon my soul ?
No, not for Venice.

Por. Why, this bond is forfeit ;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. Be merciful :
Take thrice thy money ; bid me tear the bond.

Shy. When it is paid according to the tenour.
It doth appear you are a worthy judge ;
You know the law, your exposition 230

Hath been most sound : I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgement : by my soul I swear
There is no power in the tongue of man
To alter me : I stay here on my bond.

Ant. Most heartily I do beseech the court
To give the judgement.

Por. Why then, thus it is :
You must prepare your bosom for his knife.

Shy. O noble judge ! O excellent young man !

Por. For the intent and purpose of the law 240
Hath full relation to the penalty,
Which here appeareth due upon the bond.

Shy. 'Tis very true : O wise and upright judge !
How much more elder art thou than thy looks !

Por. Therefore lay bare your bosom.

Shy. Ay, his breast :
So says the bond : doth it not, noble judge ?
'Nearest his heart : ' those are the very words.

Por. It is so. Are there balance here to weigh
The flesh ?

Shy. I have them ready.

Por. Have by some surgeon, Shylock, on your charge, 250
To stop his wounds, lest he do bleed to death.

Shy. Is it so nominated in the bond ?

Por. It is not so express'd : but what of that ?
'Twere good you do so much for charity.

Shy. I cannot find it ; 'tis not in the bond.

Por. You, merchant, have you any thing to say ?

Ant. But little : I am arm'd and well prepared.
Give me your hand, Bassanio : fare you well !

Grieve not that I am fallen to this for you ;

For herein Fortune shows herself more kind 260
Than is her custom : it is still her use

To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow

An age of poverty ; from which lingering penance
Of such a misery doth she cut me off.

Commend me to your honourable wife :

Tell her the process of Antonio's end ;

Say how I loved you, speak me fair in death ;

And, when the tale is told, bid her be judge

Whether Bassanio had not once a love. 270

Repent but you that you shall lose your friend,

And he repents not that he pays your debt ;

For if the Jew do cut but deep enough,

I'll pay it presently with all my heart.

Bass. Antonio, I am married to a wife

Which is as dear to me as life itself ;

But life itself, my wife, and all the world,

Are not with me esteem'd above thy life :

I would lose all, ay, sacrifice them all

Here to this devil, to deliver you. 280

Por. Your wife would give you little thanks for that,

If she were by, to hear you make the offer.

Gra. I have a wife, whom, I protest, I love :

I would she were in heaven, so she could

Entreat some power to change this currish Jew.

Ner. 'Tis well you offer it behind her back ;

The wish would make else an unquiet house.

Shy. Those be the Christian husbands. I have a daughter ;

Would any of the stock of Barrabas

Had been her husband rather than a Christian ! [*Aside.* 290

We trifle time : I pray thee, pursue sentence.

Por. A pound of that same merchant's flesh is thine :

The court awards it, and the law doth give it.

Shy. Most rightful judge !

Por. And you must cut this flesh from off his breast :

The law allows it, and the court awards it.

Shy. Most learned judge ! A sentence ! Come, prepare !

Por. Tarry a little ; there is something else.

This bond doth give thee here no jot of blood ;

The words expressly are 'a pound of flesh : '

Take then thy bond, take thou thy pound of flesh ; 300

'But, in the cutting it, if thou dost shed

One drop of Christian blood, thy lands and goods

Are, by the laws of Venice, confiscate

Unto the state of Venice.

Gra. O upright judge ! Mark, Jew : O learned judge !

Shy. Is that the law ?

Por. Thyself shalt see the act :

For, as thou urgest justice, be assured

Thou shalt have justice, more than thou desirest.

Gra. O learned judge ! Mark, Jew : a learned judge !

Shy. I take his offer, then ; pay the bond thrice 310

And let the Christian go.

Bass. Here is the money.

Por. Soft !

The Jew shall have all justice ; soft ! no haste :

He shall have nothing but the penalty.

Gra. O Jew ! an upright judge, a learned judge !

Por. Therefore prepare thee to cut off the flesh.

Shed thou no blood, nor cut thou less nor more

But just a pound of flesh : if thou cut'st more

Or less than a just pound, be it but so much

As makes it light or heavy in the substance 320

Or the division of the twentieth part

Of one poor scruple, nay, if the scale do turn

But in the estimation of a hair,

Thou diest and all thy goods are confiscate.

Gra. A second Daniel, a Daniel, Jew !

Now, infidel, I have you on the hip.

Por. Why doth the Jew pause ? take thy forfeiture.

Shy. Give me my principal, and let me go.

Bass. I have it ready for thee ; here it is.

Por. He hath refused it in the open court : 330

He shall have merely justice and his bond.

Gra. A Daniel, still say I, a second Daniel !

I thank thee, Jew, for teaching me that word.

Shy. Shall I not have barely my principal?

Por. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.

Shy. Why, then the devil give him good of it!
I'll stay no longer question.

Por. Tarry, Jew :

The law hath yet another hold on you.

It is enacted in the laws of Venice, 340

If it be proved against an alien

That by direct or indirect attempts

He seek the life of any citizen,

The party 'gainst the which he doth contrive

Shall seize one half his goods ; the other half

Comes to the privy coffer of the state ;

And the offender's life lies in the mercy

Of the duke only, 'gainst all other voice.

In which predicament, I say, thou stand'st :

For it appears, by manifest proceeding, 350

That indirectly and directly too

Thou hast contrived against the very life

Of the defendant ; and thou hast incurr'd

The danger formerly by me rehearsed.

Down therefore and beg mercy of the duke.

Gra. Beg that thou mayst have leave to hang thyself :

And yet, thy wealth being forfeit to the state,

Thou hast not left the value of a cord ;

Therefore thou must be hang'd at the state's charge.

Duke. That thou shalt see the difference of our spirit, 360
I pardon thee thy life before thou ask it :

For half thy wealth, it is Antonio's ;

The other half comes to the general state,

Which humbleness may drive unto a fine.

Por. Ay, for the state, not for Antonio.

Shy. Nay, take my life and all ; pardon not that :
You take my house when you do take the prop

That doth sustain my house ; you take my life
When you do take the means whereby I live.

Por. What mercy can you render him, Antonio? 370

— *Gra.* A halter gratis ; nothing else, for God's sake.

✓ *Ant.* So please my lord the duke and all the court
To quit the fine for one half of his goods,
I am content ; so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter :
Two things provided more, that, for this favour,
He presently become a Christian ;
The other, that he do record a gift, 380
Here in the court, of all he dies possess'd,
Unto his son Lorenzo and his daughter.

Duke. He shall do this, or else I do recant
The pardon that I late pronounced here.

Por. Art thou contented, Jew ? what dost thou say ?

Shy. I am content.

Por. Clerk, draw a deed of gift.

Shy. I pray you, give me leave to go from hence ;
I am not well ; send the deed after me,
And I will sign it.

Duke. Get thee gone, but do it.

Gra. In christening shalt thou have two godfathers : 390
Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not the font. [*Exit Shylock.*]

Duke. Sir, I entreat you home with me to dinner.

Por. I humbly do desire your grace's of pardon :
I must away this night toward Padua,
And it is meet I presently set forth.

Duke. I am sorry that your leisure serves you not.
Antonio, gratify this gentleman,
For, in my mind, you are much bound to him.

[*Exeunt Duke and his train.*]

Bass. Most worthy gentleman, I and my friend 400

Have by your wisdom been this day acquitted
Of grievous penalties ; in lieu whereof,
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.

Ant. And stand indebted, over and above,
In love and service to you evermore.

Por. He is well paid that is well satisfied ;
And I, delivering you, am satisfied
And therein do account myself well paid :
My mind was never yet more mercenary. 410
I pray you, know me when we meet again :
I wish you well, and so I take my leave.

Bass. Dear sir, of force I must attempt you further :
Take some remembrance of us, as a tribute,
Not as a fee : grant me two things, I pray you,
Not to deny me, and to pardon me.

Por. You press me far, and therefore I will yield.
[*To Ant.*] Give me your gloves, I'll wear them for your
sake ;

[*To Bass.*] And, for your love, I'll take this ring from you :
Do not draw back your hand ; I'll take no more ; 420
And you in love shall not deny me this.

Bass. This ring, good sir, alas, it is a trifle !
I will not shame myself to give you this.

Por. I will have nothing else but only this ;
And now methinks I have a mind to it.

Bass. There's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation :
Only for this, I pray you, pardon me.

Por. I see, sir, you are liberal in offers : 430
You taught me first to beg ; and now methinks
You teach me how a beggar should be answer'd.

Bass. Good sir, this ring was given me by my wife ;
And when she put it on, she made me vow
That I should neither sell nor give nor lose it.

Por. That 'scuse serves many men to save their gifts.
An if your wife be not a mad-woman,
And know how well I have deserved the ring,
She would not hold out enemy for ever,
For giving it to me. Well, peace be with you ! 440

[*Exeunt Portia and Nerissa.*]

Ant. My Lord Bassanio, let him have the ring :
Let his deservings and my love withal
Be valued 'gainst your wife's commandment.

Bass. Go, Gratiano, run and overtake him ;
Give him the ring, and bring him, if thou canst,
Unto Antonio's house : away ! make haste. [*Exit Gratiano.*]
Come, you and I will thither presently ;
And in the morning early will we both
Fly toward Belmont : come, Antonio. [*Exeunt.* 449

SCENE II. *The same. A street.*

Enter PORTIA and NERISSA.

Por. Inquire the Jew's house out, give him this deed
And let him sign it : we'll away to-night
And be a day before our husbands home :
This deed will be well welcome to Lorenzo.

Enter GRATIANO.

Gra. Fair sir, you are well o'erta'en :
My Lord Bassanio upon more advice
Hath sent you here this ring, and doth entreat
Your company at dinner.

Por. That cannot be :
His ring I do accept most thankfully :
And so, I pray you, tell him : furthermore, 10
I pray you, show my youth old Shylock's house.

Gra. That will I do.

Ner. Sir, I would speak with you.

[*Aside to Por.*] I'll see if I can get my husband's ring,
Which I did make him swear to keep for ever.

Por. [*Aside to Ner.*] Thou mayst, I warrant. We shall
have old swearing
That they did give the rings away to men ;
But we'll outface them, and outswear them too.
[*Aloud*] Away ! make haste : thou know'st where I will
tarry.

Ner. Come, good sir, will you show me to this house ?

[*Exeunt.*]

ACT V.

SCENE I. *Belmont. Avenue to PORTIA'S house.*

Enter LORENZO and JESSICA.

Lor. The moon shines bright : in such a night as this,
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus methinks mounted the Trojan walls
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

Jes. In such a night
Did Thisbe fearfully o'ertrip the dew
And saw the lion's shadow ere himself
And ran dismay'd away.

Lor. In such a night
Stood Dido with a willow in her hand
Upon the wild sea banks and waft her love
To come again to Carthage.

Jes. In such a night
Medea gather'd the enchanted herbs
That did renew old Æson.

Lor. In such a night
Did Jessica steal from the wealthy Jew

And with an unthrift love did run from Venice
As far as Belmont.

Jes. In such a night
Did young Lorenzo swear he loved her well,
Stealing her soul with many vows of faith
And ne'er a true one.

Lor. In such a night 20
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.

Jes. I would out-night you, did no body come ;
But, hark, I hear the footing of a man.

Enter STEPHANO.

Lor. Who comes so fast in silence of the night ?

Steph. A friend.

Lor. A friend ! what friend ? your name, I pray you,
friend ?

Steph. Stephano is my name ; and I bring word
My mistress will before the break of day
Be here at Belmont ; she doth stray about 30
By holy crosses, where she kneels and prays
For happy wedlock hours.

Lor. Who comes with her ?

Steph. None but a holy hermit and her maid.
I pray you, is my master yet return'd ?

Lor. He is not, nor we have not heard from him.
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

Laun. Sola, sola ! wo ha, ho ! sola, sola !

Lor. Who calls ? 40

Laun. Sola ! did you see Master Lorenzo and Mistress
Lorenzo ? sola, sola !

Lor. Leave hollaing, man : here.

Laun. Sola ! where ? where ?

Lor. Here.

Laun. Tell him there's a post come from my master, with his horn full of good news : my master will be here ere morning. [*Exit.*

Lor. Sweet soul, let's in, and there expect their coming.

And yet no matter : why should we go in ? 50

My friend Stephano, signify, I pray you,

Within the house, your mistress is at hand ;

And bring your music forth into the air. [*Exit Stephano.*

✓ *How sweet the moonlight sleeps upon this bank !*

Here will we sit and let the sounds of music

Creep in our ears : soft stillness and the night

Become the touches of sweet harmony.

Sit, Jessica. Look how the floor of heaven

Is thick inlaid with patines of bright gold :

There's not the smallest orb which thou behold'st 60

But in his motion like an angel sings,

Still quiring to the young-eyed cherubins ;

Such harmony is in immortal souls ;

But whilst this muddy vesture of decay

Doth grossly close it in, we cannot hear it.

Enter Musicians.

Come, ho ! and wake Diana with a hymn :

With sweetest touches pierce your mistress' ear

And draw her home with music. [*Music.*

Jes. I am never merry when I hear sweet music.

Lor. The reason is, your spirits are attentive : 70

For do but note a wild and wanton herd

Or race of youthful and unhandled colts,

Fetching mad bounds, bellowing and neighing loud,

Which is the hot condition of their blood ;

If they but hear perchance a trumpet sound,

Or any air of music touch their ears,

You shall perceive them make a mutual stand,

Their savage eyes turn'd to a modest gaze
By the sweet power of music : therefore the poet
Did feign that Orpheus drew trees, stones and floods ; 80
Since nought so stockish, hard and full of rage,
But music for the time doth change his nature.

✓|The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils ;
The motions of his spirit are dull as night
And his affections dark as Erebus :
Let no such man be trusted. Mark the music.

Enter PORTIA and NERISSA.

Por. That light we see is burning in my hall.
How far that little candle throws his beams ! 90
So shines a good deed in a naughty world.

Ner. When the moon shone, we did not see the candle.

Por. So doth the greater glory dim the less :
A substitute shines brightly as a king
Until a king be by, and then his state
Empties itself, as doth an inland brook
Into the main of waters. Music ! hark !

Ner. It is your music, madam, of the house.

Por. Nothing is good, I see, without respect :
Methinks it sounds much sweeter than by day. 100

Ner. Silence bestows that virtue on it, madam.

Por. The crow doth sing as sweetly as the lark
When neither is attended, and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
To their right praise and true perfection !
Peace, ho ! the moon sleeps with Endymion
And would not be awaked.

[*Music ceases.*

Lor. That is the voice, 110

Or I am much deceived, of Portia.

Por. He knows me as the blind man knows the cuckoo,
By the bad voice.

Lor. Dear lady, welcome home.

Por. We have been praying for our husbands' healths,
Which speed, we hope, the better for our words.
Are they return'd ?

Lor. Madam, they are not yet ;
But there is come a messenger before,
To signify their coming.

Por. Go in, Nerissa ;
Give order to my servants that they take
No note at all of our being absent hence ; 120
Nor you, Lorenzo ; Jessica, nor you. [*A tucket sounds.*]

Lor. Your husband is at hand ; I hear his trumpet :
We are no tell-tales, madam ; fear you not.

Por. This night methinks is but the daylight sick ;
It looks a little paler : 'tis a day,
Such as the day is when the sun is hid.

Enter BASSANIO, ANTONIO, GRATIANO, and their followers.

Bass. We should hold day with the Antipodes,
If you would walk in absence of the sun.

Por. Let me give light, but let me not be light ;
For a light wife doth make a heavy husband. 130
And never be Bassanio so for me :
But God sort all ! You are welcome home, my lord.

Bass. I thank you, madam. Give welcome to my friend
This is the man, this is Antonio,
To whom I am so infinitely bound.

Por. You should in all sense be much bound to him,
For, as I hear, he was much bound for you.

Ant. No more than I am well acquitted of.

Por. Sir, you are very welcome to our house :
It must appear in other ways than words, 140
Therefore I scant this breathing courtesy.

Gra. [*To Ner.*] By yonder moon I swear you do me wrong ;

In faith, I gave it to the judge's clerk.

Por. A quarrel, ho, already ! what's the matter ?

Gra. About a hoop of gold, a paltry ring
That she did give to me, whose posy was
For all the world like cutler's poetry
Upon a knife, ' Love me, and leave me not.'

Ner. What talk you of the posy or the value ?
You swore to me, when I did give it you, 150
That you would wear it till your hour of death
And that it should lie with you in your grave :
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it.
Gave it a judge's clerk ! no, God's my judge,
The clerk will ne'er wear hair on's face that had it.

Gra. He will, an if he live to be a man.

Ner. Ay, if a woman live to be a man.

Gra. Now, by this hand, I gave it to a youth,
A kind of boy, a little scrubbed boy, 160
No higher than thyself, the judge's clerk,
A prating boy, that begg'd it as a fee :
I could not for my heart deny it him.

Por. You were to blame, I must be plain with you,
To part so slightly with your wife's first gift :
A thing stuck on with oaths upon your finger
And so riveted with faith unto your flesh.
I gave my love a ring and made him swear
Never to part with it ; and here he stands ;
I dare be sworn for him he would not leave it 170
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief :
An 'twere to me, I should be mad at it.

Bass. [*Aside*] Why, I were best to cut my left hand off
And swear I lost the ring defending it.

Gra. My Lord Bassanio gave his ring away
Unto the judge that begg'd it and indeed
Deserved it too ; and then the boy, his clerk,
That took some pains in writing, he begg'd mine ; 180
And neither man nor master would take aught
But the two rings.

Por. What ring gave you, my lord?
Not that, I hope, which you received of me.

Bass. If I could add a lie unto a fault,
I would deny it ; but you see my finger
Hath not the ring upon it ; it is gone.

Por. Even so void is your false heart of **truth**.
By heaven, I will ne'er come in your bed
Until I see the ring.

Ner. Nor I in yours
Till I again see mine.

Bass. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring
And would conceive for what I gave the ring
And how unwillingly I left the ring,
When nought would be accepted but the ring,
You would abate the strength of your displeasure.

Por. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honour to contain the ring;
You would not then have parted with the ring. 200
What man is there so much unreasonable,
If you had pleased to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?
Nerissa teaches me what to believe :
I'll die for't but some woman had the ring.

Bass. No, by my honour, madam, by my soul,
No woman had it, but a civil doctor,
Which did refuse three thousand ducats of me

And begg'd the ring ; the which I did deny him 210
And suffer'd him to go displeased away ;
Even he that did uphold the very life
Of my dear friend. What should I say, sweet lady ?
I was enforced to send it after him ;
I was beset with shame and courtesy ;
My honour would not let ingratitude
So much besmear it. Pardon me, good lady ;
For, by these blessed candles of the night,
Had you been there, I think you would have begg'd
The ring of me to give the worthy doctor. 220

Por. Let not that doctor e'er come near my house :
Since he hath got the jewel that I loved,
And that which you did swear to keep for me,
I will become as liberal as you :
I'll not deny him any thing I have ;
Lie not a night from home ; watch me like Argus :
If you do not, if I be left alone,
Now, by mine honour, which is yet mine own,
I'll have that doctor for my bedfellow.

Ner. And I his clerk ; therefore be well advised 230
How you do leave me to mine own protection.

Grat. Well, do you so : let not me take him, then ;
For if I do, I'll mar the young clerk's pen.

Ant. I am the unhappy subject of these quarrels.

Por. Sir, grieve not you ; you are welcome notwithstanding.

Bass. Portia, forgive me this enforced wrong :
And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself—

Por. Mark you but that !
In both my eyes he doubly sees himself ; 240
In each eye, one : swear by your double self,
And there's an oath of credit.

Bass. Nay, but hear me :

Pardon this fault, and by my soul I swear
I never more will break an oath with thee.

Ant. I once did lend my body for his wealth ;
Which, but for him that had your husband's ring,
Had quite miscarried : I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.

Por. Then you shall be his surety. Give him this 250
And bid him keep it better than the other.

Ant. Here, Lord Bassanio ; swear to keep this ring.

Bass. By heaven, it is the same I gave the doctor !

Por. I had it of him. You are all amazed ;
Here is a letter ; read it at your leisure ;
It comes from Padua, from Bellario :
There you shall find that Portia was the doctor,
Nerissa there her clerk : Lorenzo here
Shall witness I set forth as soon as you
And even but now return'd ; I have not yet 260
Enter'd my house. Antonio, you are welcome :
And I have better news in store for you
Than you expect : unseal this letter soon ;
There you shall find three of your argosies
Are richly come to harbour suddenly :
You shall not know by what strange accident
I chanced on this letter.

Ant. I am dumb.

Bass. Were you the doctor and I knew you not ?
Sweet doctor, you shall be my bedfellow :
When I am absent, then lie with my wife. 270

Ant. Sweet lady, you have given me life and living ;
For here I read for certain that my ships
Are safely come to road.

Por. How now, Lorenzo !
My clerk hath some good comforts too for you.

Ner. Ay, and I'll give them him without a fee.
There do I give to you and Jessica,

From the rich Jew, a special deed of gift,
After his death, of all he dies possess'd of.

Lor. Fair ladies, you drop manna in the way
Of starved people.

Por. It is almost morning, 280
And yet I am sure you are not satisfied
Of these events at full. Let us go in ;
And charge us there upon inter'gatories,
And we will answer all things faithfully.

Gra. Let it be so : the first inter'gatory
That my Nerissa shall be sworn on is,
Whether till the next night she had rather stay,
Or go to bed now, being two hours to day :
Well, while I live I'll fear no other thing
So sore as keeping safe Nerissa's ring.

[*Exeunt.*

NOTES.

ACT I. SCENE I.

2. **it**, *sc.* my sadness ; implied in **sad**. Various reasons have been suggested for the sadness which Antonio himself cannot account for. Furness remarks, "Shakespeare foresaw the difficulty of representing a merchant, royal among merchants, as executing a bond so hazardous in its conditions that any child would shrink from signing it, and therefore introduced him as of so changeable a mood that he was borne down by a nameless melancholy and utterly unlike himself ; and if to this we add the appellation of 'Want-wit,' which he gives himself, we have the elements of character that are needed, in the scene with Shylock, to give an air of consistency in the sealing to the bond. This melancholy, then, is after all, a key-note to the play, but not as portending disasters or as preluding a tragedy."

3. **caught it**, as though it were a disease : **came by it**, acquired it ; *cp.* below, i. 2. 8, 9, "superfluity *comes* sooner *by* white hairs."

4. **stuff**, materials ; often used by Shakespeare, as here, of non-material things, *c.g.* *J. C.* iii. 2. 97, "Ambition should be made of sterner *stuff*."

5. **I am to learn**, elliptical for 'I am under the necessity to learn' ; see Abb. § 405.

6, 7. **And such myself**. And so completely does this sadness of mine rob me of my good sense, that it is with difficulty I recognize myself in my present mood ; **wit**, here, good sense, intelligence ; **ado**, trouble, as in the title of the play "Much Ado about Nothing" ; "properly *v. inf.* = at do, which was the fuller form .. (1) pres. inf. To do ; .. (2) In doing, being done ; at work, astir .. Hence through such phrases as *much ado*, etc., by taking the adverbs as adjectives qualifying *ado*, the latter was viewed as a substantive" (Murray, *Engl. Dict.*).

9. **argosies**, were merchant vessels of the largest size, especially those of Ragusa and Venice. The various forms of the word

given by Murray, *Eng. Dict.*, are “ragasye, arguse, argose, rhaguse, ragosie, argosca, argoscy, argozee, argosic, argosy. Apparently an adaptation from the Ital. *Ragusa* *i.e.* *una* (nave or caracca) *Ragusea*, a Ragusan (vessel or carrack), best represented by the earliest form *ragusye* . . . That argosies were reputed to take their name from Ragusa is stated by several writers of the 17th century; and the derivation is made inductively certain by investigations made for us by Mr. A. J. Evans, showing the extent of Ragusan trade with England, and the familiarity of Englishmen with the *Ragusee*, or large and richly-freighted merchant ships of Ragusa. No reference to the ship *Argo* is traceable in the early use of the word.” **portly**, of a stately appearance, imposing; cp. *Per.* 1. 4. 61, “A *portly* sail of ships make hitherward.”

10. **Like signiors . . . flood**, exhibiting on the sea the imposing appearance and manner of men of rank and opulent citizens on shore.

11. **Or . . . sea**, this line, containing as it does a new idea, seems to be best taken as parenthetical; these vessels being on the sea what the enormous machines, in the shape of castles, dragons, ships, giants, etc., were in the ‘pageants’ or shows frequently exhibited on land.

12. 3. **Do overpeer . . . them**, look down with haughty superiority upon the vessels engaged in petty traffic, which bow with humility to them, as the signiors and rich burghers look down upon their humbler fellow-citizens, who doff their caps to them when meeting them in the street. Furness points out that **curt’sy** is “suggested by the rocking, ducking motion in the petty traffickers caused by the wake of the argosy as it sails by them.”

14. **woven wings**, sails; carrying on the metaphor in **fly by them**, in which the superior swiftness of the argosies is indicated.

15. **had I . . . forth**, if I had risked so much wealth in trading by sea; **venture**, a thing put to hazard; in which sense the word occurs frequently in this play.

16. 7. **The better abroad**. My thoughts and interest would be almost entirely engrossed with the chances of my venture; **still**, ever, constantly.

18. **to know . . . wind**, to ascertain, by holding up a blade of grass, whether the wind was blowing in a direction favourable or unfavourable to my vessels’ course; for **sits**, cp. *Hamlet* 1. 3. 56, “The wind *sits* in the shoulder of your sail,” *i.e.* is ready to waft you out to sea; and figuratively *A. C.* iii. 10. 37, “though my reason *sits* in the wind against me.”

19. **Peering . . . roads**; looking eagerly and minutely into maps

to see what ports, harbours, and roadsteads were in those parts of the world for my vessels to put into in case of need.

20. **might**, could possibly, was at all likely to ; indicative.

21. **out of doubt**, beyond all doubt, assuredly.

22. **cooling my broth**, when I used it to cool my broth.

23. **to**, into : **when I thought**, when the thought occurred to me, as it would be sure to do.

25. **the sandy hour-glass**, the hour-glass filled with sand, by which time was measured before the invention of clocks and watches. Halliwell points out that "this illustration was a very familiar one in Shakespeare's time, when the hour-glass was an almost invariable accompaniment of the pulpit, fixed near it on an iron stand."

26. **But I should think**, without thinking ; **but** "is a contraction for 'by-out,' and is formed exactly like 'with-out.' Hence *but* means *excepted* or *excepting*" (Abb. § 118) : **shallows**, the sloping sands (or mud) on a sea-coast, on which a vessel would get stranded if driven by a storm, or if approaching too closely without taking soundings.

27. **my wealthy Andrew**, my richly-laden vessel, the 'Andrew.' **dock'd in sand**, fixed in the sand instead of being drawn up into a wet dock for loading or unloading, or into a dry dock for repairs. The quartos and folios give "Andrew docks," which Rowe corrected. Delius reads "Andrew, decks," etc., *i.e.* covered even up to her decks by sand. There is not much to choose between these two readings, except that the former perhaps gives a more vivid picture.

28. **Vailing ... ribs**, sinking the top of her mainmast lower than her ribs : which would be literally the case of one side of the vessel when it heeled over. For **vailing**, cp. i. H. VI. v. 3. 25, "That France must *rail* her lofty-plumed crest." Steevens cites also Heywood, *The Fair Maid of the West*. iv. 4. 4, "It did me good To see the Spanish carvel *rail* her top Unto my maiden flag."

29. **her burial**, *i.e.* the place of her burial, the sand-bank : **Should I go**, etc., a question of appeal, equivalent to 'I should not go, etc., without bethinking me,' etc.

31. **straight**, immediately.

32. **touching but**, *i.e.* but touching, merely touching ; for other instances of adverbial transpositions, see Abb. § 420 : **gentle**, as contrasted with the cruel nature of the **dangerous rocks**.

35. 6. **And, in a word nothing?** So that, to be brief, I, who at one moment was worth all this, should in the next be worth nothing at all. The expression is highly elliptical ; and possibly,

as Lettsom supposes, something has fallen out between ll. 39 and 40.

36. 7. **thought** **thought**, in the former line **thought** appears to be used in its ordinary sense; in the latter, in the sense of 'anxiety.'

38. **bechanced**, if it should chance to happen; passive participle.

39. **But tell not me**; but it is no use telling me that this, that, or the other is the cause of Antonio's melancholy; **me** and **know**, both emphatically.

40. **to think**, in thinking. For this indefinite use of the infinitive mood, see Abb. § 356.

41. **my fortune**, my good luck.

42. **bottom**, vessel; the part for the whole, like the Latin *carina*, keel, for the ship itself.

43. **Nor to one place**, nor are all my ships bound to one place; *i.e.* if some of them have chanced to meet with foul weather, others will have met with favouring gales.

44. **Upon .. year**; dependent upon what may happen to me in the present year. Allen suggests that there is no ellipse here, but that **is upon** may perhaps be equivalent to *exists upon*.

46. **Fie, fie!** Before these words Dyce thinks that Shakespeare made Antonio repeat the words **in love**, and this insertion, while completing the metre, would make the answer more emphatic.

50. **two-headed Janus**. Janus, the porter of heaven, and on earth the guardian deity of gates, was commonly represented with two heads, or faces, because every gate looks two ways.

51. **in her time**, since she first existed.

52. **peep**, "as in laughing, when the eyes are half shut" (Warburton).

53. **And laugh ... bag-piper**. And laugh at a bagpiper as wildly as parrots laugh; not, as parrots laugh at a bagpiper.

54. **other**, for instances of **other** as a plural pronoun, see Abb. § 12: **vinegar aspect**, sour looks; **aspect**, with the accent on the latter syllable.

55. **in way**, "*the* was frequently omitted before a noun already defined by another noun, especially in prepositional phrases" (Abb. § 89).

56. **Nestor**, *i.e.* one so grave as Nestor, king of Pylos, who was renowned among the Greeks for his wisdom: **swear**, should swear; subjunctive.

57. **comes**, for the inflexion in -s with two or more singular nouns as subject, see Abb. § 336.

61. **had not prevented me**, had not, by their coming, anticipated and thus prevented my doing so.

62. **Your worth . regard**. I hold your worth in high esteem ; said in answer to the word **worthier** in the previous line.

63. **take it**, understand it to be the case: **calls on you**, urgently summons you away to attend to it.

64. **the occasion**, the opportunity afforded by the entrance of Bassanio, etc., which gives Salarino an excuse for leaving Antonio, but without leaving him alone in his presented dejected mood.

65. **morrow**, morning ; M. E. *morwe*, with the change of *-we* into *-ow*.

67. **You . so ?** You give us very little of your society ; must you really go ? This has always seemed to me the meaning of the latter words, and so Furness suggests, though doubtfully ; **exceeding**, as an adverb, is more common in Shakespeare than 'exceedingly.'

68. **We'll make yours**. At another time we will contrive that our leisure shall fit in with yours ; we will manage so that we shall not be called away by business when you have leisure to talk with us ; **leisures**, the leisure of us two.

71. **have ... meet**, bear in mind where we have agreed upon to meet.

74. **You have world** : you are too much engrossed with what men say and do ; here "there is an allusion to the literal meaning of 'respect.' 'You *look* too much *upon* the world.' The *upon* is connected with 'respect,' and is not used like our 'for' in 'I have no respect *for* him'" (Abb. § 191).

75. **They lose care** ; those who spend so much thought upon the world, its sayings and its doings, only squander what might be much better employed, and so lose their pains.

77. **I hold . world**, I regard the world as nothing more than what it is, viz. a stage upon which, etc. For Shakespeare's development of this idea, see *A. Y. L.* ii. 7. 139-66.

79. **And mine a sad one**, my part being a sorrowful one : **Let me . fool** : me, emphatic ; an allusion to the part of buffoon or fool in the old farces.

80. **With mirth . . come** ; let old age with its wrinkles find me, when it comes, still of a merry, joyous, nature ; for **old wrinkles**, cp. *Temp.* iv. 1. 286, "Shorten up their sinews with *aged* cramps," i.e. the cramps to which men are subject in old age.

81. 2. **And let . groans** ; and let my liver be inflamed with wine rather than my heart be chilled and impoverished with groans ; of the two extremes, the former is preferable. For the supposed effects of groans upon the blood, Furness compares *R.*

J. iii. 5. 58, "Dry sorrow drinks our blood"; and ii. *H.* VI. iii. 2. 63, "Look pale as primrose with blood-drinking sighs."

84. **his grandsire**, *i.e.* some aged man in whose veins the blood is almost dried up: **alabaster**, frequently used in former times for effigies, monuments, etc. The word is said to be derived from *Alabastron*, the name of a town in Egypt.

85. **Sleep when he wakes**, show no more life when awake than if he were sleeping. "Perhaps," remarks Bucknill, *Shakespeare's Medical Knowledge*, p. 92 (quoted by Furness), "the most curious and undoubted instance of the mind's influence in the production of bodily disease, is jaundice caused by depressing emotion. It is not always 'crept' into, since bad news has frequently been known to cause jaundice in a few hours. In Copland's *Dict. of Medicine* it is stated that 'The most common exciting causes of jaundice are the more violent mental emotions,' and in the list of these emotions ... he specially includes peevishness" . .

88. 9. **whose visages ... pond**: whose faces are as little stirred by cheerful thoughts into a ripple of animation as the surface of stagnant pools, covered with scum, is stirred by the breeze; for **mantle**, to be covered as with a thick film of gravity, *cp.* the transitive use of the verb in *Temp.* v. 1. 67, "the ignorant fumes that *mantle* Their clearer reason"; and the substantive, in its literal sense, *Lear*, iii. 4. 139, "drinks the green *mantle* of the standing pool."

90. **And do**, etc., *i.e.* and *who* do, etc. On the omission of the relative, see Abb. § 244: **a wilful stillness**, an obstinate silence, the reserve of manner that affects to conceal depth of thought.

91. 2. **With purpose ... conceit**; with the object and hope of being invested with a reputation for wisdom, gravity, and profound thought. For **opinion**, in the sense of reputation, credit, *cp.* i. *H.* IV. iii. 2. 42, "*Opinion*, that did help me to the crown"; and below, l. 102. **conceit**, *lit.* that which is conceived, *i.e.* thought; in its more common modern sense the word means the estimate which men form regarding themselves, and hence, as that estimate is generally an over-favourable one, 'vanity.'

93. **As who**, see Abb. § 257: **Sir Oracle**, *cp.* "this Sir Prudence," *Temp.* i. 2. 286; "Sir Smile, his neighbour," *W. T.* i. 2. 196; "at this sport Sir Valour dies," *T. C.* . 3. 176.

94. **let ... bark**, let no one dare to interrupt me.

95. **I do . these**, I am well acquainted with people; **of**, in a partitive sense

96. 7. **That therefore nothing**; that win a reputation for wisdom merely by keeping their lips closed: **therefore** is explained by **for saying nothing**. Wordsworth compares *Prov.* xviii. 28, "Even a fool when he holdeth his peace is counted

wise ; and he that shutteth his lips is esteemed a man of understanding."

97-9. **when .. fools**, when, if they were to speak, they would so bitterly provoke those who heard them that they (the hearers) would call them (their brother men) fools, and so be in danger of incurring damnation. The reference is to *Matthew*, v. 22, "Whosoever shall say to his brother, Raca [*i.e.* vain fellow], shall be in danger of the council : but whosoever shall say, Thou fool, shall be in danger of hell fire." It has been proposed to alter *when* into 'who,' or **would** into 't would,' but the grammar is not more lax than is frequently the case in Shakespeare, and the meaning is clear enough.

101, 2. **But fish not opinion**. But do not, like those who "do a wilful stillness entertain," use this bait of melancholy to catch this insignificant fish, the good opinion of fools, which is ready to swallow a hook so baited, ready to be gulled by so transparent a deception.

104. **I'll end .. dinner**. I will complete my sermon after dinner ; **exhortation**, used in its theological sense. "The humour of this," says Warburton, "consists in its being an allusion to the practice of the puritan preachers of those times ; who, being generally very long and tedious, were often forced to put off that part of their sermon called the *exhortation*, till after dinner."

106. **I must be ... men**, evidently I am one of those dumb wise men that Gratiano has just spoken of, for I never open my mouth, —though that is because he talks at such a rate that I never get the opportunity of doing so.

108. **keep me company**, *i.e.* if you keep, etc. : **moe**, or 'mo,' formerly related to number, 'more,' to size.

110. **I'll grow ... gear**. I'll take Gratiano's advice and be a talker for the nonce : **gear** originally meant 'preparation,' then 'dress,' 'stuff,' and so 'matter in hand,' 'business.'

112. **neat's tongue**, the tongue of an ox, which it is usual to eat dried and salted ; 'neat,' an ox, cow, used unchanged in the plural for cattle ; cp. *W. T.* i. 2. 125, "And yet the steer, the heifer, and the calf Are all call'd *neat*": **not vendible**, for whose love no one would care to give anything.

113. **Is that any thing now ?** This is Rowe's emendation, the old copies reading "It is that any thing now," which Collier retains, putting a colon and a dash after 'that.' The meaning of the text will be, 'Are not his words mere sound without any sense.' To which Bassanio immediately assents.

114, 5. **Gratiano ... Venice**. Gratiano surpasses everybody in Venice in the infinite amount of his worthless talk.

116, 7. **you shall find them**, in order to find them you will

be obliged to spend the whole day in the search ; **have them**, get hold of them.

