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AN EPITAPH
ON THE ADMIRABLE DRAMATIC POET,
W. SHAKESPEARE.

(1630.)

WHAT needs my Shakespeare for his honor'd bones,
The labor of an age in piled stones,
Or that his hallow'd relics should be hid
Under a star-ypointing pyramid?
Dear son of Memory, great heir of fame,
What need'st thou such weak witness of thy name?
Thou in our wonder and astonishment
Hast built thyself a live-long monument:
For whilst, to th' shame of slow-endeavoring art,
Thy easy numbers flow; and that each heart
Hath from the leaves of thy unvalu'd book
Those Delphic lines with deep impression took;
Then thou, our fancy of itself bereaving,
Dost make us marble with too much conceiving;
And so sepulcher'd in such pomp dost lie,
That kings for such a tomb would wish to die.

JOHN MILTON.

The foregoing lines, being probably the first of Milton's poetry to get into print, were prefixed to the second folio edition of Shakespeare's works, issued in 1632, and they connect, most honorably to both, the greatest of epic poets with the greatest of dramatists.

SHAKESPEARE'S

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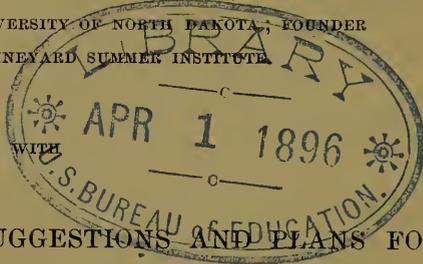
THE MERCHANT OF VENICE.

EDITED, WITH NOTES,

BY

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WITH
CRITICAL COMMENTS, SUGGESTIONS AND PLANS FOR
STUDY, SPECIMENS OF EXAMINATION PAPERS,
AND TOPICS FOR ESSAYS.

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PREFACE.

THIS edition of *The Merchant of Venice* is intended for the special needs of students, but it is hoped that the general reader may find it useful. It will be found to differ from other school editions in four important respects:—

First, The notes, though copious, are all arranged upon the principle of *stimulating* rather than *superseding* thought. A glance at any page will show this.

Secondly, It gives results of the latest *etymological* and *critical* research.

Thirdly, It gives the opinions of some of the best critics on almost all disputed interpretations.

Fourthly, It presents the best *methods of studying English literature* by class-exercises, by essays, and by examinations. (See the Appendix.)

We may add that, as in our editions of *Macbeth* and *Hamlet*, we have adhered more closely than other editors to the earliest approved texts, deeming it almost sacrilege to substitute our own words wherever a reasonable meaning could fairly be extracted from the old quartos or folios.¹

It is impossible in such a work to escape errors. We shall be very grateful to any one who will kindly point them out to us.

To make the student's mastery of these dramas easy, delightful, and complete; to lead him to some appreciation of the wealth of

¹ In the text and in the numbering of the lines we have usually followed the admirable edition of Rolfe. His books should be in the hands of every reader of Shakespeare.

Shakespearian thought and the beauty of Shakespearian expression; to enrich his vocabulary; to store his memory with some of the choicest ~~agents~~ in literature; and so to enlarge and multiply his sources of enjoyment, and lift him to a higher sphere of being, — these are the objects sought in this school edition of Shakespeare's plays.

CONTENTS.

	PAGE
INTRODUCTION TO THE MERCHANT OF VENICE	9
EARLY EDITIONS. — SOURCES OF THE PLOT. — <i>Gesta Romanorum</i> . — Boccaccio. — Gower. — Barlaam and Josaphat. — Ballad of Gernutus. — Pecorone. — Orator of Alex. Silvayn. — Greg. Leti.	
CRITICAL COMMENTS	23
Rowe. — Johnson. — Schlegel. — Hazlitt. — Mrs. Jameson. — Hallam. — Campbell. — Heine. — White. — Knight. — Weiss. — Snider. — Dowden. — Hudson. — Morley.	
EXPLANATIONS	36
THE MERCHANT OF VENICE	39
APPENDIX :	
HOW TO STUDY ENGLISH LITERATURE	163
Martin. — Williston. — Buchan. — Fleay. — Hudson. — Kellogg. — Blaisdell. — Thorn. — Meiklejohn. — The present editor. — TIME ANALYSIS. — CHARACTER ANALYSIS.	
SPECIMEN EXAMINATION PAPERS	174
TOPICS FOR ESSAYS	180
INDEX	183

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INTRODUCTION.

EARLY EDITIONS.

“THE MERCHANT OF VENICE” stands last in the list of ten of Shakespeare’s plays named in 1598 by Francis Meres in the *Palladis Tamia*. The first entry of it in the register of the Stationers’ Company was July 22, 1598, in these terms: “A booke of the Marchaunt of Venyce, or otherwise called the Jewe of Venyse. Provyded that yt bee not prynted by the said James Robertes, or anye other whatsoever, without lycence first had from the right honourable the Lord Chamberlen.” The proviso seems to have been intended to protect the Lord Chamberlain’s players, of whom Shakespeare was one, from the unauthorized publication of a play then new. *The Merchant of Venice* was first published in 1600 by Roberts, and also in the same year by Thomas Haies. Both quartos were printed by Roberts. There were quartos also in 1637 and 1652. The first four folios appeared in 1623, 1632, 1664, and 1685. There was no reprint of it between 1600 and 1623.

In Henslowe’s *Diary*, under date of August 25, 1594, is a record of the performance of “The Venesyon Comodey,” marked as a new play. It was perhaps the first form of *The Merchant of Venice*. In that year the company of players of which Shakespeare was a member was engaged at the theatre of which Henslowe was chief manager.

The Merchant of Venice is said to have been played before James I on Shrove Sunday, and again on Shrove Tuesday, 1605. This fact, if authentic, shows that it gave great satisfaction at court. The account of expenses, by the Master of the Revels, still preserved in the Audit Office, is as follows:—

“By his Ma^{ties} Plaiers. On ShrouSunday a play of the Marchant of Venis.”

“By his Ma^{ties} Players. On ShrouTusday a play cauled the Martchant of Venis againe, comanded by the Kings Ma^{tie}.”

The name of “Shaxberd” as “the poet which made the play” is in the margin opposite both entries. But these are probably forgeries.

SOURCES OF THE PLOT.

Stephen Gosson, a Puritan, in his book entitled *Schoole of Abuse*, in 1579, strongly condemns "Poets, Pipers, Plaiers, Jesters, and such-like cater-pillers of a Commonwealth." The drama in general is savagely condemned by him; but he makes exception in favor of a few plays, one of which he names as "*The Jew*, and Ptolome, showne at the Bull; the one representing *the greedinesse of worldly chusers*, and *the bloody minds of usurers*; the other very lively describing howe seditious estates with their owne devises, false friends with their owne swords, and rebellious commons in their owne snares, are overthrowne." It is not an unnatural inference that this may have been an early play combining the two stories of the caskets and the bond.

We proceed to notice the old documents from some of which Shakespeare probably drew his materials. The earliest was perhaps the *Gesta Romanorum*.

The Three Cakes.

[From the "*Gesta Romanorum*."]¹

OF THE AVARICIOUS PURSUIT OF RICHES, WHICH LEADS TO HELL.

A certain carpenter, residing in a city near the sea, very covetous and very wicked, collected a large sum of money, and placed it in the trunk of a tree, which he stationed by his fireside, and which he never lost sight of. A place like this, he thought, no one could suspect; but it happened that while all his household slept the sea overflowed its boundaries, broke down that side of the building where the log was situated, and carried it away. It floated many miles from its original destination, and reached, at length, a city in which there lived a person who kept open house. Arising early in the morning, he perceived the trunk of a tree in the water, and thinking it would be of service to him, he brought it to his own home. He was a liberal, kind-hearted man, and a great benefactor to the poor. It one day chanced that he entertained some pilgrims in his house, and the weather being extremely cold, he cut up the log for firewood. When he had struck two or three blows with the axe, he heard a rattling sound, and cleaving it in twain, the gold pieces rolled out in every direction. Greatly rejoiced at the discovery, he repositied them in a secure place, until he should ascertain who was the owner.

Now the carpenter, bitterly lamenting the loss of his money, travelled from place to place in pursuit of it. He came, by accident, to the house of the hospitable man who had found the trunk. He

¹ An English version existed in MS. as early as the time of Henry VI. The original was probably compiled toward the end of the 13th century.

failed not to mention the object of his search; and the host, understanding that the money was his, reflected whether his title to it were good. "I will prove," said he to himself, "if God will that the money should be returned to him." Accordingly, he made three cakes, the first of which he filled with earth; the second, with the bones of dead men; and in the third he put a quantity of the gold which he had discovered in the trunk. "Friend," said he addressing the carpenter, "we will eat three cakes, composed of the best meat in my house. Choose which you will have." The carpenter did as he was directed; he took the cakes and weighed them in his hand, one after another, and finding that with the earth weigh heaviest, he chose it. "And if I want more, my worthy host," added he, "I will have that"—laying his hand upon the cake containing the bones. "You may keep the third cake yourself." "I see clearly," murmured the host, "I see very clearly that God does not will the money to be restored to this wretched man." Calling, therefore, the poor and the infirm, the blind and the lame, and opening the cake of gold in the presence of the carpenter, to whom he spoke, "Thou miserable varlet; this is thine own gold. But thou preferredst the cake of earth and dead men's bones. I am persuaded, therefore, that God wills not that I return thee thy money." Without delay, he distributed the whole amongst the paupers, and drove the carpenter away in great tribulation.

APPLICATION.

My beloved, the carpenter is any worldly-minded man; the trunk of the tree denotes the human heart, filled with the riches of this life. The host is a wise confessor. The cake of earth is the world; that of the bones of dead men is the flesh; and that of gold is the kingdom of heaven.

[From Boccaccio's "*Decameron*," *Tenth Day*.]

The king conducted him then into the great hall, where (as he had before given order) stood two great chests fast locked, and in the presence of all his lords, the king thus spake: "Signior Rogiero, in one of these chests is mine imperial crown, the sceptre royal, the mound, and many more of my richest girdles, rings, plate and jewels, even the very best that are mine: the other is full of earth only. Choose one of these two, and which thou makest election of, upon my royal word thou shalt enjoy it."

[From Gower's "*Confessio Amantis*."]]

Anon he let two coffers make,
Of one semblance, of one make;

* * * *

His owné hands that oné chest
 Of fine gold and of fine perie,¹
 The which out of his treasury
 Was take, anon he filled full :
 That other coffer of straw and mull,
 With stonés meind [mixed] he filled also,
 Thus be they fittéd bothé two.

The courtiers choose the wrong casket.

Thus was the wisé king excused,
 And they left off their evil speech,
 And mercy of the king beseech.

[From the Greek romance, "Barlaam and Josaphat," about 800.]

The king commanded four chests to be made : two of which were covered with gold, and secured by golden locks, but filled with rotten bones of human carcasses. The other two were overlaid with pitch, and bound with rough cords ; but replenished with the most precious stones and exquisite gems, and with ointments of the richest odor. He called his nobles together, and placing these chests before them, asked which they thought the most valuable. They pronounced those with the golden coverings to be the most precious, supposing they were made to contain the crowns and girdles of the king. The two chests covered with pitch they viewed with contempt. Then said the king, I presumed what would be your determination : for ye look with the eyes of sense. But to discern baseness or value which are hid within, we must look with the eyes of the mind. He then ordered the golden chests to be opened, which exhaled an intolerable stench, and filled the beholders with horror.

"In the *Metrical Lives of the Saints*, written about the year 1300, these chests are called *four fates*, that is, *four vats* or vessels."
 — WARTON.

Gernutus, the Jew of Venice.

[From Percy's "*Reliques of Ancient Poetry.*"]

THE FIRST PART.

In Venice town not long ago a cruel Jew did dwell,
 Which lived all on usurie, as Italian writers tell.

Gernutus called was the Jew, which never thought to die,
 Nor ever yet did any good to them in streets that lie.

His life was like a barrow hog, that liveth many a day,
 Yet never once doth any good, until men will him slay.

Or like a filthy heap of dung, that lieth in a hoard,
 Which never can do any good, till it be spread abroad.

¹ Precious stones.

His

Yet b.

And see, I.

This was the

Within that city

Which being distr

Desiring him to stand

To lend to him a hundrec

Whatsoever he would deman

“No,” quoth the Jew with fleer

“No *penny for the loan* of it for o

You may do me as good a turn, befor

“But we will have a *merry jest*, for to l

You shall make me a bond,” quoth he, “

“And this shall be the forfeiture—of your c

If you agree, make you the bond, and here is

“With right good will!” the merchant says, a

When twelve-month and a day drew on, that bac

The merchant’s ships were *all at sea*, and money

Which way to take, or what to do, to think he doth

And to Gernutus straight he comes, with cap and be

And said to him, “Of courtesy, I pray you bear with me.

“My day has come, and I have not the money for to pay,

And little good the forfeiture will do you, I dare say.”

“With all my heart,” Gernutus said, “command it to your mind,

In things of bigger weight than this, you shall me ready find.”

He goes his way; the day once past, Gernutus doth not slack,

To get a sergeant presently, and clap him on the back :

And laid him into prison strong, and sued his bond withal;

And when the judgment day was come, for judgment he did call.

The merchant’s friends came thither fast, with many a weeping eye,

For other means they could not find, but he that day must die.

THE SECOND PART.

“Of the Jew’s cruelty; setting forth the mercifulness of the Judge towards the Merchant. To the tune of *Black and Yellow*.”

Some offered for his hundred crowns five hundred for to pay;

And some a thousand, two or three, yet still he did deny;

And at the last ten thousand crowns they offered, him to save.

Gernutus said, “I will no gold: *my forfeit I will have*.”

se.

ad,

ow,

thee to do so.

is of flesh a pound,
et the man confound;

ere shalt hanged be.

o more than longes to thee:

less, to the value of a mite,
, as is both law and right."

mad, and wots not what to say;
asand crowns I will that he shall pay;

am free." The judge doth answer make:
penny given, your *forfeiture* now take."

and but for to have his own.

ge, "do as you list, thy judgment shall be shown:

pound of flesh," quoth he, "or cancel me your bond."

hen quoth the Jew, "that doth against me stand!"

ng griev'd mind, he biddeth them farewell.

People praised the Lord that ever this heard tell.

Good people that do hear this song, for truth I dare well say,
That many a wretch as ill as he doth live now at this day;

That seeketh nothing but the spoil of many a wealthy man,
And for to trap the innocent deviseth what they can.

From whom the Lord deliver me, and every Christian too,
And send to them like sentence eke that meaneth so to do.

The Adventures of Giannetto.

[From the *Pecorone*¹ of Ser Giovanni Fiorentino, 1378.]

[Giannetto, an accomplished young man of Florence, had twice been presented with a fine ship and rich cargo by his affectionate godfather, Ansaldo, and twice he had lost the whole in attempts to woo and win a beautiful lady.]

Poor Giannetto's head was day and night full of the thoughts of his bad success, and he could not put on a face of cheerfulness. When Ansaldo inquired what was the matter, he confessed he could

¹ First published at Milan in 1558. No English translation of it could have been seen by Shakespeare.

never be contented till he should be in a condition to regain all that he lost. "My dear child, you shall go no more," says Ansaldo; "it will be better to stay here, content with the little we have left, than to risk another voyage."

Giannetto told him he had made a firm resolution to do all in his power to go again; that he could not bear the shame of living in the manner he must do. When Ansaldo found him resolved, he began to sell everything he had, and equip another ship; and so he did, and disposed of all he was worth, and left himself destitute, to furnish this other fine ship with merchandise; but, as he wanted still ten thousand ducats, he applied himself to a Jew at Mestri, and borrowed them on condition that, if they were not paid on the feast of St. John in the next month of June, the Jew might take a pound of flesh from any part of his body he pleased. Ansaldo agreed, and the Jew had an obligation drawn, and witnessed, with all the form and ceremony necessary; and then counted him the ten thousand ducats of gold; with which Ansaldo bought what was still wanting for the vessel.

[His expedition this time is a great success. He marries the lady, who was a princess, and thereby he becomes a rich and powerful sovereign.]

He continued some time in this happy state, and never had entertained a thought of poor Ansaldo, who had given his bond to the Jew for ten thousand ducats. But one day, as he stood at the window of the palace with his bride, he saw a number of people pass along the piazza, with lighted torches in their hands, who were going to make their offerings. "What is the meaning of this?" says he. The lady answered, "They are a company of artificers, who are going to make their offerings at the Church of St. John; this day is his festival." Giannetto instantly recollected Ansaldo, and leaving the window, he gave a great sigh, and turned pale; running about the room in great distraction. His lady inquired the cause of his sudden change. He said he felt nothing. She continued to press with great earnestness, till he was obliged to confess the cause of his uneasiness, that Ansaldo was engaged for the money, and that the term was expired; and the grief he was in, lest his father should lose his life for him: that if the ten thousand ducats were not paid that day, he must lose a pound of his flesh. The lady told him to mount on horseback, and go by land the nearest way, which was better than to go by sea; to take some attendants, and an hundred thousand ducats; and not to stop till he arrived at Venice; and if he was not dead, to endeavor to bring Ansaldo to her. Giannetto takes horse with twenty attendants, and makes the best of his way to Venice.

The time being expired, the Jew had seized Ansaldo, and insisted

on having a pound of flesh. He entreated him only to wait some days, that if his dear Giannetto arrived, he might have the pleasure of embracing him before his death: the Jew replied he was willing to wait, "but," says he, "if he comes an hundred times over, I will cut off the pound of flesh, according to the words of the obligation!" Ansaldo answered that he was content.

Every one at Venice who had heard of this affair was much concerned: several merchants would have jointly paid the money; the Jew would not hearken to the proposal, but insisted that he might commit this homicide, to have the satisfaction of saying that he had put to death the greatest of Christian merchants. Giannetto making all possible haste to Venice, his lady soon followed him in a lawyer's habit, with two servants following her. Giannetto, when he came to Venice, goes to the Jew, and (after embracing Ansaldo) tells him he is ready to pay the money, and as much more as he should demand. The Jew said he would take no money, since it was not paid at the time due; but that he would have the pound of flesh. And now this was very much talked of, and every one blamed the Jew: but as Venice was a place where justice was strictly administered, and the Jew had his pretensions grounded on public and received forms, nobody dared to oppose him, and their only resource was entreaty; and when the merchants of Venice applied to him, he was inflexible. Giannetto offered him twenty thousand, which he refused; then thirty thousand, afterwards forty, fifty, and at last an hundred thousand ducats. The Jew told him, if he would give him as much gold as the city of Venice was worth, he would not accept it; "and," says he, "you know little of me if you think I will desist from my demand."

The lady now arrives at Venice in her lawyer's dress; and alighting at an inn, the landlord asks of one of the servants who his master was. The servant, having learned his lesson, answered that he was a young lawyer who had finished his studies at Bologna, and was returning to his own country. The landlord, upon this, shows his guest great civility; and when he attended at dinner, the lawyer inquiring how justice was administered in that city, he answered, "Justice in this place is too severe." "How comes that?" says the lawyer. "I will tell how," says the landlord. "You must know that some years ago there came here a young man from Florence, whose name was Giannetto; he was recommended to the care of a relation who is called Ansaldo. He behaved here so well as to possess the esteem and affections of every living creature, and never was a youth so well beloved. Now this Ansaldo sent him out three times, each time with a ship of great value; he every time was unfortunate: and to furnish the last, Ansaldo was forced to borrow ten thousand ducats of a Jew, on condition that if he did not repay

them in June, at the Feast of St. John, the Jew might take a pound of his flesh. This excellent young man is now returned, and offers to pay an hundred thousand ducats: the wicked Jew won't take them, although the best merchants in the city have applied to him, but to no purpose." Says the lawyer, "This question may be easily answered." "If you can answer it," says the landlord, "and will take the trouble to do it, and save this worthy man from death, you will get the love and esteem of a most deserving young man, and of all the best men of this city." The lawyer caused a proclamation to be made, that whoever had any law matters to determine, they should have recourse to him. So it was told to Giannetto that a famous lawyer was come from Bologna, who could decide all cases in law. Giannetto proposed to the Jew to apply to this lawyer. "With all my heart," says the Jew: "but let who will come, I will stick to my bond." When they came to this judge, and had saluted him, he immediately knew Giannetto; but Giannetto did not remember him; for she had disguised her face with the juice of certain herbs. Giannetto and the Jew each told the merits of the cause to the judge; who, when he had taken the bond and read it, said to the Jew, "I must have you take the hundred thousand ducats and release this honest man, who will always have a grateful sense of the favor done to him." The Jew replied, "I will do no such thing." The judge answered, "It will be better for you." The Jew was positive to yield nothing. Upon this they go to the tribunal appointed for such judgments, and our judge speaks in favor of Ansaldo; and desiring that the Jew may stand forth. "Now," says he, "do you" (to the Jew) "cut off a pound of this man's flesh where you choose." The Jew ordered him to be stripped naked, and takes in his hand a razor, which had been made on purpose. Giannetto seeing this, turning to the judge, "This," says he, "is not the favor I asked of you." "Be quiet," says he; "the pound of flesh is not yet cut off." As soon as the Jew was going to begin, "Take care what you do," says the judge; "if you take more or less than a pound, I will order your head to be struck off; and I tell you beside, that if you shed one drop of blood you shall be put to death. Your paper makes no mention of the shedding of blood, but says expressly that you may take a pound of flesh, neither more nor less; and if you are wise, you will take great care what you do." He immediately sent for the executioner to bring the block and axe; "and now," says he, "if I see one drop of blood, off goes your head." The Jew began to be in great fear, and Giannetto in as great joy. At length the Jew, after much wrangling, told him, "You are more cunning than I can pretend to be; however, give me the hundred thousand ducats, and I am content." "No," says the judge, "cut off your pound of flesh according to

your bond; I will not give you a farthing. Why did you not take the money when it was offered?" The Jew came down to ninety, and then to eighty thousand, but the judge was still resolute. Giannetto told the judge to give what he required, that Ansaldo might have his liberty; but he replied, "Let me manage him." Then the Jew would have taken fifty thousand. He said, "I will not give you a penny." "Give me, at least," says the Jew, "my own ten thousand ducats, and a curse confound you all." The judge replies, "I will give you nothing. If you will have the pound of flesh, take it; if not, I will order your bond to be protested and annulled." Every one present was greatly pleased, and deriding the Jew, said, "He who laid traps for others is caught himself." The Jew, seeing he could gain nothing, tore in pieces the bond in a great rage. Ansaldo was released, and conducted home with great joy by Giannetto. The hundred thousand ducats he carried to the inn to the lawyer, whom he found making ready to depart. "You have done me," says he, "a most important service, and I entreat you to accept of this money to carry home, for I am sure you have earned it." "I thank you," replied the lawyer, "I do not want money. Keep and carry it back to your lady, that she may not have occasion to say that you have squandered it away idly." Says Giannetto, "My lady is so good and kind, that I might venture to spend four times as much without incurring her displeasure; and she ordered me, when I came away, to bring with me a larger sum." "How are you pleased with the lady?" says the lawyer. "I love her better than any earthly thing," answers Giannetto. "Nature never produced any woman so beautiful, so discreet, and sensible, and seems to have done her utmost in forming her. If you will do me the favor to come and see her, you will be surprised at the honors she will show you, and you will be able to judge whether I speak truth or not." "I cannot go with you," says the lawyer, "I have other engagements; but since you speak so much good of her, I must desire you to present my respects to her." "I will not fail," Giannetto answered; "and now let me entreat you to accept some of the money." While he was speaking, the lawyer observed a ring on his finger, and said, "If you will give me this ring, I shall seek no other reward." "Willingly," says Giannetto; "but as it is a ring given me by my lady, to wear for her sake, I have some reluctance to part with it; and she may think, not seeing it on my finger, and will believe that I have given it to a woman that I love, and quarrel with me, though I protest I love her much better than I love myself." "Certainly," says the lawyer, "she esteems you sufficiently to credit what you tell her, and you may say you made a present of it to me; but I rather think you want to give it to some former mistress here in Venice." "So great," says Gian-

netto, "is the love and reverence I bear to her, that I would not change her for any woman in the world, she is so accomplished in every article." After this he takes the ring from his finger, and presents it to him, and embracing each the other, "I have still a favor to ask," says the lawyer. "It shall be granted," says Giannetto. "It is," replied he, "that you do not stay any time here, but go as soon as possible to your lady." "It appears to me a thousand years till I see her," Giannetto answered, and immediately they take leave of each other. The lawyer embarked, and left Venice. Giannetto made entertainments and presents of horses and money to his former companions; and having made a great expense for several days, he took leave of his Venetian friends, and carried Ansaldo with him, and some of his old acquaintance accompanied them. Everybody shed tears at his departure, both men and women; his amiable deportment had so gained the good will of all. In this manner he left Venice and returned to Belmont.