119-21. **what lady ... me of?** who is that lady to whose shrine you before told me you had sworn to make a secret pilgrimage, and whose name you to-day promised to reveal to me? For **the same**, Hamner gives "*this same*," which is the more usual idiom.

123. **disabled my estate**, impaired my property.

124, 5. **By something ... continuance**: by displaying to some extent a greater magnificence in my manner of living than my slender means would allow of my keeping up ; **something**, in this adverbial sense for 'somewhat,' is frequent in Shakespere. For **port**. = state, cp. *T. S.* i. 1. 208, "Thou shalt be master, Tranio, in my stead, Keep house and *port* and servants, as I should" ; for **swelling**, cp. *Mach.* i. 3. 128, "As happy prologues to the *swelling* act Of the imperial theme." For other instances of the preposition omitted in relative sentences, as here after **continuance**, see Abb. § 394.

126, 7. **make . rate**: complain at being now obliged to live at a less extravagant rate ; 'abridge,' from O. F. *abrevier*, Lat. *abbreviare*, to shorten ; for **to be**, see Abb. § 356.

128, 30. **to come ... gaged**: honestly to free myself from the heavy debts in which by the somewhat too great lavishness of my youth I have become involved. Allen points out, rightly, I think, that **time** here means the spring-time of life, the hey-day of youth.

132. **And from ... warranty**, and the many proofs you have given me of your love assure me that I shall do well in confiding to you without reserve the schemes by which, etc.

135. **it**, the plot, or purpose.

136. **still**, ever, constantly.

137. **within . . honour**, "within the scope of honour's vision, within the limits of that which can be regarded as honourable" (Cl. Pr. Edd.). Cp. *Sonn.* lxxxviii. 2, "When thou shalt be disposed to set me light And place my merit *in the eye* of scorn," i.e. within the scope of scornful observation.

138. **my extremest means**, my means if stretched to the very utmost.

139. **to your occasions**, for your necessities to make use of. Cp. *Tim.* iii. 3. 15, "his *occasions* might have woo'd me first," said by Sempronius on Timon's sending to borrow money of him after trying and failing with others ; **occasions**, here a quadrisyllable.

141. **I shot . flight**, I shot his fellow arrow of the same length and weight (and therefore, if aimed in the same direction, likely

to fall close to the first one shot); a 'flight' was also the name for a particular kind of arrow, long and lightly feathered.

142. **with . watch**, watching more carefully to see where it fell; **advised** = deliberate, careful, is frequent in Shakespeare, *c.g.* *R. II.* i. 3. 188, "with *advised* purpose"; and we still use the adverb 'advisedly' in the same sense.

143. **To find forth**, to discover the other; *cp.* *C. E.* i. 2. 37, "failing there to *find* his fellow *forth*"; the expression seems to be elliptical for 'find and bring forth.' *Cp.* Webster, *The White Devil*, "One arrow's graz'd already: it were vain to lose this for that will ne'er be found again."

144. **this childhood proof**, this childish proof, this proof drawn from things done in childhood; *cp.* "*childhood* innocence," *M. N. D.* iii. 2. 202; and see Abb. § 22 on the conversion of one part of speech into another.

145. **is pure innocence**, is as much the outcome of innocent thought as the design by which I sought to find my arrow.

146, 7. **and, like . . lost**: and after the manner of a reckless youth, I have completely dissipated that which I borrowed and now owe.

148. **self**, adj., - same, frequent in Shakespeare.

150. **As I will watch**, for I will so watch; see Abb. § 110: **or . or**, either . or.

151. **your latter hazard**, the money which you now again risk, if you are willing to make that risk.

154. **To wind**, in winding; **circumstance**, this roundabout way in which you state your case; for **circumstance**, = circumlocution, *cp.* *Ham.* i. 5. 127, "without more *circumstance* at all."

156. **In making . . uttermost**, in doubting whether I shall be willing to help you to the utmost of my power.

159. **That in done**, that you know is in my power to do.

160. **prest**, ready; O.F. *prest*, M. F. *prêt*, ready; used again in *Per.* iv. ProL 45.

161. **richly left**, a rich heiress by her father's will.

162, 3. **and fairer . . virtues**: and,—which is something more than 'fair,'—is endowed with wondrous virtues: **sometimes**, formerly, in times past. 'Sometime' and 'sometimes' which now respectively mean 'formerly' and 'occasionally,' are used indifferently by Shakespeare for 'once,' 'formerly,' 'occasionally.' See *Lover's Complaint*, 22, 4, where both words are used in close proximity for 'occasionally,' "Sometime her levelled eyes their carriage ride, Sometime diverted their poor balls are tied."

164. **fair speechless messages**, glances indicating her liking.

165. **nothing undervalued**, in no way inferior; cp. ii. 7. 53; a reference to Portia, the wife of Brutus, in *Julius Cæsar*.

166. **To**, by the side of, in comparison with; see Abb. § 187.

167. **the wide world**, the world at large, not merely Belmont and its neighbourhood.

171. **Which makes ... strond**, which circumstances make, etc. In the grove of Ares (Mars) at Aea, afterwards called Colchis, or Colchos, was suspended the golden fleece, guarded by a dragon; in quest of this Jason, accompanied by several of the great heroes of his age, sailed in the Argo, and aided by Medea, the daughter of the King of Colchos, succeeded in carrying it off; **strond**, the old spelling of 'strand.'

174. **with one of them**, not any one in particular, but to take his place among them as a competitor.

175. **presages**, *which* presages; for instances of the omission of the relative, see Abb. § 244; **thrift**, thriving, good fortune.

176. **questionless**, without doubt; used adverbially.

177. **all my fortunes**, my whole wealth.

178. **commodity**, merchandise, goods.

181. **rack'd**, strained to the uttermost; so to speak, put upon the rack, as supposed criminals were, and forcibly stretched to the utmost extent.

182. **To furnish . . Belmont**, to supply you with the means of going to Belmont in such a condition as to be able worthily to make your suit to Portia.

183. **presently**, at once, immediately; the literal sense of the word, and the more common one in Shakespeare.

184. **Where money is**, who have money to lend.

185. **To have ... sake**. To be able to procure it either in consequence of the credit I have with the citizens as being a rich man, or from the good will they bear me; for **of**, see Abb. § 168.

SCENE II.

1. **By my troth**, by my faith, the faith which I hold as true; a common form of asseveration: **awearry**, the *a-* is a corruption of the A.S. intensive 'of.'

5. **for aught I see**, for anything I can see to the contrary: **as sick**, in as bad a plight.

6. **mean happiness**, slight happiness.

7. **to be seated in the mean**, to have a position equally removed from wealth and from poverty; **mean**, for the sake of a pun upon "*mean* happiness."

7, 8. **superfluity ... longer**: those who have too great an abundance of wealth and, as a consequence, indulge themselves to excess, sooner show the signs of old age; but those who possess merely a sufficiency of means, live a more healthy life and, therefore, live longer.

9. **sentences**, maxims, sententious observations; cp. *M. A.* ii. 3. 249, "Shall quips and *sentences* and these paper bullets of the brain awe a man from the career of his humour?"

12. **chapels had been churches**. By a 'chapel,' as here used, was meant "the place of worship of an ancient division of a parish attached to it by custom and repute" (Murray, *Eng. Dict.*), and so a building inferior in size to the parish church. "From the *cappella* or cloak of St. Martin, preserved by the Frankish kings as a sacred relic, which was borne before them in battle, and used to give sanctity in oaths, the name was applied to the sanctuary in which this was preserved under the care of its *cappellain* or chaplains, and thence generally to a sanctuary containing holy relics, attached to a palace, etc., and so to any private sanctuary or holy place, and finally to any apartment or building for orisons or worship, not being a church, the earlier name for which was Oratorium" (*ibid.*).

16. **for the blood**, for the control of animal passion; 'blood,' as a symbol of the fleshly nature of man, is frequent in Shakespeare, e.g. *Temp.* iv. 1. 53, "the strongest oaths are straw To the fire i' the *blood*."

17, 8. **such a hare ... cripple**, so quick is rashness, with the nimble foot of youth, in leaping over the meshes by which good advice, the old cripple, endeavours to hinder its course; the old cripple, good advice, being unable to keep up with "madness, the youth," is obliged to have recourse to these hindrances.

18, 9. **But this .. husband**. But this moralizing is not at all in the way of choosing, does not help me towards choosing, a husband. To 'reason,' = to talk, occurs in ii. 8. 27, and elsewhere, but here **reasoning** seems to mean not merely talking, but talking in a sententious manner.

20. **whom I would**, whom I should desire to choose.

21, 2. **will .. will**, in the former case - 'desire,' in the latter, 'testament.'

23. **nor refuse none**, nor refuse any, as we should now say; for the double negative, see Abb. § 406.

25. **the lottery**, the scheme by which you will be won, as prizes are drawn in a lottery.

27. **whereof ... chooses you**, of which three chests he who chooses the one intended by your father to be chosen, by that choice wins you.

28, 9. **who shall rightly love**, who shall worthily love you : this reading is that of the first quarto, the other quartos and the folios giving "who you shall rightly love." The point is that the man who is destined to win Portia will be led to his choice of the right casket by the worthiness of his love. (Cp. what Portia says to Bassanio, iii. 2. 40, 1, "Away, then ! I am lock'd in one of them ; *If you do love me, you will find me out.*"

29. **what warmth ... affection**, how far do you feel any warmth of love towards, etc. ; **affection**, inclination, bent of mind.

32. **over-name them**, repeat their names one by one.

33. **describe them**, *i.e.* as they appear in my sight.

34. **level at my affection**, judge how I am inclined towards them ; **level**, guess at ; a metaphor from archery.

35. **the Neapolitan prince**. "The Neapolitans, in the time of Shakespeare, were eminently skilled in all that belongs to horsemanship" (Steevens).

36. **a colt**, an unbroken, wild, youngster. Johnson points out that Shakespeare speaks of an old man, who affects juvenility, as retaining his 'colt's tooth,' *II. VIII. i. 3. 48*, "Your *colt's* tooth is not cast yet."

37, 8. **makes it .. himself** : speaks of the fact that he can shoe him himself as something greatly redounding to his credit ; as something belonging to himself of which he may well be proud.

40. **County Palatine**. Johnson thinks that the allusion here is to "the Count Albertus a Lasco, a Polish Palatine, who visited England in our author's life-time, was eagerly caressed, and splendidly entertained ; but running into debt, at last stole away, and endeavoured to repair his fortune by enchantment." 'Count' and 'County' are used indifferently by Shakespeare ; the word literally means a 'companion,' *i.e.* of some great leader, the modern 'county,' = a shire, being the portion of territory of which the 'count' held the government ; **Palatine**, "originally pertaining to a palace ... *compte Palatin*, a count palatine, is not the title of a particular office, but an hereditary addition of dignity and honour, gotten by service done in a domesticall charge," Cotgrave" (Skeat, *Ety. Dict.*).

41. **as who**, see Abb. § 257.

41, 2. **if you will choose** : two explanations have been suggested ; 'If you will not have me, I don't care, take your choice' ; and, 'If you will not have me, let it alone' ; the latter, in which **choose** is equivalent to 'do as you please,' seems the preferable one. Furness does not see what "frowning" has 'to

do with an alternative choice'; probably nothing more is meant than that the County was such a morose fellow that, even coming to woo, he could not bring himself to use civil speeches, but stood aloof, showing by his gloomy looks the ill temper that might be expected of him if he were refused.

43. **the weeping philosopher.** Heraclitus of Ephesus, *cir.* B.C. 513, was so called from his austerity, as Democritus of Abdera, *cir.* B.C. 460, was, from his cheerful disposition, called 'the laughing philosopher.'

45, 6. **with a bone in his mouth**, an allusion to the cross-bones which, with a skull, were frequently depicted upon tomb-stones, etc., as symbols of mortality.

48. **How say you by**, what do you say in reference to, what do you think of, etc.

49. **pass for a man**, he looked upon as a man, which no one would imagine him to be.

51, 2. **a better . . frowning**, a bad habit of frowning which outdoes even that of the Count.

52, 3. **he is every . . man**, though not worthy of the name of man, he is an epitome of all mankind in one man; cp. Dryden, *Abraham and Achitophel*, 545, 6, "A man so various that he seemed to be Not one, but all mankind's epitome": **a throstle**, a song-thrush; according to Skeat, a variant of 'throshele,' a diminutive of 'thrush': **a capering**, literally, on capering; see Abb. § 24.

54. **he will fence . . shadow**, *i.e.* he has such superabundance of restless activity that he cannot keep quiet for a moment, and rather than not fence at all, will fence with his own shadow.

57. **requite him**, *sc.* by reciprocating his love.

58. **What say you, then, to**, what, then, do you think of, etc.

60. **You know . . him**, Portia pretends to take Nerissa's words in their more common sense.

61. **he hath neither**, etc., he has not acquired, and so does not possess, any knowledge of Latin, etc.; a sarcasm at the unwillingness of Englishmen to learn any language but their own.

62. **you will come**, if you are called upon to give evidence in the matter you will swear, and with truth, that, etc.

63. **a poor pennyworth**, but a very small amount; **English**, *sc.* tongue.

63, 4. **a proper man's picture**, in appearance a handsome man; **proper**, in this sense, is very frequent in Shakespeare; literally it means what belongs to a person, then what is becoming to him, and so well looking, handsome.

65. **suited**, dressed; cp. *A. W. i. 1. 170*, "Virginitie wears her cap out of fashion: richly *suited* but unsuitable."

66. **doublet**, an inner garment, a double to the outer one: **round hose**, or trunk hose, were breeches stuffed out, or expanded, to an enormous size: **bonnet**, hat, covering of the head; now used only of a woman's head-gear, or the cap worn by Highlanders.

69. **a neighbourly charity**, such kindly feeling as neighbours should have towards each other.

70 **borrowed** ... **Englishman**, received a box of the ear from the Englishman, which, however, though freely given, he pretended that he meant to repay some day or other.

71. **I think another**. I think the Frenchman received a similar loan at the hands of the Englishman, and bound himself over, by the same bond as the Scotchman, to repay the debt "when he was able." Alluding, as Warburton remarks, to the constant promises of assistance that the French gave the Scots in their quarrels with the English. The Cl. Pr. Edd. point out that "the principal was said to 'seal to' a bond; his surety sealed under."

76, 7. **when he is best man**: when he is at his best, *i.e.* in his sober moments, he is almost worthy of being accounted a man.

78. **an**, if; see Abb. §§ 101, 2.

79. **I shall make him**, I shall contrive to do without him.

81. **you should refuse**. "*Should* is the past tense of *shall*, and underwent the same modifications of meaning as *shall*" [which was deprived of its meaning of futurity by *will*]. "Hence *should* is not now used with the second person to denote mere futurity, since it suggests a notion, if not of compulsion, at least of bounden duty. But in a conditional phrase, 'If you should refuse,' there can be no suspicion of compulsion. We therefore retain this use of *should* in the conditional clause, but use *would* in the consequent clause: 'If you *should* refuse, you would do wrong.' On the other hand, Shakespeare uses *should* in both clauses" [as here] (Abb. § 322).

83. **for fear of the worst**, for fear the worst should happen, *i.e.* that he should choose the right casket.

84. **rhinish wine**. "Doubtless this wine is mentioned because of the young German, but Halliwell gives an extract from Fynes Moryson's *Itinerary*, 1617, in which it is said that the Germans only 'sometimes and rarely drinke Rhenish wine', but 'commonly beere'" (Furness): **the contrary casket**, one of them that does not contain her picture.

87. **a sponge**, a drunkard; one who is constantly 'soaking.'

89. **their determinations**, each of his determination.

91-3. **with no more suit** . **caskets**, with no further solicitation, unless it is possible to win you in some other way than that imposed by your father, which depends upon the choice made of the caskets. Grant White and others take **sort** in its radical sense, a lot : Lat. *sors*.

94. **Sibylla**, a name by which several prophetic women were designated. Of these the most celebrated was the Cumæan Sibyl, who is here intended.

96. **this parcel**, this lot ; the word being used as a noun of multitude may be followed by a plural verb ; literally it means a small part, a particle.

97. **but I dote** ... **absence**, for whose departure I do not vehemently long.

102, 3. **as I think** .. **called**. We should now say either, '*for I think he was so called*,' or '*as I think he was called*.'

105. **was the best deserving a**, etc., the modern idiom would be either, '*was the best deserving of a*,' etc., or, '*best deserved a*,' etc.

107. **remember him worthy**, my recollection of him is that he was a person worthy.

114. **with so good a heart**, so gladly.

115. **the other four**, six others having been mentioned, Hunter thinks that the slip is due to there having been originally four only, the English and Scottish lords being added by Shakespeare, when revising the play, the better to please his audience.

116-8. **if he have** . **wive me**, if he has the disposition of a saint, I would rather that he should act as my father-confessor in giving me absolution, which such a character might entitle him to do, rather than be my husband, which his complexion makes impossible ; **condition**, for disposition, qualities, character is frequent in Shakespeare.

119. **Sirrah**, to the serving man.

120. **Whiles**, the genitive of '*while*,' time, used adverbially, like '*needs*,' '*twice*,' etc.

SCENE III.

1. **ducats**, a coin so called from the inscription it bore, "*Sit tibi, Christe, datus Quem tu regis iste Ducatus*," '*Ducatus*' meaning a Duchy, and thence a coin struck by a duke. Halliwell quotes Robert's *Marchant's Mapp of Commerce*, 1638, to show that there were then two sorts of ducats, worth respectively about three shillings and fourpence, and four shillings or four shillings and twopence

4. **the which**, see Abb. § 270.

7. **may you stead me?** is it in your power to assist me? will you **pleasure me?** will you gratify me with the loan I ask?

13. **a good man**, speaking commercially, one to be relied upon as being a person of substance.

16. **his means ... supposition**, his wealth is a matter of conjecture, not of certainty, since it is all on the seas.

18. **the Rialto**, see Introduction, p. xxv.

19. **squandered**, scattered; the original sense of the word, which is now rarely used except of profuse expenditure.

21. **land-thieves and water-thieves**, the old copies read 'water-thieves and land-thieves'; I have followed Staunton, Dyce, and others, in transposing the words, since **pirates** can apply only to *water-thieves*.

25. **Be assured you may**, of course you may, no doubt you may.

26, 7. **I will ... me**: I will make sure that I may; I will put the matter beyond all doubt; and in order to do so, I will act cautiously and ponder over it awhile. **May I speak**, can I speak with Antonio? will you tell me where I may find him?

29. **pork**, an abomination to Jews; for the miracle in which Christ, when casting out the devils with which two men were possessed, caused them to enter into a herd of swine, see *Matthew*, viii. 28-32.

30. **the Nazarite**, this term is now used only of those who bound themselves by a vow not to touch wine; but Chase, quoted by Furness, shows that in Shakespeare's day it also meant an inhabitant of Nazareth, and is so used in the versions of the Bible previous to that of 1611.

36. **a fawning publican**. The Cl. Pr. Edd. point out the strangeness of the combination of **fawning** with **publican**, since the "the publicani, or farmers of taxes, under the Roman government, were much more likely to treat the Jews with insolence than with servility"; and though Elze remarks that in the parable, *Luke*, xviii. 10-14, the publican is represented as 'fawning' upon God, there seems little doubt that Shakespeare, though probably referring to that parable, must also have had in his mind the cringing meanness of the innkeepers or publicans of his own day.

37. **for**, because; see Abb. § 151.

38. **in low simplicity**, with foolish humility. On usury in Shakespeare's day, see Bacon's *Essays*, *Of Usury*. Douce quotes Thomas' *Historye of Italy*, 1561, to show that in Venice the rate of interest at that date among the Jews was as high as fifteen *per cent*.

40. **usance**, usury, interest.

41. **catch him on the hip**, get him at an advantage; a metaphor taken from wrestling, in which the combatant who got his adversary across his hip was in a position to throw him.

42. **feed fat**, thoroughly satisfy.

44. **well-won thrift**, profit made with much trouble and industry.

48. **I am debating ... store**, I am reckoning up in my mind what ready money I have at present.

49. **by the near ... memory**, as nearly as I can reckon from memory, without having my books to refer to or counting my bags.

50. **the gross**, the full sum.

51. **What of that?** But that does not matter at all.

52. **Tubal**. Furness points out that "in *Genesis*, x. 2, Tubal is enumerated among the sons of Japheth, and Chus or Cush, afterwards mentioned by Jessica, is among the sons of Ham."

53. **But soft!** But wait a moment! **how many ... desire**, how many months do you wish should be allowed for payment?

54. **Rest you fair**, may God render you happy, a salutation in meeting, and still oftener in parting; cp. *A. Y. L.* v. 1. 65, "God *rest you merry*;" *M. M.* iv. 3. 186, "*rest you well*;" *A. C.* i. 1. 62, "*rest you happy*."

57. **excess**, interest; that which is over and above the amount borrowed or lent: for **of**, followed by a verbal noun, see Abb. § 178.

58. **ripe wants**, pressing necessities; wants that have come to that stage at which they must be supplied.

59. **a custom**, that which is customary with me; my usual practice: **possess'd**, acquainted, informed; as frequently in Shakespeare.

60. **How much ye would?** what sum you desire?

63. **let me see**; let me consider.

64. **methought**, on the frequency of impersonal verbs in an early stage of a language, see Abb. § 297.

65. **Upon advantage**, at interest: **I do never use it**, it is not my custom; 'use' in the present tense, in this sense, is now almost obsolete, though common in the past tense.

66. **grazed**, took out to pasture and tended them there; the verb is used both transitively, as here, and also intransitively of the sheep themselves.

67. **This Jacob ... possessor**; this Jacob that I speak of was, owing to the wise stratagem of his mother, the third in succes-

sion to Abraham's property. The order of succession was, first, Abraham; second, Isaac, his son: the third should have been Esau, Isaac's eldest son. He, however, when faint with hunger, had sold his birthright to Jacob for a mess of pottage, and by the cunning of his mother, Rebecca, obtained his father's blessing when on the point of death; see *Genesis*, xxv., xxvii: **as his wise**, etc., for so his wise, etc.

70. **And what ... interest?** What about him? what has his being third possessor to do with taking interest?

73. **were compromised**, had entered into a mutual agreement; the literal meaning of the word. Nowadays a 'compromise' means the settlement of a dispute by mutual concessions; while to 'compromise' a person is to put him in an equivocal position.

74. **eanlings**, the new-born lambs: 'eanling' or 'yeanling' from 'ean' or 'yean,' to bring forth young, with the double suffix *-ling*, as in 'tanning,' i.e. one tanned or browned by the sun (*Cymb.* iv. 4 29), 'darling,' 'gosling,' etc.: **pied**, parti-coloured.

75. **Should fall ... hire**, should, when born, be Jacob's reward for tending the sheep; for **fall**, in this sense, cp. below, l. 79, "*Fall* parti-coloured lambs," though there the verb is transitive.

76. **peel'd me**, for other instances of this enclitic use of 'me,' see Abb. § 220.

77. **fulsome**, the modern sense of this word is cloying, superabundant; here it seems to be used rather in the sense it had in M. E., viz. prolific. For the story, see *Genesis*, xxx. 32-41.

79. **Fall, drop**; the word is frequently used by Shakespeare with a transitive sense, as here.

81. **thrift**, gain; more properly 'frugality,' of which gain is the result. Between the taking of interest and Jacob's conduct in this matter, "the only resemblance," remarks Eccles, "seems to be a supposed appetite for gain in each, and a diligent exercise of the means of obtaining it: and of these, Shylock evidently wishes to establish the justification upon the authority of so venerable a character."

84. **But sway'd .. heaven**. A matter entirely under the control and shaping of Providence; not a matter, like the taking of interest, entirely in the hands of man.

85. **Was this .. good?** was this instance of Jacob's cunning introduced in order to justify the taking of interest?

86. **Or is .. rams?** "Gold and silver representing the single idea 'money' have the singular 'is.' Shylock says, 'I make it bred as fast'" (Cl. Pr. Edd.).

90. **producing holy witness**, adducing evidence derived from a

sacred source ; Shakespeare uses **witness** of testimony as well as of the person who bears testimony.

92. **goodly**, well-looking : **heart**, core.

93. **O, what...hath!** O, what a specious appearance dishonesty puts on ! The application is to this particular instance of dishonesty, not to dishonesty in general.

94. **round**, full, large ; cp. *II. III. v. 4. 84*, "on your heads Clap *round* fines for neglect."

95. **from twelve**, deducted from, out of, the twelve ; interest being calculated by the year.

96. **beholding**, the active participle, originated in a mistake for 'behelden,' the passive participle, in the sense of under an obligation, a sense which is not found in other parts of the verb, though a natural one of *be-hold*. The word in this form and with this sense is very frequent in Elizabethan literature.

97. **many a time and oft**, very frequently indeed.

98. **rated**, reproached, scolded.

100. **Still . shrug**. I have always endured your reproaches with patience, merely shrugging my shoulders without any attempt at reply. Malone compares Marlowe's *Jew of Malta*, ii. 3. 24, "I learned in Florence how to kiss my hand, *Heave up my shoulders* when they call me dog."

101. **sufferance**, patient endurance : **badge**, distinctive mark ; so, *Sonn.* xlv. 14, "tears" are called the "badges" of "woe" : **tribe**, not one particular tribe of the Jews, but the race generally.

103. **gaberdine**, a kind of large, loose cloak ; not peculiar to Jews ; Span. *gabardina*, a sort of cassock with closely buttoned sleeves.

104. **And all own**. And all this you did merely because I have made use of, turned to good account, that which belongs to me.

106. **Go to**, here a phrase of reproof, impatience ; sometimes of exhortation.

107. **we would have moneys**, we desire to borrow certain sums of money from you : **you say so, you**, emphatically.

108. **did void . beard**, spat upon me.

109. **foot me**, spurn me with your foot ; cp. *Cymb.* iii. 5. 148, "to the court I'll knock her back, *foot* her home again."

110. **your suit**, what you seek of me.

111. **What should I say to you?** What answer ought you to expect from me?

114. **in a bondman's key**, with the accents of a slave.

115. **With bated breath**, lowering my voice from awe of you.

121. **like**, likely.

124. **As to thy friends**, as if you were obliging a friend.

124, 5. **for when . . friend?** for when did a friend take of a friend, in return for barren metal, the fruitful increase of interest? This seems to be the meaning if we retain the reading of the quartos, *for barren metal*: the folios give *of barren metal*, i.e. something bred of barren metal; the general sense being the same.

127, 8. **Who, if he . . penalty.** Apparently a confusion of constructions between, 'Of whom, if he break, you may, without being ashamed of it, exact the penalty,' and 'Who, if he break, may without your being ashamed of it, be called upon to pay the penalty.'

128. **how you storm!** what a passion of rage you are in!

129. **I would be**, I should like to be.

130. **Forget . . with**, forget the insults you have cast upon me.

131. **no doit**, not a farthing, as we should say now; **doit**, a Dutch coin, of which, according to Coryat, eight go to a stiver, and ten stivers make an English shilling; little more therefore than half a farthing.

133. **This is . . offer.** This offer of mine is pure kindness: **This were kindness.** This, if you really mean it, would be kindness.

134. **notary**, scrivener; one who draws up bonds, agreements, etc.

135. **Your single bond**, probably means, as the Cl. Pr. Edd. explain it, "a bond with your own signature attached to it, without the names of sureties": **in a merry sport**, for the mere fun of the thing

138. **Express'd in the condition**, set down in the contract.

139. **Be nominated**: "not *nominated for*, but *forfeit for*, i.e. 'the forfeit nominated shall be for,' etc. . . In fact 'nominated' really belongs much earlier: 'and (in a merry sport) let it be nominated, that if the forfeit [shall] be for,' etc. This is the way 'nominated' is used in iv. i. 273" (Allen): **equal**, "exact" (Schmidt), which seems a better explanation than that of "equivalent for the debt."

141. **pleaseth me**, *sc. it* pleases me.

142. **seal to**, put my seal to.

145. **dwell**, continue, remain.

149, 50. **I do expect . . bond.** I expect a reimbursement of many times the value of this bond in the profit upon my 'ventures' at sea.

150. **what these Christians are**, what a strange unfeeling race these Christians must be.

151. **Whose**, seeing that their : **teaches**, probably **dealings**, is here equivalent to 'custom of hard dealing,' as the Cl. Pr. Edd. explain; others take **teaches** as an instance of the Northern Early English plural in -s.

153. **break his day**, go beyond the time at which payments fall due.

154. **the forfeiture**, the penalty due.

156. **Is not neither**, a thing neither so much worth thinking about nor capable of such use.

157. **muttons, beefs**, we speak of 'sheep' and 'oxen' as living animals, but of their flesh as 'mutton' and 'beef,' though the plural 'beeves' is still in use for oxen; Shakespeare uses a 'mutton' for a sheep, e.g. *A. Y. L.* iii. 2. 57, "the grease of a *mutton*," and in *i. H. IV.* iii. 3. 199, Prince Henry calls Falstaff "my sweet *beef*!" So Fletcher's *Beggars' Bush*, ii. 3, "The *beefs* and *muttons* that your grounds are stor'd with."

158. **To buy friendship**. In order to win his regard, I stretch my friendship to this extent, i.e. of lending the money without interest.

159. **it**, my friendship : **so**, well and good.

160. **And, for . not**. And, for the love I bear you, I pray you not to wrong me by misunderstanding my motives.

164. **purse ... straight**, quickly put the money up in a bag and bring it.

165. **See to . knave**, and will look to my house which has been left in the charge of a reckless scamp upon whom I can place no reliance. For adjectives, having both an active and a passive sense, as **fearful** here, see Abb. § 3; **presently**, almost immediately.

169. **I like not mind**. When I hear fair words used by one whom I know to be a villain, it makes me apprehensive. Funniness thinks that perhaps **terms** alludes to the terms of the bond.

170. **no dismay**, nothing to dismay, frighten us.

ACT II. SCENE I.

1. **Mislike**, dislike; as in *ii. H. VI.* i. 1. 140, "'Tis not my speeches that you do *mislike*"; *A. C.* iii. 13, 147, "If he *mislike* My speech and what is done," **complexion**, a quadrisyllable.

2. **The shadow'd ... sun**, which is but the dark livery put upon me by the bright sun; he speaks of himself as the retainer, servant, of the sun, and of his colour as the garb of his service;

burnish'd, in *V. A.* 858, it is the "cedar-tops and hills" that are "burnish'd" by the sun.

3. **whom**, for other instances of 'who' personifying irrational antecedents, see Abb. § 264 : **near bred**, born and brought up in a country to which the sun is nearer than in these more northern climes.

5. **scarce thaws**, has so little power as scarcely to be able to thaw.

6. **make incision**. "It is customary in the east for lovers to testify the violence of their passion by cutting themselves in the presence of their mistresses" (Harris). Monk Mason also points out that it used to be a practice of young gallants in England to stab themselves in the arms, or elsewhere, in order to drink the healths of their mistresses, or write their names, in their own blood.

7. **reddest**, red blood being considered a sign of high courage.

9. **fear'd**, terrified ; Abbott, § 291, points out that to 'fear' is not a case of an intransitive verb converted into a transitive verb, it having the sense of 'frighten' in A. S. and E. E.

10. **best regarded**, most highly admired.

12. **Except thoughts**, unless by doing so I might win your love ; probably, as the Cl. Pr. Edd. points out, with an allusion to thieves disguising themselves in order to escape detection.

13. **In terms of choice**, in the matter of choosing ; a periphrastical expression meaning little more than 'in choosing.'

14. **By nice ... eyes** ; by the fastidious guidance of the eye, as is so often the case with young maidens.

15. **the lottery of my destiny**, the lottery by which my destiny is to be decided.

16. **Bars me ... choosing**, deprives me of the right of choosing according to my own will. "Verbs of ablation, such as *bar*, *banish*, *forbid*, often omit the preposition before the place or inanimate object" (Abb. 198).

17. **scanted**, limited.

18. **hedged**, confined, fenced in ; **wit**, wisdom, foresight.

19. **His wife**, the wife of that man ; for *his*, *her*, etc., the genitive of *he*, *she*, etc., used as the antecedent of a relative, see Abb. § 218.

20-2. **then stood as fair affection**, would in that case have had as good a chance of winning my love as any of those who have come with that object ; which she might well say with truth, considering her feelings towards all the suitors who had hitherto presented themselves. For **stood as fair**, cp. i. *H. IV.* v. 3. 29, "Our soldiers *stand full fairly* for the day," i.e. by their courage have a fair chance of gaining a victory.

24. **By this**, *i.e.* I swear by this: **scimitar**, the curved sword in use in the East; probably, according to Skeat, from the Persian *shimshir*, *shamshir*, a sword.

25. **the Sophy**, or Sufi, a title borne by the Shahs of Persia, literally meaning 'a wise man.' "The first monarch who bore the name was Ismael Sophi, the founder of the Saffavian dynasty, at the beginning of the 16th century ..." (Cl. Pr. Edd.).

26. **That won**, *who* won, *sc.* the Persian prince; not, *which* won, *sc.* the semitar: **Solyman**, there were several Sultans of this name, but there may be here, as the Cl. Pr. Edd. think probable, a special reference to "the unfortunate campaign which Solyman the Magnificent undertook against the Persians in 1535."

27. **outstare**, look down by staring, force to drop by the greater fierceness of my look.

31. **alas the while!** alas for the time; like 'woe worth the while!' 'woe the while!' meaning no more than 'alas!'

32. 3. **play man**, play at dice to see which is the better man, which of the two is the more fortunate. **Lichas**, the attendant of Hercules, who brought his master the poisoned garment that caused his death.

33. 4. **the greater . hand**: the higher throw of the dice may, by luck, be made by the weaker hand: 'not turn away from,' but 'be turned up by.'

36. **blind . me**, if I commit myself, as is necessary in the present case, to the direction of fortune, who, being blind, cannot distinguish the worthy from the unworthy.

42. **In way of marriage**, in the matter of marriage: **be advised**, consider well what you are about to do, do not act precipitately; **advised**, as an adjective = circumspect, is frequent in Shakespeare, and we still use the adverb in much the same sense.

43. **Nor will not**, nor will I do so, *i.e.* speak in way of marriage, etc. For the emphatic double negative, see Abb. § 406.

44. **temple**, for church, occurs several times in Shakespeare, *e.g.* *M. A.* iii. 3. 172, *A. Y. L.* iii. 3. 50, though more commonly in those plays in which the scene is Rome or Greece, and the word therefore to be expected.

45. **Good fortune then!** May good fortune then attend me!

46. **To make men**. To make me the happiest or the unhappiest of mortals. For other instances of the ellipsis of the superlative inflection, see Abb. § 398. Properly speaking, good fortune could only be invoked for the former of the two alternatives; but Morocco is so convinced of his deserts that he almost takes it for granted that that alternative will be his, and the words are equivalent to 'To make me the happiest, and not the unhappiest, of men.'

SCENE II.

1. **will serve.** Halliwell would insert 'not' before **serve**; but Launcelot's mind was no doubt already made up, though he goes through a pretended deliberation between obeying the dictates of conscience and yielding to the temptation of the fiend.

5. **take the start**, *sc.* which is necessary.

8. **with thy heels**, kicking out your heels at it, *i.e.* as at some animal following him behind, *i.e.* spurning the idea with the utmost scorn; cp. *M. A.* iii. 4. 51, "I scorn that *with my heels*."

9. **pack**, be off quickly: '**Via!**' a word of encouragement used to horses, or "by a boat's crew when redoubling their stroke or pulling more vigorously" (Nicholson), like the modern 'give way.'

10. **for the heavens**, a petty oath, by heaven, as we now say.

11. **hanging about . . . heart**, an humorous way of saying, 'clinging to my heart, and refusing to be shaken off.'

14. **did something smack**, had in his nature some taste of, some natural inclination towards, villany (he means); cp. *K. J.* i. 1. 209, "And so am I, whether I *smack* or no," *sc.* of "observation."

15. **grow to**, had some tendency towards

18. **to be ruled**, if I were ruled, or, in being ruled; for the infinitive in this indefinite sense, see Abb. § 356.

19. **God bless the mark.** An allusion to marks on the body superstitiously believed to be ominous. This belief is still prevalent among the Celtic population of Ireland; and when a child is born with one, it is customary for the midwife to touch it, saying "God bless the mark!" With this superstition is blended that of the "evil eye"; and should any one laugh at such a mark, and the bearer of it fall ill, the illness is believed to be due to the "evil eye." Cp. *i. H. IV*, i. 3. 56, *R. J.* ii. 3. 53, *Oth.* i. 1. 32, *T. G.* iv. 2. 21.

21. **saving your reverence**, if I may say so without disrespect, with a proper regard for the respect due to you. An apologetic expression for the use of a colloquial or vulgar word; cp. l. 116, below.

23. **incarnal**, the folios, and the quartos with the exception of the first, give 'mearnation,' which some editors prefer. So, in *H. V.* ii. 3. 34, the Hostess, misunderstanding 'incarnate,' says, "'A could never abide *carnation* : 'twas a colour he never liked'". **in my conscience**, upon my conscience assuredly.

25. **to offer**, in offering, in being so ready to, etc.

30. **sand-blind**, "a vulgar phrase for purblind, as *stone-blind* is for those who are quite blind: Launcelot finds a blind between these which he calls high-gravel blind" (Capell): **sand-** in this

phrase has been supposed to be the A. S. *sám*, (Lat. *semi*, Gk. *ἡμι*, half), as in *sám-cwic*, *sám-wis*, etc.

31. **try confusions**, Launcelot's amusing adaptation of the phrase 'to try conclusions,' which occurs in *Hamlet*. iii. 4. 195.

36. **of no hand**, in neither direction, neither to the right nor to the left; **of**=on.

38. **sonties**, probably a corruption of F. *santé* (health) or sanctity. Allen however explains it 'By God's dear saints,' 'saint'=(as in Scotch) 'saunt,' and 'sauntie' being a diminutive, as in Scotch, used in an endearing sense. He compares "By'r Lakin," i.e. by our little lady, the Virgin Mary.

39, 40. **whether one ... or no?** whether one Launcelot, who lives with him as his servant, is with him still or has left his service?

42. **raise the waters**, *sc.* in his eyes.

44. **No master**, not one entitled to the term 'master,' which belonged properly to esquires and other gentlemen.

46. **well to live**, with every prospect of a long life before him.

47. **a'**, sometimes with the apostrophe before, sometimes after it, and sometimes with no apostrophe at all, is found in old English not only for 'he,' but for 'she,' 'it,' 'they.'

49. **Your worship's** . Launcelot, by whom you mean your friend Launcelot; the old man refusing to apply the term "Master" to his son.

53. **Ergo, Master Launcelot**. "The humour here, which consists in Launcelot's determination to be dignified by the title of *master*, and the old man's unwillingness so to honour him, is less apparent in writing than in acting; where the *Master* Launcelot can be rendered sufficiently emphatic" (Staunton).

62. **a hovel-post**, a post supporting a hovel or shed. Furness quotes Cotgrave: "*Escaigne*, A little hovell made of poles set round with their ends meeting at the top, and covered with turves, sods, etc., so thicke that no weather can pierce it."

67. **Do you not know me**, the insertion of **not** is due to Dyce, and seems necessary to the sense: **father**, "twice," remarks Grant White, "Launcelot calls Gobbo father, and yet the old man does not even suspect with whom he is talking; the reason of which is the ancient custom, almost universal among the peasantry, of calling all old people father or mother."

70. **will come**, is certain to come.

75. **fooling**, nonsense.

76. **your boy shall be**, an inverted climax suitable to Launcelot.

80. **the Jew's man**, i.e. servant; cp. *H. V.* ii. 3. 32, where the

Boy plays upon the two senses of the word, "I am boy to them all three: but all they three, though they would serve me, could not be *man* to me; for indeed three such antics do not amount to a man."

82. **Her name .. indeed** : *i.e.* your knowing her name is some proof that you are Launcelot.

83, 4. **Lord ... be!** may the Lord be worshipped! Good gracious! an exclamation of astonishment upon feeling what he supposes to be Launcelot's beard; the stage tradition, according to Staunton, making him "kneel with his back to his sand-blind old Father, who, of course, mistakes his long back hair for a beard, of which his face is perfectly innocent."

85. **fill-horse**, or '*thill-horse*,' a horse that goes between the shafts. The former term, says Furness, is still in use in parts of America.

87. **It should seem**, it must evidently appear: **grows backward**, grows shorter instead of longer; though with a pun upon **backward**.

88. **of his tail**, on his tail; see Abb. § 175.

92. '**gree**, for other instances of the dropped prefix, see Abb. § 460.

93, 4. **I have set up my rest**, I have determined: a term used in gaming of the highest stake ventured. Furness suggests that the origin of such use may have been in military language for setting up the rest upon which the old matchlocks were placed when about to be fired, and perhaps both ideas entered into the figure: **some ground**, some distance: **a very Jew**, a real Jew, stingy to the last degree.

97. **you may tell .. ribs**. Launcelotese for 'you may easily count my ribs with your fingers,' such a skeleton have I become in his service.

98. **give me**, for **me** in the sense of 'for me,' 'to oblige me,' see Abb. § 220.

100. **as God ... ground**. According to "M," quoted by Knight, "a characteristic speech in the mouth of a Venetian," ground to run upon being a scarce commodity in Venice. Cp. *R. II.* i. 3. 251, 2, "My lord, no leave take I; for I will ride, *As far as land will let me*, by your side."

101. **to him**, quickly go up to him, and urge my desire to become his servant: **I am a Jew** if, I, etc., *i.e.* may I be accursed, if I, etc. Cp. *M. A.* ii. 3. 272, "if I do not love her, *I am a Jew*."

104. **at the farthest**, at the latest.

105. **put the making**, give orders for the liveries to be made up.

109. **Gramercy** ! Fr. *grand merci*, great thanks : **would'st thou**, do you desire, etc.

111. **man**, servant : as in l. 80.

113. **infection**, affection, desire.

114. **the short and the long**, more usually 'the long and the short,' what Parolles, *A. W.* ii. 3. 34, affectedly calls "the breff and the tedious."

118. **are scarce cater-cousins**, are not by any means on the best of terms. The derivation and original meaning of the expression **cater-cousins** are uncertain. "A term formerly applied to persons on terms of 'cousinship,' intimate friendship or familiarity with each other, who, though not cousins by blood, were 'next cousins' in some respect, or perhaps called each other 'cousin' from some community of life, interests, or employments" (*Murray, Eng. Dict.*).

120. **frutify**, probably for 'certify.'

122. **a dish of doves**, a pair, or more, of doves, sufficient to make a dish of. C. A. Brown remarks that "A present thus given, and in our days too, and of doves, is not uncommon in Italy."

124. **impertinent**, pertinent.

126. **yet poor man**, as though he were stating something to his credit, such as "honest man," "wise man."

129. **defect**, purport, essence.

132. **preferr'd thee**, not merely 'recommended for employment,' a frequent sense in Shakespeare, but 'advanced,' 'promoted,' as the next words show. The term is still used of a clergyman being 'preferred' to a living.

132-4. **if it be . gentleman**, if leaving the services of a rich Jew for that of one so poor as I am, can be called preferment.

135-7. **The old proverb ... enough**. "The old proverb referred to is 'The Grace of God is better than riches,' or, in the Scot's form, 'God's grace is gear enough'" (Staunton); **parted**, shared between you.

139. **take leave**, get your permission to leave his service and bid him farewell.

141. **More guarded**, more richly trimmed ; the trimmings or facings serving to protect the material of the dress. For the word in a literal sense, cp. ii. *II. IV.* iv. 1. 34, "*guarded* with rags"; and in a figurative sense, *K. J.* iv. 2. 10, "To *guard* a title that was rich before."

142. **Father, in**, go in, the verb of motion being omitted, as frequently with prepositions and adverbs : **I cannot . no** ; said

ironically, and equivalent to, you fancied I was quite unable to speak for myself ; now you see how mistaken you were.

143. **if any man ... book.** Probably the best interpretation of this passage is, 'There is no hand so fair in its indications of fortune as mine, because it offers to swear that I shall have good luck' ; **which doth** being taken as = for it doth. According to some commentators there is an ellipsis after **table**, according to others, after **book**, in both cases to be filled up by 'I am much mistaken,' or 'I'll be hanged.' The **table** is the palm of the hand extended, and Johnson supposes that Launcelot, in opening his hand to inspect it with a view to ascertain his fortune, as in palmistry, is reminded of the action of raising the hand to lay it on the Bible, in judicial attestations. Launcelot's language must not be scanned very closely.

145. **go to**, said to himself in congratulation ; a phrase of exhortation or reproof very frequent in Shakespeare : **simple line of life**, in palmistry, the science which pretends to interpret a man's fortune by the lines in his hand, the **line of life**, indicating the length and character of that life, is that which runs in a curve from the ball of the forefinger across the whole palm or 'table' of the hand ; **simple**, poor, is here used, like a **small trifle**, with mock modesty for 'abundant,' 'fortunate.'

146. **a small ... wives**, a mere nothing, 'a poor pennyworth,' as Portia says in i. 2. 77. Halliwell quotes Saunders' *Chiromancie*, "Long and deep lines from the Mount of Venus [the ball of the thumb] towards the line of life, signifieth so many wives. . . . These lines visible and deep, so many wives the party shall have" : **alas**, again said in pretended depreciation of the fortune awaiting him.

147. **a simple coming in**, but a petty inheritance.

149. **with the edge of a feather-bed.** "A cant phrase to signify the danger of marrying" (Warburton). In *H. V.* iii. 6. 50, Pistol absurdly talks of "*edge* of penny cord" : **simple scapes**, escapes that are nothing to boast of.

150. **a woman**, *sc.* as she is generally represented.

150, l. **she's a good ... gear**, she's not a bad sort of a wench in this matter at all events, *i.e.* in what she promises ; for **gear**, see note on i. l. 160.

152. **in the ... eye**, in an instant, immediately. Cp. Tennyson, *The Gardener's Daughter*, 121, "And ere a star ~~can~~ wink, beheld her there."

153. **think on this**, attend to this matter carefully.

154. **bestow'd**, *i.e.* on board ship in preparation for their voyage.

155. **feast**, transitive, entertain at supper.

156. **hie thee**, hasten.

161. **you have obtain'd it**, *i.e.* it is only necessary for you to make the request to have it granted at once.

163. **why, then you must**, if you must, as you say, why, you must: **hear thee**. "Verbs followed by *thee* instead of *thou* have been called *reflexive*. But though 'haste *thee*,' and some other phrases with verbs of motion, may be thus explained, and verbs were often thus used in E. E., it is probable that 'look *thee*,' 'hark *thee*,' are to be explained by euphonic reasons. *Thee*, thus used, follows imperatives which, being themselves emphatic, require an unemphatic pronoun. The Elizabethans reduced *thou* to *thee*. We have gone further, and rejected it altogether." (Abb. § 212.)

164. **too rude and bold**, too rough and plain-spoken.

165. **Parts that . faults**; manners which are in keeping with your open nature, and which to us, who know the worth of that nature, do not appear as faults.

169. **liberal** is here generally explained as 'gross,' 'coarse,' 'licentious.' Furness, however, points out with truth that such adjectives are too strong for Bassanio's friendly remonstrance, and that our modern 'free and easy' is more the meaning of the word: **take pain**, make an effort; elsewhere in this phrase Shakespeare uses the plural 'pains' in a singular sense, except in *H. VIII.* iii. 2. 72.

170. 1. **To allay . . spirit**, to qualify the exuberant buoyancy, of spirit with some show of restraint; for **allay**, cp. *Cor.* ii. 1. 53, "One that loves a cup of hot wine with not a drop of *allaying* Tiber m't." For the thought Steevens compares *Ham.* iii. 4. 123, "Upon the heat and flame of thy distemper Sprinkle cool patience."

171. 2. **lest . . I be misconstrued**, for fear that people think me a riotous fellow like yourself.

175. **with respect**, in a decorous manner: **but now and then**, only very occasionally, at rare intervals.

176. **Wear**, carry about with me as if a regular part of my costume: **demurely**, soberly; 'demure' from O. F. *de murs*, *i.e.* *de bons murs*, of good manners.

177. **while grace is saying**, while grace (*i.e.* thanks to God before and after meals) is being said: **hood mine eyes**, reverentially hold my hat before my face. In Shakespeare's day men wore their hats during dinner-time, but took them off while grace was being said.

178. **sigh**, *i.e.* give evidence of my seriousness.

179. **all the . civility**, all those manners which good breeding dictates.

180. 1. **Like one . grandam**, like one who is thoroughly

practised in putting on the appearance of gravity in order to win the good-will of his grandmother; **studied** is a technical term of the theatre for having got up a part; cp. *Mach.* i. 4. 9, "As one that had been *studied* in his death To throw away the dearest thing he owed As 'twere a careless trifle": **sad ostent**, display of serious behaviour.

182. **your bearing**, how you bear yourself, behave yourself.

183. **Nay, but . . . to-night**. Well, but I make exception of to-night. I am to be allowed to be as free and merry as I like to-night so long as I behave myself with decorum when I get to Belmont: **gauge me**, form your opinion of me.

184. **that were pity**, it would be a mistake for you to be serious to-night.

184, 5. **to put on . . . mirth**, to indulge in the wildest possible mirth; for the metaphor, cp. *M. A.* iv. 1. 146, "attired in wonder"; *Mach.* i. 7. 36, "Was the hope drunk wherein you dressed yourself?"

186. **purpose merriment**, mean to enjoy themselves thoroughly.

SCENE III.

1. **thou wilt**, you are determined to.

3. **Didst rob . . . tediousness**, lessened in some degree its dreariness.

5. **soon at supper**. "As this supper was to be ready at farthest at five of the clock, it is not impossible that 'soon' may here be used in its ordinary sense; but I think it more likely that its meaning is the same as in *Oth.* iii. 4. 229, 231 [198, 200 Globe Ed.]: at nightfall, 'ad primam vesperam'" (Furness).

10. **tears . . . tongue**, my tears express the feelings which from sorrow my tongue cannot utter. The Cl. Pr. Edd. and Schmidt take **exhibit** as Launcelot's mistake for 'inhibit,' but Launcelot "sometimes deviates into sense," and here his feelings really seem too strong for him.

11, 2. **But, adieu: . . . spirit**, *i.e.* but farewell, for I must not stop longer or my grief will unman me still further.

14. **Alack**, generally regarded as a corruption of 'alas,' but, according to Skeat, more probably a corruption of 'ah! lord,' or to be referred to the *M. E. lak*, signifying loss, failure, etc., the word thus signifying 'ah! failure,' or 'ah! a loss': **what heinous sin**, how hateful is my sin; **heinous**, *F. haine*, hate.

16, 7. **But though . . . manners** But though by birth I am my father's child, I am in no way kindred to his disposition.

18. **I shall end this strife**, there will be an end to this contest in my mind between duty to my father and love for Lorenzo.

SCENE IV.

1. **Nay, supper-time**, said in answer to some objection made by Gratiano; we should now say '*at supper-time*'; see Abb. § 161.

4. **We have .. preparations**, our preparations are not yet complete.

5. **We spoke us** may perhaps mean, as Steevens explains, 'we have not yet bespoke us,' *i.e.* ordered beforehand for our masque, in which case **of** will be used partitively; but the phrase is an unusual one. Walker and Furness approve of Pope's '*as*' for **us**.

6. **'Tis vile .. order'd**, the masque will be worse than a mistake unless we can manage to arrange everything with grace and skill; **quaint**, from *O. F. coint*, quaint, neat, trim, which again is, according to Skeat, from *Lat. cognitus*, known, famous, though confused with the *Lat. comptus*, neat.

7. **undertook**, for other instances of the curtailed form of the past participle, see Abb. § 343.

9. **To furnish us**, to get together everything necessary for our purpose; **us**, reflexive.

10. **to break up this**, break the seal and open this; so, *W. T.* iii. 2. 132, "*Break up the seals and read*"; **it shall seem to signify**, merely Launcelotese for 'it will show.'

12. **hand**, handwriting.

13. **it writ on**, *sc. that* it wrote upon, a word which Hanmer inserted, and without which Lettsom remarks that "the accent would be placed wrong in the line": **writ**, the more usual form in Shakespeare.

15. **By your leave**, with your permission I will be off.

19. **Hold here**, here catch hold of this; generally in this sense in the imperative, as here, and frequently followed by the personal pronoun '*thee*,' not '*thou*,' or '*you*.'

22. **you**, reflexive.

23. **of**, frequently in Elizabethan English of the instrument as well as the agent; see Abb. § 171.

24. **straight**, straightway, immediately.

26. **some hour**, "some being frequently used with numeral adjectives qualifying nouns of time, as '*some sixteen months*' (*T. G.* iv, 1. 21), is also found, by association, with a singular noun of time: '*Some hour before you took me*,' *T. N.* ii. 1. 22; '*I would detain you here some month or two*,' *M. V.* iii. 2. 9" (Abb. § 21).

29. **needs**, necessarily; the genitive case used adverbially: **directed**, given instructions.

33. **come to heaven**, manage to get to heaven.

35. **And never dare**, probably, 'and never *will* misfortune dare,' though possibly the subjunctive: **cross her foot**, cross her path, come in her way.

36. **she**, *sc.* misfortune.

37. **faithless**, not 'untrustworthy,' but without religious (*i.e.* Christian) faith, unbelieving: **she**, *sc.* Jessica.

39. **shall**, "meaning 'to owe' is connected with 'ought,' 'must,' 'it is destined.' . . Hence *shall* was used by the Elizabethan authors with all three persons to denote inevitable futurity without reference to 'will' (desire)" (Abb. § 315).

SCENE V.

1, 2. **Well, thou Bassanio** :—*i.e.* you *imagine* you have made a good exchange of masters in leaving my service for that of Bassanio, but when you *see* the real state of things, you will find how mistaken you are.

3. **What, Jessica!** calling out to her with impatience at her not appearing: **gormandise**, this of course is from the Jew's thrifty point of view; from Launcelot's point of view, he had been "famished," see above, ii. 2. 96.

5. **rend apparel out**, so quickly wear out the clothes given you that one might fancy you purposely tore them.

9. **without bidding**, without being ordered; of your own accord.

11. **bid forth**, invited out; *cp. J. C. i. 2. 293*, "*Cas.* Will you sup with me to-night, Casca? *Casca.* No, I am *promised forth.*"

13. **they flatter me**, they have invited me merely in order to cajole me.

16. **Look to my house**, take good care of the house, see that no thieves get in: **right loath**, very loath.

17. **There is ... rest**, there is some mischief afoot which will cause me trouble; **a-brewing**, on, or in the act of, brewing; see Abb. § 24; **towards**, in the direction of, and so against.

18. **to-night**, last night; the phrase meaning merely 'for the night,' may refer to the present, the past, or the future, and in all of these senses we find it frequently in Shakespeare. For dreaming of money the Cl. Pr. Edd. quote Artemidorus, *The Judgement or Exposition of Dreames*, "Some say that to dreame of money and all kind of coyne is ill."

20. **reproach**, approach.

21. **So do I his**, Shylock pretends to take the word in its proper sense, he being late in going to the supper.

22. **And**, probably here - 'an,' on which see Abb. § 101.

23. **it was not for nothing**, *i.e.* it indicated something unusual about to happen, bleeding of the nose being formerly considered ominous.

24. **Black-Monday**, Easter Monday, so called, says Stowe, because that day, April 14, 1360, when Edward the Third, "with his host, lay before the city of Paris, was full dark of mist and hail and so bitter cold that many men died on their horses' backs with the cold."

25. **falling out ... afternoon**, of course mere nonsense.

27. **Hear you me**, listen carefully to what I say.

29. **the wry-neck'd fife**, here **fife** probably means fife-player, as 'drum' is used by Shakespeare for 'drummer,' 'trumpet' for 'trumpeter.' Boswell quotes Barnaby Rudge's *Aphorisms*, 1618, "A *fife* is a *wry-neckt* musician, for he always looks away from his instrument." Others suppose that the instrument itself was meant, and that Shylock refers to fifes which had curved mouth-pieces.

30. **casements**, windows; properly the frame forming a window, or part of a window, which opened on hinges attached to the upright side of the frame in which it was fixed; cp. *M. N. D.* iii. 1. 57, "Why, then may you leave a *casement* of the great chamber window, where we play, open."

32. **varnish'd faces**, painted to resemble masks; cp. ii. 9. 49.

33. **shallow foppery**, frivolous and fantastic amusement like that of masquerading.

34. **Jacob's staff**, a reference to the staff by help of which Jacob passed over Jordan. The phrase was also used for a pilgrim's staff, either from the frequent pilgrimages to St. James of Compostella, or because the Apostle St. James was usually represented with one; and further for an astronomical instrument which resembled it in shape.

35. **I have .. forth**, I have no inclination to take part in this banquet away from home. For **of**, = **for**, see Abb. § 174.

39. **at window**, we should now say 'at the window': **for all this**, in spite of your father's prohibition.

42. **will be worth**, who will be worth: **worth a Jewess' eye**, worth your looking at; but also with an allusion to the proverb 'worth a Jew's eye,' *i.e.* something very precious,—a proverb said to have arisen from the sums Jews were ready to pay rather than suffer such mutilation as King John practised upon them to extort money.

43. **That fool offspring**, Hagar was bondswoman to Sarah, Abraham's wife, and by him had a son, named Ishmael, who afterwards, when Sarah bore Isaac, was driven out into the wilderness; his descendants, the Ishmaelites, being despised by the Israelites, the descendants of Isaac.

45. **The patch**, fools are said to have been so called from the patched or motley coats worn by them: **kind enough**, good-natured enough.

46. **Snail-slow in profit**, in everything that concerns his master's profit, as slow as a snail.

47. **The wild-cat** "which prowls and preys by night, sleeps by day" (Cl. Pr. Edd.): **drones ... me**, in my hive of industry I allow no place for lazy drones like him.

48-50. **and part . . . purse**, and part with him not merely because he is of no use to me, but in order that he may by his extravagance and sloth help to waste the money which his new master (whom I hate as being a Christian) has by Antonio's help borrowed of me.

51. **Perhaps . . . immediately**: said in order to frighten her into being careful; on **will**, used with the first person, see Abb. § 319.

53. **Fast bind, fast find**, Dyce quotes Cotgrave, s.v. *Bon* "*Bonquet chasse malaventure*": Pro. Good watch prevents misfortune; *fast bind, fast find*, say we."

54. **A proverb . . . mind**. A proverb which to men of careful mind never loses its force.

55. **crost**, thwarted.

SCENE VI.

1. **pent-house**, a corruption of the F. *appentis*, from Lat. *appendicium*, an appendage, something added on to a house, a shed.

2. **to make stand**, to take up our stand: **his hour**, the hour he fixed.

3. **out-dwells**, over-stays.

5-7. **O, ten times ... unforfeited**, Venus, drawn in her car by doves, hurries much faster to set her seal to a newly-made contract of love than to see that one already completed is faithfully kept; **obliged faith**, faith bound to performance by duty rather than inclination. Venus' doves are again mentioned in *M. N. D.* and *Luer.*; and among other birds supposed to draw her car were sparrows, swans, and swallows. Of course it is not the doves that are in such haste, but Venus who drives them.

8. **That ever holds**, ever holds good, is always the case : **who riseth**, etc., *i.e.* no one rises.

9. **sits down**, *sc.* with.

10. **untread again**, "tread in reverse order, retrace. So *K. J.* v. 4. 52, 'We will *untread* the steps of damned flight.' The allusion seems to be to a horse trained to perform various feats, such as we now see only in a circus" (*Cl. Pr. Edd.*).

11. **tedious measures**, the caracoles, windings, etc., that have now become tedious to him.

12. **That he did**, with which he did.

12, 13. **All things ... enjoy'd**. There is no pleasure which is not pursued with a zest greater than that with which it is enjoyed when won.

14. **a younker**, one in the freshness of first youth ; "borrowed from Du. *jonker*, .. compounded of *jong*, young, and *heer*, a lord, sir, gentleman" (*Skeat, Ety. Dict.*). The word was also often used in a contemptuous sense, as in *l. II. IV. iii. 3. 92*, for a novice, and Fletcher's *Scornful Lady*, iii. 1, for a simpleton, dupe, gull.

15. **The scarfed bark**, the vessel with all its flags flying ; Steevens compares *A. W.* ii. 3. 214, "yet the *scarfs* and bannerets about thee did manifoldly dissuade me from believing thee a vessel of too great burthen," *i.e.* made me feel sure that you were but a pleasure boat decked out in holiday trim : **puts from**, we should now say 'puts out from.'

18. **over-weather'd ribs**, sides battered by stress of weather.

19. **Lean ... wind !** Furness suspects this repetition of **the strumpet wind** ; to me it seems especially forcible, that wind which by its behaviour in both cases had so well earned the epithet. The allusion to the story of the Prodigal Son, told in *Luke*, xv. 11-32, which by some is doubted, is surely put beyond all question by this line.

21. **your patience ... abode**, I ask you to bear with me for having stayed away so long ; for **abode**, *cp. Cymb.* i. 6. 53, "Beseech you, sir, desire My man's *abode* where I did leave him."

26. **for more certainty**, in order that I may be quite sure.

27. **Albeit**, properly a phrase, *all be it*, *i.e.* all though it be that : **tongue**, voice.

30. **who love**, the omission of the inflection is frequent in Shakespeare even after prepositions.

32. **thy thoughts**, your conviction of my sincerity.

33. **worth the pains**, worth the trouble of catching.

34. **you do not**, so that you are not able to see me.

35. **my exchange**, the exchange I have made in putting on boys' clothes for those of a girl.

36. 7. **But love ... commit**, but it would not matter even if it were day, for those in love are (mentally) too blind to notice the follies in which they themselves are concerned.

38. 9. **For if ... boy**, for if they could see, even Cupid who is blind (and much more I, who have no such excuse) would blush, etc.

40. **must be**, are destined to be; that is the part you have to play.

41. **must I ... shames?** am I to play a part in which I shall be obliged to show off that of which I ought to be ashamed?

42. **good sooth**, in truth, really; **too too light**, far too patent, with a pun on the word in the sense of frivolous, wanton.

43. 4. **Why ... obscured**, the duty you impose upon me is one of discovering myself (and my disgrace) instead of disguising myself, as I ought to do; **should be**, ought to be.

44. 5. **So you are ... boy**, and so you are disguised by wearing a boy's dress, which upon you looks so lovely.

47. **For the close ... runaway**, for the night, which so well keeps a secret, is fast passing away, will soon give way to daylight when secrecy will be impossible; for **close**, cp. *R. J.* i. 1. 155, "to himself so *close* and secret."

51. **by my hood**, the allusion probably is to the hood, or cape, of the masqued habit worn by Gratiano. Stevens says, without giving any authority, that friars frequently swore by this part of their dress: **a Gentile and no Jew**, "a jest arising from the ambiguity of *Gentile*, which signifies a *Heathen* and *one well born*" (Johnson).

52. **Beshrew me but I love**, curse me if I do not love; to 'beshrew,' literally to 'curse,' is frequently used by Shakespeare for a mild form of imprecation, very similar to the modern slang 'hang me' if I do not, etc., *i.e.* assuredly I do.

54. **if that**, for 'that' as an affix to 'if,' see Abb. § 287.

56. 7. **And therefore ... soul**. And therefore she being, as she is, wise, fair, and true, I enshrine her in my heart with a love that shall never know change.

62. **Fie, fie**, you ought to be ashamed of yourself for delaying so long.

64. **is come about**, has veered round, *i.e.* to a quarter that will allow of our setting sail at once.

65. **presently**, at once; as more usually in Shakespeare.

66. **twenty**, *i.e.* a great number; this indefinite sense is very frequent in Shakespeare.

SCENE VII.

1. **discover**, show, reveal.

2. **several**, different.

4. **who**, for 'who' personifying irrational antecedents, see Abb. § 264, though perhaps his explanation of **who** in the present line and **which** in the next is somewhat over-subtle.

8. **dull lead blunt**, with a warning as curt as the metal is dull; the warning in its curtness being in keeping with the unattractive look of the metal.

11. **The one of them**, one of them, but specially *the* one.

12. **withal**, together with it.

14. **back again**, going over them again, but in reverse order.

17. **hazard for lead?** must I make this hazard, run this risk, of all I have for something so unattractive as this leaden casket?

20. **A golden . . dross**. A noble mind does not deign to concern itself with things so worthless as this lead shows itself to be.

21. **then**, therefore.

22. **with her virgin hue**, "he says 'her' of silver because he already had in his mind 'virgin' as its analogue" (Allen); **virgin**, pure, unsullied.

25. **with an even hand**, with impartial judgment.

26. **by thy estimation**, by the estimation in which you are held by others, your true value.

27. **and yet enough**, and yet that's 'enough.'

29, 30. **And yet . . myself**. And yet for me to have any doubts as to my deserts would be for myself weakly to disparage myself.

31. **that's the lady**, what I deserve is the lady.

32. **deserve her**, by being her equal.

33. **in qualities of breeding**, in those accomplishments which show good breeding.

34. **But more . . deserve**. But over and above these claims of equal birth, fortune, etc., I deserve her for the love I bear to her. Capell reads 'deserve *her*,' and Furness regards the conjecture as certain, it being a repetition of the very phrase used two lines above.

35. **what if . . further**, suppose I were to stop here and make this my choice without going on to look at the golden casket.

40. **shrine** here, as in *Cymb.* v. 5. 164, seems to be used for 'image'; but as there it apparently means the image that enshrined Venus' beauty, so here it apparently means the image which enshrines this saint; **shrine** is from the Lat. *scrinium*, a

chest, case, but specially used of that in which things sacred are deposited: **mortal breathing saint**, this lady who, though living and not yet become immortal, is by her virtues worthy to be regarded as a saint.

41. **Hyrcanian deserts**, Hyrcania, a province of the ancient Persian empire, on the south and south-east of the Caspian or Hyrcanian Sea, is frequently mentioned in old English writers as the habitat of tigers. Shakespeare refers to it again in *Macb.* iii. 4. 101, *Hamlet*. ii. 2. 472: **vasty wilds**, boundless and desolate tracts.

42. **throughfares**, thoroughfares; so, conversely, Shakespeare uses 'thorough' for 'through' when the metre requires it.

43. **to come view**, to come to view; see Abb. § 349.

44. **The watery kingdom**, the realms of ocean.

45. **Spits in . . heaven**, cp. *Oth.* ii. 1. 12-7.

46. **the foreign spirits**, the brave adventurers from foreign lands; for **spirits**, in this sense, cp. *K. J.* v. 2. 114, "Before I drew this gallant head of war, And cull'd those fiery *spirits* from the world": **but they come**, from coming.

47. **As o'er a brook**, i.e. making nothing of the distance, or of the dangers they have to face in crossing the sea.

49. **like**, likely: **'Twere damnation**, it would be deserving of everlasting perdition.

50. **it were . . grave**, so gross a metal would be unworthy even to enclose her shroud in the darkness of the tomb; **cere-cloth**, literally a cloth dipped in wax and used for wrapping corpses in with a view to their preservation; Lat. *cera*, wax; for **rib**, cp. *Cymb.* iii. 1. 19, "As Neptune's park, *ribbed* and paled in With rocks unscalable and roaring waters."

53. **Being . . gold**, which (silver) is ten times inferior in value to gold; in Elizabeth's reign the ratio of gold to silver was as ten or eleven to one.

54. **Never**, emphatic from its position

56. **an angel**, an old English gold coin having as its device the archangel St. Michael piercing the dragon; it varied in value from 6s. 8d. when first coined by Edward IV. in 1465 to 7s. 6d. and 8s. in the reign of Henry VIII., and 10s. in that of Edward VI.

57-9. **but that . . within**; but that (*sc.* the coin) has the figure raised upon it, whereas here an angel (*sc.* the portrait of Portia) lies in a golden bed entirely hidden from view; **insculp'd** is used by both Webster and Heywood, by the former figuratively.

60. **Thrive . . may!** let my success be what it will; I take my chance whatever it may be.

63. **A carrion Death**, a death's-head stripped of its flesh; cp. *K. J.* iii. 4. 33, where Constance is apostrophizing Death, "And be a *carrion* monster like thyself." 'Carrion,' properly a substantive meaning putrefying flesh, a carcase, is ultimately from the Lat. *caro*, flesh: **empty eye**, socket.

68. **But ... behold**, merely to behold my outside; not, to behold my outside only. Furness thinks "it is not so clear that many a man has sold his life merely for the sake of looking at gold," and that possibly, as it is the skull that speaks, the reference may be to beauty, not to gold."

69. **Gilded tombs**, richly gilded tombs were common in former days; **tombs** is Johnson's emendation of 'timber,' the reading of the old copies.

72. **Your answer ... inscroll'd**; you would not have met with such an answer as you have found in this scroll.

73. **your suit is cold**, there is an end to your suit; cp. *L. L. L.* v. 2 111-2, "If frosts and fasts .. Nip not the gaudy blossoms of your love."

75. **Then farewell .. frost!** let me bid farewell to all the warm hopes of love, and be satisfied with the cheerless life to which it is forbidden. See ii. 1. 38-42 for the conditions imposed upon those who make trial of the caskets.

77. **part**, depart; a very frequent use of the word in Shakespeare.

SCENE VIII.

4. **raised the duke**, stirred him up to use his authority towards recovering Jessica.

8. **gondola**, the Venetian pleasure-boat; cp. *A. Y. L.* iv. 1. 33-8, where to "have swam in a gondola" is spoken of as something every traveller had done.

12. **a passion so confused**, an exhibition of violent emotion of so mixed a character; partly on account of the marriage of his daughter with a Christian, partly for the loss of his money.

16. **O my Christian ducats!** Shylock is represented as mixing up, in his excitement, execrations upon the Christian, *i.e.* Lorenzo, and regrets for the loss of his money.

21. **Justice!** let me have justice.

25. **look day**, take care to be ready with the payment of his debt on the day fixed; for the subjunctive in subordinate sentences, see Abb. § 368.

26. **Or he this**, or Shylock, out of vengeance for the loss of his daughter and his money, will be sure to exact the penalty on the

bond : **well remember'd**, *i.e.* your words have fortunately put me in mind of something I had forgotten.

27. **reason'd**, talked ; a French idiom.

28. **narrow seas**, the English Channel ; cp. *H. V. i.* Prol. 22, " Whose high upheared and abutting fronts The perilous *narrow* ocean parts asunder."

30. **richly fraught**, which had a freight of valuable goods.

32. **And wished . his**, and silently hoped that it might not prove to be his.

33. **You were best**, for this ungrammatical remnant of ancient usage, see Abb. § 230.

37, 8. **some speed . return**, as much speed as possible in returning.

39. **Slubber not business**, do not by over-haste spoil the business upon which you go ; in *Oth. i. 3.* 227, the word is used of sullyng, soiling ; " you must therefore be content to *slubber* the gloss of your new fortunes."

40. **the very . time**, the full time till the matter is ripe for action.

41. **for the bond**, as regards the bond : **hath of me**, holds from me.

42. **your mind of love**, your loving mind, your mind which is intent upon, occupied by, thoughts of love. Heath, putting a comma after **mind**, explains, " Let me entreat you by our mutual love; that you take not the least thought of it," and so Abbott. But **enter in** seems to indicate that Bassanio's mind is so full of love-thoughts that there is no room for any other thoughts ; **in** for into.

44. **such fair . love**, such loving demonstrations ; **ostents**, demonstrations ; compare ii. 2. 108.

45. **As shall . there**, as shall be fit and proper for you to make.

46. **And even there**, and even at this point, as he said these words ; Dyce reads ' then.'

47. **Turning his face**, turning away his face so that Bassanio might not be grieved by the sight of his emotion.

48. **wondrous sensible**, showing the deepest feeling ; cp. *Hamlet* iv. 5. 150, " most *sensible* in grief."

50. **I think . him**. His love for Bassanio seems to be the only thing in the world that he cares about.

52. **quicken**, enliven, cheer ; cp. *T. G. i. 1.* 36, " Music and poesy used to *quicken* you " : **embraced heaviness**, this sadness of spirit which he seems to encourage in himself. See description of Antonio's melancholy at the beginning of the play, and cp. " doubtful thoughts and rash-*embrac'd* despair," iii. 2. 109.

SCENE IX.

1. **draw**, *sc.* back ; Shakespeare uses the word both for covering and uncovering ; the former, as here, in *T. N.* i. 5. 251, the latter in l. 83 of this scene.

2. **his oath**, see Arragon's speech immediately below.

3. **to his election presently**, to make his choice at once.

5. **I**, *sc.* by my portrait.

6. **straight**, straightway, immediately.

11, 2. **fail . casket**, fail in regard to, fail in choosing.

13. **in way**, for the omission of the indefinite article, see Abb. § 89.

15. **in fortune of my choice**, in the choice which I happen to make.

17. **To these injunctions**, *i.e.* to compliance with these, etc.

18. **hazard**, Schmidt takes this as a verb, the Cl. Pr. Edd. as a substantive. The verb occurs twice immediately below and again in iii. 2. 2, and as the preposition 'for' after 'hazard' is more frequent with the verb than with the noun, Schmidt is probably right.

19. **And so . . me**. And in compliance with these injunctions I have prepared to make the hazard.

19, 20. **Fortune . hope !** may Fortune be propitious, come as an ally to, that which my heart so strongly desires !

22. **You shall . . ere I**, you will have to put on a fairer appearance before I, etc. : so long as you look as base as you now do, I shall not, etc.

25, 6. **that 'many' . . multitude**, Malone explains, "by that 'many' may be meant the foolish multitude"; others take **meant by** as equivalent to '**meant for**,' a common idiom in Shakespeare's day : **fool**, an adjective, as in i. 1. 112, "**fool** gudgeon."

27. **Not learning . . teach** ; guided only by what the foolish eye suggests ; **fond**, foolish, the original meaning of the word.

28. **the martlet**, in *Mach.* i. 6. 4-10, this bird (the 'martin' of modern days) is described as choosing well-sheltered situations where "The air is delicate."

29. **in the weather**, where it is freely exposed to wind and rain.

30. **Even in . . casualty**. Just where it is directly in the path of boisterous accident ; without any shelter from the full force of the storm which may sweep it away.

32. **will not . . . spirits**, will not associate myself with ordinary men ; for **jump**, cp. *R. III.* iii. 1. 11, "his outward show ; which, God he knows, Seldom or never *jumpeth* with the heart." In the same sense Shakespeare uses the adjective 'jump.'

33. **And rank me . . . multitudes**, and lower myself to the level of the dull-witted, ignorant common people ; Walker, referring to l. 26, suggests 'multitude,' which Dyce adopts.

34. **Why, then to thee**, then let me look at you again : **thou silver treasure-house**, you casket who contain such wealth (sc. if you contain Portia's portrait).

35. **title**, motto.