The lady arrived some days before; and, having resumed her female habit, pretended to have spent the time at the baths. And when Giannetto and Ansaldo were landed, all the court went out to meet them, crying, "Long live our sovereign lord! long live our sovereign lord!" When they arrived at the palace, the lady ran to embrace Ansaldo, but feigned anger against Giannetto, though she loved him excessively. Giannetto, seeing that his wife did not receive him with her accustomed good countenance, called her, and inquiring the reason, would have saluted her. She told him she wanted not his caresses. "I am sure," says she "you have been lavish of them to some of your former mistresses at Venice." Giannetto began to make excuses. She asked him where was the ring she had given him. "It is no more than what I expected," cries Giannetto, "and I was in the right to say you would be angry with me; but I swear by all that is sacred, and by your dear self, that I gave the ring to the lawyer who gained our cause." "And I can swear," says the lady, with as much solemnity, "that you gave the ring to a woman; and I know it certainly: therefore, swear no more." Giannetto said, if what he had told her was not true, he wished every misfortune to fall on him that might destroy him; and that he said all this to the lawyer when he asked for the ring. The lady replied, "You would have done better to stay at Venice with your mistresses, and have sent Ansaldo here; for I hear they all wept when you came away." Giannetto's tears began to fall, and in great sorrow he assured her that what she supposed could not possibly be true. The lady seeing his tears, which were daggers in her bosom, ran to embrace him, and in a fit of laughter showed the ring, told everything which he had said to the lawyer, that she herself was the lawyer, and how she obtained the ring. Giannetto

was greatly astonished, finding it all true, and was highly delighted with what he had heard; and went out of the chamber, and told the story to the nobles and to his companions; and this heightened greatly the love between him and his lady. He then called the damsel who had given him the good advice the evening not to drink the liquor [which had twice caused him disaster], and gave her to Ansaldo for a wife; and they spent the rest of their lives in great felicity and contentment.

Of a Jew, who would for his Debt have a Pound of the Flesh of a Christian.

[From the Orator of Alex. Silvayn, Englished from the French
in 1596.]

A Jew unto whom a Christian Merchant owed nine hundred crowns, would have summoned him for the same in Turkey: the Merchant, because he would not be discredited, promised to pay the said sum within the term of three months, and if he paid it not, he was bound to give him a pound of the flesh of his body. The term being past some fifteen days, the Jew refused to take his money, and demanded the pound of flesh: the ordinary Judge of that place appointed him to cut a just pound of the Christian's flesh, and if he cut either more or less, then his own head should be smitten off: the Jew appealed from this sentence, unto the chief judge, saying:

Impossible is it to break the credit of traffic amongst men without great detriment unto the commonwealth. . . . In the Roman Commonwealth, so famous for laws and armies, it was lawful, for debt, to imprison, beat, and inflict torments upon the free citizens. How many of them (do you think) would have thought themselves happy, if for a small debt they might have been excused with the payment of a pound of their flesh? Who ought then to marvel if a Jew requireth so small a thing of a Christian, to discharge him of a good round sum? *A man may ask why I would not rather take silver of this man than his flesh.* I might allege many reasons, for I might say that none but myself can tell what the breach of his promise hath cost me, and what I have thereby paid for want of money to my creditors, of that which I have lost in my credit: for the misery of those men which esteem their reputation, is so great, that oftentimes they had rather endure anything secretly than to have their discredit blazed abroad, because they would not be both shamed and harmed. Nevertheless, I do freely confess, that I had rather lose a pound of my flesh than my credit should be in any sort cracked. I might also say that I have need of this flesh to cure a

friend of mine of a certain malady, which is otherwise incurable, or that I would have it to terrify thereby the Christians from ever abusing the Jews any more hereafter: but I will only say, that by his obligation he oweth it me. It is lawful to kill a soldier if he come unto the wars but an hour too late, and also to hang a thief though he steal never so little; is it then such a great matter to cause such a one to pay a pound of his flesh, that hath broken his promise many times, or that putteth another in danger to lose both credit and reputation, yea and it may be life and all for grief? Were it not better for him to lose that which I demand, than his soul, already bound by his faith? Neither am I to take that which he oweth me, but he is to deliver it me; and especially because no man knoweth better than he where the same may be spared to the least hurt of his person, for I might take it in such a place as he might thereby happen to lose his life. What a matter were it then, if I should cut off his head, supposing that the same would altogether weigh a just pound? Should I be suffered to cut it off, although it were with the danger of mine own life? I believe I should not; because there were as little reason therein, as there could be in the amends whereunto I should be bound; or else if I would cut off his nose, his lips, his ears, and pull out his eyes, to make them altogether a pound, should I be suffered? Surely I think not, because the obligation doth not specify that I ought either to choose, cut, or take the same, but that he ought to give me a pound of his flesh. Of everything that is sold, he which delivereth the same is to make weight, and he which receiveth, taketh heed that it be just; seeing then that neither the obligation, custom, nor law doth bind me to cut, or weigh, much less unto the above mentioned satisfaction, I refuse it all, and require that the same which is due should be delivered unto me.

The Christian's Answer.

It is no strange matter to hear those dispute of equity which are themselves most unjust; and such as have no faith at all, desirous that others should observe the same inviolable, the which were yet the more tolerable if such men would be contented with reasonable things, or at the least not altogether unreasonable: but what reason is there that one man should unto his own prejudice desire the hurt of another? As this Jew is content to lose nine hundred crowns to have a pound of my flesh, whereby is manifestly seen the ancient and cruel hate which he beareth not only unto Christians, but unto all others which are not of his sect; yea, even unto the Turks, who overkindly do suffer such vermin to dwell amongst them, seeing that this presumptuous wretch dare not only doubt, but appeal from the judgment of a good and just judge, and afterwards he would, by

sophistical reasons, prove that his abomination is equity. Truly, I confess that I have suffered fifteen days of the term to pass, yet who can tell whether he or I is the cause thereof: as for me, I think that by secret means he hath caused the money to be delayed which from sundry places ought to have come unto me before the term which I promised unto him; otherwise, I would never have been so rash as to bind myself so strictly. But although he were not the cause of the fault, is it therefore said that he ought to be so impudent as to go about to prove it no strange matter that he should be willing to be paid with man's flesh, which is a thing more natural for tigers than men, the which also was never heard of; but *this devil* in shape of a man, seeing me oppressed with necessity, propounded this accursed obligation unto me. Whereas he allegeth the Romans for an example, why doth he not as well tell on how, for that cruelty in afflicting debtors over grievously, the Commonwealth was almost overthrown, and that shortly after it was forbidden to imprison men any more for debt. To break promise is when a man sweareth or promiseth a thing, the which he hath no desire to perform, which yet upon an extreme necessity is somewhat excusable; as for me, I have promised, and accomplished my promise, yet not so soon as I would; and although I knew the danger wherein I was to satisfy the cruelty of this mischievous man with the price of my flesh and blood, yet did I not fly away, but submitted myself unto the discretion of the judge who hath justly repressed his beastliness. Wherein, then, have I falsified my promise — is it in that I would not, like him, disobey the judgment of the judge? Behold, I will present a part of my body unto him, that he may pay himself according to the contents of the judgment; where is then my promise broken? But it is no marvel if this race be so obstinate and cruel against us, for they do it of set purpose to offend our God whom they have crucified: and wherefore? Because He was holy, as He is yet so reputed of this worthy Turkish nation; but what shall I say? Their own Bible is full of their rebellion against God, against their priests, judges, and leaders. What did not the very patriarchs themselves, from whom they have their beginning? They sold their brother, and had it not been for one amongst them, they had slain him even for very envy. How many adulteries and abominations were committed amongst them? How many murders? Absaion, did not he cause his brother to be murdered? Did he not persecute his father? Is it not for their iniquity that God hath dispersed them, without leaving them one only foot of ground? If, then, when they had newly received their law from God, when they saw his wondrous works with their eyes, and had yet their judges amongst them, they were so wicked, what may one hope of them now, when they have neither faith nor law,

but their rapines and usuries? and that they believe they do a charitable work when they do some great wrong unto any that is not a Jew? It may please you, then, most righteous judge, to consider all these circumstances, having pity of him who doth wholly submit himself unto your just clemency, hoping thereby to be delivered from this monster's cruelty.¹

A writer in the *Jewish Record* of 1863 points out that "A wager like that of the *Merchant of Venice* was actually made between a noble and a Jew; only in this case it was the Jew that was to forfeit the pound of flesh if he lost the wager," and the case was brought before Pope Sixtus V (1585-90), who decided for the noble on provision that he should cut off exactly a pound of flesh, no more and no less, on pain of being hanged. The noble declined, and the Pope fined both parties in heavy sums for making such a wager.²

Shakespeariana, February, 1887.

CRITICAL COMMENTS.

[From *Nicholas Rowe*, 1709.]

I cannot but think it [*The Merchant of Venice*] was designed tragically by the author. There appears in it such a deadly spirit of revenge, such a savage fierceness and fellness, and such a bloody designation of cruelty and mischief as cannot agree either with the style or characters of comedy. The play itself, take it all together, seems to me to be one of the most finished of any of Shakespeare's. The tale, indeed, in that part relating to the caskets, and the extravagant and unusual kind of bond given by Antonio, is a little too much removed from the rules of probability; but taking the fact for granted, we must allow it to be very beautifully written. There is something in the friendship of Antonio to Bassanio very great, generous, and tender.

[From *Dr. Samuel Johnson*, 1765.]

Of *The Merchant of Venice* the style is even and easy, with few peculiarities of diction or anomalies of construction. The comic part raises

¹ Gregorio Leti, in his *Life of Pope Sixtus V*, gives a very different version of the bond story. He makes a Jew, Samson Ceneda, the victim, and a Roman merchant, Paul Secchi, the stern creditor! The *Pope* acts the role of judge. The bond is evaded by the same quibbling technicality. The judge condemns merchant and Jew alike, the one for premeditating murder, the other for being accessory by selling his life! Finally the sentence was commuted to imprisonment in the galleys; from which, however, either might be freed on payment of two thousand crowns to a hospital then lately founded by his Holiness!

² But see the whole story (in Percy's *Reliques*, 1765) from Leti's gossipy and untrustworthy *Life of Pope Sixtus V*, translated by Rev. Mr. Farnworth in 1779, and quoted in *Furness's Var. Ed.*, pp. 295, 296. For further traces of these or similar stories, see *Furness*.

laughter, and the serious fixes expectation. The probability of either one or the other story cannot be maintained. The union of two actions in one event is in this drama eminently happy. Dryden was much pleased with his own address in connecting the two plots of his *Spanish Friar*, which yet, I believe, the critic will find excelled by this play.

[From Schlegel's "Lectures on Dramatic Literature," 1809.]