37. **And well said too**, and a very good motto too : for **and**, in such constructions, see Abb. § 97.

37-9. **for who . . . merit ?** for what right has any one to seek to cheat fortune and be esteemed as honourable when not stamped with, not bearing the hall-mark of, merit ? The **stamp** is the official impress which makes a coin current ; cp. *R. III.* i. 3. 256, "Your fire-new *stamp* of honour is not current."

41. **estates**, "Not property but dignity, status" (Furness).

42. **clear**, unsullied, free from all adulteration.

43. **purchased**, obtained, won ; from *F. pourchasser*, to hunt after, pursue eagerly.

44. **How many . . . bare !** In that case how many who now humbly stand bare-headed, would wear their hats (while others stood bare-headed before them) : cp. iii. 5. 51, "A many fools, *that stand in better place.*"

46-9. **How much . . . varnished !** How much that was low and mean would then be found mixed up with, and would be separated from, that which is truly honourable ! how much that was truly honourable would be found mixed up with, and would be separated from, the chaff and refuse of the time, to be again restored to its original bright condition ! There is a confusion of metaphors owing to the introduction of **ruin** (to which alone **new-varnish'd** is applicable), but the word seems to be used to mark the deteriorating effect which the times had had upon character, an idea which 'chaff of the times' would not have conveyed.

49. **but to my choice**, but I must proceed to make my choice, without longer indulging in these reflections.

51. **I will assume desert**, I will take it for granted that I possess the required desert.

51, 2. **Give me . . . here**, give me a key for this, and let me instantly, etc., or, with which I may instantly, etc.

53. **Too long there**, *i.e.* it is a pity you should have

deliberated so long with the only result of finding so poor a reward. Furness thinks Capell was right in marking this line as an 'aside,' and it is hardly possible that Portia should have twitted Arragon to his face with such mocking words.

54. **blinking**, grinning with half-shut eyes.

55. **schedule**, scroll ; literally a small leaf of paper.

57. **How much .. deservings** ! This seems to mean, what I have obtained and what I hoped to obtain are as different from each other as this portrait is from Portia ; **deservings** being used not for what he in his own opinion deserved, but for what the result of his choice shows him to have deserved.

61, 2. **To offend .. natures**, to commit an error, as you have done in your choice, and then to set yourself up as a judge of what ought to have been the result of that choice, as you are now doing, are things entirely at variance with each other. So forcible a term as **offend** would perhaps hardly have been used except for the sake of the antithesis between an 'offender' and a 'judge' who tries that offender : **distinct**, with the accent on the first syllable.

63. **tried**, *i.e.* in the furnace of experience.

67. **a shadow's bliss**, happiness as fleeting as a shadow.

68. **I wis**, properly *ywis*, from A. S. *gewis*, adj. certain, used adverbially = certainly, is no doubt here used by Shakespeare as though a pronoun and verb.

69. **Silver'd o'er**, *i.e.* which have a specious appearance of being something better than they really are ; **and so was this**, as this was by having an outside of silver.

71, 2. **Take .. head**, "Whether you marry or not, you will always have a fool's head" (Cl. Pr. Edd.).

72. **You are sped**, you are dispatched, your business is settled ; cp. *T. S. v. 2. 185*, "We three are married, but you two are *sped*."

74. **By the time ... here**, the longer I delay here.

78. **Patiently .. wroth**, patiently to endure the disappointment which has made me so angry.

80. **O, these ... fools** ! what fools these men are whose actions are guided by such a show of deliberation !

81. **They have .. lose**. Their wisdom shows itself in their having only sense enough to fail.

82. **is no heresy**, is true doctrine.

83. **goes**, for other instances of the inflection in -s with two singular nouns as subject, see Abb. § 336.

84. **draw**, *sc.* in order to cover.

85. **my lord**, said in jocular reply to the servant's "my lady."

89. **sensible regrets**, greetings of a tangible character, the gifts immediately mentioned ; for **sensible**, cp. *Mach.* ii. 1. 36, "Art thou not, fatal vision, *sensible* To feeling as to sight?" **regrets**, properly reciprocal greetings ; cp. *K. J.* iii. 1. 241, "Unyoke this seizure and this kind *regreet*."

90. **commends** ... **breath**, salutations and courteous words.

91. **Yet**, up to this time.

92. **So likely**, so well fitted for his office.

94. **costly**, rich in its gifts.

95. **this fore-spurrer**, this harbinger, this man who has spurred on in order to announce his lord's coming.

98. **high-day wit**, elegant and choice terms ; cp. i. *H. IV.* i. 3. 46, "With many *holiday* and lady terms."

100. **so mannerly**, in so courteous a way.

102. **Bassanio** .. **he** ! may he, if it be the will of love, prove to be Bassanio ! See i. 2. 104-6, where Nerissa speaks of him as one she could wish as a husband for Portia.

ACT III. SCENE I.

1. **the Rialto**, see Introduction, p. xxv.

2. **yet it** .. **unchecked**, the rumour there still remains uncontradicted.

3. **the narrow seas**, the English Channel ; see above, ii. 8. 28.

4. **The Goodwins**, the Goodwin Sands, dangerous quicksands off the south coast of Kent. Tradition say that they were once an island belonging to Earl Goodwin, which was swallowed up by the sea about 1100 A.D. Cp. *Cymb.* iii. 1. 26, "your isle ... paled in with rocks unscaleable and roaring waters, *With sands that will not bear your enemies' boats, But suck them up to the topmast*."

5. **the carcasses**, the remains of wrecked ships, with their bare ribs looking like skeletons : **tall**, large and well-built.

6. **my gossip Report**, that tattling old woman, Report ; **gossip**, properly meaning a sponsor in baptism, M. E. *gossib*, i.e. god relative, came to be used, from the talkative nature of the old women who often acted in this capacity, for any talkative person, and also for empty talk.

6, 7. **be an honest** . **word**, be one whose word can be trusted ; of, as regards ; see Abb. § 173.

8. **in that**, as to that matter ; **knapped** is usually explained as 'broke short' ; but Furness points out that Cotgrave gives for

the *F. Rouger* and *Brouter*, and their derivatives 'to gnawe, knap, or nibble off,' 'to brouze, knap, or nibble off,' the last of which meanings he would give to the word here as more applicable to a tough root like ginger. He refers to *M. M.* iv. 3. 8, "marry, then ginger was not much in request, for the old women were all dead."

10, 11. **without any ... talk**, without any tedious beating about the bush or deviating from plain, straightforward language.

13. **to keep ... company**, to apply to him; of course Solanio is purposely committing the faults which he pretends to deprecate.

14. **Come, the full stop**, come, let's get to the end of your sentence, hear what it is you have to say.

18. **betimes**, quickly, in good time; literally 'by times': **cross my prayer**, hinder me, by his presence, from saying 'amen,' *i.e.* 'so be it,' by saying which Solanio joins in Salarino's prayer; cp. *Mach.* iii. 2. 29, 30, "Listening their fear, I could not say 'Amen,' When they did say 'God bless us.'"

19. **in the likeness**, in the person; as though the devil had assumed the likeness of Shylock.

21. **none so well**, better than any one; meaning that Solanio had had a hand in Jessica's flight.

24. **the wings she flew withal**, the Cl. Pr. Edd. take this literally of the boy's dress in which she made her escape; but the expression appears to be used merely in banter of Shylock's word "flight."

26. **complexion**, disposition, natural inclination; cp. *Hamlet* i. 4. 27, "the overgrowth of some *complexion*."

29. **if the devil ... judge**, *i.e.* if her fault is to be judged by you.

30. **My own ... rebel!** To think that a child of mine should rebel!

31. **Out upon it ... years!** Solanio, pretending to misunderstand Shylock's words, says, 'For shame, you old wretch! do you mean to tell us that at your time of life you are unable to control your evil passions?'

34. **your bloods**, her blood and yours.

35. **rhinish**, Rhine wine, *i.e.* a white variety, such as Hock, Chablis.

37. **match**, bargain, engagement entered into: cp. *T. C.* iv. 5, "I'll make a *match* to live."

38. **a prodigal**, not in extravagantly spending his money upon himself, but in lending money in so lavish a way to his friends.

39. **so smug**, with such an air of respectability: **the mart**, the Exchange on the Rialto.

43. **what's that good for?** of what possible use could that be to you?

45. **disgraced me**, made men think scorn of me, *i.e.* by the comparison they drew between his greed and Antonio's liberality: **hindered .. million**, caused me the loss of half a million (of ducats) by lending gratis to men who otherwise would have had to borrow of me at high interest.

49. **dimensions**, bodily parts; cp. ii. II. IV. iii. 2. 336, "a' was so forlorn, that his *dimensions* to any thick sight were invincible."

50. **affections, passions**. Steevens, by a quotation from Greene's *Nerer Too Late*, shows that the distinction formerly drawn between these two words is that "affections" were objective and "passions" subjective. "Affections" are influenced through the eyes, "passions" are stirred from the heart: **fed**, *i.e.* are they not fed?

58, 9. **what is his humility?** what kind of humility does he show? Schmidt explains **humility** here as 'kindness,' 'benevolence,' and Furness approves; but the word "sufferance" in the corresponding clause seems to show that **humility** here means submissive endurance.

59, 60. **what should ... example?** what kind of endurance do you expect of him, if he is to take example by Christians?

62. **it shall go . instruction**, it will be strange if I do not improve upon the lesson taught me, *i.e.* by being even more malicious in his revenge.

65. **up and down**, here, there, and everywhere.

66. **tribe**, race; see note on i. 3. 52.

66, 7. **a third . . matched**, a third as bad as these two, a match for them, cannot be found in the world.

70. **I often came . . her**, at many of the places I visited in search of her, I heard of her having been there and gone off to some other place. Tubal throughout the dialogue enjoys tantalizing Shylock.

73. **cost me**, which cost me; for the omission of the relative, see Abb. § 244.

73, 4. **The curse . now:** *i.e.* the curse denounced upon the Jews for rejecting Christ. Shylock considers the injuries he personally has suffered as greater than any that had ever befallen his race; at all events, he adds, the curse, if it has fallen, has never hitherto touched him, and that is all *he* is concerned about.

75. **in that**, *i.e.* lost in the loss of the ring.

78. **Why, so**, *i.e.* that is a fine result of all my efforts to find her.

79. **and I know ... search**, and, in addition to the fruitlessness of the search, ever so much money spent in making it.

79, 80. **loss upon loss**, one loss coming after another; the loss of his daughter, and upon that the loss of his money; cp. below, iv. 1. 28, "his losses, That have of late so huddled on his back." Many editors follow the later folios in reading 'then' for **thou**.

81. **nor no**, the double negative adding emphasis.

86. **What, what, what?** said with eager impatience to hear that Antonio also had suffered in some way.

95. **Thou stickest .. me**; your words stab me to the heart; cp. *M. A.* ii. 1. 255, "She speaks poniards, and every word stabs." Tubal having given him a ray of comfort in mentioning Antonio's losses, proceeds to plague him again.

96. **at a sitting**, at one time and place.

98. **cannot choose but break**, cannot help becoming bankrupt.

102. **for a monkey**, in payment for a monkey she bought of him.

103. **my turquoise**. Steevens points out that it was not for the intrinsic value of the ring that Shylock so prized it, but on account of the secret virtues which turquoises were supposed to possess, among them that of fading or brightening according as the wearer's health waxed or waned, and that of changing colour when any danger threatened the wearer. He compares Ben Johnson, *Sejanus*, i. 1. 37, 8, "And, true as turquoise in the dear lord's ring, Look well or ill with him."

107. **that's true, that's very true**, Shylock eagerly accepts as beyond doubt the comforting assurance that Antonio was ruined.

107, 8. **fee me an officer**, engage a bailiff for me by giving him his retaining fee so that he may be ready to arrest Antonio.

110. **merchandise**, profit by merchandise.

111. **our synagogue**. "Shakespeare probably intended to add another shade of darkness to the character of Shylock, by making him still formally devout while meditating his horrible vengeance ..." (Cl. Pr. Edd.).

SCENE II.

2. **in choosing wrong**, in the event of your choosing wrong; on the termination *-ing*, see Abb. § 372.

5. **I would not lose you**, I should not like you to go away.

6. **Hate . quality**, this is not the kind of advice that hatred would give.

7. **But lest ... well**,—but for fear you should not understand what is really passing in my mind,—

8. **And yet . . . thought**,—and yet I cannot speak plainly what I think, for maidenly modesty prevents me,—

9. **I would detain you**, I say I should like to keep you : **some month**, see note on ii. 4. 27.

11. **but I ... forsworn** ; but if I did so, I should be breaking my oath ; *for-*, in composition, adds an intensive meaning, as in *for-bid*, *for-do*, *for-give*, *for-get*, *for-lorn*, and is the equivalent of the Lat. *per-*, as in *per-jurare*, to swear out and out, and hence to swear falsely.

12. **So I will never be**, and that (*sc.* forsworn) I will never be : **so may you miss me**, by my not being forsworn.

13. **wish a sin**, wish what is sinful, *i.e.* that I had forsworn myself.

14. **Beshrew your eyes**, a mild and playful imprecation of pretended anger.

15. **o'erlook'd me**, "*i.e.* bewitched me, in allusion to the superstitious notion of the influence of malignant and envious eyes. Portia seems to consider her present agitation as the consequence of a supposed fascination" (Eccles) : cp. *M. W.* v. 5. 87, "Vile worm, thou wast *o'erlook'd* even in thy birth."

17. **I would say**, I meant to say.

18. **naughty**, unkind, unjust.

20. **yours, not yours**. Malone points out that in the former case **yours** is a monosyllable, in the latter a dissyllable.

20, 1. **Prove it so ... I**. If it should prove in the end that I who give myself to you am not to be yours, owing to your choosing wrong, let fortune pay the penalty for the mishap, not me on whom no blame can justly be laid ; for **I**, used for 'me,' owing to the distance of the pronoun from the governing verb, see Abb. § 216.

22. **to peize the time**, "to retard the time by hanging weights upon it" (Steevens) ; from *F. peiser*, *poiser*, later *peser*, "to peise, poise, weigh" (Cotgrave) ; cp. *R. III.* v. 3. 105, "Lest leaden slumber *peise* me down to-morrow."

23. **To eke**, literally to 'augment' ; **in length**, in the matter of length.

24. **from election**, from making your choice.

25. **as I am**, in the present state of my feelings : **upon the rack**, in a state of torture.

27. **what treason**, the rack being one of the instruments of torture especially employed to wring confessions from those suspected of treason.

28. **None but . mistrust**, no treason at all, unless that cruel, hateful, feeling of doubt which disturbs my peace of mind, may be called treason.

29. **fear the enjoying**, fear as to the winning of her whom I love.

30, 1. **There may ... love**. Snow and fire may as well live together in friendship as treason and my love ; **amity and life** is a hendiadys for ' friendly living.'

32. **upon the rack**, under the influence of torture.

33. **where**, in which case : **enforced**, compelled by their suffering.

34. **Promise me life**, as was often done in the case of those from whom it was important to extract a confession of the truth.

35, 6. '**Confess**'... **confession** ; if I had to confess, all that I should need to say would be, ' I confess my love.'

38. **for deliverance**, which shall procure my deliverance.

42. **aloof**, at a distance ; " the prefix *a-* stands for *on* ... so that *aloof* is for *on loof*, and had originally the same sense as the equivalent Du. phrase *te loef*, to the windward " (Skeat, *Ety. Dict.*). On the verb to ' luff,' to turn a ship towards the wind, see Skeat, *s. v.* luff.

44. **a swan-like end**, cp. *K. J.* v. 7. 21, " I am the cygnet to this pale faint swan, Who chants a doleful hymn to his own death."

45. **Fading**, slowly passing away : cp. i. *H. VI.* ii. 5. 61, " I will, if that my *fading* breath permit."

46. **more proper**, more complete, perfect in its similarity.

48. **And what ... then ?** what part does music then play in the matter ?

49, 50. **Even as .. monarch**, " At the coronation of English sovereigns the moment of putting on the crown is announced by a flourish of trumpets " (Cl. Pr. Edd.).

51-53. **As are ... marriage**. An allusion to the practice of awakening a bridegroom on his marriage day by music played under his chamber window : **in break**, we should now say ' at break.'

54. **With no less presence**, as dignified in mien ; cp. *C. E.* iii. 2. 166, " of such enchanting *presence* and discourse " : **much more love**, because, as the Cl. Pr. Edd. point out, Hercules rescued Hermione not for love of the lady, but for the sake of the reward promised him.

55. **Alcides**, a patronymic, the son of Alceus, *i.e.* Hercules.

57-7. **when he did sea-monster** : Laomedon, king of Troy,

having refused to pay to Poseidon (Neptune) the wages he had promised him for building the walls of Troy, Poseidon sent a sea-monster to ravage the country. By the command of an oracle, the Trojans were bound, from time to time, to sacrifice a maiden to the monster. At the time when Hesione, the daughter of Laomedon, was, by lot, about to be sacrificed, Hercules, returning from his expedition against the Amazons, happened to stop at Troy. On condition that he should kill the monster, Laomedon promised him the pair of divine horses which Zeus, in compensation for carrying off Ganymede, Laomedon's son, to be his cup-bearer, had given him. Hercules accordingly slew the monster, but Laomedon refused to keep his promise.

57. **I stand for sacrifice** ; I in this matter represent Hesione.

58. **the Dardanian wives**, the Trojan matrons, some of whose daughters had been offered as a sacrifice to the monster. Dardanus, son of Zeus and Electra, was the mythical ancestor of the Trojans, and by him the ancient city Dardania is said by Homer to have been founded near the site, and before the building of Troy.

59. **with bleared eyes**, with eyes made dim by the tears they shed for the maidens offered up in sacrifice ; 'blear' is only another form of 'blur.'

61. **Live thou, I live** : if you live, I live ; if you fail, it is death to me.

62. **that mak'st the fray**, who engage in the trial.

63. **fancy**, frequent in Shakespeare for love, or, rather, the inclination to love, which may or may not be lasting.

64. **Or . . or**, whether . . . or.

67-9. **It is . . . lies** : its whole existence is one dependent upon sight, the presence of its object being necessary to its existence ; **In the . . lies**, *i.e.* the eye, which first gave birth to it, and in which it dies when the object is withdrawn.

70. **ring fancy's knell**, toll the bell which indicates that fancy is dead, *i.e.* mourn for the early death of fancy.

71. **Ding, dong, bell**, to 'ding' is properly a transitive verb from M. E. *dingen*, of which 'dong' was the past tense. The two words taken together are meant as an imitation of the sound produced by the tongue of the bell striking upon its sides. Halliwell points out that this burthen, "Ding, dong, bell," was formerly a serious one, appropriately significant of a knell.

73. **So may . . themselves** : just in this way the outward appearance of things may in no respect correspond with the reality itself. Bassanio is carrying on some argument which has been passing in his mind.

74. **still**, ever, constantly.

75-7. **In law evil?** In law there is no plea, however foul it may be, which, when set off by the specious and winning words of an advocate, does not manage to hide its deformity; for **season'd**, cp. below, v. 1. 107, "How many things by season *season'd* are, and *R. III.* iii. 7. 149, "this suit of yours, so *season'd* with your faithful love to me." The Cl. Pr. Edd. point out this word carries on the metaphor suggested by "tainted" in the previous line.

78, 9. **What damn'd... text**, in religion there is no heresy, however accursed, to which some pious-looking person will not give his approval, and confirm that approval by quoting some text of Scripture in its support.

81. **simple**, foolishly innocent.

82. **on his outward parts**, to cover the hideousness of its real appearance; **his**, its. See Abb. § 228.

83, 4. **as false ... sand**, as little to be trusted as stairs, steps, made in the sand.

86. **inward search'd**, if, or when, put to the test: **livers white as milk**, cp. *Macb.* v. 3. 15, "Go prick thy face, and over-red thy fear, Thou *lily-liver'd* boy." The liver was of old supposed to be the seat of courage as well as of other emotions.

87. **valour's excrement**, that which is merely the outward sign of true valour, viz., the beard; **excrement**, literally that which is separated from the body, such as hair, nails. So in *W. T.* iv. 4. 734, Autolycus says, "let me pocket up my pedlar's *excrement*," sc. his beard.

88. **To render them redoubted!** To give them all the appearance of terrible warriors; **redoubted**, = redoubtable, from the verb to 'redoubt,' to fear, formerly in use; **beauty**, here the factitious beauty due to false hair, painting, etc.

89. **by the weight**, for so much an ounce, pound, etc.

91. **Making . of it**, making those who wear most of it (and who should therefore weigh heaviest) lightest (in character); their frivolity, wantonness, being all the more conspicuous for that which they have called in to help their good looks.

92. **crisped**, curly; so Shakespeare, i. *H. IV.* 1. 3. 106, uses "crisp" of the waters of the Severn curled by the wind into rippling waves.

93. **Which make ... wind**, with which the wind loves to toy.

94. **Upon supposed fairness**, upon heads which from their profusion of hair have the appearance of being beautiful; for **supposed**, -- pretended, imaginary, cp. ii. *H. IV.* iv. 5. 196, "wounding *supposed* peace"; *R. III.* i. 2. 76, "these *supposed* evils."

95. **To be ... head**, to be in reality those which once belonged

to another head; cp. *Tim.* iv. 3. 144, "Match your poor thin roofs with burthens of the dead." The practice of wearing false hair was very common in Shakespeare's day.

96. **in the sepulchre**, being in the sepulchre.

97. **the guiled shore**, the treacherous shore; **guiled**, the passive for the active participle; see Abb. § 294.

99. **Veiling an Indian beauty**; whether **beauty** be what Shakespeare wrote, or a mistake of the compositor, it seems clear, as Furness points out, that the antitheses which have preceded must be kept up, and that therefore Shakespeare here intended something that was repulsive. He may have had in his mind the thick-lipped, flat-nosed type which in the West Indies is accounted beautiful, though to us it is hideous.

102. **Midas**, a king of Phrygia who is said to have asked of Dionysus (Bacchus) that everything he touched might be changed to gold. His prayer was granted; but when he found that even the food as it touched his lips became gold, he prayed that the gift might be revoked: **I will none of thee**, I will have nothing to do with you.

103. **thou pale .. drudge**, i.e. silver, the more ordinary metal of exchange.

106. **plainness**, is Warburton's conjecture for 'paleness,' and is adopted by most modern editors. It is unlikely that Bassanio having objected to the 'paleness' of silver, should immediately commend it in the case of lead; **plainness**, moreover, better characterizes lead than 'paleness,' is more in keeping with the plain language inscribed on the casket, and contrasts exactly with eloquence.

107. **joy be the consequence**! may happiness be the result of my choice!

108. **How all air**, how swiftly all other passions, by which my soul was tortured, now vanish into nothing, love alone remaining.

109. **As**, to wit, namely; **rash-embraced**, to which I had too precipitately given welcome.

110. **green-eyed jealousy**, so called from the jaundiced, sickly look imputed to those suffering from it; cp. *Oth.* iii. 3. 166, "the *green-eyed* monster."

112. **ecstasy**, any strong emotion, here of joy; literally a standing out of oneself.

113. **In measure ... joy**; pour down in moderation the joy you bring. Some editors follow the reading of the third quarto, 'rein,' explaining as 'to rein in by due restraint.'

114. **I feel ... blessing**; the blessing you confer overpowers my feelings.

115. **For fear I surfeit**, lest the enjoyment of it should cloy me, be more than I can digest; cp. *Oth.* ii. 1. 50, "Therefore my hopes, not *surfeited* to death, stand in bold cure."

116. **counterfeit**, likeness, portrait; literally, exact imitation, as frequently in Shakespeare, who uses the adjective also in the same sense, *Hamlet* iii. 4. 54, "The *counterfeit* presentment of two brothers," i.e. the portrait.

116, 7. **What ... creation?** What painter in his almost god-like power has come so near to the act of creating a human being? For **creation**, in this sense, cp. *Hamlet* iii. 4. 138, "This is the very coinage of your brain: This bodiless *creation* ecstasy is very cunning in." Schmidt takes the word here as an equivalent to 'nature,' which seems to me to weaken the expression.

118, 9. **Or whether . motion?** Or is it that they, reflected upon my eye-balls which are ever in motion, seem to move? For other instances of the pleonasm in **Or whether**, see Abb. § 136.

120. **Parted ... breath**, between which the sweetest breath seems to be coming forth; i.e. so skilful is the painting that one almost imagines he sees the breath as it comes out from between the lips. Cp. *Cymb.* ii. 4. 83-5.

120, 1. **so sweet .. friends**, by no bar less sweet than such breath ought such sweet friends to be severed; **should**, ought to; as in ii. 6. 44, "And I *should* be obscured."

122. **plays the spider**, acts the part of a spider.

124. **Faster ... cobwebs**, faster than gnats are entrapped in, etc.

125-7. **having made unfurnish'd**, a confusion of construction between 'he having made one, should by it have both his eyes stolen from him and so be prevented from making another,' and 'one being made should have the power of stealing both his eyes, and so prevent him, etc.

127-30. **how far ... substance**, in the same proportion that my praise does an injustice to this picture (which is but a shadow to the thing itself) by undervaluing it, this picture falls short of the original from which it was painted; the antithesis between **substance** and **shadow** can hardly be kept up in explanation. For **limp**, Steevens compares *Temp.* iv. 1. 11, "she will outstrip all praise And make it *halt behind* her."

131. **The continent fortune**, which contains and sums up the fortune which has befallen me; for **continent**, abstract, inventory, cp. *L. L.* iv. i. 1. 111, "Ay, my *continent* of beauty," said to the lady Rosaline.

132. **by the view**, merely regarding the outside of things.

133. **Chance ... true!** May that which befalls you be as

fortunate, and the choice you make as sound, as if you chose 'by the view.'

137. **hold ... bliss**, look upon what has fallen to your lot as the highest happiness you could desire.

140. **by your leave**, with your permission; said as he kisses her.

141. **I come by note**, "according to the direction of the scroll" (Cl. Pr. Edd.); cp. *Cor.* iv. 3. 11, "I have a *note* from the Volscian state, to find you out there," *i.e.* a memorandum which would enable him to find him out.

142. **contending in a prize**, contending in a struggle in which a prize is to be given to the victor.

145. **giddy in spirit**, wavering in his mind between hope and fear.

146. **be his or no**, be meant for him or for his opponent.

148. **As doubtful**, being doubtful.

150. **You see me ... stand**, for the redundant object, see Abb. § 414.

153. **to wish**, so as to wish.

154. **I would be . myself**, I should desire to be twenty times what I am, and those twenty times trebled over: **trebled, twenty times, a thousand times, and ten thousand times**, all used indefinitely.

157. **That only account**, so that merely in order to be prized highly by you.

158. **livings**, possessions; cp. *W. T.* iv. 3. 104, "within a mile whence my land and *living* lies"; and Holmshed, p. 243, "The Thane of Cawdor being condemned at Forres of treason against the king committed; his lands, *livings*, and offices were given of the king's liberalitie to Makbeth."

159. **Exceed account**, exceed all calculation.

160. **Is sum of nothing**, the folios here give 'nothing,' the quartos 'something.' The Cl. Pr. Edd., who are followed by Hudson, inserted the dash after **of** to mark Portia's hesitation in describing herself, though they read 'some thing.' Furness remarks that "the choice of the word will depend on the light in which we here regard Portia. If she is speaking with deliberation and choosing her words, she probably said 'sum of- something,' which clearly and rationally any *sum* whatever, must imply. Nor does the expression lack a certain archness in keeping with the occasion. But if, on the other hand, we see Portia, brimming over with joy, and in a wild careless, exuberant exaggeration, wishing herself twenty times trebled, and a thousand times fairer, and ten thousand times richer, and in virtues,

beauties, livings, friends beyond all calculation, then, I think, we shall know of a surety that in such a mood Portia would exclaim that the full sum of her was the 'sum of—nothing': **to term in gross**, to give a wholesale description of which.

163. **But she may learn**, that she may not learn; see Abb. § 127: **happier then in this** is the reading of the later folios, the quartos and first folio giving 'happier then this,' where 'then' may be only the old spelling of 'than.' But we have the preposition in the first of the three comparisons, and probably in the last, though some editors retain 'is,' and Abbott, § 404, supposes an ellipsis of *it*, i.e. "Happiest of all is (*it* or *this*) that."

164. **She is not bred so dull**, she is not by nature and education so dull that she cannot, etc.

167. **from**, by; receiving her directions from you as from, etc.

169. **converted**, "*ed* following *d* or *t* is often not written ... and when written, often not pronounced" (Abb. § 472): **but now**, only a minute ago.

172. **this same myself**, myself in all respects of identity just what I was before.

173. **I give ... ring**; for the custom of exchanging rings at betrothal, see *T. N.* v. 1. 159-62, "a contract of eternal bond of love... Strengthened by interchangement of your rings"; *R. III.* i. 2. 202, "vouchsafe to wear this ring"; *T. G.* ii. 2. 5-7, "*Jul.* Keep this remembrance of thy Julia's sake. *Pro.* Why, then, we'll make exchange: here, take you this. *Jul.* And seal the bargain with a holy kiss."

175. **presage**, be indicative of.

176. **And be you**. And place me in a position of advantage for loudly reproaching you; for **exclaim on**, cp. i. *H. VI.* v. 3. 134, "I am a soldier and unapt to weep Or to *exclaim on* fortune's fickleness."

178. **Only my blood**, probably **only** is here an adjective, my blood alone; Abbott (§ 420) takes it as an instance of transposition of the adverb.

179. **powers**, organs.

180. **spoke**, the curtailed form of the past participle; see Abb. § 343.

183-5. **Where every . express'd**. Where the various murmurs of satisfaction are blended together into one wild outburst of joy expressed not in distinct words but by inarticulate acclaim.

187. **be bold to say**, you may confidently say.

188. **it is now our time**, our turn has now come.

189. **our wishes**, the wishes which we have cherished for your happiness; cp. what Nerissa says ii. 9. 101.

192. **that you can wish**, *sc.* for yourselves.

193. **none from me**, none other than I should wish you.

194, 5. **to solemnize ... faith**, to ratify in marriage the pledge of faith which has been exchanged between you.

197. **so**, provided that.

198. **have got me one**, *sc.* by bringing me where I have met Nerissa.

200. **maid**, Grant White remarks, "Nerissa was no servant-maid, according to modern notions, but an attendant friend, as well born and bred, perhaps, though not so wealthy, as Portia herself. Such a relation was common of old ..."

201, 2. **for intermission** you, for delay in such matters is no more characteristic of me than of you; for **intermission**, *cp. Macb.* iv. 3. 232, "Cut short all *intermission*." The punctuation in the text is Theobald's, the old copies having no stop after **I loved**, but a comma or full stop after **intermission**.

203. **stood upon**, depended upon.

204. **as the matter falls**, as things have turned out.

205. **until .. again**, until I was fatigued to death in my endeavours to persuade Nerissa; for **sweat**, see Abb. § 341.

206. **my very roof**, even the roof of my mouth, not merely my tongue.

207. **if promise last**, if promises are at all to be trusted.

209. **To have**, that I should have.

209, 10. **provided . . mistress**, provided you had the good fortune to win her mistress; 'achieve' from "O. F. *achever*, *acheiver*, to accomplish. Formed from the phrase *venir a chef*, or *venir a chief*, to come to the end or arrive at one's object.—*Lat. ad caput venire*, to come to an end . ." (Skeat, *Ety. Dict.*)

210. **so . withal**, provided you are satisfied with it.

212. **mean good faith**, mean to keep your vow.

214. **Our feast marriage**. The happiness of our marriage-feast will be greatly heightened by your being married at the same time with us.

215. **his infidel**, his bride, the Jewess, Jessica.

216. **What**, said in surprise: **Solanio**. The old copies give 'Salerio,' but it seems most unlikely that Shakespeare would at this stage unnecessarily have introduced a new character whose name so closely resembles that of two other characters already introduced. I have therefore followed Rowe and the majority of modern editors in reading **Solanio**.

218. **If that . welcome**. If I, whose claim to any share in this household is so recent, may be allowed to give you a welcome

to it; said apologetically to Portia for his having welcomed them to what was really *her* house. For **interest**, cp. *Lear*, i. 1. 51, "Since now we will divest us, both of rule, *Interest* of territory, cases of state."

220. **my very friends**, my true and well-loved friends.

224. **My purpose . . . here**; I had no intention of visiting you here; cp. *J. C.* i. 3. 154, "I will yet ere day *See* Brutus at his house"; and for the complete present infinitive, Abb. § 360.

226. **past all saying nay**, so urgently that it was impossible to refuse him.

227. **along**, from "A. S. prefix *and-*, ... over against, close to; and A. S. adjective *lang*, long. The sense is 'over against in length'" (Skeat, *Ety. Dict.*): the preposition **with** is transposed as in ii. 8. 2, "*With* him is Gratiano gone *along*."

229. **Commends him to you**, sends you by me his greeting.

231. **unless in mind**, "unless he is comforted and supported by fortitude" (Eccles).

233. **estate**, condition; so below, l. 313, "my *estate* is low."

235. **your hand**, *i.e.* give me your hand, shake hands with me.

236. **that royal merchant**, the term 'royal' was originally applied to merchants employed by sovereigns as their agents, and this was especially the case in the Venice of early days.

238. **We are the Jasons . . . fleece**. We, like Jason, have won the prize in quest of which we came. A recollection by the poet of the words he had given to Bassanio in i. 1. 172, though Gratiano was not present when they were spoken.

240. **shrewd**, bitter; the original meaning, 'accursed,' was later applied to bitterness of tongue, sourness of temper, especially in the case of women, whence a 'shrew' for a scolding woman.

241. **steals**, if the antecedent here is the plural **contents**, the number of the verb has been affected by the singular **paper**, coming between; a "confusion of proximity," as Abbott (§ 412) calls it. But the antecedent may be **paper**.

242. **else nothing**, nothing except such a cause as this.

243. **Could turn . . . man**. Would have power so to affect the disposition of a man of any firmness, make him change from the gaiety and good spirits of a moment ago to such concern and sadness as he now shows; for **constant**, cp. *J. C.* iii. 1. 60, "But I am *constant* as the northern star": **What, worse and worse!** is the news worse and worse as you read on?

245. **And I must you**. And I must be allowed to have my full share in any news which this letter contains.

248. **unpleasant'st**, for other instances of this contraction, see Abb. § 473. So Shakespeare uses "unpleasing" in a stronger sense than the word has now, = disagreeable, offensive, *e.g.* *K. J.* iii. 1. 45, "Full of *unpleasing* blots and sightless stains"; *R. II.* iii. 4. 74, "How dares thy harsh rude tongue sound this *unpleasing* news?"

250. **did first . . . to you**, first made you a sharer in the knowledge that I loved you.

251. **freely**, without any disguise.

254. **Rating** ... **nothing**, though I then rated, etc.

255. **How much** **braggart**, what a boastful fellow I was.

258. **engaged**, bound myself to repayment of a debt; *cp.* *A. Y. L.* v. 4. 172, "This to be true I do *engage* my life."

259. **mere**, thorough, utter.

260. **To feed my means**, in order to supplement my resources.

261. **The paper as**, the paper standing for, representing.

263. **Issuing**, "emitting. The verb is generally neuter, except in the phrase to 'issue an edict,' 'issue a proclamation'" (*Cl. Pr. Edd.*).

264. **not one hit?** not one hit the mark? not one met with success?

267. **And not one ... rocks?** have so many of his vessels sailed to such various ports, and has not one of them escaped running upon some fatal rock?

269. **it should appear**, it cannot but be evident; it must be evident seeing how the Jew behaves. Probably 'should' in such cases is equivalent to 'it would necessarily appear, if we knew all the circumstances; and, as we do know them, it does appear.'

270. **The present money**, the money ready at hand; **to discharge**, to pay off.

271. **He**, Shylock.

272. **that did ... man**, whose shape was human (though his heart might be that of a wild beast).

273. **confound**, ruin.

274. **plies the Duke**, urgently solicits the Duke, or Doge.

275. **And doth impeach . . . state**; and calls in question the equality of rights which aliens like himself are supposed to enjoy in common with native citizens; asserts that there is one law for the native of the country, another for the alien; *cp.* *iv.* 1. 38, 9.

276. **twenty**, *i.e.* a large number.

277. **the magnificoes**. "The chiefe men of Venice are by a

peculiar name called *Magnifici*, i.e. Magnificoes.' Minshew, *Guide into Tongues*, 1617, s.v. Magnificent" (Furness).

278. **of greatest port**, of highest state and dignity, cp. i. 1. 124: **persuaded with him**, reasoned with him in the hopes of persuading: to 'persuade' is properly to convince, from Lat. *per*, intensive, and *suadere*, to advise.

279. **can drive ... plea**, can force him to abandon the malicious plea he puts forth for, etc.; **envious**, malicious, as 'envy' generally in Shakespeare = malice, hatred.

280. **his bond**, the literal fulfilment of the terms of his bond.

281. **was with him**, lived with him.

286. **deny**, hinder, prevent.

287. **It will go**. **Antonio**, poor Antonio need expect no mercy at his hands.

290. **The best-condition'd ... courtesies**, a man of the noblest frame of mind, and most unwearied, etc. For this ellipsis of the superlative inflection, cp. ii. 1. 46, and see Abb. § 398.

292. **The ancient ... honour**, that honourable spirit which was so characteristic of the ancient Romans (from whom he is a worthy descendant).

293. **Than any**, than *in* any who, etc.

295. **For me**, i.e. as security for me.