Shylock the Jew is one of the inimitable masterpieces of characterization which are to be found in Shakespeare only. It is easy for both poet and player to exhibit a caricature of national sentiments, modes of speaking and gestures. Shylock, however, is everything but a common Jew: he possesses a strongly marked and original individuality, and yet we perceive a light touch of Judaism in everything he says or does. We almost fancy we can hear a slight whisper of the Jewish accent even in the written words, such as we sometimes still find in the higher classes, notwithstanding their social refinement. In tranquil moments, all that is foreign to the European blood and Christian sentiments is less perceptible, but in passion the national stamp comes out more strongly marked.

[From Hazlitt's "Characters of Shakespeare's Plays," 1817.]

In all Shylock's answers and retorts upon his adversaries, he has the best not only of the argument, but of the question, reasoning on their own principles and practice. They are so far from allowing of any measure of equal dealing, of common justice or humanity between themselves and the Jew, that even when they come to ask a favor of him, and he reminds them that on such a day they spit upon him, another spurned him, another called him dog, and for these courtesies they request he'll lend them so much money, Antonio, his old enemy, instead of any acknowledgment of the shrewdness and justice of his remonstrance, which would have been preposterous in a respectable Catholic merchant in those times, threatens him with a repetition of the same treatment:—

"I am as like to call thee so again,
To spit on thee again, to spurn thee too."

After this, the appeal to the Jew's mercy, as if there were any common principle of right and wrong between them, is the rankest hypocrisy or the blindest prejudice.

[From Mrs. Jameson's "Characteristics of Women," 1832.]

Portia's surrender of herself in heart and soul, of her maiden freedom, and her vast possessions, can never be read without deep emotions; for not only all the tenderness and delicacy of a devoted woman are here blended with all the dignity which becomes the princely heiress of Belmont, but the serious, measured self-possession of her address to her lover, when all suspense is over, and all concealment superfluous, is most beautifully consistent with the character. It is, in truth, an awful moment, that in which a gifted woman first discovers that, besides

talents and powers, she has also passions and affections; when she first begins to suspect their vast importance in the sum of her existence; when she first confesses that her happiness is no longer in her own keeping, but is surrendered forever and forever into the dominion of another! The possession of uncommon powers of mind is so far from affording relief or resource in the first intoxicating surprise — I had almost said terror — of such a revelation, that they render it more intense. The sources of thought multiply beyond calculation the sources of feeling; and mingled, they rush together, a torrent deep as strong.

But all the finest parts of Portia's character are brought to bear in the trial scene. There she shines forth, all her divine self. Her intellectual powers, her elevated sense of religion, her high honorable principles, her best feelings as a woman, are all displayed. She maintains at first a calm self-command, as one sure of carrying her point in the end; yet the painful heart-thrilling uncertainty in which she keeps the whole court until suspense verges upon agony, is not contrived for effect merely; it is necessary and inevitable. She has two objects in view: to deliver her husband's friend, and to maintain her husband's honor by the discharge of his just debt, though paid out of her own wealth ten times over. It is evident that she would rather owe the safety of Antonio to anything rather than the legal quibble with which her cousin Bellario has armed her, and which she reserves as a last resource. Thus all the speeches addressed to Shylock in the first instance are either direct or indirect experiments on his temper and feelings. She must be understood from the beginning to the end as examining, with intense anxiety, the effect of her own words on his mind and countenance; as watching for that relenting spirit, which she hopes to awaken either by reason or persuasion. She begins by an appeal to his mercy, in that matchless piece of eloquence, which, with an irresistible and solemn pathos, falls upon the heart like "gentle dew from heaven": — but in vain; for that blessed dew drops not more fruitless and unfelt on the parched sand of the desert, than do these heavenly words upon the ear of Shylock. She next attacks his avarice:

"Shylock, there's *thrice* thy money offered thee!"

Then she appeals, in the same breath, both to his avarice and his pity: —

"Be merciful!

Take *thrice* thy money. Bid me tear the bond."

All that she says afterwards — her strong expressions, which are calculated to strike a shuddering horror through the nerves, the reflections she interposes, her delays and circumlocution to give time for any latent feeling of commiseration to display itself, — all, all are premeditated, and tend in the same manner to the object she has in view.

So unwilling is her sanguine and generous spirit to resign all hope, or to believe that humanity is absolutely extinct in the bosom of the Jew, that she calls on Antonio, as a last resource, to speak for himself. His gentle, yet manly resignation, the deep pathos of his farewell, and the affectionate allusion to herself in his last address to Bassanio —

"Commend me to your honourable wife;

Say how I lov'd you, speak me fair in death," etc. —

are well calculated to swell that emotion, which through the whole scene must have been laboring suppressed within her heart.

At length the crisis arrives, for patience and womanhood can endure no longer; and when Shylock, carrying his savage bent "to the last hour of act," springs on his victim — "A sentence! come, prepare!" — then the smothered scorn, indignation, and disgust burst forth with an impetuosity which interferes with the judicial solemnity she had at first affected, particularly in the speech —

"Therefore, prepare thee to cut off the flesh," etc.

But she afterwards recovers her propriety, and triumphs with a cooler scorn and a more self-possessed exultation.

[From Hallam's "*Literature of Europe*," 1837.]

In the management of the plot, which is sufficiently complex without the slightest confusion or incoherence, I do not conceive that it has been surpassed in the annals of any theatre. Yet there are those who still affect to speak of Shakespeare as a barbarian; and others who, giving, what they think, due credit to his genius, deny him all judgment and dramatic taste. A comparison of his works with those of his contemporaries — and it is surely to them that we should look — will prove that his judgment is by no means the least of his rare qualities. This is not so remarkable in the mere construction of his fable, though the present comedy is absolutely perfect in that point of view, and several others are excellently managed, as in the general keeping of the characters and the choice of incidents. If Shakespeare is sometimes extravagant, the Marstons and Middletons are seldom otherwise. The variety of characters in *The Merchant of Venice*, and the powerful delineation of those upon whom the interest chiefly depends, the effectiveness of many scenes in representation, the copiousness of the wit, and the beauty of the language, it would be superfluous to extol; nor is it our office to repeat a tale so often told as the praise of Shakespeare. In the language there is the commencement of a metaphysical obscurity which soon became characteristic: but it is perhaps less observable than in any later play.

[From Thomas Campbell's "*Remarks*," etc., 1838.]

In the picture of the Jew there is not the tragic grandeur of Richard III, but there is similar force of mind, and the same subtlety of intellect, though it is less selfish. In point of courage, I would give the palm to Shylock, for he was an ill-used man and the champion of an oppressed race; nor is he a hypocrite, like Richard. In fact, Shakespeare, whilst he lends himself to the prejudices of Christians against the Jews, draws so philosophical a picture of the energetic Jewish character, that he traces the blame of its faults to the iniquity of the Christian world. Shylock's arguments are more logical than those of his opponents.

[From Heine's "*Sämmtliche Werke*," 1856, Vol. V, p. 324.]

When I saw this play at Drury Lane, there stood behind me in the box a pale fair Briton, who, at the end of the fourth act, fell to weep-

ing passionately, several times exclaiming, "The poor man is wronged!" It was a face of the noblest Grecian style, and the eyes were large and black. I have never been able to forget those large and black eyes that wept for Shylock. When I think of those tears, I have to rank *The Merchant of Venice* with the tragedies.

[From White's *Introduction to the Play*, 1859.]

We find, then, that the story of this comedy, even to its episodic part and its minutest incidents, had been told again and again long before Shakespeare was born—that even certain expressions in it occur in the works of the preceding authors—in Giovanni Fiorentino's version of the story of the Bond, in the story of the Caskets, as told in the *Gesta Romanorum*, in the ballad of Gernutus, and in Massuccio di Salerno's novel about the girl who eloped from and robbed her miserly father—and that it is more than probable that even the combination of the first two of these had been made before *The Merchant of Venice* was written. What, then, remains to Shakespeare? and what is there to show that he is not a plagiarist? Everything that makes *The Merchant of Venice* what it is. The people are puppets, and the incidents are in all these old stories. They are mere bundles of barren sticks that the poet's touch causes to bloom like Aaron's rod: they are heaps of dry bones till he clothes them with human flesh and breathes into them the breath of life. *Antonio*, grave, pensive, prudent save in his devotion to his young kinsman, as a Christian hating the Jew, as a royal merchant despising the usurer; *Bassanio*, lavish yet provident, a generous gentleman although a fortune-seeker, wise although a gay gallant, and manly though dependent; *Gratiano*, who unites the not too common virtues of thorough good nature and unselfishness with the sometimes not unserviceable fault of talking for talk's sake; *Shylock*, crafty and cruel, whose revenge is as mean as it is fierce and furious, whose abuse never rises to invective, or his anger into wrath, and who has yet some dignity of port as the avenger of a nation's wrongs, some claim upon our sympathy as a father outraged by his only child; and *Portia*, matchless impersonation of that rare woman who is gifted even more in intellect than loveliness, and who yet stops gracefully short of the offence of intellectuality—these, not to notice minor characters no less perfectly organized or completely developed after their kind—these, and the poetry which is their atmosphere, and through which they beam upon us, all radiant in its golden light, are Shakespeare's only; and these it is, and not the incidents of old and, but for these, forgotten tales, that make *The Merchant of Venice* a priceless and imperishable dower to the queenly city that sits enthroned upon the sea—a dower of romance more bewitching than that of her moonlit waters and beauty-laden balconies, of adornment more splendid than that of her pictured palaces, of human interest more enduring than that of her blood-stained annals, more touching even than the sight of her faded grandeur.

[From Knight's "Pictorial Shakespeare," 1867.]

Throughout the whole conduct of the play, what may be called its tragic portion has been relieved by the romance which belongs to the

personal fate of Portia. But after the great business of the drama is wound up, we fall back upon a repose which is truly refreshing and harmonious. From the lips of Lorenzo and Jessica, as they sit in the "paler day" of an Italian moon, are breathed the lighter strains of the most playful poetry, mingled with the highest flights of the most elevated. Music and the odors of sweet flowers are around them. Happiness is in their hearts. Their thoughts are lifted by the beauties of the earth above the earth. This delicious scene belongs to what is universal and eternal, and takes us far away from those bitter strifes of our social state which are essentially narrow and temporary. And then come the affectionate welcomes, the pretty, pouting contests, and the happy explanations of Portia and Nerissa with Bassanio and Gratiano. Here again we are removed into a sphere where the calamities of fortune, and the injustice of man warring against man, may be forgotten. The poor Merchant is once more happy. The "gentle spirit" of Portia is perhaps the happiest, for she has triumphantly concluded a work as religious as her pretended pilgrimage "by holy crosses." To use the words of Dr. Ulrici, "the sharp contrarieties of right and unright are played out."

[From Weiss's "*Wit, Humor, and Shakespeare*," 1876.]

In the elements which compose the character of Portia, Shakespeare anticipated, but without intention, the intellect of those modern women who can wield so gracefully many of the tools which have been hitherto monopolized by men. But the same genius which endowed her with a large and keen intelligence derived it from her sex, and, for the sake of it, he did not sacrifice one trait of her essential womanliness. This commands our attention very strongly; for it is the clew which we must start with.

She is still a woman to the core of her beauty-loving heart. Coming home from the great scene in Venice, where she baffles Shylock, and swamps with sudden justice the scales that were so eager for the bonded flesh, she loiters in the moonlight, marks the music which is floating from her palace to be caressed by the night and made sweeter than by day. Her listening ear is modulated by all the tenderness she feels and the love she expects; so she gives the music the color of a soul that has come home to wife and motherhood, till her thoughts put such a strain upon the vibrating strings that they grow too tense, and threaten to divulge her delicate secret. So she cries, —

"Peace! Now the moon sleeps with Endymion,
And would not be awak'd."

Her graceful passion takes shelter in the old myth whose names personify her thought. And her style of speaking reminds us of the more polished ladies of Shakespeare's time, who delighted in the masques and revels in which the persons of the old mythology were charged to utter gallant sentiments. She is a woman of Juliet's clime, and not without her frankness; but she has been brought up in England, and her feeling and her judgment are English through and through.