297. **deface**, cancel, by an acknowledgment of payment written across it.

299. **Shall lose a hair**, shall suffer the smallest injury; here **hair** must be scanned as a dissyllable, or **through** as 'thorough.'

300. **call me wife**, make yourself legally my husband.

305. **along**, *sc.* with you.

307. **as maids and widows**, as maids in having no husbands, as widows in having lost our husbands.

308. **shall hence**, the verb of motion omitted with the adverb, as so frequently.

309. **cheer**, look, countenance; from O. F. *chere*, *chiere*, the face, look.

310. **Since you are dear bought**. Eccles and Furness point out that Portia could not possibly intend by these words ungenerously to remind Bassanio of the benefits she had conferred upon him, but was referring to the anxiety of mind which she had undergone while her fate depended upon the choice of the caskets made by her different suitors; possibly there is a reference to Antonio's sacrifice for Bassanio: **dear**, an adverb.

312. **Sweet**, my dear friend.

313. **estate**, condition; cp. above, l. 233.

314. **forfeit**, forfeited ; see Abb. § 342.

315. **between you and I**, for this irregularity, common in Elizabethan English, see Abb. § 205.

316. **if I might . death**, not that Antonio really means to make this a condition of the debts being cleared, but that this is the only request he would make of Bassanio, the only thing in the world he now cares about.

317. **use your pleasure**, do what is most convenient to you.

319. **dispatch**, arrange with all possible speed.

322, 3. **No bed ... twain**, no bed shall have to answer for my delaying, no sleep shall keep me away a moment longer than is absolutely necessary.

SCENE III.

1. **look to him**, take good care that he does not escape.

4. **speak ... bond** : it is no use your trying to argue me out of the full penalty laid down in the bond.

9. **naughty**, literally 'of naught,' 'of no value,' is now applied chiefly to children, but in Shakespeare's day had a much stronger sense : **fond**, foolish ; the primary meaning of the word, and thence applied to the foolish caressing of children, etc.

10. **To come abroad**, as to venture with him into the open streets, where there is so much danger of his escaping you ; for **To** -- as to, see Abb. § 281.

14-16. **I'll not be made ... intercessors**. I will not allow myself to be turned into a soft-hearted, dull-sighted fool, so as to shake my head in compassion for your sorrows, and, gradually melting, yield to the intercession of these fellow-Christians of yours who have been plying me with entreaties ; **dull-eyed** seems to convey the idea of his being cheated into compassion by not being fully awake to his interests.

17. **I'll have no speaking**, I will not allow you to talk with me ; I will not be talked into yielding.

18. **impenetrable**, *i.e.* by feelings of mercy.

19. **kept**, dwelt ; a word still in use in the Universities, where a man is said to 'keep' in such and such rooms.

20. **bootless**, fruitless, useless ; A. S. *bot*, advantage, profit, and *leás*, loose, without.

23. **made moan to me**, complained to me of his strict insistence upon payment to the very day.

25. **Will never hold**, will never allow the terms upon which the bond is to be forfeited to hold good.

27-29. **For the ... state**; for the denial of those privileges which aliens (like Shylock) enjoy in common with us will seriously expose the state to the reproach of partiality in its dealings; **the commodity if it be denied** is equivalent to 'the denial of that commodity,' and **commodity** seems to mean the advantage which consists in equality before the law. Some editors, following Capell, put a comma only after **law**, a semicolon after **Venice**, reading 'Twill' for **will**, and explaining **For** as -- on account of.

30, 31. **Since that ... nations**, and this will be most injurious to it (the state), since the profit it makes is due to its traffic with all nations; **trade and profit**, is a hendiadys for 'profitable trade.' For **that**, as a conjunctive affix to **since**, see Abb. § 287.

32. **These griefs ... me**, owing to these griefs and losses I have become so attenuated.

33. **shall hardly spare**, shall have much difficulty in sparing.

SCENE IV.

1. **although ... presence**, and therefore you may perhaps think it flattery.

2, 3. **You have ... amity**; you have a noble conception of the more than human love which binds Antonio and Bassanio together. For **conceit**, see note on i. 1. 92.

3, 4. **which appears ... lord**, and this noble conception is shown by the cheerfulness with which you bear your husband's absence, for you would not so bear it if it was due to any less sufficient cause than such love.

6. **How true**, *i.e.* to how true.

7. **lover**, a term in use in Shakespeare's day for a dear friend.

8, 9. **I know ... you**. I am sure you would feel more pride in what you are doing than you could possibly be made to feel by any act of ordinary kindness.

11. **Nor shall not**, the double negative adding emphasis.

12. **waste**, spend; not 'spend uselessly,' as the word would now mean; cp. *M. N. D.* ii. 1. 57, "A merrier hour was never wasted there"; *Oth.* i. 3. 84, "Till now some nine moons wasted"; *V. A.* 24, "A summer's day will seem an hour but short, Being wasted in such time-beguiling sport."

13. **do bear ... love**, are united by a tie of mutually-equal love.

14, 15. **a like proportion ... spirit**; a proportionate similarity in outward appearance, manners, and temperament; **proportion**, which is here taken by Schmidt as -- form, shape, seems to me rather a relation as to lineaments, etc., corresponding with the

"equal yoke of love." Steevens has shown by various quotations that **lineaments** was in former times used of the parts of the body generally, not as now of the face only; and there is nothing in the word which should limit it to the face.

17. **bosom lover**, intimate friend; cp. "*bosom interest*," *Macb.* i. 2. 64.

20, 21. **In purchasing . out**, in freeing by an expenditure of money: **the semblance of my soul**, him who so closely resembles my life and soul, sc. Bassanio.

22. **comes too near**, is too much like: for **the** preceding a verbal followed by an object, and the colloquial force it seems to have in such phrases at the present, see Abb. § 93.

25. **The husbandry house**, the control and management of affairs in my house; 'husband' is literally 'master of the house': **manage**, which has now been superseded by 'management,' was particularly used of managing horses. The literal sense is 'handling,' from Ital. *mano*, the hand, Lat. *manus*.

28. **contemplation**, meditation.

29. **Only** belongs properly to **Nerissa**.

30. **Until return**, until the return of her husband and of mine; **her husband and my lord's** being regarded as a single many-worded term.

31. **monastery**, or convent, as we should now call it. Th. Elze, quoted by Furness, remarks, "Monasteries there were in abundance at that time everywhere in Italy, but as it happens there really was a convent not far from the locality selected by the poet for Belmont. About three English, or Italian, miles from Strà, landwards from the right bank of the Brenta, lay the village of Saonara. Here, in the 16th century, stood a Benedictine convent, whose occupants, it is true, in 1558 united with the Nuns of the same order at St. Anna's in Padua, but the convent buildings survived down to the present century."

33. **Not to . . imposition**, not to refuse the duty I have laid upon you.

34. **The which**, see Abb. § 270.

35. **lays**, as though we had 'with' for 'and' in the previous line.

36. **all fair commands**, i.e. all such commands as you are likely to lay upon me.

37. **my mind**, my intention of leaving you in charge of my house.

38. **acknowledge you**, sc. as master and mistress.

42. **all heart's content**, everything that can satisfy your desires.

44. **To wish it back**, to reciprocate it.
46. **honest-true**, for other instances of two adjectives combined, the first being a kind of adverb qualifying the second, see Abb. § 2.
48. **all the endeavour of a man**, the best efforts a man can make.
49. **see thou render**, take care to give.
52. **with imagined speed**, with all imaginable speed; for this use of the passive participle = an adjective in *-able*, see Abb. § 375.
53. **the tranect**, this word, which is not elsewhere found, may have been coined by Shakespeare from the Lat. *trans*, across, and *nectere*, to bind. But the ferries in Venice were called *traghetto*, whence Rowe conjectured 'traject,' a reading which many editors adopt.
54. **trades**, goes to and from Venice.
55. **get thee gone**, "An idiom; that is to say, a peculiar form of expression, the principle of which cannot be carried out beyond the particular instance. Thus we cannot say either *Make thee gone*, or *He got him* (or *himself*) *gone*. Phraseologies, on the contrary, which are not idiomatic are paradigmatic, or may serve as models or moulds for others to any extent" (Craik, on *J. C.* ii. 4. 2).
56. **with all convenient speed**, with all such speed as the circumstances will allow.
59. **Before they ... us**, before they have any idea of our being on the scene.
60. **habit**, dress, costume, viz. that of lawyers.
61. **accomplished**, fitted out, endowed (mentally).
62. **I'll hold ... wager**, I will make you any bet you like; to 'hold' in this sense was the ordinary phraseology of the time.
63. **accoutred**, dressed out, with the usual accompaniment of a boy's costume, such as the dagger she immediately speaks of.
64. **prettier**, more dashing, spirited.
65. **with the braver grace**, more jauntily.
66. **between ... boy**, as a boy would who is passing into manhood, one in a state of transition between boyhood and manhood.
67. **With a reed voice**, the shrill voice which boys have at this stage, a voice resembling the sound made by blowing through a reed; cp. *Cymb.* iv. 2. 236, "And let us, Polydore, though now our voices Have got the *mannish crack*," i.e. the cracked sound which the voice has when passing from the "childish treble" to a more manly fulness: **mincing**, small, delicate, such as women take; more often used of affected delicacy.

69. **Like . youth**, with all the boastfulness of a youth proud of his courage : **quaint**, fanciful, ingenious ; see note on ii. 4. 6.

71. **Which I denying**, which love being refused them.

72. **I could ... withal**, I will say that I could not help it, *sc.* their falling in love with me ; an old expression of which Gifford in his note on Ben Jonson's *Silent Woman*, v. 1. 39, gives several examples : **I'll repent**, I will pretend that I am sorry for having been so hard-hearted.

73. **for all that**, in spite of my not being able to return their love.

74. **puny**, petty.

77. **A thousand Jacks**, any number of tricks such as these unfledged, impudent boys are wont to play ; **Jacks**, saucy lads ; *cp. M. A. i. 1. 186*, "But speak you thus with a sad brow ? or do you play the *flouting Jack*" ; *Temp.* iv. 1. 198, "played the *Jack*," *i.e.* the rogue ; and "*a Jack-sauce*," *i.e.* a saucy villain, *H. V. iv. 7. 148*.

80. **a lewd interpreter**, one who would put a bad construction on your words.

81. **all my whole**, "A similar pleonasm occurs i. *H. VI. i. 1. 126*, 'All the whole army stood agazed on him'" (*Cl. Pr. Edd.*).

84. **measure**, travel ; *cp. Temp.* ii. 1. 259, "A space whose every cubit seems to cry out 'How shall that Claribel *Measure us back* to Naples ?'"

SCENE V.

1. **Yes, truly**, said in answer to some remark of Jessica's.

2. **I fear you**, I fear for you, as to what will happen to you.

4. **agitation**, probably 'cogitation' was, as *Eccles* suggests, the word Lancelot had in his mind.

6, 7. **and that neither**, and that is no legitimate hope either.

11. **so**, in that case.

14, 5. **when I shun mother**, an adaptation of a line of a modern Latin poem, the *Alexandreis* of Philippe Gualtier, "*Incidis in Scyllam, cupiens vitare Charybdim*," *i.e.* anxious to avoid Charybdis, you fall upon Scylla. Scylla and Charybdis were two rocks between Italy and Sicily, a short distance apart. In a cave on the former dwelt Scylla, a terrible monster ; on the latter Charybdis, who thrice a day swallowed down the waters of the sea and again threw them up : **gone**, lost, damned.

16. **I shall be saved by my husband**, "From i. *Corinthians*, vii.

14, 'The unbelieving wife is sanctified by the husband'" (*Henley*).

19. **we were .. enow**, there were enough of us Christians already; **enow**, among the O. E. forms of the word which we now spell 'enough,' were *genoh*, *ynough*, *ynow*, *cnow*, and *anow*, and of these the second, fourth, and fifth are found in Elizabethan literature; *inowe*, *anowe*, and other forms ending in *e* were plural, as **enow** is here.

20. **one by another**, one with another, together at the same time.

21. **will raise ... hogs**, by adding to the number of eaters of pork.

23. **a rasher**, a slice of bacon broiled on a quick fire; said by Minshew to mean that which was "*rashly* or hastily roasted": **for money**, whatever price we may be willing to pay.

29. **are out**, are quarrelling, are not in agreement with each other; cp. *J. C.* i. 1. 18, "be not *out with me*": **flatly**, plainly.

33. **sirrah**, sir; generally, but not always used in a contemptuous or angry way; applied occasionally to women also: **them**, the servants.

34. **they have all stomachs**, Lorenzo having used the phrase "prepare for dinner" instead of 'prepare dinner,' Launcelot pretends to take the word as referring to the servants who, he says, have plenty of appetite.

35. **wit-snapper**, one who is quick in snapping up the words of another and picking holes in them: **then**, *sc.* if the phrase "*prepare for*" does not meet your approval.

38. **'cover' is the word**, all that is needed is to bid them lay the cloth on the table and serve in the dishes.

39. **I know my duty**, *i.e.* I do not so far forget myself as to sit down at your table with my hat on; taking the word "cover" in the sense it bears in ii. 9. 44, where see note.

40. **quarrelling with occasion!** "at odds with the matter in question, turning it into ridicule without reason" (Schmidt).

40. 1. **Wilt thou ... instant?** Are you so prodigal of your wit that you wish to squander it all at once?

45. **For the table . covered**, Launcelot purposely "deranges his epitaphs."

46. 7. **For your coming... govern**, as for your coming into dinner, that must be as you please.

48. **discretion**, "faculty of discrimination, which Lorenzo's misapplied words showed him to lack. See *Hamlet* ii. 2. 490, 'Well spoken, with good accent and good discretion'" (Cl. Pr. Edd.); **are suited**, how beautifully (ironically) his words are adapted to the subject! with an allusion to 'suit' in the sense of *dress*, trick out.

49, 50. **The fool** words, cp. *L. L. L.* v. 1, 40, "They have been at a great feast of languages and stolen the scraps."

51. **A many**, for *a* inserted before a numeral adjective, see Abb. § 87 : **that stand** .. **place**, who occupy a higher position than his.

52. **Garnish'd**, dressed out in fantastic verbiage : **that for matter**, who for the sake of using a word in an ambiguous, shifty way, pay no regard to sense : **cheer'st** being the only instance in Shakespeare of the word in an intransitive sense, Furness suggests that we might perhaps read *far'st*, *i.e.* *farest*.

54. **good sweet**, my dear, sweet, wife.

56. **meet**, only right.

57. **live**, subjunctive : **upright**, *i.e.* in his behaviour to her.

60, 1. **And if** .. **heaven**, and if while on earth he does not mean to live an upright life, it will only be just that he should never enjoy the blessed life of heaven.

62. **should play** ... **match**, should engage in a match at some game in heaven.

64. **And Portia one**, Portia being one of the two wagered.

65. **Pawn'd**, pledged, staked : **rude**, barbarous in respect to the paucity of women in any way like Portia.

66. **her fellow**, her equal.

67. **of me**, in me.

68. **but ask** .. **that**, don't be so sure of that ; wait to hear what I have to say on the subject.

69. **anon**, immediately ; A. S. *on an*, in one (minute).

70. **stomach**, appetite, inclination ; with an allusion to her being hungry.

71. **let it** .. **table-talk**, let it be for something to talk about while we are at dinner.

73. **I shall digest it**, taking it down with my food, however unpalatable it may be, I shall manage to digest it : **set you forth**, describe your character, tell you my estimate of you as a husband ; with a reference to describing with praise, as in *Lucr.* 32, "What needeth then apologies be made To *set forth* that which is so singular ?"

ACT IV. SCENE I.

2. **Ready**. "The answer to this day when cases are called in court" (Furness) : **so please your grace**, if your grace is pleased to hear the case.

3. **to answer**, to render account to.

5. **uncapable**, for *un-* and *in-* in composition, see Abb. § 442.

6. **From**, we should now say 'of' with both 'void' and 'empty,' and so Shakespeare elsewhere: **any dram**, any particle, a 'dram' being the smallest weight in the Avoirdupois Table.

7. **to qualify**, to moderate, abate; literally to endure with a quality, to make a thing such as it ought to be; cp. *Lear*, i. 2. 176, "till some little time hath *qualified* the heat of his displeasure."

8. **His rigorous course**, the rigour with which he insists upon proceeding.

9. **And that**, for other instances of 'that' omitted and then inserted, see Abb. § 285. 10. **envy's**, see note on iii. 2. 278.

11. **patience**, firm endurance, fortitude.

12. **quietness of spirit**, calmness and resignation.

13. **The very tyranny**, the utmost cruelty.

16. **Make room**, stand back and make way for him.

17. **the world**, people in general.

18, 9. **That thou . . . act**; that you are merely protracting your display of malice in this way to the latest possible minute, *i.e.* the minute when it will give way to pity.

20. **Thou'lt show strange**, your mercy and tenderness of heart will appear even more strange; **strange**, used predicatively; **remorse**, as generally in Shakespeare, pitiful feeling, not, as now, compunction for some bad deed.

21. **apparent** is here explained by Johnson and Schmidt as 'seeming'; the latter referring to *R. III.* ii. 2. 136, *Cor.* iv. 7. 20, and *J. C.* ii. 1. 198, for the use of the word in this sense. In none of those passages does it seem clear to me that such interpretation is necessary; while Murray, *Eng. Dict.*, speaks of this meaning as being "treated as novel in 1645." Possibly here, therefore, the meaning is 'the cruelty which you are now showing.'

22. **where**, whereas: **exact'st**, claim payment of the penalty.

24. **loose**, remit.

26. **moiety**, literally a half, Lat. *medietas*, but here, and elsewhere in Shakespeare, frequently used for a portion; the word is here a dissyllable: **the principal**, the whole sum, the sum actually borrowed.

28. **huddled on his back**, crowded upon him, one after the other in quick succession. "The true notion of *huddle*," says Skeat, "was to crowd together for protection or in a place of shelter, a notion still preserved when we talk of cattle being huddled together in rain." Cp. Webster, *Vittoria Corombona*, p. 26/1, ed. Dyce, "Misfortune comes ... *Huddle* upon *huddle*."

29. **Enow**, see note on iii. 5. 20 ; and for **royal merchant**, iii. 2. 235.

32. **Turks and Tartars**, owing to the religious wars, the Turks were in those days looked upon as a hateful race, while Tartars, the natives of Tartary (more properly Tatar), were supposed to be of a wild, savage disposition, and to 'catch a Tartar' became a proverb for meeting with more than one's match ; cp. *Mach.* iv. 1. 26, "Nose of *Turk* and *Tartar's* lips," mentioned among the ingredients in the Witches' cauldron.

34. **gentle**, the Cl. Pr. Edd. here see a pun on 'gentile' ; but, as Furness remarks, "The present is not the first occasion when the Doge has talked with Shylock about the bond, and ta'en great pains to qualify his rigorous course ; and he therefore must have known Shylock's temper and temperament well enough by this time to be convinced that any disparaging allusion to the Hebrew faith (which, as a pun, this would be) would instantly evoke a bitter spirit of implacable antagonism."

35. **possess'd**, made you acquainted with ; as frequently in Shakespeare.

36. **our holy Sabbath**, our holy day of rest ; Heb. *shabbâth*, rest ; the Saturday of the Christian week.

37. **the due and forfeit**, that which by the forfeiture of the bond is due to me.

38. 9. **let the danger ... freedom**, you must be prepared to incur the danger of forfeiting the charter and the liberties granted to your city. "Here," remarks Grant White, "Shakespeare puts a threat into Shylock's mouth which would have little terror for the Doge of Venice. But, according to his habit, he availed himself of associations which were familiar and significant to his audience."

41. **carrion flesh**, see note on ii. 7. 63.

42. **I'll not answer that**, *sc.* upon compulsion.

43. **But, say ... answer'd** : but suppose it is a whim of mine ; is that a sufficient answer ?

44. **What if my house**, suppose that my house.

46. **baned**, destroyed, poisoned ; cp. *M. M.* i. 2. 133, "Like rats that ravin down their proper *bane*."

47. **love**, that love : **a gaping pig**, it has been doubted whether by this is meant a pig roasted for the table or the living, squealing pig, and the matter is not very important. Steevens quotes Webster's *Duchess of Malji*, iii. 2, "He could not abide to see a pig's head gaping ; I thought your grace would find him a Jew" ; and Malone, Fletcher's *Elder Brother*, ii. 2, "Ask 'em anything Out of the element of their understanding, And they stand gaping like a roasted pig."

49-51. **For affection loathes.** For a man's individual propensity, which is all powerful over his feelings, sways them hither and thither, towards what it likes and from what it loathes : **for your answer**, to answer you.

52. **firm reason**, reason which can be relied upon.

53, 4. **Why he . . he**, why the one man and the other ; **harmless necessary cat**, not only harmless, but necessary in a house for the destruction of vermin.

55. **nor I will not**, the emphatic double negative.

56. **lodged**, immovably fixed in my mind.

58. **I bear**, which I bear.

58, 9. **that I follow . . him**, for so pertinaciously following up a suit in which my profit will be but a barren one.

60. **the current of thy cruelty**, your cruelty which runs in so fierce a stream against it.

63. **Hates . . kill ?** Would any man go so far as to hate a thing which he did not desire to kill ?

64. **Every offence . first.** Every feeling of resentment does not at first reach the stage of hatred.

65. **What, would'st twice ?** would you allow a snake to sting you twice before your resentment amounted to that hatred which would drive you to kill it ?

66. **think you question Jew**, bear in mind that these questions you are putting are put to one from whom you need not expect any but cruel answers ; *i.e.* that it is waste of time to argue with him.

68. **the main flood**, the chief or principal of all floods, *i.e.* the ocean.

70. **bleat for the lamb**, *i.e.* which he had carried off.

72. **To wag noise**, to wag their tops *without making* any noise ; the sough of pine trees being especially distinct and audible.

73. **fretten**, agitated : for other instances of irregular participial formations, see Abb. § 344.

74. **any thing most hard**, anything however hard.

75, 6. **As seek . . heart**, as seek to soften that Jewish heart of his, than which nothing is harder.

77. **means**, *sc.* to alter his determination.

78. **with all . . . conveniency**, with such dispatch and plain declaration of the law as seems fit to you.

79. **Let me have . . will.** Pass judgment upon my case and let the Jew have his desire, *i.e.* for in delivering judgment you cannot but grant him that desire.

83. **I would not draw them**, I would not take them in payment of the forfeiture. In **draw** there seems to be an allusion to sweeping off a stake in a game; cp. *W. T.* i. 2. 248, "the rich stake *drawn*."

84. **rendering none?** when you render none.

88. **You use ... parts**, you turn to whatever base and slavish use you choose.

92, 3. **let their palates ... viands?** let their tastes be gratified with similar delicacies; adapt to their tastes the food you offer them, just as you do to your own; **viands**, "the same as the Italian *vivanda*, victuals, food, eatables—Lat. *vivenda*, neut. pl., things to live on" ... (Skeat, *Ety. Dict.*); but more commonly used of dainty food.

97. **He upon your law!** shame upon your law, which in the case of an alien like me is not identical with justice.

98. **There is no ... Venice.** If you refuse to carry out the law in its strictness, the decrees of Venice are worthless things.

99. **I stand for**, I claim, insist upon.

100. **Upon**, "from meaning superposition, comes to mean in accordance with" (Abb. § 192).

102. **to determine this**, to decide the question by a ruling as to the law.

103. **stays without**, is waiting outside the court.

105. **New come**, recently arrived.

107. **Good cheer**, put a good face on the matter; do not be downcast; for **cheer**, see note on iii. 5. 6.

110, 1. **I am ... death**, I, as being the one of the flock that is tainted with disease, am the fittest to die; that is, Antonio having suffered such losses that his life is scarcely worth living, considers that it is much more fitting that he should die than Bassanio or any other of his friends to whom life is still sweet.

114. **Than to live**, than in living.

118. **the forfeiture**, the pound of flesh.

119. **Not on thy sole ... soul**, for the same pun, see *J. C.* i. 1. 15, "a mender of bad *soles*."

121. **hangman's**, executioner's; as generally in Shakespeare: **bear**, be brought to take; cp. *J. C.* ii. 1. 29, "And, since the quarrel will *bear no colour* for the thing he is, Fashion it thus."

122. **envy**, malice, hatred; as in iv. 1. 10: **pierce thee**, find a way to your heart.

124. **inexorable**, that no prayers can move; the quartos and the earlier folios read 'inexorable,' a word not elsewhere found,

which has been explained "that cannot be execrated enough"; **inexorable** is much more in keeping with the context.

125. **And for ... accused**, and let justice be accused as unjust in allowing you to live. Gratiano means that though the Jew (having committed no actual crime for which his life was forfeit) could not be put to death, such a result, while in accordance with law, was not in accordance with justice.

127. **To hold ... Pythagoras**, so as to hold the doctrine of transmigration of souls from men to animals and from animals to men, as preached by Pythagoras; cp. *A. Y. L.* iii. 2. 187, "I was never so be-rhymed since Pythagoras' time, when I was an Irish rat": and *T. N.* iv. 2. 54.

129. **trunks**, bodies; 'trunk' literally means a piece cut off, from Lat. *truncus*, maimed, mutilated: hence the body without the limbs.

129-31. **thy currish ... fleet**, your malicious, snarling, spirit animated a wolf from whose body, even at the moment when it was upon the gallows for having killed a human being, the cruel soul escaped and, etc. An instance, as the Cl. Pr. Edd. point out, of the *nominativus pendens* in Latin, i.e. the nominative without any verb following it; **fleet**, closely connected with 'flit,' and meaning to move swiftly, is from the M. E. *fleten*, to swim, originally to float.

134. **starved and ravenous**, ravenous as that of a wild beast when near starvation.

136. **Thou but loud**; you are merely injuring your lungs by shouting in this way: i.e. you are merely wasting your breath in railing at me; for **offend'st** in this sense, the Cl. Pr. Edd. compare *A. W.* v. 3. 55, "In mine eye The dust that did *offend* it."

137, 8. **Repair ... ruin**; if you do not take pains to put your intelligence into a better state, it will soon become a ruin beyond all possibility of restoration: **I stand .. law**, I stand here claiming that the law be put in force: cp. l. 103 above.

139. **doth commend**, introduces with favourable notice.

141. **hard by**, close at hand; used of time as well as of place, as in *Hamlet* i. 2. 179, "Indeed, my lord, it followed *hard* upon."

144. **give him courteous conduct**, conduct him to my presence with all courtesy.

146. **shall understand**, "*shall* was used by the Elizabethan authors with all three persons to denote inevitable futurity without reference to 'will' (desire)" (Abb. § 315).

147. **at the receipt**, at this moment when I have received: in the **instant**, at the very time.

148. **in loving visitation**, upon a friendly visit.

150. **in controversy**, in dispute. The word in Shakespeare's day was used in a wider sense than it now has (viz. that of a dispute by argument) for any quarrel, even one to be decided by force of arms.

154. **at my importunity**, by my urgent request.

154, 5. **to fill up . . . stead**, to satisfy in place of myself the request for my opinion which you honoured me by making.

155, 6. **let his lack . . . estimation**, do not let his youth prevent his being received with such honours as would be paid to one older in years; a confusion of idea between 'impediment to his receiving' and 'cause for his lacking.'

158, 9. **whose trial . . . commendation**, for his trial, his being put to the test, will result in his being commended more highly than by anything I could say in his praise.

160. **You here . . . writes**: for the redundant object, see Abb. § 414.

161. **I take it**, I understand, assume.

164. **the differenece**, the matter in dispute.

165. **That holds . . . court?** with which, as a subject of consideration, the court is now concerned.

166. **thoroughly**, thoroughly; the shortened form of the word for the metre's sake.

171, 2. **Yet in such . . . proceed**. Yet so entirely is your proceeding in accordance with rule that so far the Venetian law has nothing to object to in it; **impugn**, literally to fight against, and so to call in question.

173. **within his danger**, within his power to injure; **danger**, from "O. F. *dangier*, (mod. F. *danger*), absolute power, irresponsible authority; hence power to harm [as here]" (Skeat, *Ety. Dict.*).

176. **On what . . . must I?** What is there that can *compel* me to show mercy? what compulsion can there be which justifies your use of the word 'must' Portia had used the word in the sense of what naturally follows; Shylock takes it in the sense of force put upon a person.

177. **is not strain'd**, is not one which has anything to do with compulsion; is not a thing forced, constrained, but natural.

179. **twice blest**, doubly blest in its efficacy.

181. **'Tis mightiest in the mightiest**, it shows itself in its noblest form in the hands of those who have greatest power: **becomes**, adorns.

183. **shows**, symbolizes.

184. **The attribute ... majesty**, the outward symbol of awe and majesty. “‘Awe,’ properly, of the subject; ‘majesty’ of the king, the cause of ‘awe’. By hendiadys, both might be taken together, equivalent to *awful majesty* ...” (Allen). Here, as in l. 188, we should now use ‘of’ instead of ‘to’ after ‘attribute.’

185. **Wherein ... kings**; in which (as a symbol of power) reside the dread and fear which kings inspire.

186. **But mercy .. sway**, but mercy is something loftier than this power which is symbolized by the sceptre.

189. **show**, appear.

190. **When mercy ... justice**, when justice is tempered by mercy; for **season**=qualify, cp. *Hamlet*. ii. l. 28, “as you may *season* it in the charge.”

191. **Though justice be thy plea**. Furness points out that it was ‘judgment’ not ‘justice’ that Shylock had demanded.

193. **Should see**, would be likely to obtain.

194. **that same prayer**, the Lord’s prayer, referring to the clause, “Forgive us our trespasses as we forgive them that trespass against us”: **to render**, to give reciprocally.

196. **To mitigate ... plea**, to persuade you not to press with too great rigour for that justice upon which you base your cause; **justice**, emphasized.

197. **Which if ... there**. For if you insist upon that, this court in its strict adherence to law cannot help giving, etc.

199. **My deeds .. head**! Let me suffer if I am doing what I ought not!

200. **The penalty ... bond**, these words are in apposition with “law.”

202. **tender**, offer; in this sense from *F. tendre*, to display, Lat. *tendere*, to stretch.

203. **twice the sum**, as Portia afterwards offers *thrice* the sum, this may be a misprint, or an inadvertence of the poet.

206. **it must appear**, it necessarily is evident.

207. **That malice ... truth**, that malice weighs with him more than love of justice.

208. **Wrest once ... authority**; for once forcibly compel the law to compliance with your authority; let might be right. The metaphor is from some mechanical contrivance that forcibly alters the direction or position of that to which it is applied; cp. *M. A.* iii. 4. 33, “an bad thinking do not *wrest* true speaking, I’ll offend nobody.”

210. **And curb ... will**, and restrain this devil from gratifying his cruel desire.

213. 'Twill be ... precedent, such an alteration, if made, will be, etc.

214. **error.** "Portia's point of view is not that of the moralist, but of the statesman; and 'error' is here not a *mistake*, but a departure from the prescribed path. Compare *Oth.* v. 2. 109, 'It is the very *error* of the moon; She comes more nearer earth than she was wont,' etc.; also *M. N. D.* v. 1. 250" (Schmidt, *Translation*).

215. **Will rush into the state**, will force its way into the management of the affairs of the State.

216. **A Daniel come to judgement!** Here is a very Daniel in point of wisdom come to administer justice! "Daniel, according to the *History of Susannah and the Elders*, v. 45, was a 'young youth' when he convicted the Elders 'of false witness by their own mouth.' His detection also of the imposture of the priests of Bel, as we read in the Apocryphal *History of Bel and the Dragon*, may have contributed to suggest the propriety of the allusion" (Wordsworth).

221. **An oath . . . heaven:** I have bound myself by an oath before God to exact the full penalty.

223. **not for Venice**, not for the whole wealth of Venice, if that might be mine for breaking my oath.

226. **Nearest . . . heart**, the words in i. 3. 141 are "In what part of your body pleaseth me." The exact spot may have been fixed when the bond was drawn up.

228. **When it is . . . tenour.** I will bid you tear the bond when the forfeit has been paid in accordance with its terms.

232. **a well-deserving pillar**, a worthy support; the *Lat. column* is similarly used.

233. **judgement**, the delivery of sentence.

235. **I stay . . . bond**, I stand here in dependence on the fulfilment of the bond; *i.e.* I insist upon the terms of the bond.

240-2. **For the intent . . . bond**, for the law which deals with such questions is in intention and meaning thoroughly relevant to the penalty here shown to be due upon the bond; it cannot be pleaded that the penalty here laid down is one not contemplated by the law.

244. **much more elder**, for the double comparative, see Abb. § 11. Shakespeare frequently uses 'elder' for 'older,' as well as for 'born before another,' the modern sense; we say, for instance, 'he is *older* than his brother,' 'he is the *elder* brother of the two.'

248. **balance**, used as a plural; for the plural and possessive

cases of nouns which in the singular end in *-s*, *-se*, *-ce*, etc., see Abb. § 471.

250. **Have by**, call in to be present : **on your charge**, at your expense.

252. **Is it so ... bond ?** Of course Shylock knows well enough that it is not, and only says thus with triumphant sarcasm.

253. **but what of that ?** but that does not matter ; that is no reason why you should not do it.

254. **for charity**, merely out of charity.

255. **I cannot find it**, pretending that he had really looked for it as though it might be in the bond.

259. **fallen to this**, fallen to this extremity in which I must lose my life.

261. **still**, constantly, ever.

264. **An age**, an old age ; not a long period : **poverty**, "a dissyllable as in the Scotch *purtye*, at this day" .. (Furness).

265. **such a misery** is the reading of the later folios for 'such misery' of the quartos and first folio.

268. **speak me fair in death**, speak kindly of me when dead.

270. **a love**, one who loved him well.

271, 2. **Repent . debt**, all that I ask is that you should be grieved at losing your friend, and if you do so, I shall not regret dying in order to pay your debt ; cp. *II. I. ii. 2. 152*, "And I *repent* my fault more than my death."

274. **presently**, in a moment ; **with all my heart**, with a pun on the two senses of the words, literally 'with the expenditure of all my blood,' figuratively 'most willingly.' The Cl. Pr. Edd. remark, "A jest like this enhances the pathos. ... Compare the death scene in *King John* v. 7. So Shakespeare makes Gaunt jest on his name in *Richard II. ii. 73, sqq.*"

276. **which is as dear**, Abbott (§ 266) observes, "When 'so dear,' 'such,' etc., is implied in the antecedent we may expect the corresponding *which* in the relative," as here ; I am married to such a wife as is as dear as, etc.

281. **If she were by**, if she were present ; **were**, which she is not, *as you suppose*.

284. **so she could**, provided she could by being there.

285. **some power**, *i.e.* some heavenly power.

287. **The wish ... house**, you would find if she heard it, that you had raised a storm in your house.

288. **Those be . husbands**. These are the kind of husbands that Christians make, men ready to sacrifice even their wives to gain their end.

289. **any...Barrabas**, any even of the descendants of Barabbas, a robber who, when under sentence of death, was released when Christ was crucified. The name, says Dyce, was in Shakespeare's day always accented short in the second syllable by poetical writers, and the spelling in the text, add the Cl. Pr. Edd., was that of Tyndall's and Coverdale's versions.

291. **trifle**, waste; so in *H. VIII.* v. 3. 179, "we *trifle* time away": **pursue sentence**, do not delay in delivering sentence; literally, follow it up quickly.

293. **The court ... give it**. The court awards it in accordance with the provisions of the law.

298. **no jot of blood**, not a little, or smallest portion; **jot**, from the Gk. *iota* (*i.e.* *i*), the smallest letter of that alphabet, as *yód* (*i.e.* *y*) was of the Hebrew.

301. **in the cutting it**, we should now say either 'in *the* cutting of it,' or 'in cutting it,' but the construction in the text is one very common in Shakespeare. On its origin, see Abb. § 93,

303. **confiscate**, for other instances of the participial termination omitted in verbs ending in *-te*, *-t*, and *-d*, see Abb. § 342.

306. **Thyself**, we no longer use 'myself,' 'thyself' as nominatives without 'I,' 'thou,' though in oblique cases the personal pronoun is not necessary before them.

307. **as thou urgest justice**, as you lay such stress upon obtaining justice.

310. **his offer**, *i.e.* that made by Portia in the character of a judge; **his** is the reading of the third quarto, the other copies giving 'this,' which it is difficult to explain. Shylock is addressing the Duke.

312. **Soft!** gently! not so fast!

313. **all justice**, the fullest possible justice (since it is 'justice' he so eagerly craves), but nothing besides justice; the letter of the law, and the letter only.

318. **But**, we should now say 'than': **a just pound**, a pound exactly; cp. *Oth.* i. 3. 5, "But though they jump not on a *just* account."

319-23. **be it but ... hair**, even if it be only so much as makes that pound light or heavy in the amount of the twentieth part of one poor scruple (*i.e.* a grain), or in that twentieth part again subdivided, nay, if the scale turns even in the value (*i.e.* weight) of a hair. In ii. 7. 26, we have **estimation** for 'value,' 'worth,' "If thou be'st rated by thy *estimation*," and what is morally 'value' there, is physically 'weight' here. I have followed Hunter and Dyce in omitting the comma after **substance**. The Cl. Pr. Edd. explain that word by "the mass, the gross weight," and take the first of the three clauses to mean "if it be lighter

or heavier, *i.e.* according to ordinary tests," but there does not seem to be any warrant for this qualification.

326. **on the hip**, see note on i. 3. 42.

331. **merely ... bond**, justice and his bond, and nothing else.