She has been forbidden by her father's testament to make free choice of the man whom she will love. But she could as soon be divested of

her intellect as of her power and wish to love. There is not a single drop running through all her fairness that has caught a chill from the quarter of her brain where wit and wisdom ponder in their clear north light. Her mind is strong, but not the mind of a man, and with no traits more masculine than her frame itself, which is love's solicitor: —

“ Here are sever'd lips,
Parted with sugar breath.”

And even in her strict speech to Shylock we can feel the light draught of it, tempering the inclemency of her superb and unexpected threat. The Jew quails under the sentences which rain on him, golden, grave, serene. And they compel us to observe that pure sex has given the pitch to her strong, fatal wisdom. We cannot detect any thin and stridulous quality, like that of the well-gristled Duchess of Gloster, who repaid a box on the ear with these two lines: —

“ Could I come near your beauty with my nails,
I'd set my ten commandments in your face.”

If among the points of a well-nurtured woman there be those that are feline, they are generally retracted into velvet sheaths, and scarce surmised to be there till a scratch is made so silently that you have no evidence of it but your blood. But if Old Probabilities should overhear a woman blustering in a fashion as follows, —

“ Though in this place most master wear no breeches,
She shall not strike Dame Eleanor unreveng'd,” —

he would at once order cautionary signals. When a man scolds in the pulpit, or a woman on the platform, the planets shudder, shrink, and grow more crusty.

Bassanio had caught a throb from the soft breath of Portia which seemed to be a herald of the beauty he describes afterwards, when the lucky lid is lifted, —

“ Here in her hairs
The painter plays the spider, and hath woven
A golden mesh t' 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.”

She knows that this portrait of herself lies in the leaden casket; so that whenever a suitor comes to speculate upon the chance of finding it, how that sweet breath must break into furies of dread which call into the eyes a distant alarm! For, before her father died, she had seen Bassanio, and secretly preferred him; and we hear him tell Antonio in confidence that

“ Sometimes from her eyes
I did receive fair, speechless messages.”

No doubt he did; but they escaped to him just like prisoners' glances that are in vague quest of some confederate instinct, and slip through

a grating; for she was double-locked in durance of shyness and enforced seclusion, and, in "terms of choice," could not be

"Solely led
By nice direction of a maiden's eyes;"

kept aloof and held sacred by an oath to a dying father, yet so perfectly a woman that too little rather than too much betrayed her; for, as she says, "A maiden hath no tongue but thought."

The princely suitors file before the caskets, pondering how to match her picture with herself. She has all the captivating glamour of a pure blonde.

"Her sunny locks
Hang on her temple like a golden fleece;
Which makes her seat of Belmont, Colchos' strand,
And many Jasons come in quest of her."

While these Jasons agitate her heart by deliberating over the metals of the caskets, the real suitor lies hidden underneath the lead of her manner, and seems to stretch forth a forbidding hand. To the Prince of Arragon, while the cornets relieve her by executing all the flourish, she coldly says, —

"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."

This is much more curt than the style of her address to the Emperor of Morocco, who, although wearing "the shadow'd livery of the burnish'd sun," had something too of its warmth and openness in the manner of his wooing.

"I would not change this hue,
Except to steal your thoughts, my gentle queen."

That went straight to her woman's heart. "I am black, but fair," it said; and, like Desdemona, she could see "Othello's visage in his mind." But Desdemona's heart was fancy-free. Portia not only had a mind that could not be fancy-led, but her heart was lying in Bassanio's hand, where its life woke, like the gem whose color kindles better at the touch of warmth. Still, the recognition of the Emperor's frank passion came forth, toned at once by respect and courtesy: —

"If my father had not scanted me,
And hedg'd 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
As any comer I have look'd on yet."

She may safely say as much as that. And when he fails, she smoothes his exit from her mind by the kind phrase, "a gentle riddance." Then she marks the difference between the women whose hearts can reflect and the Desdemona's of mere sentiment. The former have a firm partition that prevents the mingling of venous

and arterial blood: this in the latter has never been quite closed, or is too thin, and liable to be ruptured by emotion. So Desdemona,

“A maiden never bold,
Of spirit so still and quiet that her motion
Blush'd at herself,”

broke, as she said, into “downright violence and scorn of fortunes.” She “did love the Moor to live with him.” Portia, on the contrary, says, “Let all of his complexion choose me so,”—it is a hint of the natural aversion of all natures who are representatives of one distinct type from mixing their love with those of another. But I cannot agree with a criticism of John Quincy Adams to the effect that Shakespeare wrote the tragedy of *Othello* on purpose to show the disastrous consequences of miscegenation. Desdemona's weak point is the only fatality in the play. She began by deceiving her father, and secretly made a match which broke his heart. But if she had not recurred to deceit again, and lied to her husband about the handkerchief, his smouldering jealousy would have never blazed. Want of frankness was her contribution to Iago's plot, the element that made it a success. Portia stood to her oath, and ran all risks.

Portia has the strong sense to expect that the majority of her noble admirers will be taken by appearance. She is not quite sure, but has an instinct, that these gentlemen who are after her are also after her pretty property of Belmont, and will be likely to choose the metals responsive to this temper. Bassanio frankly acknowledges to a friend that he would like to repair his broken fortunes; but Shakespeare shows him to be a lover before he gives this mercenary hint, and he has reason to surmise that Portia loves him. This unspoken mutuality dignifies his quest; as if Shakespeare himself would not admit the charge that he is a fortune-hunter. And it is noticeable how little consequence we attach to Bassanio's character.

We do not care to see him in any action, or to have him show a worthiness to be Portia's lover. He is but the lay-figure of her love; there is so much of her that there must be a great deal of him, and he may be spared the trouble of appearing at full length. And we never suspect her of belonging to that tribe of bright women who, either from instinct or calculation, marry good-natured, well-mannered numskulls, and never have reason to sue for a divorce. Shakespeare ennobles Bassanio when the divining soul sees through the leaden lid. But what if one of the other suitors should also have a noble heart whose pulses feed discernment, one as fine and unconventional as herself! There is just hazard enough to affront her cherishing of the absent Bassanio. She does not relish the moment when her heart, richer than the princes know of, goes into the lottery. However, when her father made his will, it doubtless occurred to her that his choice of metals came from a life's experience of the calibre of the average man, and was meant affectionately to protect her till the true gentleman should come. As Nerissa says, “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,

She has no courage now: love, when it stole her heart, found that trait too, and added it to the booty.

www.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."

The noble lady's plea fills us with admiring pity; we admire to see the strong, beautiful woman so downcast with this new emotion which Heaven has quartered upon her life; but we pity, because perhaps it will be doomed to dwell alone. And then the more spacious the lodging, the more dreary the echoes of these few sweet hours.

Has she said too much? She has a chase after this frankness to make a struggle to detain it, but it overcomes and gets away:—

"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!"

This freshet of disclosure does not carry away maidenly reserve, for that is transferred from her person, and locked up in the coyness of the caskets; in them there lurks a threat, a possible disaster, which lends some pathos to her frankness, and prevents it from forfeiting our respect.

Now Bassanio, who lives upon the rack, denies her plea for delay: "Let me to my fortune and the caskets." How profoundly she surmises that music might lull the watching Fate, so that he could pass to his Eurydice! She bids the music play:—

"As are those dulcet sounds in break of day,
 That creep into the dreaming bridegroom's ear,
 And summon him to marriage."

Bassanio must be attempered to his choice; the song's key must have an instinct to the proper casket's key. Unconsciously she breaks her oath; for what benign influence selected the song that is now sung? Some star, whose tenant was her father? Or was it Nerissa's doing, who determined to convey a hint to the lover? Or did Gratiano hit upon it, who had got from Nerissa a promise of her love if the choice went to suit her? A hint, indeed! It is the very breadth of broadness, and a lover is not dull.

"Tell me, where is fancy bred, —
 Or in the heart, or in the head?
 How begot, how nourishèd?
 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:
 I'll begin it, — Ding, dong, bell,
 Ding, dong, bell."

A song that did good sexton-service, for fancy's knell is rung indeed.

The strain reminds Bassanio of notices in his experience: that error hides its grossness in ornament; vice assumes some mark of virtue; beauty is for sale by the weight, and is a show which cunning puts on to entrap wise men: in short, as the song says, fancies come by gazing, have no life deeper than the eyes, and die where they are born. The strain wakes up his mind into its noblest attitude. "So may the outward shows be least themselves." This fortune-hunter, after all, is Portia's counterpart. The melody woven out of air glides into his hand, and becomes a clue to bliss. Oh, the woman thrills! in touching the lead his hand has clutched her heart, and forces from her words that are outbreaks of that which is everlastingly the Woman. They assail, they challenge man to say what is so great as love. This polished, clear, sagacious, gifted, balanced woman dares man to say love is not greatest of all.

"How all the other passions fleet to air,
As doubtful thoughts and rash embrac'd despair,
And shudd'ring fear, and green-ey'd jealousy!
O love,
Be moderate, allay thy ecstasy;
In measure rein thy joy, scant this excess.
I feel too much thy blessing; make it less,
For fear I surfeit."

Thus the lips which an oath had sealed melt apart in the first kiss, and her heart, like a fluid ruby, rushes through.

[From Dr. Denton J. Snider's "*System of Shakespeare's Dramas*," 1877.]

The general movement of the play lies in the conflict between the Right of Property and the Existence of the Individual, and in the Mediation of this conflict through the Family, which owes its origin in the present case to that same individual whom it rescues. That is, the Family, represented by Portia, the wife, returns and saves the man who aided, by his friendship and generosity, to bring it into being. All the characters of the play, though possessing peculiarities of their own, must be seen in their relation to this fundamental theme of the work.

[From Dowden's "*Shakspeare Primer*," 1878.]

The distinction of Portia among Shakespeare's women is the union in her nature of high intellectual powers and decision of will with a heart full of ardor and of susceptibility to romantic feelings. She has herself never known trouble or sorrow, but prosperity has left her generous and quick in sympathy. Her noble use of wealth and joyous life, surrounded with flowers and fountains and marble statues and music, stands in contrast over against the hard, sad, and contracted life of Shylock, one of a persecuted tribe, absorbed in one or two narrowing and intense passions — the love of the money-bags he clutches and yet fails to keep, and his hatred of the man who had scorned his tribe, insulted his creed, and diminished his gains. Yet Shylock is not like Marlowe's Jew, Barabas, a preternatural monster. Wolf-

like as his revenge shows him, we pity his joyless, solitary life: and when, ringed round in the trial scene with hostile force, he stands firm upon his foothold of the law, there is something sublime in his tenacity of passion and resolve. But we feel that it is right that this evil strength should be utterly crushed and quelled, and when Shylock leaves the court a broken man, we know it is needful that this should be so.

[From *Hudson's School Edition*, 1879.]

The Merchant of Venice is justly distinguished among Shakespeare's dramas, not only for the general felicity of the language, but also for the beauty of particular scenes and passages. For descriptive power, the opening scene of Antonio and his friend is not easily rivalled, and can hardly fail to live in the memory of any one having an eye for such things. Equally fine in its way is the scene of Tubal and Shylock, where the latter is torn with the struggle of conflicting passions; his heart now sinking with grief at the account of his fugitive daughter's expenses, now leaping with malignant joy at the report of Antonio's losses. The trial-scene, with its tugging vicissitudes of passion, and its hush of terrible expectation,—now ringing with the Jew's sharp, spiteful snaps of malice, now made musical with Portia's strains of eloquence, now holy with Antonio's tender breathings of friendship, and dashed, from time to time, with Gratiano's fierce jets of wrath, and fiercer jets of mirth,—is hardly surpassed in tragic power anywhere; and as it forms the catastrophe proper, so it concentrates the interest of the whole play. Scarcely inferior in its kind is the night-scene of Lorenzo and Jessica, bathed as it is in love, moonlight, "touches of sweet harmony," and soul-lifting discourse, followed by the grave moral reflections of Portia, as she approaches her home, and sees its lights, and hears its music. The bringing in of this passage of ravishing lyrical sweetness, so replete with the most soothing and tranquillizing effect, close upon the intense dramatic excitement of the trial-scene, is such a transition as we shall hardly meet with but in Shakespeare, and aptly shows his unequalled mastery of the mind's capacities of delight. The affair of the rings, with the harmless perplexities growing out of it, is a well-managed device for letting the mind down from the tragic height whereon it lately stood, to the merry conclusion which the play requires. Critics, indeed, may easily quarrel with this sportive after-piece; but it stands approved by the tribunal to which Criticism itself must bow,—the spontaneous feelings of such as are willing to be made cheerful and healthy, without beating their brains about the *how* and *wherefore*. It is in vain that critics tell us we ought to "laugh by precept only, and shed tears by rule."

I ought not to close without remarking what a wide diversity of materials this play reconciles and combines. One can hardly realize how many things are here brought together, they are ordered in such perfect concert and harmony. The greatness of the work is thus hidden in its fine proportions. In many of the poet's dramas we are surprised at the great variety of character: here, besides this, we have a remarkable variety of plot. And, admirable as may be the skill displayed in the characters individually considered, the interweaving

of so many several plots, without the least confusion or embarrassment, evinces a still higher mastership. For, many and various as are the forms and aspects of life here shown, they all emphatically live together, as if they all had but one vital circulation.

[From the "Introduction" to Morley's Edition, 1886.]

When he had done his 'prentice work, and become master of his craft, every play of Shakespeare's became a true poem, and had the spiritual unity that is in every great work of art. Each play had its own theme in some essential truth of life, which is its soul expressed in action, and with which every detail is in exquisite accord.

In *The Merchant of Venice*, Shakespeare dealt in his own way with the problem of life. It opens with a vague foreshadowing of evil in a merchant with his wealth upon the waves. There is rapid advance of the story, the very first lines pointing towards the event on which the action of the play depends; but the narrative all springs up naturally in a dialogue that represents the cheerful intercourse of life. This genial air is, as it were, the atmosphere of the whole play, softens all its didactic outlines, and pervades especially its opening and close. . . . The social geniality deepens at the end of the first scene into the close intercourse of friendship between Antonio and Bassanio. There is here a double purpose answered. It pertains to the essence of the play that a firm friendship between man and man should be at the root of it: but this friendship unites also the two men who serve as centres to the two parts of the story, the old story of the caskets, used by Shakespeare for a solving of life's problem from its human side; and the old story of the pound of flesh through which he added the diviner sense of duty. . . .

In developing his plot Shakespeare produces a fine climax by so interweaving its two threads that the one which leads to the human lesson of the way to the true life comes to its end in the Third Act; the other is ready to add, in the Fourth Act, its diviner lesson; and the Fifth Act then rises to the height of heaven itself in expressing the full thought of the whole play.

EXPLANATIONS.

Abbott = the *Shakespearian Grammar* of Dr. E. A. Abbott, third edition, 1873.

A. S. = Anglo-Saxon; *Dan.* = Danish; *Fr.* = French; *Gael.* = Gaelic; *Ger.* = German; *Gr.* = Greek; *Icel.* = Icelandic; *O. E.* = Old English; *Sans.* = Sanskrit, etc.

Brachet = *Etymological French Dictionary*, by A. Brachet, translation, 1873.

Class. Dict. = *Classical Dictionary*.

Fallows = *Supplemental Dictionary of the English Language*, by Rt. Rev. Samuel Fallows, 1886.

Furness = the *Variorum* edition of Hamlet, Romeo and Juliet, etc., by Dr. Horace Howard Furness, 1877, 1883, etc.

Masterpieces. Sprague's *Masterpieces in English Literature*, 1874.

Maetzner = *Englische Grammatik*, von E. Maetzner, 1860-65.

q.v. = which see.

Skeat = *Etymological Dictionary of the English Language*, by Walter W. Skeat, 1882.

Webster = Noah Webster's *Unabridged Dictionary*, 1882.

Wedgwood = *Dictionary of English Etymology*, by H. A. Wedgwood, second edition, 1878.

Worcester = *New Etymological Dictionary* (edition by Lippincott, 1888, on the basis of Worcester's *Unabridged Dictionary*).

√ = root.

☞ As Rolfe's edition is in more general use than any other, and seems likely to continue the most popular, we follow his numbering of the lines in our references to other plays than *The Merchant of Venice*.

DRAMATIS PERSONÆ.

THE DUKE OF VENICE.

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

ANTONIO, the Merchant of Venice.

BASSANIO, his friend.

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

LORENZO, in love with Jessica.

SHYLOCK, a Jew.

TUBAL, a Jew, his friend.

LAUNCELOT GOBBO, a clown.

OLD GOBBO, father to Launcelot.

SALERIO, a messenger.

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, Gaolers
Servants, and other Attendants.

SCENE: *Partly at Venice, and partly at Belmont.*

THE MERCHANT OF VENICE.

ACT I.

SCENE I. Venice. A Street.

Enter ANTONIO, SALARINO, and SALANIO.

Antonio. 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 't is 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.

5

Salarino. Your mind is tossing on the ocean ;
There, where your argosies with portly sail,
Like signiors and rich burghers on the flood,

10

ACT I. SCENE I. Is the key-note struck in the first few lines, as in the first scene in *Macbeth*?—1. **sooth**, reality, truth. A. S. *sodh, sóth*. “At first the present participle of Aryan *as*, to be,” says Skeat. Hence applied to what really *is*. What compounds?—Effect of alliteration here? in line 6? 14? generally?—Explain Antonio’s sadness. Is it liver trouble [Booth]? Is he anxious about property? Is it a foreboding of evil? spleen? expected loss of a companion? ill health? something else?—2. **wearies**. The original sense of *wear*, A. S. *werian*, to wear clothes, is to *wear out* or *away*. Synonyms?—3. **came by**. So in I, ii, 8.—4. **stuff**. Spoken disparagingly? *Macbeth*, V, iii, 44.—6. **want-wit**, dunce. Original meaning of *wit*?—8. **ocean**, here trisyllable, illustrates, in the change to two syllables, an old tendency to shorten long words. Thus the Latin *el-e-e-mos-y-na* became *alms*; *o-ce-ā-nus*, *o-ce-an*, *o-cean*. See note on line 139.—*Abbott*, 479. Antonio’s heart is said to be where his treasures are, and to partake of the unrest of the seas! Skill in this?—9. **argosies**, merchant (or sometimes war) vessels, then accounted large, but perhaps never over two hundred tons’ burden. Read in a classical dictionary the story of Jason, who sailed in the fifty-oared ship *Argo* from Thessaly to Colchis in search of the golden fleece. Other allusions in this play to that story?—Some derive the word “argosy” from Ragusa, once an important sea-port on the Adriatic. See *Furness*.—10. **signiors**, lords, men of rank and standing? Is mature age implied? Italian *signior* is from Latin

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.

Salanio. Believe me, sir, had I such venture forth, 15
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.

Salarino. My wind, cooling my broth,
Would blow me to an ague, when I thought
What harm a wind too great might do at sea.
I should not see the sandy hour-glass run, 25
But I should think of shallows and of flats,

senior, elder; old Fr. *senre*, abbreviated to *sire* and *sir*. See note on II, v, 37. — **burghers**, citizens, freemen of a burgh or borough, burgesses. A. S. *burh* or *burg* (whence *bury* in Rox-bury, Mill-bury, etc.), a fort or stronghold. A. S. *beorgan*, to defend. — **on the flood**. Hudson, Dyce, and Steevens here change *on* to *of*. Judiciously? — The Venetians may well be said to live *on* the sea. Douce. — 11. **pageants** (Lat. *compaginata*, framed together?), huge movable scaffolds on which great structures in the shape of castles, dragons, giants, ships, etc., were exhibited in the old *mystery plays*; hence magnificent shows. “The poets,” says Addison, “contrived the following pageant: . . . a floating mountain, split at the top in imitation of Parnassus.” See Scott’s *Kenilworth*, xxx, xxxix, etc. See *Skeat*. — 12. **overpeer**, look over? appear over? lord it over? or what? — Is the word in good use now? — Is *do* now used as in this line? allowable auxiliary when? — 13. **curtsy**. Image felicitous? What was the old-fashioned “curtsy” or “courtesy” of our mothers? — 14. **they**. Who? — From the word-painting in this ocean view could a painter reproduce the scene? — 15. **I**. Emphatic here? — **venture**. So in lines 21, 42. See line 143. — **forth**. See lines 143, 179; Act II, sc. v, lines 11, 36. What infer you as to its meaning? — 16. **my**. Emphatic? — 17. **still** (A. S. *stillan*, to remain in a stall; hence to rest, stay), continually. In *The Tempest*, I, ii, 229, still vexed = ever vexed, always harassed. So in Dryden’s *Ode on Alexander’s Feast*, “Never ending, still beginning,” etc. — 18. **Plucking the grass**. “Straws show which way the wind blows.” — I took a feather, or a little, light grass, and, so well as I could, learned how the wind stood. Ascham’s *Torophilus*. — **sits**. Personification? Picture here? — 19. **Peering**. Is *peer* akin to *pore*? to *pry*? to *pear* in appear? — **piers**. Paronomasia? — Lat. *petra*; Gr. *πέτρα*, *petra*; Fr. *pierre*, rock, stone. — **roads**, where they ride at anchor, roadsteads. A. S. *ridan*, to ride; *rād*, rode; *rad*, a riding. Shakespeare has the word in the three senses of a *road* or *way*: an *anchorage*, where ships ride; and a *foray*. *Skeat*. — So “Yarmouth Roads.” — 21. **out of doubt** modifies what? — 23. **ague**. Root AK; Lat. *ac-ūta*, sharp (*febris*, fever), fever fit; Fr. *aigu*; Old Fr. feminine *ague*. — 25. **hour-glass**. In the olden time quite common in church on an iron stand near

And see, my wealthy Andrew docks 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,
 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 bechanc'd would make me sad?
 But tell not me : I know Antonio
 Is sad to think upon his merchandise.

Antonio. 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.

Salarino. Why, then you are in love.

Antonio. Fie, fie ! —

Salarino. Not in love neither? Then let us say you are sad,

the pulpit. Why?—27. **Andrew.** Knight suggests that this name was given to ships in compliment to Andrea Dorea, a Genoese admiral and statesman, who lived from 1468 to 1560.—**docks** = places itself as in a dock? The editors change *docks*, the original reading, to “dock’d,” or “decks”; wisely?—The present editor gives his reasons for retaining “docks” in *Shakespeariana*, March, 1884.—28. **Vailing**, lowering. Said to be from *ad vallem*, toward the valley (Old Fr. *aval*, downward, opposed to Old Fr. *amont*, upward; Lat. *ad montem*, toward the mountain).—See “vailed lids” in *Hamlet*, I, ii, 70.—29. **To kiss her burial.** Position of the ship?—31. **straight.** How does this come to mean immediately, as it commonly does in Shakespeare?—32. **gentle.** Meaning? Often it means high-born, noble, of good *gens* or family.—33. **stream.** Milton’s “ocean-stream”? So “gulf-stream” of the great current.—34. **Enrobe.** Scott in *Ivanhoe*, x, says, “robed the seething billows in my choice silks.”—35. **this.** The meaning to be made clear by a large gesture?—38. **bechanc’d.** See note on *beshrew*, II, vi, 52. The prefix *be-* gives emphasis, as in *bedeck*; or denotes nearness, as *beside*; or makes intransitive verbs transitive, as *befall*; or spreads the meaning, as *bedarib*; or changes the direction, as *behold*; or loses its meaning. Which here?—40. **to think.** For this use of “to,” see *Abbott*, 356.—42. **bottom**, a merchant vessel or transport ship. Like *venture*, the word is still used. A. S. *botm*; Gr. *πυθμήν*, *pythmen*, depth.—46. **Fie, fie.** Akin to Lat. *phui*, Ger. *pfui*, fie, foh, “due to the sound of blowing away.” *Skeat.*—This line lacks a foot. May a pause, or look, or gesture take the place of a part of a verse? As in Tennyson’s *Dream of Fair Women*, Cleopatra’s eyes “filled with light the interval of sound!” Such breaks in lines are a frequent device of Shake-

Because you are not merry : and 't were 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 fram'd strange fellows in her time :
 Some that will evermore peep through their eyes
 And laugh, like parrots at a bagpiper ;
 And other of such vinegar aspect
 That they 'll not show their teeth in way of smile, 55
 Though Nestor swear the jest be laughable.