336. **To be so ... peril**, and, that forfeiture to be exacted at the risk which, as already pointed out, you will incur.

337. **the devil ... it !** may all evil fall upon him in his bargain !

338. **I'll stay . question**, I stay no longer here to bandy words.

343. **He seek**, subjunctive ; for instances of this mood in subordinate clauses, denoting a purpose, see Abb. § 368.

344. **'gainst the which contrive**, against whom his plots are laid ; on '*the* which,' see Abb. § 270.

345. **seize**, "take possession of. The usual law term. See *OTH.* v. 2. 443" [376] (Furness), "Gratiano, keep the house And *seize* upon the fortunes of the Moor."

346. **comes**, *i.e.* as a forfeit : **the privy coffer**, the treasury of the state in which are deposited sums of money to be used for special purposes, not those of general administration.

347. **in the mercy**, we should now say '*at* the mercy.'

348. **'gainst all other voice**, no one's appeal being of any avail if the duke choose that he shall die.

349. **predicament**, condition, situation ; originally a term in logic for one of the most general classes into which things can be distributed.

350. **by manifest proceeding**, by the plainest evidence of action.

352. **the very life**, the life itself ; not merely personal injury.

354. **formerly**, the Cl. Pr. Edd. show that this word was used in legal documents for '*above*' : **rehearsed**, cited from the statutes ; the word literally means to '*repeat*.'

355. **Down**, *sc.* on your knees.

357. **forfeit**, forfeited ; see iii. 2. 314.

358. **Thou hast ... cord** ; you have not the price of a cord left, remaining to you.

360. **That thou shalt see**, in order that you may see ; for the future where we should use the subjunctive, see Abb. § 348 : **our spirit**, the spirit by which I am animated ; the first quarto reads '*spirits*,' which would mean '*your spirit and mine*.'

361. **ask**, subjunctive.

364. **Which humbleness ... fine**, which may be reduced to a fine by humility on your part.

366. **Ay, for the . Antonio**, yes, as regards the moiety due to the state, but not as regards the other moiety due to Antonio.

367. **pardon not that**, do not remit that penalty; cp. *Lea* iv. 6. 111, "I *pardon* that man's *life*."

368. **the prop**, *sc.* his wealth.

372. **So please**, if your lordship so please; the condition being expressed by the subjunctive.

373. **To quit . . . goods**, to remit the fine which extends to one-half of his property, viz. that half which ought to go to the state. From the context of l. 364, "Which humbleness may drive into a fine," it seems possible that we should here read "To quit *for* fine *the* one half," *i.e.* to accept on the part of the state a fine instead of the one half of his property; the words 'the one half' will then answer exactly to "the other half," l. 375.

374, 5. **so he will . . . it**, provided he will let me have the other half in trust to be rendered; **use** is by some editors explained as 'interest,' a sense common enough in Shakespeare, but utterly out of keeping with Antonio's generosity of character. It is not for himself that he is anxious to have the money, but for the sake of making provision for Lorenzo and Jessica, by an allowance from the one half of the property during Shylock's life-time, that half and the other half going to them at his death.

378. **for this favour**, in return for the favourable terms granted him.

379. **presently**, immediately.

381. **possess'd**, *sc.* possessed *of*.

383. **recant**, revoke, retract.

389. **Get thee gone**, see note on iii. 4. 55.

391. **Thou shouldst . . . more**, *i.e.* a jury of twelve men to try him. Steevens quotes Ben Jonson, *The Devil is an Ass*, v. 3. 91, 2, "I will leave you To your godfather-in-law: let twelve men work." Shakespeare is here of course ascribing to Venice an institution of his own country.

392. **to bring**, "used in a double sense. The sentence of a jury brought a man to the gallows; the godfathers brought, *i.e.* accompanied, a convert to the font" (Cl. Pr. Edd.).

393. **I entreat you home**, I beg you to accompany me to my house.

394. **desire your grace of pardon**, we should now say 'desire pardon of your grace,' but this idiom, in which 'desire' = 'ask,' and 'of' = 'in respect to,' is frequent in Elizabethan English and occurs again in *M. N. D.* iii. 1. 185, "I shall *desire you of* more acquaintance"; *A. Y. L.* v. 4. 56, "I *desire you of* the like."

396. **meet**, fitting; **presently**, at once.

397. **serves you not**, will not allow of your accompanying me home; cp. *W. T.* ii. 3. 22, "let him be, Until a time may *serve*."

398. **gratify**, reward with a fee.

399. **much bound to him**, under great obligations to him.

402. **in lieu whereof**, in return for which, as always in Shakespeare; properly 'in place,' 'instead.'

404. **We freely ... withal**, with three thousand ducats we gladly requite the trouble you have so courteously taken on our behalf; **cope**, from "Du. *koopen*, to buy, purchase; originally bargain. This word is cognate with A. S. *ceapian*, to cheapen, from A. S. *ceap*, a bargain" (Skeat, *Ety. Dict.*); **withal**, when = 'with,' as here, is always used by Shakespeare at the end of the sentence.

406. **In love and service**, in the matter of love and service.

408. **delivering**, in delivering.

410. **never yet**, never up to this time: **more mercenary**, "anxious for any more reward than the satisfaction of having done a good deed" (Cl. Pr. Edd.).

411. **know me**, grant me your acquaintance; but with the hidden meaning of 'recognize,' she looking forward to the time when Antonio shall meet her in her true character as a woman.

413. **of force ... further**: I am compelled by a sense of what we owe you to make a further effort to induce your acceptance of something from us.

414. **as a tribute ... fee**, as a tribute of our regard, not as a matter of business.

416. **Not to deny ... me**. Not to refuse my prayer, and not to be angry with me for making it.

417. **You press me far**, by placing your request upon this footing, you put upon me a pressure I cannot resist.

419. **for your love**, in consequence of the love you bear to me, as shown by your urgent request.

421. **in love**, out of the love you profess: **shall not**, cannot possibly.

423. **I will not ... this**, I will not disgrace myself by giving you any such trifling thing. For the infinitive used indefinitely, see Abb. § 356.

424. **but only this**, but this alone.

425. **I have a mind to it**, I have a strong desire to possess it; for **mind**, in this sense, cp. *T. G. i. 2. 137*, "I see you have a month's *mind* to them"; *A. C. iii. 4. 38*, "Command what cost your heart has *mind* to."

426. **There's more ... value**, there is more depending upon this ring than its mere money value; the worth of this ring to me does not depend upon its intrinsic value.

427. **dearest**, most precious in point of money value.

428. **And find . . . proclamation**, and ascertain where it is to be had by an advertisement that I am ready to buy it.

429. **Only for this . . . me**, in regard to this ring alone I pray you to pardon me if I refuse to part with it ; *i.e.* anything else you may ask I shall be only too glad to give you.

430. **liberal in offers**, profuse in offering, but niggard in performing.

434. **put it on**, *sc.* my finger.

437. **An if**, 'an' is a shorter form of 'and' ; for the explanation of 'and' in sentences expressing a hypothesis, see Abb. § 103.

438. **know**, subjunctive.

439. **hold out enemy**, continue to be an enemy ; cherish a grudge against you. Steevens compares *M. A. i. 1. 91*, "I will *hold friends* with you, lady."

440. **For giving**, in consequence of your giving.

443. **Be valued 'gainst**, be set against and outweigh : **commandment**, here metrically a quadrisyllable.

447. **will thither**, the verb of motion omitted.

SCENE II.

1. **Inquire . . . out**, find out by inquiry where the Jew lives.

5. **you are well o'erta'en**, I am glad to have overtaken you.

6. **advice**, reflection, consideration ; cp. *H. V. ii. 2. 44*, "And on our more *advice* we pardon him."

8. **That**, *sc.* her going to dinner with him.

12. **I would speak**, I desire to speak.

15. **old swearing**, vigorous swearing ; **old**, as an intensive, is frequent in Shakespeare.

17. **outface them**, put them out of countenance, shame them ; but with a reference to the time when she and Nerissa will be seen by them without the disguise which prevents their being recognized.

18. **tarry**, stay, put up, as at a hotel.

ACT V. SCENE I.

1. **The moon shines bright**. "This calm and quiet scene, with its moonlight and music and lover's talk, is a charming contrast to the crowd and pomp and high-wrought, almost tragic, interest of the former Act" (*Cl. Pr. Edd.*).

4. **Trollus**, in Shakespeare always a dissyllable.

5. **sigh'd his soul**, breathed out in sighs the passionate love with which his soul was filled. The loves of Troilus and Cressida, though a tale of Troy, are not recounted by any classical poet. Steevens and others have shown that, for the details of the four companions here drawn, Shakespeare was indebted to Chaucer; though in regard to Medea, Hudson points out that while Chaucer in his *Legend of Good Women* mentions Medea, he says nothing of her going out by moonlight or going out to gather herbs. These particulars, Hudson thinks, were derived from Golding's translation of Ovid.

7. **Thisbe**, a beautiful Babylonian maiden, was beloved by Pyramus. Their parents objecting to a marriage, the lovers were obliged to meet by stealth and agreed on a certain day to a rendezvous at Ninus' tomb. Thisbe, arriving first, perceived a lioness which had just torn to pieces an ox, and therefore took to flight. While running away she dropped one of her garments, which the lion seized and stained with blood. Pyramus, on finding it, supposed Thisbe to be slain, and so put an end to himself. Thisbe presently returning to the spot and finding Pyramus' dead body, also slew herself.

8. **ere himself**, before the lion himself came in view.

10. **a willow**, an emblem of disappointed love; see Desdemona's song in *Oth.* iv. 3. 40, etc. No mention of the willow in connection with Dido, or as being such an emblem, is made by the classical writers.

11. **waft**, made signs to her lover, by waving her arms, to urge him to return; the past tense of 'waft'; for other instances of the omission of *-ed* in the participle of verbs ending in *-te*, *-t*, and *-d*, see Abb. § 341.

14. **That did Æson**. The father of Jason, who, according to mythology, was, on the return of Jason from the Argonautic expedition, restored to youth by the magic power of Medea.

16. **with an unthrift love**, with a love which recked nothing for such considerations as that of the wealth she was forfeiting by leaving her father; the adj. **unthrift** is used for 'prodigal' in *Tim.* iv. 3. 311, "What man didst thou ever know *unthrift* that was beloved after his means?"

20. **And ne'er ... one**, not one of which was to be trusted.

21. **shrew**, vixen, sharp-tongued lass; see note on iii. 2. 240.

22. **love**, lover: **it**, the slandering.

23. **I would ... come**; I would outdo you in such comparisons, if I were not prevented by somebody coming.

25. **in silence**, "*the* was often omitted before a noun already

defined by another noun, especially in prepositional phrases" (Abb. § 89).

30. **I. she doth .. crosses**, she is wandering here and there like a pilgrim, paying visits to places where holy crosses are erected. "These holy crosses," remarks Knight, "still as of old, bristle the land in Italy and sanctify the sea. Besides those contained in churches, they mark the spot where heroes were born, where saints rested, where travellers died." ...

37. **And ceremoniously ... prepare**, "let us prepare some ceremonious welcome" (Furness, who points out the adverbial interchange here and in l. 265).

39. **Sola, ... sola!** "Launcelot is here imitating the horn of the courier or 'post,' as he was called, who always wore that appendage suspended from his neck" (Staunton).

42. **Leave hollaing**, cease shouting.

46. **with his ... news**, as we should say, 'with a budget of good news.'

48. **expect**, wait for.

50. **And yet no matter**, and yet it does not matter, there is no need for us to go in.

53. **your music**, your musical instruments.

57. **Become ... harmony**. Are in accord with the sweet harmony evoked by a touch of the strings.

59. **patines**, *i.e.* small flat plates, frequently of gold, used with the chalice in the administration of the Eucharist, is Malone's conjecture for 'pattens,' 'pattens,' or 'patterns' of the old copies, and is pretty generally accepted by modern editors.

61. **But in ... sings**, that as it moves along does not sing.

62. **Still quiring to**, ever in concert with; 'quire' is only another spelling of 'choir,' a band of singers, from Lat. *chorus*, a band of singers, Gk. *χορός*, a dance in a ring, a band of dancers and singers: **cherubins**, the correct plural of the Heb. word is 'cherubin,' which Shakespeare has as a singular, with the plural 'cherubims,' a form also found in the older versions of the Bible.

64. **But whilst . it**, but so long as the soul is shut up in this gross body, we cannot hear that harmony; **it in close it in**, undoubtedly referring to the soul, as though Shakespeare had written 'in an immortal soul,' should grammatically be 'them.' The harmony of the spheres was a doctrine of Pythagoras, according to whom the heavenly bodies in their motion could not but occasion a certain sound or note, the notes altogether forming a regular musical scale or harmony. Cp. *T. N.* iii. l. 119-21, "would you undertake another suit, I would rather hear you to solicit that Than music from the spheres," and see **note there**.

66. **Diana**, *i.e.* the goddess of the moon.

70. **are attentive**, are wholly concentrated upon the music, so that there is no room in them for any light, joyous thoughts.

72. **race**, breed; cp. *Mach.* ii. 4. 15, "Duncan's horses, the minions of their *race*": **unhandled**, that have never been subject to bit and bridle, what in *Temp.* iv. 1. 176 are called "un-back'd colts," where also the effect of music upon them is noticed.

73. **Fetching**, so in *Cymb.* i. 1. 81, we have "I'll *fetch* a turn about the garden."

74. **Which is ... blood**, for such is the warmth of their blood that they cannot help indulging in these freaks.

76. **any air of music**, any musical air; for **air**, in this sense, cp. *Temp.* i. 2. 391-3, "This music crept by me upon the waters, Allaying both my fury and their passion, With its sweet *air*."

77. **a mutual stand**, a sudden pause in which each gazes at the other. Schmidt and the Cl. Pr. Edd. take **mutual** as = 'common,' a sense which it frequently has in Shakespeare.

79. **the poet**, probably Ovid, Shakespeare's favourite Latin poet, by whom the story is told.

80. **Orpheus**, a mythical personage who is said to have enchanted with his music not only the wild beasts, but the trees and rocks upon Olympus, so that they moved from their places to follow the sound of his golden harp. Cp. *H. VIII.* iii. 1. 3-5.

81. **stockish**, hard to move, like a post or stump; 'stock' is literally something stuck.

82. **for the time**, though the effect may not be lasting.

83-88. **The man ... trusted**. Cp. Caesar's description of Cassius, *J. C.* i. 2. 204, "He hears no music; Seldom he smiles," etc.

85. **spoils**, "acts of rapine. So *H. V.* iii. 3. 32, 'Heady murder, *spoil* and villany'" (Cl. Pr. Edd.).

86. **motions**, movements, impulses.

87. **affections**, passions, natural propensities; **Erebus**, a word, meaning darkness, which is applied in classical mythology to the dark and gloomy space under the earth, through which the shades pass into Hades.

90, 91. **How far ... so**, as far so far: **naughty**, wicked; see note on iii. 2. 18. Halliwell compares *Matthew* v. 16, "Let your light so shine before men, that they may see your good works," etc.

95. **be by**, be present.

95-97. **and then ... waters**, and then his pomp is swallowed up in that of the king, as the waters of an inland brook are swal-

lowed up by the full body of the ocean ; for **main of waters**, cp. *Sonn.* lx. 5, "Nativity, once in the *main of light*," and see note on iv. l. 68.

98. **your music of the house**, the music proceeding from your house and played by your musicians.

99. **without respect**, without reference to the circumstances in which it presents itself ; here the circumstance of its being heard in the stillness of night time.

103. **attended** is generally taken as = attended to, marked. Furness, however, suggests (as it seems to me, with conclusive argument) that, as in the case of the substitute when the king is by, and of the lark and the crow which are prevented from being equally good by the attendant circumstances alone, so the nightingale, if "ill-attended," is no better musician than a wren. She sums up in saying, 'How many things *by season* season'd are.' It is by its fit 'season' that the lark and the nightingale [the former by the early dawn when its carol is best heard, the latter by the stillness and peace of the night] "must be 'attended' in order to receive 'right praise.' Wherefore, I think, 'attended' is not, perhaps, equivalent to *attended to*, but may be used absolutely."

107, 8. **by season . . perfection**, are by the fitness of the time set off in such a manner that they receive the full praise due to them and attain a perfection they otherwise would not attain.

109. **Endymion**, a youth distinguished for his beauty, and renowned in ancient story for his perpetual sleep. As he slept on Latmus, his surprising beauty warmed the cold heart of Selene (the moon), who came down to him, kissed him, and lay by his side.

110. **And would not be**, and desires not to be. Surely the stage direction, *Music ceases*, should come after l. 98. In the words "Peace, ho!" Portia is not giving orders to the musicians to cease their music, but, hearing it cease, turns to Nerissa and says "Hush, for evidently, from the music ceasing, the moon," etc.

113. **by the bad voice**, by its voice so ominous of evil.

115. **which speed . words**, which, we hope, fare the better for those prayers ; the old sense of 'speed' is 'success' ; here **the** is the ablative of the demonstrative used with the comparative to signify the measure of excess, 'so much the better in proportion to the earnestness of our prayers.'

119, 20. **take . . hence**, do not let it be known by anything they say that we have been away from home.

STAGE DIRECTION.—*A tucket*, “*Tocatta*, Italian, a flourish on a trumpet” (Steevens).

124. **is but ... sick**; is but the daylight when not in its full vigour of health.

127. **We should ... Antipodes**, we should still have daylight, as it is with the Antipodes during our night, if you, our sun, should walk abroad at night; in **walk** there is a reference to the ‘walking’ of spirits at night. Cp. *R. J.* ii. 2. 15-7, where Romeo is speaking of Juliet, “Two of the fairest stars in all the heaven, Having some business, do entreat her eyes To twinkle in their spheres till they return.”

129. **be light**, be wanton; for the pun, cp. above, iii. 2. 91.

130. **heavy**, sorrowful.

132. **sort all**, dispose of every event, ordain everything; cp. *R. III.* ii. 3. 36, “but, if God *sort* it so, ’Tis more than we deserve or I expect”; Lat. *sors*, lot, destiny.

136. **You should ... him**, you ought on every account to feel yourself indebted.

137. **much bound for you**, *i.e.* by the bond into which he entered for Bassanio, and also by the bonds of prison.

138. **No more ... of**, whatever those bonds may have been, I am well out of them now.

139. **our house**. Cowden Clarke remarks, “How delicate this little touch of generosity and modesty; she has just endowed her husband with her property.”

140. **it must appear**, it must be shown.

141. **Therefore ... courtesy**, therefore I content myself with these brief words of welcome. Malone compares *Macb.* v. 3. 27, “Mouth-honour, breath.”

144. **already**, *i.e.* so soon after marriage: **matter**, subject of your quarrel.

146. **posy**, motto inscribed on a ring, more frequently on the inner side; a fashion which has of late been revived, though the motto is more usually on the outer side.

147. **cutler’s poetry**, mottoes inscribed by means of *aqua fortis* on knives and swords; cp. ii. *H. IV.* ii. 4. 195, for Pistol’s sword with its motto, a medley of French and Italian, “Si fortune me tormente, sperato me contento.”

148. **leave me not**, do not part with me.

149. **What talk ... value**? There is no use your attempting to put us off by talking of the posy on the ring, or the small value of the ring.

153, 4. **Though not ... kept it.** Even though you did not do it for my sake, you ought to have been mindful of the vehement oaths you swore, and to have kept it for their sake.

156. **The clerk ... had it, i.e.** it was a woman to whom you gave it.

160. **a little scrubbed boy**, a wretched little stunted boy; "the likeness between A.S. *scrobb*, a shrub, and the M.E. *scrobben*, to scrub, can hardly be accidental . . . We still use *scrubby* as an epithet of a plant, with the sense of *shrubby*, i.e. mean, small or rough . . . and we even extend the epithet to meanness of conduct, and the like . . ." (Skeat, *Ety. Dict.*).

162. **A prating .. fee**, a chattering little imp who pestered me for it in return for his service as clerk to the lawyer.

163. **I could not ... him.** I had not the heart to refuse it to him.

164. **to blame**, or 'too blame' as the folios read. "Perhaps," says Abbott (§ 73), "'blame' was considered as an adjective" [in the present passage] "as in 'In faith, my lord, you are too wilful-blame,' i. H. IV. iii. l. 177."

165. **so slightly**, so readily and upon so slight a pretext.

167. **And so .. faith**, and made fast with such protestations of faithful keeping; Dyce omits **so**, believing it to have been repeated by the compositor from l. 165. Furness is inclined to scan **riveted** as a dissyllable.

170. **leave it**, lose it, part with it.

171, 2. **for the wealth .. masters**, for all the wealth that the whole world is master of, possesses; cp. *H. V. ii. 4.* 137.

173. **too unkind a cause**, Dyce follows Walker in omitting **a**.

174. **An 'twere to me**, if this had happened to me.

175. **'Twere best**, for this ungrammatical remnant of ancient usage, see Abb. § 230.

180. **That took ... writing**, who had the trouble of copying documents, etc.

181. **man**, servant; cp.

187. **Even so void ... truth**. Your false heart is as completely destitute of truth as your finger is of the ring.

188. **in**, into; as frequently.

193. **And would conceive**, and were willing to understand.

194. **left**, let it go. For a similar jingle in the ending of lines, Walker compares *K. J. iii. 1.* 12-5; *R. III. i. 3.* 292-4; *C. E.*

i. 2. 89, 90; and Hales adds *Edward III.* ii. 1. 157-65, where "the sun" ends nine consecutive lines.

197. **the virtue of the ring**, "the power of the ring. Its possessor was to be master of Portia and all that she had. See iii. 2. 172" (Cl. Pr. Edd.).

199. **Or your own ... ring**, or how you could keep your honour only by keeping the ring; for **contain**=retain, cp. *Sonn.* lxxxvii. 9, "What thy memory cannot *contain*."

201-4. **What man ... ceremony?** No man in the world would have shown himself so wanting in all decency as to press his request for that which you regarded as something sacred, if you had cared to assert by arguments of real warmth your desire to retain possession of it. **much unreasonable**, for 'much' used as an adverb with positive adjectives, see Abb. § 51; for **defended**, cp. *R. II.* i. 1. 145, "Which (*sc.* his assertion) in myself I boldly will *defend*"; **wanted**, as to have wanted, lacked; **ceremony** does not appear to be used elsewhere by Shakespeare in exactly the sense it has here.

206. **I'll die ... ring**, I will die rather than give up my belief that, etc.; I will stake my life on it that, etc.

208. **a civil doctor**, a Doctor of Civil Law.

209. **Which did ... me**, who refused to take when offered by me; for **which**, less definite than 'who,' see Abb. § 266.

210. For **the which**, used when there are two or more possible antecedents, see Abb. § 270.

212. **he** "is used, not *him*, as if the words, 'the which ... away' were merely parenthetical" (Cl. Pr. Edd.): **did uphold**, preserved from death.

213. **What should I say**, what could I possibly say?

214. **enforced**, by my feelings of gratitude.

215. **I was beset ... courtesy**, I was so hard pressed by a sense of shame in refusing, and by a sense of what was in courtesy due to him.

216, 7. **My honour ... it**. My honour would not allow itself to be so stained by ingratitude.

218. **candles of the night**, the stars; cp. *Macb.* ii. 1. 4, "There's husbandry in heaven; Their *candles* are all out."

220. **to give**, in order that you might give.

222. **got**, *sc.* possession of.

223. **for me**, for my sake.

224. **liberal**, prodigal, unscrupulous.

226. **from home**, away from home : **Argus**, surnamed Panoptes, "the all-seeing," because he had a hundred eyes.

228. **which is yet mine own**, which so far I have not bartered away as you did my ring.

230. **advised**, see note on i. 1. 142.

232. **take him**, catch him.

234. **I am . quarrels**, it is I who unhappily have been the cause of these disputes.

236. **this enforced wrong**, this wrong which I am compelled to do you.

238. **even by ... eyes**, *sc.* which is the most binding oath I could take.

241. **double**, with a quibble upon the word as meaning 'full of duplicity.'

242. **And there's ... credit**, and that will be an oath which we are sure to believe ; said ironically.

245. **wealth**, well being ; cp. *Ham.* iv. 4. 27, "This is the imposthume of much *wealth* and peace."

246. **which**, it is doubtful whether this refers to the loan of his body, or to "wealth" ; from the word "miscarried" the latter seems to me the more probable.

247. **Had quite miscarried**, would have come to an untimely end.

248. **my soul**, "a dearer pledge than my body" (Allen) : **upon the forfeit**, being staked upon the keeping of his word.

249. **advisedly**, knowingly.

254. **had it of him**, received it from him.

258. **Nerissa there**, Nerissa who stands there.

260. **even but now**, only just a few minutes ago.

263. **soon**, quickly.

264. **There you shall find**, from it you shall find that.

265. **Are richly ... suddenly**, have unexpectedly arrived in port richly laden ; see note on l. 46 above.

267. **I chanced on**, I happened to become possessed of.

268. **Were you .. not?** Were you the doctor without my knowing it?

271. **life and living**, life and the means whereby to live.

273. **road**, port, roadstead : **How now, Lorenzo!** said in consequence of Lorenzo's astonishment at what Nerissa had been whispering to him.

279. **manna**, the heaven-sent food on which the Israelites were fed in the wilderness of Arabia.

281, 2. **you are not ... full**, you are not so fully satisfied in regard to these matters as you would like to be.

283. **And charge . interrogatories**, and do you there bind us by oath upon questions put to us to answer truly. "In the Court of Queen's Bench, when a complaint is made against a person for a 'contempt,' the practice is that before sentence is finally pronounced he is sent into the Crown Office, and being there 'charged upon interrogatories,' he is made to swear that he will 'answer all things faithfully'" (Lord Campbell, *Shakespeare's Legal Acquirements*, p. 52).

287. **Whether**, here a monosyllable.

288. **being two hours to day**, there being only two hours before the day breaks.

290. **sore**, sorely.

APPENDIX.

By W. H. WESTON.

I. Life of Shakespeare.

William Shakespeare was born, in 1564, at Stratford-on-Avon in Warwickshire. As he was baptised on the 26th of April, it is not improbable that the tradition which assigns his birth to the 23rd of April, the feast-day of St. George, the patron saint of England, is correct.

During Shakespeare's early youth his father, a glover by trade, occupied an honourable and prosperous position in Stratford, and discharged the duties of a number of public offices in the town. On his mother's side, the young Shakespeare was descended from a good Warwickshire stock, the Ardens.

Of the actual events of Shakespeare's life, we know but little from contemporary records; though, as has been pointed out by one of his latest biographers, our knowledge of his life is greater than of the lives of the other dramatists of his time. At the Free Grammar School of his native town, Shakespeare received his early education and acquired that "small Latin and less Greek" of which his friend and fellow-playwright Ben Jonson somewhat disparagingly speaks. His studies, however, were interrupted by a fall in the fortunes of his father of which evidences exist in records of mortgages upon property and distrains for debt. Probably on this account, Shakespeare left school at the age of thirteen. Many conjectures have been made as to his employment for the next few years. From the familiarity with legal phraseology which Shakespeare shows in some of his plays, particularly in *The Merchant of Venice*, it has been conjectured that he was employed in an attorney's office, while there are traditions that he was for a time a schoolmaster and that he served a term as apprentice to a butcher.

It is probable that during this period of his youth he may have witnessed some of those dramatic performances known as Moralities (see p. 174), of which the neighbouring town of Coventry was a great centre, and that his youthful genius may already have taken a bent in the direction of dramatic represen-

tation from witnessing the performances of those bands of strolling players of whose visits to Stratford we have evidence in the town records.

In 1582, at the age of eighteen, Shakespeare married Anne Hathaway of Shottery, a hamlet hard by Stratford. For some years he continued to live in his native town, and there his three children were born. Anne Hathaway was eight years older than her husband, and by some it has been conjectured that the marriage was unhappy.

Possibly about 1587,—the exact date is unknown,—Shakespeare left Stratford for London. Rowe, his earliest biographer, says that his flight was necessary to escape the anger of Sir Thomas Lucy of Charlcote, whose deer Shakespeare had poached. The story gains much support from a passage in *The Merry Wives of Windsor*, in which Sir Thomas Lucy is satirised. But though this cause may have influenced Shakespeare, it is probable that the consciousness of his own powers and the desire to find for them a wider sphere than his native town afforded may have induced Shakespeare to make the change. In London he appears early to have become connected with the theatre,—according to tradition at first in very humble capacities. Quite early, however, he became an actor, and he found other work, which served him as an apprenticeship to the art of the dramatist, in altering and adapting old plays. About 1590, Shakespeare began his original work as a dramatist, and in 1592 his name is mentioned in contemporary records as a successful actor and author. As an actor we have records of his having played the part of Adam in *As You Like It* and of the Ghost in *Hamlet*.

From the autumn of 1592 until the summer of 1593 the London theatres were closed on account of the plague. At this time then, if ever, Shakespeare had the opportunity, which his activity as an actor and playwright at no other time granted him, to visit the Continent, and especially Italy, which as the birthplace of the Renaissance held a supreme attraction for the brightest intelligences of the Elizabethan age. *The Merchant of Venice* is held by some to furnish evidence that Shakespeare made the journey, and, as the question is of especial interest in connection with this play, it will be more fully dealt with later (p. 184).

About this time he secured the patronage of the young Earl of Southampton, to whom, in 1593, he dedicated his poem *Venus and Adonis* as "the first heire of my invention." To the same nobleman was dedicated the poem *Lucrece*, which appeared in 1594. In the same year, his appearance before Queen Elizabeth as an actor is recorded, and he was now rapidly producing his earlier dramatic efforts—historical plays and comedies—and laying the foundations of considerable worldly prosperity. He

became one of the principal proprietors of the Globe Theatre, which was built in 1599, and he was by this time steadily investing money in property at Stratford-on-Avon.

In his plays Shakespeare reveals himself, and the development of his mind, not by autobiographical details, which would be out of place in dramas dealing with the fortunes and expressing the thoughts of other personages, but by the general character and tendency of the dramas themselves.

The plays of what may be called Shakespeare's first period, from about 1588 to about 1594, represent the time of Shakespeare's apprenticeship to the art of the dramatist. They are, as a whole, marked by exuberant fancy, but do not show the fullness of knowledge of life or the complete mastery of the resources of blank verse that he afterwards attained. To this period are assigned *Titus Andronicus* and *The First Part of Henry VI.*, which were probably only adapted by Shakespeare; the *Second and Third Parts of Henry VI.*, and *Richard III.*; the comedies *Love's Labour's Lost*, *Comedy of Errors*, *Two Gentlemen of Verona* and *Midsummer-Night's Dream*. Possibly the tragedy of *Romeo and Juliet* also belongs to this period.

The second period, from about 1594 to the close of the sixteenth century, shows in general a great advance in power of characterisation and in the command of poetic resources. The dramas are stronger, deeper and more powerful in character. They are still either historical in subject, like *Richard II.*, *King John*, the *First and Second Parts of Henry IV.* and *Henry V.*; or comedies such as *The Merchant of Venice*, *The Taming of the Shrew*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *As You Like It* and *Twelfth Night*.

The third period extends from the opening of the seventeenth century to about 1608. It includes the great series of tragedies *Julius Caesar*, *Hamlet*, *Othello*, *Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus* and *Timon of Athens*, and the comedies *All's Well that Ends Well*, *Measure for Measure* and *Troilus and Cressida*. From the general character of these plays, their occupation with the dark side of life and the gloomy passions of man, it has been generally surmised that they are the outcome of a period of gloom and sorrow in the poet's life.

To the fourth and last period belong the beautiful romantic plays *Pericles*, *Cymbeline*, *The Tempest* and *The Winter's Tale*. In these plays the poet's mind appears to have risen above its preoccupation with the gloomy side of life and the turbulent passions of human character to an altitude of complete wisdom and understanding. With the exception of *The Two Noble Kinsmen* and *Henry VIII.*—which are only partly by Shakespeare—these romantic plays mark the close of Shakespeare's dramatic work.

Somewhere about 1610, Shakespeare left London and retired

to the property which he had bought in his native town. He was, however, to enjoy his leisure for but a few years, for on the 23rd of April, 1616, probably the anniversary of his birthday, he died. His body lies in the parish church of Stratford-on-Avon.

II. The Development of the Elizabethan Drama.

It is usual to regard the Elizabethan Drama as, in some degree, a development of the early religious plays which, under the name of *Miracle* and *Mystery Plays*, were, during the Middle Ages, performed in the churches and elsewhere, in order to instruct the populace in the chief facts of Scriptural History or in the events of the lives of the Saints. It may well be that Shakespeare in his youth witnessed the performance of Mystery Plays, for they were acted in the neighbouring town of Coventry as late as 1580.

Out of the Mystery Play arose the *Morality*, which first appears in the reign of Henry VI., and of which some of the best examples belong to the time of Henry VIII. In these plays various virtues and vices were personified, and the plays were frequently made vehicles for satirising abuses and enforcing opinions.

Another form of dramatic entertainment which became very popular during the Tudor period was the *Masque*. The masques were, perhaps, a development from our old English masks and mummings, which were acted in dumb show, but they gradually assumed the character of light, fanciful plays in which music and dances were introduced. Masques were written by Ben Jonson and by others of the great Elizabethan dramatists, and Shakespeare's fanciful play *A Midsummer-Night's Dream* has some of the characteristics of this form of composition.

In the midst of these Morality Plays and Masques short humorous plays or *Interludes* came to be interpolated, much as the interlude of *Pyramus and Thisbe* is interpolated in the main action of *A Midsummer-Night's Dream*. But a further development in the direction of the true drama took place when the Interlude was separated from the Morality and represented separately, its characters being drawn from real life though they did not work out a complete dramatic story. In Henry VIII.'s reign the chief writer of interludes was John Heywood.

From such origins and by such developments arose the true drama in England; the first English comedy, *Ralph Roister Doister*, written by Nicholas Udall, being acted about the middle of the sixteenth century, and the first tragedy, *Gorboduc* or *Ferrex and Porrex*, written by Sackville and Norton, in 1562.

To some extent, the development of the English drama was no doubt influenced and hastened by the Revival of Learning and the consequent study of the classical dramas of Greece and

Rome. From 1560 onwards till about 1580, a period in which the English drama was in its childhood, some fifty dramas are known to have been acted.

Until 1576, however, there was no regular theatre in England. In the earliest days the Miracle and Mystery plays had been acted—generally by the clergy—in the churches, and later the Morality plays were sometimes enacted by the trade-guilds of the town; a fact that Shakespeare probably had in his mind when he makes the “hard-handed men that work in Athens here” undertake the interlude of *Pyramus and Thisbe* in *A Midsummer-Night's Dream*. With the growing popularity of the drama, however, there arose regular bands of professional actors, generally under the patronage of some powerful noble, and thence known as the “Earl of Leicester’s servants,” or the “Lord Chamberlain’s servants” as the case might be. At first their performances were given in the courtyards of inns.

The first regular theatre was the “Blackfriars Theatre” built in 1576, and in the same year, in the fields outside the city, “The Theatre” and “The Curtain” were built. “The Globe Theatre,” with which Shakespeare was especially associated, was built in 1599 on the Bankside, that is, on the south side of the Thames, near London Bridge.

The exterior of the theatre of Shakespeare’s time was hexagonal, the interior circular or oval. Shakespeare describes the interior of the Globe Theatre as “this wooden O,” in *Henry V*. The poorer patrons stood upon the rush-covered ground, and in balconies running around the building sat the wealthier members of the audience. The young gallants sat upon benches upon the stage itself. There was scarcely any scenery, the scene of the action being indicated rather than represented. Thus the dramatist depended largely upon the imagination and the quickness of apprehension of his auditors.

In the Shakespearian theatre, women’s parts were enacted by boys whose voices had not yet broken; thus Shakespeare makes Hamlet, speaking to a boy who played women’s parts, say:

“What, my young lady and mistress! By’r lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine. *Pray God that your voice, like a piece of uncurrent gold, be not cracked.*”—*Hamlet*, Act II. 2.

During the first part of Shakespeare’s career as a writer the chief dramatic output includes the work of Peele, Greene, Marlowe and the early work of Shakespeare himself. Kit, or Christopher, Marlowe was by far the most important of these early contemporaries of Shakespeare. He made blank verse the recognised vehicle of English drama, and though his dramas are extravagant and exaggerated, he showed great powers of characterisation and a high poetic faculty. His fame rests upon the plays *Tamburlaine*, *The Jew of Malta*, *Faustus* and *Edward II*.

Marlowe's *Jew of Malta*, on account of its subject, is of especial interest in connection with *The Merchant of Venice* (see p. 182 of this appendix). Of the contemporaries of Shakespeare's prime, and of his immediate successors, the most important are Ben Jonson, the author of *Volpone the Fox* and the *Silent Woman*; Fletcher, who collaborated with Shakespeare in *Henry VIII.*, and with Beaumont in a series of plays; Massinger, of whose plays *A New Way to Pay Old Debts* is the most widely known; Ford, Webster, Dekker and Chapman.

III. The Story of the Play.

For a summary of the story of the play, the student is referred to the Introduction, pp. ix-xxv. The version in Lamb's *Tales from Shakespeare* may also be read with advantage.

IV. The Characters of the Play.

The two chief characters of the play are Portia and Shylock.