Enter BASSANTIO, LORENZO, and GRATIANO.

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

Salarino. I would have stay'd till I had made you merry,
 If worthier friends had not prevented me. 61

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

Salarino. Good morrow, my good lords. 65

Bassanio. Good seniors both, when shall we laugh? say
 when?

You grow exceeding strange : must it be so?

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

[*Exeunt* SALARINO and SALANTIO.]

speare's, making the pause more eloquent than any words?—50. **Janus**, porter of heaven, represented as having two faces, a grave and a merry, looking in opposite directions. Why? See *Class. Dict.*—52. **peep**. Laughter partly closes the eyes.—54. **other**=others, as often in writers of Shakespeare's time. *Abbott*, 12; *Job*, xxiv, 24.—54. **aspect**. Always accented on second syllable in Shakespeare. One of a multitude of words that illustrate a marked tendency of the English accent to fall back towards the initial syllable. *Abbott*, 490.—55. **way of smile**. Is another way alluded to? Because such are apt enough to show their teeth in anger [*Warburton*] ? For the omitted "the," see *Abbott*, 89.—56. **Nestor**. King of Pylos, one of the Greek heroes in the war against Troy; very old, very grave, and very sweet-voiced; the last man to swear a jest to be laughable unless it were very funny indeed?—57. **kinsman**. What relation?—**Fare**. A. S. *faran*, to go. Life a *pilgrimage*? Compounds, *welfare*, *thoroughfare*, etc.—61. **prevented** (Lat. *pre*, before; *venire*, to come) = stopped? anticipated? Often used by Shakespeare in its root sense, as it is in the Bible. "I prevented the dawn of the morning, and cried." *Psalms*, cxix, 147.—65. Note the shortness of the line. Reason for it? See note on line 46, *ante*.—67. **exceeding**. Often used as adverb in Shakespeare, the Bible, and old writers.—**strange**, distant, like a stranger; opposite of familiar. Exceeding strange = quite a stranger, very much of a stranger. Gr. *ék, ek*, out; Lat. *ex*, out of; *extera*, outside; *extraneus*, foreign; Old Fr. *estrange*; Fr.

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

Bassanio. I will not fail you.

Gratiano. You look not well, Signior Antonio;
You have too much respect upon the world:
They lose it that do buy it with much care. 75
Believe me, you are marvellously chang'd.

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

Gratiano. 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 85
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

étrange. "Shakespeare uses *exceedingly* only five times, in four of which it modifies the adverb *well*." *Rolfe*.—72. Another short line. Indicative of a respectful pause? or of what?—74. **respect upon**, regard for, consideration or concern for, carefulness about? Shakespeare is fond of using words in their root sense? Lat. *respectus*, a looking at (*re*, back; *specere*, to see, look). Abbott's *Shakesp. Grammar*, sect. 191, notes that here is "an allusion to the literal meaning of *respect*."—75. **lose**, etc. Like "He that findeth his life shall lose it"? *Matthew*, x, 39; xvi, 25.—"It" refers to the opinion of the world [Furness]? to worldly weal [Smith]?—78. **stage**. Shakespeare is fond of expressing the idea that "All the world's a stage." *As You Like It*, II, vii, 139, etc.—"She found the world but a wearisome stage to her, where she played a part against her will." Sidney's *Arcadia* (1595).—79. **fool**, the jester, buffoon, funny fellow, clown, or fool, in all the old comedies. Often he was anything but foolish. Whipple says that the fool in *Lear* "has wisdom enough to set up a college of philosophers"! 81. **liver**, etc. So in *Antony and Cleopatra*, I, ii, 23, "heat my liver with drinking."—82. **cool**, etc. Allusion to the old notion that every sigh or groan takes a drop of blood from the heart? So in *Midsummer Night's Dream*, III, ii, 97; *Henry VI*, III, ii, 60-63.—84. **grandsire**. *Sire* and *sir*, derived from Lat. *senior*?—84. **alabaster**. So spelled usually in Shakespeare, Spenser, and Milton. Is it right to substitute a word that has a different sound? Use of alabaster in or on tombs in Shakespeare's time?—85. **jaundice**. Meaning? The "yellows"? the "blues"? Caused by grief? *Troil. and Cress.*, I, iii, 2; *Twelfth N.*, II, iv, 113. Physiological truth here? Fr. *jaune*, from Lat. *galbinus*, greenish yellow; *galbus*, yellow. Lat. *galbinus* became *galb'nus*, *galnus*, *jalne*, *jaune*. With suffix *-isse* (Lat. *-itia*, denoting quality), *jaunisse*, jaundice. The *d* is excrement.

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, an oracle,
 And when I ope my lips let no dog bark!"
 O my Antonio, I do know of these 95
 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 a while:
 I'll end my exhortation after dinner.

Brachet and *Skeat*. — 89. **cream and mantle**. Note how Shakespeare turns nouns into verbs. *Mantle* he makes both transitive and intransitive: to cover with a mantle, to wear a mantle. Which here? — 90. **do**. Can "visages" be the subject of "do"? The pronoun is often omitted when it can be easily supplied. *Abbott*, 244. — **entertain**, maintain? — 91, 92. **opinion of**, reputation for. Latin sense of *opinio*, frequent in old writers? — "He . . . was clad with zeal as a cloak." *Isaiah*, lix, 17; *Macbeth*, I, vii, 33, 36. — **conceit** in Shakespeare is said to mean (1) a conception or idea, (2) intellect or mental power, (3) fanciful thought; never, as we now use it, over-estimation of one's self. *Meiklejohn*. — Which sense suits best here? — 93. **As who should say**, like one who should say. This is good old English, but possibly originated in the French *comme qui dirait*. I, ii, 39. Did Shakespeare understand French? — **oracle**. What? The folios all have "an" before "Oracle," and do not use the capital *S* in "Sir." Should the old reading stand? — 94. **ope**. A. S. *up*. To "do up (Old Eng. *dup*) a door" is to *lift* the latch and open the door? — 96. **therefore** = on this account. — 97. **For saying**, because they say? — **when**. Hudson follows Rowe in changing "when" to "who." Wisely? — 98. **would**. May we mentally supply "they" before "would"? *Abbott* (399) remarks, "When there can be no doubt what is the nominative, it is sometimes omitted." *Hamlet*, III, i, 8. — Collier's copy of the folio of 1632 has 't *would* for *would*. — **damn**, etc. = condemn to perdition those ears (*i.e.*, hearers) who would (be provoked so as to) call their brothers (the speakers) fools. Allusion to *Matthew*, v, 22, "Whosoever shall say (to his brother), 'thou fool,' shall be in danger of hell-fire"? Shakespeare is so familiar with the Bible, that we, who know less of the sacred book, are sometimes slow to catch his allusions to it. — "A thing is often said to *do* that which it in any way *causes to be done*." *Hudson*. — 102. **gudgeon**. Gr. *κοβίος*, *kobios*; Lat. *gobio*; Fr. *goujon*; Mid. Eng. *gojone*; a small fresh-water fish of the carp kind, described by Izaak Walton as "easy to be taken." Swift uses the word to denote a person easily cheated. Is *fool-gudgeon* a fool fish? or such as any fool could catch? or, such as none but a fool would try to catch? "The whole sentence is, 'Fish not with this melancholy as a bait for this gudgeon of the fool.'" *Furness*. *Abbott*, 22, 430. Your preference? — **opinion**. Line 91. — 104. **after dinner**. Allusion to the Puritan preachers, who,

Lorenzo. Well, we will leave you, then, till dinner-time. 105
I must be one of these same dumb wise men,
For Gratiano never lets me speak.

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

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

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

[*Exeunt GRATIANO and LORENZO.*]

Antonio. Is that any thing now? 113

Bassanio. 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.

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

Bassanio. '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: 125

being generally very long and tedious, were often forced to put off that part of their sermon called the *exhortation* till after dinner [Warburton]? — 108. **moe**. Shakespeare uses interchangeably *mo*, *moe*, and *more*. Here three folios have *mo*. — 110. **gear**. A. S. *gearwe*, preparation, dress, ornament; *gearu*, ready; Mid. Eng. *gere*, preparation; whence *garb*, dress. The word is vaguely equivalent to "matter," "business," "subject." *Comus*, 167. — 112. **neat's**. A. S. *neát*, an animal of the bovine kind; the plural same as the singular; cattle, oxen; so named from their *usefulness* and employment; A. S. *neotan*, to use, employ. — **not vendible** = not good for the matrimonial market [Hudson]? Lat. *venum*, sale; *dare*, to give; French *vendre*, to sell. — 113. **Is that anything now?** The old editions read, *It is that anything now*. Johnson proposed to read, *Is that anything new?* Rowe proposed the present reading. Test the old and Johnson's. — "Bassanio answers that Gratiano speaks an infinite deal of *nothing*, — the greatest part of his discourse is *not anything*." *Tyrwhitt*. — 116. **shall seek**. *Shall* and *will* were imperfectly differentiated in Shakespeare's time. *Psalms*, xxiii, 6. *Abbott*, 315. — 123. **disabled**. II, vii, 30. — 124. **something** = somewhat? in some degree? Not unfrequently so in Shakespeare. *Hamlet*, III, i, 173; *Abbott*, 68. — **swelling port** = ostentatious bearing [Clark and Wright]? imposing appearance, deportment, or outfit [Hudson]? external pomp of appearance, state [Stevens]? Lat. *portare*; Fr. *porter*, to carry. See "portly sail," line 9; "greatest port," III, ii, 276. — "My port and pomp did well become a king of Argos's daughter." *Sidney's Arcadia*. — 125. Supply the ellipsis. — *of* [Clark and Wright, Rolfe, etc.]? *to* [Hudson]? Such omissions are common in Shakespeare. II, vi, 9; IV,

Nor do I now make moan to be abridg'd
 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 gag'd. To you, Antonio, 130
 I owe the most, in money, and in love;
 And from your love I have a warranty
 To unburthen all my plots and purposes,
 How to get clear of all the debts I owe.

Antonio. I pray you, good Bassanio, let me know it; 135
 And if it stand, as you yourself still do,
 Within the eye of honor, be assur'd,
 My purse, my person, my extremest means,
 Lie all unlock'd to your occasions.