Portia is the first in order of creation of the great Shakespearean heroines. Her character is more clearly drawn, her endowments fuller than those of any one of the heroines in the plays that preceded the *Merchant of Venice*. Shakespeare represents her as one upon whom Nature had lavished all her gifts. She has beauty, wealth, a radiant disposition and a serene and penetrating intellect. There is, too, a happy balance in her powers which manifests itself in buoyant spirits and in ardent affections, while leaving her mistress of herself and capable of rapid decision and independent action. Her character is no less remarkable for its strength than for its sweetness. She alone in Venice realises how Antonio is to be saved, and in her conduct of the trial the highest qualities of eloquence and intellect are displayed. But our admiration for her intellect never obscures to us her purely feminine qualities. She is always the high-born and accomplished lady, her conversation brightened by a lively intelligence and wit, and her acts manifesting a generous and bounteous disposition and a complete surrender of self to the claims of love and friendship.

Shylock is one of the greatest of Shakespearean characters. His character is a complex one. Though hatred of Antonio sways him, that hatred is not entirely personal; the wrongs he has himself endured are in his mind coupled with the wrongs inflicted upon his "sacred nation," and as the spokesman of those wrongs he rises to impassioned eloquence. He loves money, but one feels that his devotion to money arises from the fact that circumstances prevent him from acquiring power and influence through other means than his hoarded wealth. His desire for revenge rises superior to the claims of avarice, vengeance is more to him than ten times his loan. His intellect

is clear and logical, his resolution unshakeable. Persecution has rendered him crafty and suspicious, but it has not quenched his pride of race nor his natural affections. He has a real fondness for his daughter, and laments bitterly the loss of the ring given to him by his wife.

Repellent though many of the traits of Shylock's character are, he does not cease to be a man; and however much we may feel that his misfortunes are due to his own misdeeds, yet he is not beyond the pale of sympathy.

Antonio is the generous, self-sacrificing friend. A constitutional sadness depicted in the earlier parts of the play seems, as it were, premonitory of the troubles which are to overtake him. His generosity of spirit renders him doubly harsh and contemptuous to such as, like Shylock, "take a breed for barren metal." To all except Shylock he is the object of admiration and respect,

"The best-conditioned and unwearied spirit
In doing courtesies,"

for whom "twenty merchants, the duke himself, and the magnificoes of greatest port," plead in vain with the stubborn Jew.

In the presence of imminent death, he displays a lofty courage and a calm philosophy by which he is "arm'd and well prepared" to give up his life in the service of his friend.

Bassanio is a gallant, ardent gentleman. He has been reckless and improvident, and though his suit to Portia is to some extent inspired by the fact that, as he says,

"My chief care
Is to come fairly off from the great debts
Wherein my time, something too prodigal,
Hath left me gaged,"

yet he is no mere fortune-hunter. He has been attracted by her beauty and her qualities, "She is fair and fairer than that word, of wondrous virtues," and in his wooing he shows himself the true and ardent lover. He is impatient to make trial of his fate, and in success bears himself modestly, as doubtful of his merit to deserve so great a prize.

Lorenzo and **Jessica** furnish a second pair of lovers to the play with a love-story subsidiary in interest to the love of Portia and Bassanio. They are alike in the gift of poetical imagination, and in Act v. Jessica responds to the play of her husband's fancy and allusions.

Lorenzo is consistently portrayed as the poet-lover, alive to all impressions of beauty and careless of consequences in the quest for his love. In his mouth are put the supreme lines:

"How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music

Creep in our ears : soft stillness and the night
 Become the touches of sweet harmony.
 Sit, Jessica. Look how the floor of heaven
 Is thick inlaid with patines of bright gold :
 There's not the smallest orb which thou behold'st
 But in his motion like an angel sings,
 Still quiring to the young-eyed cherubins ;
 Such harmony is in immortal souls ;
 But whilst this muddy vesture of decay
 Doth grossly close it in, we cannot hear it."

Gratiano is a gay, sprightly character, brilliant rather than solid, with a gay philosophy of life which he is well able to defend.

Hazlitt says: "Gratiano is a very admirable subordinate character. He is the jester of the piece: yet one speech of his, in his own defence, contains a whole volume of wisdom:

'Let me play the Fool,
 With mirth and laughter let old wrinkles come,' etc.

Though Gratiano may "speak an infinite deal of nothing," there is a lively intelligence behind his garrulity.

Nerissa is a good type of the confidential maid. She is, as the confidant of a great lady like Portia, doubtless of gentle birth herself, and therefore socially the equal of Gratiano. Miss Jameson well summarises her character. "She is a confidential waiting-woman who has caught a little of her lady's elegance and romance; she affects to be lively and sententious, falls in love, and makes her favour conditional on the fortune of the caskets, and, in short, mimics her mistress with good emphasis and discretion."

Launcelot affords a comic relief. He is one of Shakespeare's clowns, though far below the level of Touchstone (*As You Like It*) and others. He has an appreciation of humour, and would fain set up as a wit; but one laughs rather at him than with him in his laboured witticisms, and in the misuse and mispronunciation of the long words he has picked up. He is, however, a good fellow at heart. Jessica trusts him, and even in Shylock's opinion "the patch is kind enough."

V. Date of Composition of the Play.

The date of composition of *The Merchant of Venice* is fixed as being not later than the summer of 1598 by two facts, viz.:

(1) On July 22nd, 1598, it was entered in the register of the Stationers' Company at Stationers' Hall.

(2) It is one of a number of Shakespeare's plays mentioned by Francis Meres in his book *Palladis Tamia* or *Wit's Treasury*, published in 1598.

The *exact* date of composition has not been fixed. The dates most favoured by Shakespearian authorities are (1) 1594 and (2) 1596. The latter is the more generally accepted.

The chief argument cited in favour of the date 1594 is that under the date August 25th, 1594, an entry in the Diary of Philip Henslowe, a theatrical manager, contains a reference to "The Venesyon Comedy" as a new play. This entry is held to some to refer to *The Merchant of Venice*, but the evidence seems much too slight to support a positive conclusion.

At that time Venice was one of the greatest cities of the world, pre-eminent in commerce, in wealth and in the arts, and it is therefore very probable that it may have furnished the setting for more than one of the plays which were produced in great numbers about this time.

The date 1596 is favoured by many authorities. The chief evidence in the subject matter of the play itself in favour of a date not earlier than this is the resemblance between some passages in Silvan's *Orator*, an English version of which (translated from the original French) appeared in 1596, and *The Merchant of Venice*. These resemblances are shown in the following modernised extracts from the *Orator* and parallel passages from *The Merchant of Venice* :

Silvan's Orator.

1. "Impossible is it to break the credit of traffic among men without great detriment unto the Commonwealth."
2. "A man may ask why I would not rather take silver of this man than his flesh."
3. "to discharge him of a good round sum."
4. "supposing that the same would weigh a just pound."

The Merchant of Venice.

1. *Ant.* "The duke cannot deny the course of law :
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of his state ;
Since that the trade and profit of the city
Consisteth of all nations."
III. 3. 26-31.
2. "You'll ask me, why I rather choose to have
A weight of carrion flesh
than to receive
Three thousand ducats."
IV. 1. 40-2.
3. "Is he not able to discharge the money ?"
IV. 1. 201.
4. "If thou cut'st more
Or less than a just pound."
IV. 1. 318-19.

The resemblances, however, are not conclusive, and even if they were so, we have no right to assume that Shakespeare did not owe his knowledge of the *Orator* to the original French version.

For further evidence as to the date of composition we have to fall back upon the play itself. Here we may consider (i) verse-tests, (ii) the general character of the play itself and of the language employed.

(i) The verse-tests include (a) the use of rhyme—other than in songs; (b) the character of the blank verse.

(a) Shakespeare used rhymed lines less and less as time went on. In *The Merchant of Venice* rhymed lines are numerous, and the play therefore belongs to a comparatively early period of Shakespeare's work.

(b) In the earlier plays of Shakespeare there is nearly always a natural pause at the end of each line, while in later plays the proportionate number of lines in which the sense is carried on from one line to the next gradually increases. Again, the blank verse of the earlier plays is generally *regular* (v. Section on Metre), while irregularities in the metre become increasingly numerous in the later plays. Evidences from these considerations also favour the conclusion that *The Merchant of Venice* was written fairly early in the series of plays.

(ii) Under this head we have to consider:

(a) The frequency of puns and verbal quibbles, of classical allusions and of exaggerated similes, which are most numerous in the early plays. In this respect *The Merchant of Venice* resembles the early plays.

(b) The gain in dramatic and poetic power and in the knowledge of human character and skill in its delineation which the plays progressively manifest. *The Merchant of Venice* in its skilful dramatic construction and powerful characterisation shows such a great advance upon the admittedly early comedies that this consideration alone is held by many authorities to tell conclusively against so early a date as 1594.

To sum up: *The Merchant of Venice* was certainly written not later than 1598; it *may* have been written as early as 1594; the most probable date, which has the support of Dowden, Furnivall, Fleay and other authorities, is 1596.

VI. Sources of the Material of the Play.

Shakespeare frequently drew the material from which he fashioned his plays from outside sources, transforming and vitalising the matter so obtained by the force of his genius. Thus passages in the English historical plays are metrical paraphrases of portions of Holinshed's *Chronicles*, while the material for the plays dealing with Roman history is drawn from Plutarch's *Lives*.

In *The Merchant of Venice* there are two main stories skilfully interwoven into a dramatic whole. These are : (1) The story of Antonio's bond, which we may conveniently call the bond-story. (2) The story of the disposal of Portia's hand by the choice of the casket by her lovers—the casket-story. For both of these stories Shakespeare was indebted to outside sources.

The bond-story is obviously derived from a series of Italian tales by Giovanni Fiorentino called *Il Pecorone*. Probably there was an English translation in Shakespeare's time,—translations from the Italian were very numerous in the Elizabethan age,—though no such translation has been traced. Shakespeare's indebtedness will be apparent from the following brief summary of the story of *Il Pecorone*.

A noble but poor Florentine, Giannetto, by means of funds furnished by his godfather Ansaldo, a merchant of Venice, makes two unsuccessful attempts to gain the hand of a beautiful and wealthy widow who dwells at Belmonte. To raise ten thousand ducats for a third attempt Ansaldo enters into a bond with a Jew under which he is to allow the Jew to cut a pound of flesh from his body if the money is not repaid on the Feast of St. John.

Giannetto's third venture succeeds; he marries the widow, and in his happiness forgets his friend until, on the Feast of St. John, he suddenly remembers the bond. His wife perceives his agitation, and, learning the cause, furnishes him with one hundred thousand ducats to discharge the debt. The Jew refuses the money and claims his pound of flesh.

In the meantime the lady, disguised as a lawyer from the University of Bologna, has hastened to Venice and has given out that she is prepared to try difficult cases of law. The bond is referred to her, and after vainly urging the Jew to accept the hundred thousand ducats she declares in his favour. The Jew is about to cut the pound of flesh, when the supposed lawyer warns him that the penalty of death awaits him if he cut more or less than a pound or if he shed blood in doing it. The Jew then claims his money, but is now refused anything but the pound of flesh. The lawyer will receive no reward other than a ring from Giannetto. Returning home, the lady awaits her husband and, on his arrival, taxes him with having given the ring to a woman. The jest is kept up for a time, but finally an explanation how Ansaldo had been saved puts matters right.

The casket-story in varying forms is very ancient, and is found in a number of works. The version which Shakespeare used, with modifications to suit his purpose, occurs in the *Gesta Romanorum*, a collection of stories compiled in the Middle Ages. In this, an Emperor of Rome causes the lady who is to marry his son to choose one of three caskets respectively of gold, silver and lead. The inscriptions on these so closely resemble the

inscriptions on the caskets in *The Merchant of Venice* as to leave no doubt that Shakespeare used this version.

It should be noted that a version of the bond-story is also to be found in the *Gesta Romanorum*.

A great amount of discussion has taken place as to other sources, besides the two main ones—*Il Pecorone* and the *Gesta Romanorum*, from which Shakespeare may have taken hints of more or less importance. The chief of these are :

(1) An old ballad entitled "A new song, shewing the crueltie of Gernutus, a Jewe, who in lending to a merchant an hundred crownes, would have a pound of his flesh because he could not pay him at the time appointed." Not merely in the story but in some details, such as that of the Jew whetting his knife in the court (cf. iv. 1. 117), the ballad resembles the play. It cannot, however, be definitely decided whether the ballad was written before or after *The Merchant of Venice*. The general opinion is that the ballad is the earlier and was known to Shakespeare.

(2) Gosson, in his *School of Abuse*, 1579, mentions a play called *The Jew*, and describes it as "representing the greediness of worldly choosers and bloody minds of usurers." The play would therefore appear to have had a plot somewhat upon the lines of *The Merchant of Venice*.

(3) Marlowe's *Jew of Malta*, written about 1590, must certainly have been known to Shakespeare. To this play, however, *The Merchant of Venice* owes little. Perhaps the chief resemblance lies in the fact that Marlowe's Jew, Barabbas, has a daughter whose lover is a Christian and who herself becomes a Christian; a parallel to the case of Jessica and Lorenzo.

Charles Lamb says: "Marlowe's Jew does not approach so near to Shakespeare as his Edward the Second does to Richard the Second. Barabbas is a mere monster He kills in sport, poisons whole nunneries, invents infernal machines."

(4) A few turns of expressions may be due to Silvayn's *Orator* (see Section V., p. 179).

VII. Notes on some other Points connected with "The Merchant of Venice."

1. *The Dramatic Construction of the Play.* *The Merchant of Venice* contains three separate "elements" or stories; the story of Antonio's bond; the story of the caskets; and the episode of the rings. The dramatic skill of Shakespeare is conspicuously shown in the manner in which they are interwoven to form a dramatic whole. The bond is rendered necessary in order to provide Bassanio with the means to try his fortune in the choice of the caskets; his success furnishes the agent for the deliver-

ance of his friend from the consequences of the bond, while the episode of the rings is linked with the trial-scene, and serves after the tragic tension of Act IV. to end the play upon the level of high comedy. In all three Bassanio figures, and this character serves as a link between all the chief characters of the play. Connected with these main elements is the sub-plot of the loves of Lorenzo and Jessica which furnishes some of the most beautiful poetry of the play. The main "elements" of the plot are the stories of Antonio's bond and of the caskets. The stories of the rings and of the love of Lorenzo and Jessica are, as it were, decorations of the main theme; but they add much to the beauty and effect of the play as a whole.

2. *The Trial-Scene.* The dramatic interest of the play culminates in the Trial-Scene, which, by universal consent, is one of the greatest pieces of dramatic art in all literature. Here everything centres on the struggle between Shylock and Portia; the obstinate vindictiveness of the Jew matched against the eloquence and knowledge of the supposed lawyer. The dramatic interest rises as Portia appears to give way before Shylock's determined stand upon strict legality, until victory and vengeance upon his enemy are in the very grasp of the Jew. Then, by a stroke of high dramatic genius, the tables are suddenly turned, and the Jew begins to discover himself entrapped within the meshes of the very laws he had invoked and to find himself loaded with penalties. It is the triumph of the lofty mind working for the higher justice over the keen but narrower intellect seeking wrong under the cover of legal right.

In this scene Shakespeare uses many legal terms, and employs them with great precision and correctness. This legal knowledge is also displayed elsewhere in his plays, and has led to the theory that he was at one time, presumably between the time of leaving school and of his departure from Stratford to London, employed in a lawyer's office. Probably, however, his legal knowledge is but one of the many instances of his power of absorbing knowledge from those with whom he came in contact. (See note on Shakespeare and Italy.)

3. *The Fifth Act of The Merchant of Venice.* With respect to this act Brandes says:

"By means of the fifth act Shakespeare dissipates any preponderance of pain and gloom in the general impression of the play.

"This act is a moonlit landscape thrilled with music. It is altogether given over to music and moonshine . . .

"The speeches melt into each other like voices in part-singing:

"*Lor.* The moon shines bright: in such a night as this,
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus methinks mounted the Trojan walls

And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

Jes. In such a night
Did Thisbe fearfully o'ertrip the dew
And saw the lion's shadow ere himself
And ran dismay'd away.

Lor. In such a night
Stood Dido with a willow in her hand,

and so on for four more speeches,—the very poetry of moonlight arranged in antiphonies. The conclusion of *The Merchant of Venice* brings us to the threshold of a term in Shakespeare's life instinct with high-pitched gaiety and gladness. In this, his brightest period, he fervently celebrates strength and wisdom in man, intellect and wit in woman; and these most brilliant years of his life are also the most musical."

4. *Shakespeare and Italy.* A good deal of discussion has taken place as to whether Shakespeare did, or did not, at some time visit Italy. The question is of special interest in connection with *The Merchant of Venice*, because the play furnishes those who believe that he made the journey with some of their strongest arguments. The following summary of the discussion is based on Brandes' account.

Italy, on account of its eminence in art, literature and learning, was frequently visited by Elizabethan travellers. There is, however, only one period in Shakespeare's busy career as actor and dramatist during which it is at all likely that he could have spared the time for the journey. That period lasted from the autumn of 1592 to the summer of 1593, when, on account of the prevalence of the plague, the London theatres were closed. Now, while earlier plays—*The Two Gentlemen of Verona* and *Romeo and Juliet*—have their scenes laid in Italy, these plays have nothing like the intimacy of knowledge of the country and the "local colour" of *The Merchant of Venice* and *The Taming of the Shrew*, which were written later than the supposed visit. It is urged that, in the case of Venice, this intimate knowledge could not have been derived from written descriptions of the town, since none such were published until after the date of the play (Coryat's description is the most important and was published in 1611).

Other arguments in favour of the view that Shakespeare actually visited Italy and Venice at some time before writing the play are: (1) The impossibility of studying Jewish characteristics adequately in England, since the Jews were expelled from the country in 1290, and were not allowed to return until the time of Cromwell. On the other hand, Jews were numerous in Venice. Coryat gives their number as five or six thousand. (2) The name Gobbo is said to be distinctively Venetian, and

may, it is suggested, have been taken from a stone figure in Venice known as "Il Gobbo di Rialto" (3) Many of the merchant princes of Venice had summer residences at Dolo on the Brenta. If Belmont was so situated, Portia's instructions to Balthasar concerning the visit to Padua (III. 4. 49-55) would exactly fit the possibilities of time and distance as regards the ferry which is known to have actually existed at the mouth of the Brenta. It is asked how Shakespeare could possibly have known this or the Italian name "traghetto" (transect=traject) except from actual observation.

But these arguments, though certainly not without weight, are not conclusive. Shakespeare in his plays shows an intimate knowledge of many things, *e.g.* of the law, of seamanship and of medicine, but we should not therefore be justified in concluding that he was a lawyer, a seaman and a physician. His knowledge of Italy may be merely an example of his extraordinary receptivity of mind, and power of assimilating and making his own, the knowledge that he derived from others. His knowledge of Venice may have been obtained from the Venetian traders in London, or from those of his aristocratic patrons and friends who had travelled in Italy, or from students who had studied at one of the famous Italian universities.

VIII. Shakespeare's English.

In the works of Shakespeare, the English language rises to its highest power and widest compass. Other writers have a recognisable and individual *style*, but the completeness of Shakespeare's mastery over the resources of the English language made him a master of all styles, so that in his hands his mother tongue was capable of expressing the whole range of feeling and of portraying the most divergent types of character.

A part of Shakespeare's mastery of the English language lay in the wide range of his vocabulary. In his works, he uses over twenty thousand different words—a vocabulary very much more extensive than that of any other writer.

The works of Shakespeare fall within the earlier part of that period of the development of the English language generally known as *Modern English* (from about 1500 to the present time). At his time, though the language had in the main taken on its present grammatical forms and vocabulary, there were nevertheless important differences in both these respects from the English of to-day. The early period of Modern English "is the period of experiment and comparative license both in the importation of new words and in the formation of idioms and grammatical constructions" (Sweet). During this period a great change in vowel-sounds and consequently in pronunciation took place; but as there was no corresponding change in spelling,

these vowel-changes are not recognisable. Metrical tests, however, show some changes in the distribution of accents and in the division of words into the syllables.

The Merchant of Venice furnishes us with numerous examples of the difference between the English of Shakespeare's time and the English of the present day. These differences may conveniently be considered under the heads of (I.) Differences in Vocabulary; (II.) Grammatical Differences.

I. DIFFERENCES IN VOCABULARY.

The vocabulary of a living language is in a condition of continual change. Some words are changed in meaning, some of them rising as it were in the literary world, while others sink; some words become archaic or old-fashioned, so that the use of them—except perhaps poetically—savours of affectation; others fall out of use and become obsolete. During the three centuries which have elapsed since the time of Shakespeare, many of the words which he used have been affected in one or other of these ways or in pronunciation. The following are some examples from *The Merchant of Venice*:

(i) Words changed in meaning.

Advised = deliberate; the adverb *advisedly* is still used to mean *deliberately*.

"I shot his fellow of the self-same flight,
The self-same way with more *advised* watch."

I. 1. 142.

Continent—that which contains, *L. continere*.

"The *continent* and summary of my fortune." III. 2. 131.

Danger—power; the original sense of danger was "power of a lord or master, jurisdiction, dominion; power to dispose of or to hurt or harm; especially in phrase *in (a person's) danger* = within his power" (Murray). O.F. *daugier*, absolute power, ultimately from *L. dominus*, a lord.

"You stand within his *danger*, do you not?" IV. 1. 173.

Discover = show, reveal; O.F. *descouvrir*, to unravel, disclose.

"Go draw aside the curtains and *discover*
The several caskets to this noble prince." II. 7. 1-2.

Expect = await, wait for.

"Sweet soul, let's in, and there *expect* their coming."
V. 1. 49.

Fond = foolish; this is the old meaning of *fond*.

"By the *fool* multitude, that choose by show,
Not learning more than the *fond* eye doth teach."

II. 9. 26-27.

Mere = absolute (*v.* Glossary).

"I have engaged myself to a dear friend,
Engaged my friend to his *mere* enemy." III. 2. 259.

Naughty = bad, wicked (*v.* Glossary); the word has become weakened in meaning.

"O, these *naughty* times." III. 2. 18.

Presently = immediately, at once ;

"The Prince of Arragon hath ta'en his oath,
And comes to his election *presently*." II. 9. 3.

(Note *election* - choice simply.)

Prevent = anticipate, come before ; the etymological meaning ;
L. *prævenire*, to come before.

"I would have stay'd till I had made you merry,
If worthier friends had not *prevented* me." I. 1. 61.
(*i.e.* if they had not *anticipated* me in doing so.)

Shrewd = bad, bitter ; cf. "Shrewd news." *K. John* v. 5. 14.

"There are some *shrewd* contents in yon paper." III. 2. 240.

Virtue = efficacy, strength.

"If you had known the *virtue* of the ring." v. 1. 197.

(ii) Archaic Words.

An = if (*v.* Glossary).

"*An* the worst fall that ever fell." I. 2. 78.

County (used as a title) = count.

"Then there is the *County* Palatine." I. 2. 40.

I wis = surely, certainly (*v.* Glossary).

"There be fools alive, *I wis*,
Silver'd o'er ; and so was this." II. 9. 68.

Morrow = morning.

"Good *morrow*, my good lords." I. 1. 65.

Tell = count.

"You may *tell* every finger." II. 2. 97.

Throughfares = thoroughfares (*v.* Glossary).

"The vasty wilds
Of wide Arabia are as *throughfares* now." II. 7. 42.

Troth = truth.

"By my *troth*, Nerissa, my little body is aweary of this
great world." I. 2. 1.

Younker = youngster.

"How like a *younker* or a prodigal
The scarfed bark puts from her native bay." II. 6. 14-15.

(iii) **Obsolete words** (v. *Glossary for derivations, etc.*).

Afeard = afraid.

"And yet to be *afeard* of my deserving
Were but a weak disabling of myself." II. 7. 29-30.

Fill-horse = shaft-horse.

"Thou hast got more hair on thy chin than Dobbin my *fill-horse*
has on his tail." II. 2. 85.

Knapped = cracked, broke.

"As lying a gossip ... as ever *knapped* ginger." III. 1. 9.

Patch = a fool, a jester.

"The *patch* is kind enough, but a huge feeder." II. 5. 45.

Peize = retard, delay.

"I speak too long; but 'tis to *peize* the time
To eke it, and to draw it out in length." III. 2. 22-3.

Sonties (v. *Glossary for alternative meanings*).

"By God's *sonties*, 'twill be a hard way to hit." II. 2. 38.

Tranect = ferry. The word is not found elsewhere. Many editors put *traject*.

"Bring them, I pray thee, with imagined speed
Unto the *tranect*, to the common ferry." III. 4. 52-3.

Usance = interest, money paid for *use* of principal.

"He lends out money gratis and brings down
The rate of *usance* here with us in Venice." I. 3. 40.

(iv) **Words pronounced otherwise than in Modern English.**

(1) Accent other than in Modern English.

Aspect, pronounced *aspéct*.

"And other of such vinegar *aspéct*." I. 1. 54

"I tell thee, lady, this *aspéct* of mine
Hath fear'd the valiant." II. 1. 8

Distinct, pronounced *distínet*.

"To offend, and judge, are *distínet* offices." II. 9. 61.

Obdurate, pronounced *obdúrate*.

"Your grace hath ta'en great pains to qualify
His rigorous course; but since he stands *obdúrate*."
IV. 1. 8.

(2) The number of syllables in a word is sometimes different, *e.g.* *-tion* and *-sion* are pronounced as two syllables, thus :

Occasions (four syllables).

“Lie all unlock’d to your *oc-ca-si-ons*.” I. 1. 139.

Contemplation (five syllables).

“To live in prayer and *con-tem-pla-ti-on*.” III. 4. 28.

Imposition (five syllables).

“Not to deny this *im-pos-it-i-on*.” III. 4. 33.

(See section on Metre for metrical reasons for these pronunciations.)

II. GRAMMATICAL DIFFERENCES.

The differences between the grammar of Shakespeare’s writings and of the English of the present day are mainly due to the following facts :

(1) The process by which English has changed from a highly inflected language to one with but few inflections, though far advanced in Shakespeare’s time, had not gone quite so far as at present. Hence some usages, which, judged by the grammatical standards of present-day English, may appear to be erroneous, are to be explained by early grammatical inflections and usages, and are therefore old-fashioned rather than incorrect.

(2) Grammatical rules had not been fixed with their present rigidity ; indeed the first English grammar was written by Shakespeare’s contemporary, Ben Jonson. Constructions now considered ungrammatical were at that time perfectly allowable, and were used by all the best writers, *e.g.* the use of the double superlative and of the double comparative.

(3) The plays of Shakespeare represent *spoken* language, in which ellipses and abrupt transitions are frequent. Some of the apparently loose grammatical constructions in Shakespeare may, possibly, be due to the desire to express more vividly the ellipses and changes of construction which occur in actual speech.

Striking features of Shakespearian grammar are (1) the frequent use of ellipsis, (2) the frequent use of emphatic constructions, (3) the use of compound-words, (4) the frequent interchange of parts of speech. Examples from *The Merchant of Venice* are as follow :

(1) *Ellipsis*. Ellipsis is very common in Shakespeare when brevity of statement can be thus obtained without loss of clearness. Thus in III. 1. 50-51, Shylock says, “Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, etc.,” where the hearer cannot fail to supply the ellipsis ‘is he not’ before ‘fed,’

while the force and naturalness of the speech is increased by the omission.

Ellipsis of the relative pronoun is common, *e.g.*

“I have a mind (*which*) presages me such thrift.”
I. 1. 175.

“There will come a Christian by,
(*Who*) Will be worth a Jewess’ eye.” II. v. 42.

“Some men there are (*that*) love not a gaping pig.”
IV. 1. 47.

Another very common ellipsis is the omission of the verb of motion, especially when an adverb or preposition implying motion is contained in the sentence, *e.g.*

“First, (*come*) forward to the temple.” II. 1. 44.

“For you shall (*go*) hence upon your wedding day.”
III. 2. 308.

“Sir, I entreat you (*to come*) home with me to dinner.”
IV. 1. 393.

(2) *Emphatic Constructions.* In this connection are to be noted the use of the double comparative and superlative and of the double negative for emphasis, both common in Elizabethan English. Examples in this play are:

(a) Double Comparative.

“How much *more elder* art thou than thy looks.”
IV. 1. 244.

(b) Double Negative.

“*Not* in love *neither*? Then let us say you are sad.”
I. 1. 47.

“So can I give no reason, *nor* I will *not*.” IV. 1. 55.

“The man that hath no music in himself
Nor is *not* moved with concord of sweet sounds.”
V. 1. 84.

(3) *The Use of Compound Words.* The frequent use of compound words is, like the use of ellipsis, one of the means by which Shakespeare attains vividness and brevity of expression without loss of clearness in meaning. Examples in *The Merchant of Venice* are:

“Your argosies with portly sail

Do *overpeer* the petty traffickers.” I. 1. 12.

“And not one vessel ’scape the dreadful touch
Of *merchant-marring* rocks.” III. 2. 267.

“As I have ever found thee *honest-true*.” III. 4. 46.

(4) *Interchange of Parts of Speech.* Shakespeare very fre-

quently interchanges parts of speech, using a noun or an adjective as a verb, an adverb as a noun or a verb, and so on. Here again, brevity is generally attained. On this point, Dr. Abbott, in his *Shakespearian Grammar*, says :

"Almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, 'They *askance* their eyes'; as a noun, 'the *backward* and abyss of time'; or as an adjective, 'a *seldom* pleasure.' Any noun, adjective or neuter verb can be used as an active verb. You can 'happy' your friend, 'malice' or 'foot' your enemy, or 'fall' an axe on his neck. An adjective can be used as an adverb; and you can speak and act 'easy,' 'free,' 'excellent'; or as a noun, and you can talk of 'fair' instead of 'beauty,' and 'a pale' instead of 'a paleness.' Even the pronouns are not exempt from these metamorphoses. A 'he' is used for a man, and a lady is described by a gentleman as 'the fairest *she* he has yet beheld."

Numerous instances of these interchanges of the parts of speech, as exemplified in *The Merchant of Venice*, will be found under the headings of the parts of speech below.

Some Features of Shakespearian Grammar as Exemplified in "The Merchant of Venice" (arranged under the headings of the parts of speech).

THE NOUN.

(1) *Used as a verb.*

"Will you *pleasure* me?" I. 3. 7.

"It were too gross

To *rib* her cerecloth in the obscure grave." II. 7. 51.

(2) *Used as an adjective.*

"I urge this *childhood* proof." I. 1. 144.

"By the *fool* multitude, that choose by show." II. 9. 26.

"By holy crosses, where she kneels and prays
For happy *wedlock* hours." V. 1. 32.

(3) *Singular used for plural.*

"Are there *balance* here to weigh the flesh?"
IV. 1. 247.

(4) *Unusual plurals.*

"About my *moneys* and my usances." I. 3. 99.

"As flesh of *muttons*, *beefs*, or goats." I. 3. 157.

(5) *The absolute construction* (nominative absolute) is frequently employed.

“And even there, *his eye being big with tears*,
Turning his face, he put his hand behind him.”
II. 8. 46.

“You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music.”
V. 1. 78.

THE ADJECTIVE.

(1) *Used as noun.*
“And now, good *sweet*, say thy opinion.”
III. 5. 54.

(2) *Used as adverb.*
“Since you are *dear* bought, I will love you *dear*.”
III. 2. 310.

“Sit, Jessica. Look how the floor of heaven
Is *thick* inlaid with patines of bright gold.”
V. 1. 59.

(3) *Use of the double comparative* (allowable in Elizabethan English for the purpose of emphasis).

“’Tis very true : O wise and upright judge !
How much *more elder* art thou than thy looks.”
IV. 1. 244.

THE PRONOUN.

(1) *His* used for the modern *its*. The neuter possessive *its* is a modern form, and was only just coming into use in Shakespeare's time. In early English *his* was the possessive case for both masculine and neuter, and is generally so used by Shakespeare, in whose works three possessives of *it* are found, viz., *his*, *it* and *its*.

“There's not the smallest orb which thou behold'st
But in *his* motion like an angel sings.”
V. 1. 61.
“How far that little candle throws *his* beams !”
V. 1. 90.

(2) *Omission of the relative.* See examples under ellipsis (p. 190) above.

(3) *Which* is used for persons where, in present-day English, we should use *who*.

“Antonio, I am married to a wife
Which is as dear to me as life itself.”
IV. 1. 276.
“No woman had it, but a civil doctor
Which did refuse three thousand ducats of me.”
V. 1. 209.

(4) *The* is often put before *which*.

“For *the which*, as I told you, Antonio shall be bound.”
I. 3. 4.
“*The which* I did deny him.”
V. 1. 210.

- (5) *More frequent use of the dative case* (indirect object).

“ You were best to tell Antonio what you hear.”

II. 8. 33.

(*Note*.—In this line the subject of the sentence is (it), and *you* is dative case=*for you*; hence the line=“(It) were best for you,” etc. The true construction is lost sight of in v. 1. 175, “I were best to cut my left hand off,” which should be “*me* (dative case) were best to cut, etc.,”=“(For) me (it) were best,” etc.)

THE VERB.

- (1) *Used as a noun.*

“ From whom he bringeth sensible regrets,
To wit, besides *commend*s and courteous breath,
Gifts of rich value.”

II. 9. 90.

- (2) *Intransitive verbs used transitively.*

“ And every word in it a gaping wound,
Issuing life-blood.”

III. 2. 263.

“ We *trifle* time : I pray thee, pursue sentence.”

IV. 1. 291.

- (3) *Transitive verbs used intransitively.*

“ How *cheer'st* thou, Jessica ?”

III. 5. 53.

- (4) The agreement between the nominative and the verb is often apparently incorrect.

“ O father Abram, what these Christians are,
Whose own hard *dealings teaches* them suspect
The thoughts of others !”

I. 3. 151.

(*Note*.—By some, such apparently singular verbs are considered really to represent the Northern dialect of Old English, in which *-es* was a *plural* verbal inflection. If this view be justified, then *teaches* is really a plural, and the grammar is archaic, but not incorrect.)

Where a compound subject forms one idea, Shakespeare used a singular verb, thus emphasising the unity of idea.

Ant. “ *Is* your gold and silver ewes and rams ?”

Shy. I cannot tell ; I make *it* breed as fast.”

I. 3. 86-7.

(*Gold and silver* = wealth ; hence the singular verb, and hence also *it*, instead of *them*, in Shylock's reply) :

“ Wherein *doth sit the dread and fear* of kings.”

IV. 1. 185.

- (5) *Shall* and *will*, *should* and *would*, *may* and *can*, are used interchangeably.

“ Our feast *shall* be much honour'd in your marriage.”

III. 2. 214.

(Here as *simple futurity*, and not *determination*, is implied, we should write: "Our feast *will* be," etc.)

"And when she put it on, she made me vow
That I *should* neither sell, nor give, nor lose it."

IV. 1. 435.

("Should" for "would.")

"May you stead me?"

I. 3. 7.

("May" for "can.")

(6) During the transitional stage from the old inflections, the participial forms were not finally fixed as they are at present. Hence Shakespeare used many participial forms differing from present usages.

"I had *forgot* (= forgotten)."

I. 3. 62.

"As, after some oration fairly *spoke* (= spoken)."

III. 2. 180.

"Thy lands and goods

Are, by the laws of Venice, *confiscate* (= confiscated)

Unto the state of Venice."

IV. 1. 303.

(7) *Archaic use of "be."* "Be" used in the indicative where we should use "are" is an old third person, plural indicative. "Are" is of Scandinavian origin, introduced into English through the Northern dialect.

"There *be* land-rats and water-rats."

I. 3. 21.

"Those *be* the Christian husbands."

IV. 1. 288.

(8) *Infinitive used as gerund.*

"Nor do I now make moan *to be abridged*

From such a noble rate."

I. 1. 126.

(To be abridged=at being abridged.)

"I will not shame myself *to give you this*."

IV. 1. 423.

(To give you this=by giving you this.)

THE CONJUNCTION.

(1) The conjunction *an=if* is common (v. Glossary).

(2) "*Or ... or*" is used for "*either ... or*."

"Tell me where is fancy bred,

Or in the heart *or* in the head?"

III. 2. 64.

(3) *Nor ... nor* is used for "*neither ... nor*."

"I'll then *nor* give *nor* hazard aught for lead."

II. 7. 21.

THE PREPOSITION.

(1) The preposition *a=on* is used several times (governing gerunds).

"If a throstle sing, he falls straight *a*-capering."

I. 2. 53.

"My nose fell *a*-bleeding on Black-Monday." II. v. 24.

(2) A preposition is used with a meaning other than in present-day English, or, one preposition is used for another.

By=respecting, concerning.

"How say you *by* the French lord, Monsieur le Bon?"

I. 2. 48.

Of=about.

"I am debating *of* my present store."

I. 3. 48.

In=at.

"As are those dulcet sounds *in* break of day."

III. 2. 51.

Of=from.

"I got a promise *of* this fair one here."

III. 2. 207.

IX. The Metre of the Merchant of Venice.

Blank Verse. The metre of the classical English drama is blank verse. In its simplest or regular form, blank verse consists of unrhymed lines, each line containing five *feet* and each *foot* consisting of two syllables, of which the second bears a strong accent or stress, *e.g.*

"In sóoth | I knów | not w'hy | I ám | so sád." I. 1. 1.

"The quéal | ity' | of mér | ey ís | not stráin'd."

IV. 1. 177.

"It bléss | eth hím | that gíves | and hím | that tákes."

IV. 1. 180.

"The át | tribúte | to áwe | and māj | esty'." IV. 1. 184.

It will be seen that in these lines the verse naturally resolves itself into five measures or feet, and that the accents regularly follow one another: weak, strong; weak, strong; and so on throughout the line. Borrowing the language of classical prosody, a line of five feet is sometimes called a *pentameter*, and a foot of two syllables with the second strongly accented an *iambus*. A line in blank verse is hence sometimes called an *iambic pentameter*, but the English term *blank verse* is preferable. Blank verse was first introduced into English literature by the Earl of Surrey, who translated two books of Virgil's *Æneid* into this metre in the time of Henry VIII. The metre was also adopted by many of the early dramatists, but in their hands blank verse had none of the power and especial appropriateness to dramatic writing which it acquired in the hands of Shakespeare. This arose from too close an adherence to the absolutely regular type and to the fact that all, or nearly all, the lines were

end-stopt, that is, concluded with a natural pause. The consequence of the absolutely regular recurrence of stresses and pauses was that the metre was very monotonous in effect and too obviously artificial to represent, even poetically, the spoken language of the drama.

To Christopher Marlowe, the greatest of Shakespeare's predecessors, belongs the merit of having introduced such variations from the strictly regular type as to relieve it of its monotonous effect and fit it to be the medium of the poetic drama. Shakespeare still further developed the resources of the metre, so that it may be said that Marlowe established and Shakespeare perfected blank verse as the standard dramatic metre.

Much the greater number of Shakespeare's lines are perfectly regular, and this is especially the case in his earlier dramas; the proportionate number of *run-on* (i.e. not *end-stopt*) lines and of irregularities in the metre becoming greater and greater as the series of his plays advanced. As *The Merchant of Venice* is one of his earlier plays, the deviations from the regular type of blank verse are therefore less in number than in the later plays.

The chief variations from the regular type of blank verse are as follow :

(1) A foot frequently has the strong accent on the *first* syllable instead of on the second. (Such a foot is sometimes called a *trochee*.) This inversion of the accent most frequently occurs in the first foot of a line, e.g.

"Straight shall | our núp | tial rites | be sol | emniz'd."

II. 9. 6.

"Párted | with súg | ar bréath : | so swéet | a bár."

III. 2. 120.

"Háppy | in this | she is | not yét | so óld."

III. 2. 162.

"Ráting | myself | at nóth | ing yóu | shall sée."

III. 2. 254.

(2) A extra syllable (unaccented) after the fifth foot is sometimes added. This extra syllable is sometimes called a *hyper-metric* syllable, and such a termination to a line is called a *double-ending* or a *feminine-ending*. The percentage of lines with double-endings becomes greater and greater the later the play, e.g. in the very early *Love's Labour's Lost* it is four, in *The Merchant of Venice* fifteen and in *The Tempest*, one of the latest works, thirty-three.

"To ren | der them | redoubt | ed. Look | on beau | ty."

III. 2. 88.

"Justice ! | the law ! | my due | ats and | my daugh | ter."

II. 8. 17.

"Glancing | an eye | of pit | y on | his loss | es."

IV. 1. 27.

"It is | enact | ed in | the laws | of Ven | ice."

IV. 1. 340.

(3) A syllable in excess of the ten of the regular type of blank verse is often to be slurred or omitted.

Thus the last two syllables of *mightiest* are slurred in the line :

“ ’Tis might | rest in | the might | iest. I’t | becómes.”
iv. 1. 181.

Similarly *dangerous* becomes *dang’rous* in

“ And nó | bethink | me straíght | of dán | g’rous rócks.”
i. 1. 31.

When two consecutive words respectively end and begin with a vowel sound, one vowel is often omitted, *e.g.*

“ But God sort all ! You are welcome home, my lord,”
is to be scanned :

“ But Gód | sort áll. | You’re wél | come hóme, | my lórd.”
v. 1. 132.

(4) On the other hand, the number of syllables in a word is sometimes increased for metrical purposes. Thus the suffixes *-tion*, *-sion*, are treated as two syllables, *e.g.*

“ There múst | be néeds | a líke | propór | tíon.”
iii. 4. 14.

Again, *marriage* is a trisyllable in

“ To wóo | a máid | in wáy | of már | riáge.” ii. 9. 13.

(5) Some lines, at any rate apparently, are made up of six iambic pentameters. Such lines are known as *Alexandrines*, or Iambic Hexameters. The occurrence of Alexandrines in Shakespeare’s plays is a disputed point, some authorities reducing apparent cases to lines of five feet, with or without an extra syllable, by slurring syllables, as in (3) above. Such a line as the following, however, appears to be best scanned as an Alexandrine, thus :

“ Who chóos | eth mé | must gíve | and ház | ard áll | he háth.”
ii. 9. 21.

The line, “ And I must freely have the half of anything ” (iii. 2. 246), has been scanned in many different ways. Some, following Pope, strike out “ freely,” and thus reduce the line to a regular one of five feet. Scanned as an Alexandrine the line runs :

“ And I’ | must frée | ly háve | the hálf | of án | y thín’g.”

By slurring of vowels it may be made to run :

“ And I’ | must frée | l(y h)ave th’(h)álf | of án | y thín’g.”

(6) Lines are sometimes, especially at the end of a speech, left incomplete. (This does not refer to the very numerous cases where the verse, left incomplete by one speaker, is completed metrically by the next.)

" Say I will come."	II. 5. 38.
" Will show you his estate."	III. 2. 233.
" Now, Bal thasar ."	III. 4. 45.

USE OF RHYME IN "THE MERCHANT OF VENICE."

The frequency with which rhymed lines, other than those in songs, occur in a Shakespearian play is, at any rate roughly, a test of the date of composition of the play. "In Shakspeare's early comedies there is a very large proportion of rhymed verse. Thus, in *Love's Labour's Lost* there are about two rhymed lines to every one line in blank verse.... In Shakspeare's latest plays there is little or no rhyme. In *The Tempest* two rhymed lines occur; in *The Winter's Tale* not one" (Dowden).

In *The Merchant of Venice* rhyme is frequently used. It is especially common at the end of a scene where, in the lack of adequate stage scenery in the Elizabethan theatre, it was useful to draw the attention of the audience to a change of scene. Generally the rhymes occur in *couplets*, but occasionally alternately rhymed lines or *quatrains*, *i.e.* four lines, the first rhyming with the third and the second with the fourth, occur as in III. 2. 320-4. The following analysis of the concluding lines of the scenes in *The Merchant of Venice* shows how frequently rhyme is used to mark the end of a scene:

Act I.	Scene 1,	-	-	rhymed couplet.
	" 2,	-	-	prose.
	" 3,	-	-	rhymed couplet.
Act II.	Scene 1,	-	-	rhymed couplet.
	" 2,	-	-	blank verse.
	" 3,	-	-	rhymed couplet.
	" 4,	-	-	blank verse.
	" 5,	-	-	rhymed couplet.
	" 6,	-	-	" "
	" 7,	-	-	" "
	" 8,	-	-	blank verse.
	" 9,	-	-	rhymed couplet.
Act III.	Scene 1,	-	-	prose.
	" 2,	-	-	alternate rhymes.
	" 3,	-	-	blank verse.
	" 4,	-	-	rhymed couplet.
	" 5,	-	-	blank verse.
Act IV.	Scene 1,	-	-	blank verse.
	" 2,	-	-	" "
Act V.	Scene 1,	-	-	rhymed couplets (two).

It will therefore be seen that of eighteen scenes ending in verse, eleven end in rhymed lines. In *The Merchant of Venice*, rhyme is also often employed in places other than the end of

a scene, *e.g.* the lines III. 2. 140-9 are a series of rhymed couplets :

“ A gentle scroll. Fair lady, by your leave ;
 I come by note, to give and to receive.
 Like one of two contending in a prize,
 That thinks he hath done well in people's eyes,
 Hearing applause and universal shout,
 Giddy in spirit, still gazing in a doubt
 Whether those peals of praise be his or no,
 So, thrice-fair lady, stand I, even so ;
 As doubtful whether what I say be true,
 Until confirm'd, sign'd, ratified by you.”

Other examples are to be found in II. 6. 58-9 ; III. 2. 61-2 ; III. 2. 106-7, 108-9, etc. The above examples of rhymed lines are like blank verse, in the fact that each line consists of five iambic feet. Other rhymed metres are found in the verses upon the casket scrolls and in the song III. 2. 63-71. Most of these lines are written in *trochaic* verse, each verse consisting of three trochees with an extra concluding syllable. Such lines are to be scanned thus :

“ All that | glisters | is not | gold,
 Oft'en | have you | that been | told.” II. 7. 66.

USE OF PROSE IN “THE MERCHANT OF VENICE.”

Shakespeare generally uses prose for the following purposes :

(1) When the purpose is to represent the speech of characters of humble position, especially when a comic effect is to be produced, as in the scene between Launcelot and Gobbo (II. 2).

(2) For letters which, though necessary to the story, are outside the direct dramatic representation, *e.g.* III. 2. 312-18 ; IV. 1. 147-159.

(3) Where the conversational effect is the chief object of the dramatist, *e.g.* I. 2 ; I. 3. 1-34 ; III. 1.

The use of prose for an eloquent, impassioned outburst such as that of Shylock in Act III. 1. 45-62 is rare in Shakespeare.

X. Figures of Rhetoric or Figures of Speech.

Figures of Rhetoric are *ornaments* of style used for the purpose of heightening the effect of the words employed by increasing their force or suggestiveness. They may be classified according as their effect is obtained, (1) by the use of the words in other than their strictly literal meaning ; (2) by some special arrangement of the words. The following are examples of some of the more important figures found in *The Merchant of Venice*.

I. FIGURES IN WHICH THE WORDS ARE USED IN OTHER THAN THE LITERAL MEANING.

(These figures are sometimes called *Tropes*, i.e. "turns" of expression.)

1. *Simile* (L. *similis*, like) is employed to express a resemblance between two things of different kind. It is one of the most frequently employed figures in poetry, and is introduced by the words *as*, *like*, or *as ... so*. The simile in which Portia compares mercy to the gentle rain from heaven is one of the most famous in literature :

"The quality of mercy is not strain'd,
It droppeth *as the gentle rain from heaven*
Upon the place beneath." IV. 1. 177-9.

Examples are very numerous in the play, e.g.

"There, where your argosies with portly sail,
Like signiors and rich burghers on the flood,
Or, as it were, *the pageants of the sea*,
Do overpeer the petty traffickers." I. 1. 9-12.

"How many cowards, whose hearts are all as false
As stairs of sand." III. 2. 84.

"There's not the smallest orb which thou behold'st
But in his motion *like an angel* sings." V. 1. 61.

2. *Metaphor* (Gr. *meta*, change ; *phero*, I bear) is a bolder figure, in which the name of one thing is transferred to another to which it bears some resemblance. It is a very common figure in poetry.

"Thus ornament is but *the quiled shore*
To a most dangerous sea." III. 2. 97.

"I am *a tainted wether of the flock*
Meetest for death." IV. 1. 110.

"Look how the *floor of heaven*
Is thick inlaid with *patines of bright gold*." V. 1. 58-9.

"Pardon me, good lady ;
For, by *these blessed candles of the night*,
Had you been there," etc. V. 1. 218.

3. *Personification* ; a figure in which life, or the attributes of life, are ascribed to inanimate things.

"Now, by two-headed Janus
Nature hath framed strange fellows in *her* time." I. 1. 51.

"How like a younker or a prodigal
The scarfed *bark* puts from *her* native bay.
How like the prodigal doth *she* return." II. 6. 14-17.

"For herein *Fortune* shows *herself* more kind
Than is *her* custom." iv. 1. 260-1.

"How sweet the moonlight *sleeps* upon this bank!"
v. 1. 54.

4. *Metonymy* (Gr. *meta*, change; *onoma*, name); a figure in which the name of a thing, closely connected with the thing really meant, is substituted for the latter.

"I know the *hand*" (*i.e.* handwriting). II. 4. 12.

"I would have him help to waste
His borrow'd *purse*" (*i.e.* money). II. 5. 50.

"I'll have my *bond*; speak not against my *bond*:
I have sworn an oath that I will have my *bond*."
III. 3. 5-6.

(Here "bond" stands for the forfeit which is guaranteed by the bond.)

"I never knew so young a body with *so old a head*" (*i.e.* ripe intellect). IV. 1. 157.

5. *Synecdoche* (Gr.); the use of the name of a part for the name of the whole.

"My ventures are not in one *bottom* trusted" (bottom = ship).
I. 1. 42.

"In my school days, when I had lost one *shaft*" (shaft = arrow).
I. 1. 140.

"To stop the foreign *spirits*" (*i.e.* people, Portia's lovers).
II. 7. 46.

6. *Irony* (Gr. *eironeia* = dissembling); a figure in which the literal meaning of the words is the reverse of the meaning intended to be conveyed.

"You spurn'd me such a day: another time
You call'd me dog; and *for these courtesies*
I'll lend you thus much moneys." I. 3. 119.

"Go to, here's a *simple* line of life; here's a *small trifle* of
wives: alas, *fifteen wives is nothing*!...and then to
'scape drowning thrice, and to be in peril of my life
with the edge of a feather-bed; *here are simple escapes*."
II. 2. 145-150.

"Swear by your double self
And there's an oath *of credit*." v. 1. 242.

7. *Hyperbole* (Gr. *hyper*, beyond; *ballo*, I throw); a figure in which emphasis is obtained by an exaggerated statement.

"If I live to be as old as Sibylla." I. 2. 94.

"From the four corners of the earth they come,
To kiss this shrine, this mortal-breathing saint :
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now." II. 7. 39-42.

"We should hold day with the Antipodes
If you would walk in absence of the sun." V. 1. 127-8.

8. *Apostrophe* (Gr. *apo*, away from ; *strophe*, a turning) ; a figure in which a person not present or an inanimate thing is addressed. It frequently, therefore, involves personification.

"O father Abram, what these Christians are !" I. 3. 150.

"O dear discretion, how his words are suited !" III. 5. 48.

9. *Hypallage* (Gr. *hypo*, under ; *allage*, change) ; the transfer of an attributive word or phrase from one noun to another.

"You swore to me when I did give it you,
That you would wear it till *your* hour of death."

V. 1. 151.

(i.e. to the hour of *your* death ; attributive word transferred from "death" to "hour.")

10. *Oxymoron* (Gr. *oxus*, sharp ; *moros*, foolish) ; the use of two opposed attributive words or statements concerning the same thing.

"Why should a man ...

Sleep when he wakes ?"

I. 1. 85.

"Why, he hath a horse better than the Neapolitan's, a
better bad habit of frowning than the Count Palatine."

I. 2. 50-52.

II. FIGURES DEPENDING UPON ARRANGEMENT.

1. *Antithesis* (Gr. *anti*, against ; *thesis*, placing) ; the placing of two words, phrases or clauses in contrast one with the other.

"By my troth, Nerissa, *my little body* is aweary of *this great world*." I. 2. 1.

"Had they been *as wise as bold*,
Young in limbs, in judgement old."

II. 7. 70-1.

"I never knew *so young a body* with *so old a head*."

IV. 1. 157.

2. *Climax* (Gr. a ladder) ; the arrangement of words, phrases or clauses in an ascending order of force or importance.

"An unlesson'd girl, unschool'd, unpractised ;

Happy in this, she is not yet so old

But she may learn ; *happier then in this*,

She is not bred so dull but she can learn ;

Happiest of all in that her gentle spirit

Commits itself to yours to be directed." III. 2. 161-6.

3. *Interrogation* or *Rhetorical Question* is the statement of strong feeling in the form of a question. It must not be confused with an actual question, from which it differs in the fact that no answer is expected by the speaker.

“Fair Portia’s counterfeit! *What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion?*”

III. 2. 116-9.

III. FIGURES OR TURNS OF EXPRESSION DEPENDING UPON SOUND FOR THEIR EFFECT.

Sometimes classed with the figures of speech are those turns of expression which depend upon *sound* for their effect. The chief of these are:

1. *Alliteration* (L. *ad*, to; *litera*, letter), the recurrence of the same consonantal sound in a passage.

“By this scimitar
That slew the Sophy and a Persian prince
That won three fields of Sultan Solymán.”

II. 1. 25-7.

“Which make such wanton gambols with the wind.”

III. 2. 93.

“How sweet the moonlight sleeps upon this bank!

Here will we sit and let the sounds of music

Creep in our ears.”

v. 1. 54-6.

2. *Puns* or *Plays upon words*, depending upon the double meanings of words. They are very numerous in Shakespeare’s early plays, but become fewer in the later ones. Many examples are to be found in *The Merchant of Venice*.

Ner. “What *say you*, then, to *Falconbridge*, the young baron of England?”

Por. You know I *say nothing* to him, for he understands not me, nor I him.”

I. 2. 58-61.

“With oaths of love, at *last*, if promise *last*,

I got a promise of this fair one here.”

III. 2. 206.

“Not on thy *sole*, but on thy *soul*, harsh Jew,

Thou makest thy knife keen.”

IV. 1. 119.

“How many things by *season season’d* are.”

v. 1. 107.

“Let me *give light*, but let me not *be light*,

For a *light* wife doth make a *heavy* husband.”

v. 1. 129-30.

GLOSSARY.

Derivations based principally upon *Skat's Etymological Dictionary*.
(A.S. = Anglo-Saxon; Arab. = Arabic; D. = Dutch; F. = French; G. = German;
Gr. = Greek; H. = Hebrew; Icel. = Icelandic; It. = Italian; L. = Latin; L.L. =
Late Latin; M.E. = Middle English; O.F. = Old French; Sc. = Scandinavian;
Sp. = Spanish; Sw. = Swedish.)

- abode** (II. 6. 21); here = delay. M.E. *abood*, delay; from A.S. prefix *a* and *bidan*, to bide.
- accoutre** (III. 4. 63). F. *accoutrer*, to dress, array; ultimate origin uncertain, perhaps from F. *couture*, a sewing, or O.F. *coustre*, a sacristan who had charge of sacred vestments.
- achieve** (III. 2. 210). O.F. *achever*, lit. to bring to a head (L. *caput*), hence to win, to gain.
- adieu** (I. 3. 159); farewell. F. *à dieu*, to God, *i.e.* (I commit you) to God.
- afear'd** (II. 7. 29); afraid. A.S. *afaeran*, to frighten.
- ague** (I. 1. 24); a fever fit. Literally, a *sharp* or *acute* attack. L. *acutus*, sharp.
- alabaster** (I. 1. 84). Gr. *alabastron*, said to be derived from *Alabastron*, the name of an Egyptian town.
- aloof** (III. 2. 42); away. D. *te loef* = E. *on loof*, to windward.
- alien** (IV. 1. 341); a stranger. L. *alienus*, strange.
- ambitious** (III. 2. 152); L. *ambitio*, a going round, especially used of going round to seek votes; hence *ambitio* came to mean a desire for advancement.
- amen** (III. 1. 19). H. *amen*, verily, so be it.
- an** (I. 2. 78); if, Sc. in origin; the form *and* = if was also used in Shakespeare's time.
- anon** (II. 2. 106); immediately. A.S. *on an*; literally *in one* (moment). A.S. *on* = in, *an* = one.
- antipodes** (V. 1. 127); Gr. *antipodes*, 'those with feet opposite to ours,' hence 'the opposite side of the world.' Gr. *anti*, opposite to, and *pous*, a foot.

- argosy** (I. 1. 9); merchant vessel. The word was formerly spelt *aragousy* and *ragusy*, and meant literally 'a ship of Ragusa,' an Adriatic port near Venice. (v. Notes.)
- bait** (I. 1. 101); literally an enticement to bite. A.S. *bitan*.
- baned** (IV. 1. 46); poisoned. A.S. *banā*, a murderer. Cf. ratsbane, henbane.
- bankrupt** (III. 1. 37); F. *banqueroute*. It. *banca rotta*, broken bench; in allusion to the breaking of a money-changer's bench upon his failure.
- bated** (III. 3. 32); lessened, literally 'beaten down'; the verb *bate* is a shortened form of *abate*. O.F. *abatre*, to beat down.
- beshrew** (II. 6. 52); originally 'to call down a curse upon.' M.E. *schrewe* = wicked.
- bootless** (III. 3. 20); useless. A.S. *bot* = advantage, and suffix *-less*.
- carriion** (II. 7. 64; IV. 1. 41). M.E. *caroigne*, a carcase. L.L. *caronia*, from L. *caro*, flesh.
- casket** (II. 1. 23, etc.); a small box; corrupted from F. *cassette*, a small box, diminutive from L. *capsa*, a box.
- cater-cousins** (II. 2. 118); cousins who *cater* for one another, i.e. who board together and are hence on terms of intimacy; *cater*, from M.E. *catour*, a buyer of provisions. O.F. *acut*, a buying.
- cerecloth** (II. 7. 51); a *waxed* cloth, used as a winding-sheet. L. *cera*, wax.
- cheer** (III. 2. 309); originally the mien, countenance (III. 2. 309); hence the spirits reflected in the countenance (IV. 1. 107). L.L. *cara*, face.
- cherubins** (VI. 1. 62). The correct Hebrew plural is *cherubim*.
- conjure** (I. 3. 30); literally to swear together. L. *conjurare*.
- continent** (III. 2. 131); used here in the literal sense of 'that which contains.' L. *continent*—stem of the pres. pt. of L. *continere*, to contain.
- cope** (IV. 1. 404); here = requite or repay; originally the word meant to cheapen, bargain with.
- cutler** (V. 1. 147); a knife-maker. M.E. *coteler*. L. *cultellus*, a knife.
- dam** (III. 1. 27); a mother. The same word as *dame*. O.F. *dame*, a lady.
- dice** (II. 1. 32); plural of *die*, a small cube used for gambling. O.F. *dez*.
- doit** (I. 3. 131). D. *duit*, a small coin.

- ducats** (I. 3. 1); an Italian coin. It. *ducato*, a ducat, and also, a duchy. The coin was so named from the *duchy* of Apulia. Ultimately from L. *duc-*, stem of L. *dux*, a duke, leader.
- dulcet** (III. 2. 51); sweet. L. *dulcis*, sweet.
- eanlings** (I. 3. 74); new-born lambs. A.S. *eanian*, to bring forth young. Note the double suffix *-l-*, *-ing* (diminutives), as in *darling*, *gosling*, etc.
- ecstasy** (III. 2. 112); literally 'a standing out,' hence 'to be beside oneself with delight.' Gr. *ek*, out; *stasis*, a standing.
- eke** (III. 2. 23); also. A.S. *eac*, from the A.S. verb *ecan*, to augment.
- epitaph** (IV. 1. 114). Gr. *epi*—upon; *taphos*, a tomb.
- fawn** (I. 3. 36); to cringe to; Scandinavian origin. Icel. *fagna*, to rejoice.
- fiend** (II. 2. 2); literally an enemy; hence Satan, an evil spirit. A.S. *fiond*, an enemy.
- fill-horse** (II. 2. 85); *fill* is another form of *thill*, a shaft of a cart, hence 'fill-horse' is a draught-horse. A.S. *thille*, a strip of wood, a thin pole.
- fond** (III. 3. 9); foolish, the primary meaning of the word; Scandinavian in origin. Swed. *fane*, a fool.
- gaberdine** (I. 3. 103); a long loose cloak. Sp. *gabardina*, a coarse frock; the word is ultimately Celtic in origin.
- gaudy** (III. 2. 101); adj. from *gaud*, an ornament. M.E. *gaude*, an ornament; from L. *gaudium*, joy.
- gear** (I. 1. 110); originally dress, harness, A.S. *gearwe*; hence 'matter in hand,' 'business.'
- gormandize** (II. 5. 3); to eat like a glutton. F. *gourmand*, a lover of good food.
- gossip** (III. 1. 6); formerly a sponsor in baptism; hence an intimate friend, then a talkative person. M.E. *godsib*, literally 'related in God,' from *God* and *sib*, related.
- governor** (III. 2. 167); a ruler. L. *gubernator*, a helmsman.
- gramercy** (II. 2. 109); thanks. F. *grand merci*, great thanks.
- gratis** (I. 3. 39); freely. L. *gratis*, adv. from *gratia*.
- hazard** (II. 7. 9); F. *hasard*; Sp. *azar*, from Arab. *al zar*, the die; hence 'hazard' was originally the throwing of a die or dice.
- hearsed** (III. 1. 78); coffined. M.E. *herse*. Originally the word meant a triangular harrow, then a triangular frame for holding candles at religious services, especially at funerals, then a bier, and finally a funeral carriage. L. *hirpex*, a harrow.

heinous (II. 3. 16); F. *haineux*, hateful.

hie (I. 3. 168); hasten. A.S. *higian*, to hasten.

humour (IV. 1. 43); originally meant moisture. It was held that the human body was composed of four *humours* (choler, phlegm, melancholy and blood), which corresponded to the four elements (fire, water, earth and air), and that a man's temperament or disposition depended upon how these humours were mixed in his body, an excess of choler producing a choleric temperament, of blood a sanguine temperament and so on. L. *humor*, moisture.

idiot (II. 9. 54). Gr. *idiotes*, a private person; hence an 'inexperienced person,' and so by deterioration in meaning 'a person of defective intellect.'

I wis (II. 9. 68); certainly. The words should be written as one, viz. *iwis*, since they represent the A.S. *gewis*, certain.

jaundice (I. 1. 85); a disease producing yellowness of the skin. F. *jaunisse*, yellowness, from F. *jaune*, yellow.

jot (IV. 1. 298); an Englished form of the word *iota*, the Gr. name of the smallest letter of the alphabet; hence the meaning, 'small, trivial, insignificant.'

knap (III. 1. 9); an imitative word, to snap, break off with a noise. Du. *knappen*, to snap, crack, eat.

knave (I. 3. 166); originally meant simply a boy, then a servant, finally a rascal. A.S. *cnapa*, a boy.

lieu (IV. 1. 402); place. F. *lieu*, place.

livery (II. 1. 2); in Shakespeare's time used of any kind of dress. Originally *livery* meant anything *delivered* or given; later it came to mean 'dress given by a master to his servants.' F. *livrer*, L. *liberare*, to give freely.

manna (V. 1. 279). L. and Gr. *manna*, Heb. *mân*. "Hardly from Heb. *mân hu*, what is this? Exod. xvi. 15; but from *mân*, (it is) a gift" (Skeat).

marry (II. 2. 34); indeed, truly. An exclamation corrupted from the expression, 'By Mary,' i.e. by the Virgin Mary.

martlet (II. 9. 28); diminutive of 'martin,' a bird. The word martin applied to a bird is a use of the proper name Martin, similar to *robin*, *jenny-wren*, etc. F. *martin* and its diminutive *martinet*.

masque or **mask** (II. 4. 22); an entertainment in which the persons taking part wore *masks*. Fr. *masque*; Sp. *mascara*, from the Arab. *maskharat*, a jester.

melancholy (I. 1. 101); sadness. Supposed to be due to an excess of melancholy (black-bile) humour (v. *humour*, supra). Gr. *melan-*, black, *cholē*, bile.

- mere** (III. 2. 259); unqualified, absolute, unmixed. L. *merus*, unmixed, pure.
- methinks, methought** (I. 3. 64; III. 2. 126, etc.); parts of a true impersonal verb meaning 'it seems (seemed) to me.' *Me* is dative case and *thinks* an impersonal verb=seems, derived from M.E. *thinken*; A.S. *thyncan*, to seem. The verb must not be confused with the ordinary verb *think*, which is derived from M.E. *thenken*, A.S. *thencan*, to think.
- moe** (I. 1. 108); more. 'Moe' and 'more' are distinct in origin; *moe* is from A.S. *ma*, while *more* is the A.S. *mara*, comparative of *micel*.
- moiety** (IV. 1. 26); half. F. *moitié*, half; L. *medius*, middle.
- naughty** (III. 2. 18). Adj. from *naught*; hence 'good for nothing, worthless, wicked.' Stronger in meaning than at present.
- needs** (II. 4. 29); of necessity. A genitive of a noun used adverbially. A.S. *nied*, necessity.
- rice** (II. 1. 14); fastidious. The word furnishes an example of improvement in meaning; derived from L. *nescius*, ignorant, it at first meant foolish, then fastidious, and lastly delightful.
- ostent** (II. 2. 180); show, appearance. L. *ostendere*, to show.
- pagan** (II. 3. 11); heathen. L. *paganus*, a villager. As Christianity spread in the Roman empire, the new faith was first embraced by the towns-folk, while the villagers remained heathen. Hence *paganus*, a villager or rustic, came to mean a heathen.
- pageant** (I. 1. 11); a show, spectacle. At first the moveable stall on which the old mystery plays were acted. L.L. *pagina*, a scaffold, stage; L. *pagina*, a plank.
- patch** (II. v. 45); a paltry fellow, a fool. The name was applied to professional jesters or fools, from their parti-coloured dress, suggesting *patches* of a different colour. Low Germ. *plakke*, *plakk*, a spot, a patch.
- patine** (V. 1. 59); a metal plate or dish. L. *patina*, a flat dish. The word (now spelt *paten*) is especially applied to a small plate of precious metal used in the celebration of the mass.
- peize** (III. 2. 22); weigh down, retard, make go slowly. F. *peser*, to weigh.
- penthouse** (II. 6. 1); a structure projecting from the main building. The word is not connected in origin with the word house, but is a corruption of *pentice*, which is derived from O.F. *apentis*, a pent-house; L. *appendicium*, an appendage.

- pied** (i. 3. 74); of different colours, like a *pie*, i.e. magpie. F. *pie*; L. *pica*, the magpie.
- posy** (v. 1. 146); a rhymed motto or sentiment engraved on some article, generally on a ring. An abbreviated form of *poesy*. Gr. *poiesis*, a poem.
- prest** (i. 1. 160); ready. O.F. *prest*, ready (F. *prêt*).
- puny** (iii. 4. 74); petty, small. Originally younger (O.F. *puisne*, younger; L. *post natus*, born after); thence inferior, of small importance, petty.
- quicken** (ii. 8. 52); enliven, make lively. A.S. *cwic*, living.
- quiring** (v. 1. 62); *quire* is another form of *choir*. M.E. *queir*, 'O.F. *choeur*, L. *chorus*, Gr. *choros*, a band of singers.
- rehearse** (iv. 1. 354); recite. Originally the word meant 'to harrow over again' (L. *re*, again, O.F. *herce*, L. *hirpex*, harrow); thence, metaphorically, 'to go over the same ground,' 'to repeat.'
- rhinish** (i. 2. 84); adj. formed from *Rhenus*, Latin name for the Rhine.
- rheum** (i. 3. 108); a flow, flowing liquid. Gr. *rheuma*, a flow.
- sad** (ii. 2. 180); the original sense was 'sated.' A.S. *sad*, sated; hence tired, serious; and later, sorrowful.
- sand-blind** (ii. 2. 30); half-blind, purblind. Possibly *sand* in this word is from A.S. *sam* = half.
- scimitar** (ii. 1. 25); an Eastern sword. Probably from Pers. *shimshir*, a sword.
- shrew** (v. 1. 21); a scold. "A.S. *screawa*, a shrew-mouse, fabled to have a very venomous bite" (Skeat).
- slander** (v. 1. 22); merely another form of *scandal*. O.F. *scandele*, whence on the one hand we get 'scandal,' and on the other (through the forms *escandele*, *esclandre*) 'slander.' Originally from Gr. *skandalon*, a snare.
- sonties** (ii. 2. 38); either (1) God's *santé* (F. *santé* = health), or (2) God's *sanctity*, or (3) a corruption of the diminutive *sauntie*, from *saunt* = saint.
- sooth** (i. 1. 1); truth. A.S. *sóth*, truth.
- Sophy** (ii. 1. 25); the Shah. Arab. *safi*, elect.
- stratagem** (v. 1. 85); plan; originally, the device of a general. Gr. *strategema*.
- threshold** (i. 3. 110); "a piece of wood or stone under an entrance-door. *Thresh-old* = *thresh-wold*, lit. the piece of wood threshed or beaten by the tread of the foot" (Skeat). A.S. *therscan*, to thresh; *wold*, wood.

throughfares (II. 7. 42); thoroughfares. *Thorough* is a later form of *through*. *Through*, from A.S. *thurh*; *fare*, to travel, from A.S. *faran*, to go.

tranect (III. 4. 53); ferry or ferry-boat. (See note.) Alternative views: (1) from It. *tranare*, to draw; (2) misprint for *traject*; It. *traghetto*, a ferry; (3) *tranect*=ferry-boat *drawn across* by a rope; L. *trans*, across; *nectere*, to bind.

tucket (v. 1. 121); a signal played on a trumpet. It. *toccata*, a flourish on a musical instrument.

turquoise (III. 1. 104); a precious stone. The word really means merely 'Turkish,' being the F. *turquoise*, fem. of *turquois*, Turkish.

usance (I. 3. 40); interest paid for the *use* of the principal. L. *usus*, use.

vailing (I. 1. 28); lowering. *Vail* is from F. *avalier*, to let down; L. *ad vallem*, to the valley.

villain (I. 3. 91); originally meant a bondman, slave. O.F. *vilcin*, a bondman, slave.

vinegar (I. 1. 54); i.e. *vin-*, L. *vinum*, wine, -*egar*=O.F. *cgre*, sharp; from L. *acerem*, acc. of *acer*, sharp. Hence vinegar =sharp, or acid, wine.

virtue (v. 1. 197); strength, efficacy. L. *virtus*, manly strength, worth; L. *vir*, a man.

wanton (III. 2. 93); unrestrained. M.E. *wantoun*, unrestrained, not educated. A.S. *wan*, lacking, and *togen*, pp. of *teon*, to draw, to educate.

wench (II. 2. 150); originally meant a child of either sex, from A.S. plural *winco*, children. Connected in origin with A.S. *wencl*, weak.

whiles (I. II. 120); originally the genitive case of a noun, used adverbially. A.S. *hwil*, time.

wis (II. 9. 68); v. *I wis* (Glossary).

younker (II. 6. 14); youngster. Borrowed from Du. *jonker*, *jonkheer*, i.e. young sir. The Du. *jong* means, and is cognate with, the English *young*.

TYPICAL QUESTIONS.

1. To what date is the composition of *The Merchant of Venice* usually assigned? Summarise the evidence in favour of this date.

2. What were the two main sources from which Shakespeare drew the material for *The Merchant of Venice*?

3. Mention sources, other than the two main ones, to which Shakespeare may have been indebted for some details of *The Merchant of Venice*.

4. Explain, with examples from the play, the terms *simile*, *metaphor*, *alliteration* and *metonymy*.

5. Write an estimate of the character of Portia.

6. What inference may be drawn from the frequency of rhyme in a Shakesperian play? Apply your knowledge on this point to *The Merchant of Venice*.

7. Write notes on the passages:

(a) "His master and he, saving your worship's reverence,
are scarce cater-cousins."

(b) "Then, if he lose, he makes a swan-like end,
Fading in music."

(c) "Therefore, thou gaudy gold,
Hard food for Midas, I will none of thee."

(d) "Bring them, I pray thee, with imagined speed
Unto the tranect, to the common ferry
Which trades to Venice."

8. Discuss, with especial reference to *The Merchant of Venice*, the theory that Shakespeare visited Italy.

9. Give your view of the character of Shylock as drawn by Shakespeare.

10. Who wrote *The Jew of Malta*? What connection, if any, is there between the play and *The Merchant of Venice* and between the author and Shakespeare?

11. Explain the following words and give the connection in which they are used: *fill-horse*, *canling*, *knup*, *vail*, *hearsed*, *argosy*, *cere-cloth*.

12. What do you understand by 'blank verse'? Give from *The Merchant of Venice* some examples of regular blank verse and of a few of the most important modifications of the strictly regular form.

13. What are the most important respects in which Shakespearean grammar differs from the grammar of the present day? Illustrate by examples.

14. Write notes on the grammar of the following:

(a) "Those be the Christian husbands."

(b) "I am married to a wife
Which is as dear to me as life itself."

(c) "He falls straight a-capering."

(d) "How much more elder art thou than thy looks?"

(e) "Is your gold and silver ewes and rams?"

15. Discuss the dramatic value of the Fifth Act of *The Merchant of Venice*.

16. By whom, and under what circumstances, were the following words used?

(a) "With mirth and laughter let old wrinkles come."

(b) "Fast bind, fast find;
A proverb never stale in thrifty mind."

(c) "One in whom
The ancient Roman honour more appears
Than any that draws breath in Italy."

(d) "I have within my mind
A thousand raw tricks of these bragging Jacks."

(e) "For herein fortune shows herself more kind
Than is her custom."

17. "In his early plays Shakespeare introduces many puns or plays upon words." Illustrate this statement by examples from *The Merchant of Venice*.

18. Explain the allusions to Troilus, Thisbe, Dido and Æson. In what part of *The Merchant of Venice* do these allusions occur? Give other instances of classical allusions in the play.

19. Give in your own words the substance of Portia's speech in the Trial-Scene beginning, "The quality of mercy is not strained."

20. Write short sketches of the characters of Antonio, Bassanio and Gratiano.

21. What dramatic purposes are served in the play by (1) the story of the love of Lorenzo and Jessica, (2) the episode of the rings?

22. Complete the quotations:

(a) "Look how the floor of heaven..."

(b) "Turn you where your lady is..."

(c) "I am Sir Oracle..."

(d) "How far that little candle..."

(e) "Repent but you that you should lose your friend..."

(f) "Soft stillness and the night..."

23. Give examples from *The Merchant of Venice* of obsolete and of archaic words, and of words which have changed in meaning since Shakespeare's time.

24. In what connection are the following places mentioned in *The Merchant of Venice*?: Colchos, Carthage, The Goodwins; Padua, "the Hyrcanian deserts and the vasty wilds of wide Arabia."

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