Bassanio. In my school-days, when I had lost one shaft, 140
 I shot his fellow of the self-same flight

i, 380; *Abbott*, 292, 394. — 126. **make moan** = complain? III, iii, 23. A. S. *mānan*, to moan; fr. *mān*, wickedness; Icel. *mein*, hurt, harm, sore, whence there is but a step to *moan* as an expression of pain. *Skeat.* **to be** = at being? of being? about being? The A. S. infinitive ended in *-an*, which afterwards became *-en*. *To* was not used with it at first, but with the gerund, like Latin *ad*. "The indefinite use of the infinitive in a gerundive sense seems to be a continuation of the old idiom which combined to with the gerund." *Abbott*, 357. — 127. **rate**. Lat. *reor*, I think; *ratum*, determined, settled, fixed; Old Fr. *rate*, price, value. √ RA, to fix, identical with √ AR, to fit, as in *art*. *Skeat.* — 128. **prodigal**. Is time here personified? "It is equivalent to *ōpa, hora*, when *ōpa* means the spring-time of life, youth, manhood." *Allen*, quoted by Furness. — 130. **gag'd**? White prints *gaged*, remarking that *gag'd* would put a *gag* in Bassanio's mouth too soon! — Lat. *vas, vasis, vadium*; A. S. *wed*, a pledge; Low Lat. *vadiare*, to pledge, became *vadjare*, Eng. *wage*, Fr. *gager*, to gage or pledge; Fr. *gage*, a gage, pawn, or pledge; whence *mort-gage*. "The Norman French, unable to pronounce the *w*, employed a *gu*; and the English sometimes substituted a *w* for a *g* or *gu*. Compare *war, guerre*; *wile, guile*; *wise, guise*; *warden, guardian*; *William, Guillaume*, etc." *Meiklejohn*. — 132. **warranty** = voucher, guarantee, assurance? See note on line 130. — 136. **still** = as yet? always? See line 17. — 137. **eye of honour** = within the range of what can be viewed as honorable [Rolle]? within the scope of honor's vision [Clark and Wright]? "If it be such as needs not at any time shrink from the view of *honor*." *Eccles.* In *Winter's Tale*, III, ii, 49, 50, we read "one jot beyond the bound of honor." — 139. **occasions**. Meaning? — Final *-ion* is commonly a dissyllable in Shakespeare. See note on *ocean*, line 8. — 141. **his**. In Shakespeare *it*, as possessive, occurs fourteen times; *it's*, nine times; *its*, once. *Rolfe*. — Milton uses *its* three times. *Its* is not found in King James's version of the Bible; but modern editions have substituted *its* for *it* in *Leviticus*, xxv, 5. See our note on *Hamlet*, I, ii, 216. — This mode of finding lost arrows is mentioned in several of the old writers, particularly in a passage in *Quips upon Questions* (1600), published in *Transactions of the New Shakespeare Society*, 1877-79. — 141. **flight** = range, a technical term in archery. "A *flight* shot

The self-same way, with more advised watch,
 To find the other forth; and by adventuring both,
 I oft found both ~~thw~~ ~~lurgd~~ ~~this~~ ~~ch~~ childhood proof,
 Because what follows is pure innocence. 145
 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.

Antonio. 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, 155
 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

Bassanio. In Belmont is a lady richly left;

was about equal to the width of the Thames above London Bridge." *Leland.*—*Much Ado*, I, i, 35.—A. S. *fleogan*, to fly. The suffix *th* or *t* primarily denotes the action of the verb taken abstractly. *Gibbs.*—See *troth*, I, ii, 1.—142. **advised**, deliberate, careful. "Judges ought to be more learned than witty, more reverend than plausible, and more advised than confident." *Bacon*, Essay, lvi.—√ *wid*, to know; *vidēre*, to see; *visum*, seen to be best; *ad*, according to; Fr. *avis*, opinion, way of seeing a thing; *avis*, to consider; *s'avis*, to bethink one's self. *Skeat*, *Brachet*.—143. **forth** = out? See "feasting forth," II, v, 36. This line has how many feet? Is it our business to shorten it?—144. **childhood proof** = childish experiment?—See "snail-slow," II, v, 46.—In *Midsummer Night's Dream*, III, ii, 202, we have "childhood innocence." See note on 102; *Abbott*, 22, 430.—146. **wilful** = obstinate, in extravagance [Clark and Wright]? wilful in his prodigality [Rolfe]? regardless, reckless, saucy [Schmidt]? "Witless" and "wasteful" in place of "wilful" have been suggested. Any need of change? Supply the ellipsis.—148. **self** = same? So in *Twelfth Night*, I, i, 39; *Richard II*, I, ii, 23.—"At that self moment." *Dryden.*—150, 151. **or . . . or**. Neatly, like Lat. *aut . . . aut*, for *either . . . or*.—154. **circumstance** = circumlocution? irrelevant matters? ceremony? elaborate detail?—Lat. *circum*, around; *stare*, to stand.—*Hamlet*, I, v, 127; *Othello*, III, iii, 354.—156. **making question of** = raising doubts as to my readiness to do? doubting my readiness to do?—**uttermost**. Adjective for noun? So "my name be yok'd with his that did betray the Best." *Winter's Tale*, I, ii, 406, 407.—160. **prest** (Lat. *prae*, in front; *stare*, to stand; late Lat. *praestus*, ready; Ital. and Span. *presto*; Old Fr. *prest*; Fr. *prêt*), ready [Stevens, Furness, etc.]?—"Still, *Antonio* might well say that he was pressed by his affection to do anything in his power to serve *Bassanio*." *White.*—161. **Belmont**. Where is this Belmont? Many places in Italy and some in France are called *Belmonte*.—

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 165
 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' strand,
 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, 175
 That I should questionless be fortunate.

Antonio. 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.

richly left. *Rich-left heirs.* *Cymb.*, IV, ii, 227. See note on "ceremoniously," V, i, 37; also V, i, 257.—163. **sometimes** = in times past? formerly? once? *Sometime* is similarly used. See *Ephesians*, ii, 13.—*Sometimes* is genitive? See I, ii, 115.—*Lat. olim.*—165. **undervalued** = inferior in value? II, vii, 53.—166. **to** = in comparison with?—**Cato's.** This Cato was Marcus Cato Uticensis, whose daughter Portia (or Porcia) became the second wife of her cousin Brutus. In North's translation of Plutarch, used by Shakespeare, she is praised for chastity, greatness of mind, and knowledge of philosophy. See *Julius Cæsar*, and Addison's *Cato*.—168. **four winds.** *Ezekiel*, xxxvii, 9; *Revelations*, vii, 1.—170. **golden fleece.** Golden hair adorns most of the famous beauties in the poets?—See note on line 9; also *Class. Dictionary*, article on *Jason*. See note on III, ii, 236.—171. **Colchos**, a country on the eastern coast of the Black Sea. Spelled more correctly *Colchis*. It has mines of gold and silver, and thither went the Argonauts in search of the golden fleece.—172. **Jason's.** Jason was the celebrated leader of the Argonauts. See *Class. Dict.*—174. **rival.** *Lat. rivus*, a brook; *rivalis*, one who uses the same brook. The brook separating the land of one owner from that of another, or giving rise to quarrels between riparian proprietors, the word *rivalis* came to mean a competitor. See *Trench on the Study of Words*.—175. **presages.** Ellipsis? Such omissions are very common even now in conversation. *Abbott*. 244.—**thrift.** I, iii, 44, 80. *Icel. thrift*, thrift; *thrif*, prosperity; *thrifask*, to thrive. *Skeat.* So *drift* from *drive*, *shaft* from *shave*, *draught* or *draft* from *drag*, *flight* from *fly*, etc.—177. **all my fortunes**, etc. Does this accord with the statement in lines 42, 43, 44?—178. **commodity** = merchandise [Clark and Wright, Hudson, etc.]? property [Rolfe]? convenience? profit? *Lat. com*, with; *modus*, measure; *commōdus*, convenient; Low Lat. *commodiosus*, useful.—In III, iii, 27, it is said to mean gain or

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. 185

SCENE II. *Belmont. A room in Portia's house.*

Enter PORTIA and NERISSA.

Portia. By my troth, Nerissa, my little body is aware of this great world.

Nerissa. 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. 8

Portia. Good sentences, and well pronounced.

Nerissa. They would be better, if well followed.

Portia. 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

advantage. In *Winter's Tale*, III, ii, 92, Hermione says, "To me can life be no commodity."—183. **presently** = immediately? Usually so in Shakespeare and the Bible. *Hamlet*, II, ii, 578; *Macbeth*, IV, iii, 145; 1 *Samuel*, ii, 16; *Matthew*, xxvi, 53.—185. **of my trust** = on (or as a consequence of) my credit as a merchant? *Abbott*, 168.—What think you of the reason assigned by Bassanio for wishing to go to Belmont? Did Shakespeare believe in forebodings?—Antonio's sadness? Does he correctly describe himself as a "want-wit"? Value of this scene?

SCENE II. 1. **troth** is merely a variant of *truth*. From √TRAU, to believe; A. S. *tréow*, *trifw*, truth. *Skeat*.—The *th* or *t*, joined to the roots of verbs, denotes the action of the verb taken abstractly; with adjectives it denotes the quality. See *flight*, I, i, 141; *thrift*, I, i, 175.—**aware**. The *a* is here from the A. S. *a* or *ge* (Gothic *ga*; Old Sax. *gi*; Fries. *ie*; Old Ger. *ka*, *ki*; Ger. *ge*), originally = Lat. *co* or *con* meaning *with*. *Gibbs*; *Abbott*, 24. See our *Masterpieces in English Literature*, p. 316.—5. **surfeit** = get cloyed? See III, ii, 114.—6. **mean**. So the quartos (1600). The folios, printed after Shakespeare's death, have *small*. The repetition of "mean" is not unlike other repetitions in Shakespeare; as in *Macbeth*, V, iii, 44, "Cleanse the stuffed bosom of that perilous stuff."—8. **comes** . . . by. I, i, 3. Is it so?—9. **sentences** = maxims [Clark and Wright, *Hudson*] ? Lat. *sententiæ*; Gr. γνῶμαι, *gnomai*.—16. **hare**, etc. Allusion?—

this reason is not in 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

Nerissa. 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 you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come? 30

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

Nerissa. First, there is the Neapolitan prince.

Portia. Ay, that's a colt indeed, for he doth nothing but

18. **reason** = speech, discourse, talk [Furness]? ratiocination? arguing? II, viii, 27. — The quartos, followed by all the recent editors except Furness, have "reasoning" and the before "fashion." We prefer the folio word in the sense of "talk." Better? For the omission of the article see *Abbott*, 82, 90. — 21, 22. **will . . . will**. Paronomasia? — 23. **nor refuse none**. Like the frequent double negative, strengthening the negation, in Greek; as, οὐδὲ ἐνταῦθα ἤκουσεν οὐδεὶς (Xenophon's *Anabasis*, I, iii, 21), not even in this place did no one (*i.e.*, any one) hear. — See III, iv, 11; IV, i, 54; *King John*, V, vii, 112; *Macbeth*, II, iii, 44, 45; *Abbott*, 406. — 24, 25. See *Richard II*, II, i, 4, 5, as to the "tongues of dying men." — 27. **chooses his meaning**. Note the great significance of the word *meaning*! The father's *meaning*! — 28. **who you**. *Who* may be the subject, and *you* the object of "shall love." But most editors make *who* the object, the inflection of *who* being often neglected in Shakespeare. So Rolfe, who thinks that the *already* in the next sentence should weigh strongly. II, vi, 30; *Macbeth*, III, i, 122; *Abbott*, 274. — 30. **are already come**. "With a few intransitive verbs, mostly of motion, both *be* and *have* are still used." *Abbott*, 295. — 33. **level at** = guess at [Hudson]? aim at? — Lat. *libra*, balance; *libella*, a little balance, a "level." See "as level as the cannon to his blank," *Hamlet*, IV, i, 42; "level at the edge of a penknife," 2 *Henry IV*, III, ii, 248, 249; "shot from the deadly level of a gun," *Romeo and Juliet*, III, iii, 103. — Origin of the meaning *aim*? — 35. **colt**. Malone says, "Though our author, when he composed this play, could not have read the following passage in Florio's translation of Montaigne's *Essaies* (1603), he had perhaps met with the relation in some other book of that time: 'While I was a young lad (says old Montaigne, who died in 1592) I saw the prince of Salmona at Naples manage a young, rough, and fierce horse, and show all manner of horsemanship.'" Not possible for Shakespeare to have read the original French of Montaigne? — A. S. *colt*, a young ass, or young camel. √GA, to produce. Allied to *kin* and *child*. Swedish *kull*, a brood, a hatch. — "*Colt* is used for a witless, heady, gay youngster; whence the phrase used of an old man too juvenile, that he still retains his *colt's tooth*!" *Johnson*. — Does the word *colt* convey a lively image of the prince? White, following

talk of his horse; and he makes it a great appropriation to his own good parts, that he can shoe him himself.

Nerissa. Then is there the County Palatine. 38

Portia. He doth nothing but frown, as who should say, 'And 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 to be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two! 45

Nerissa. How say you by the French lord, Monsieur Le Bon?

Portia. 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

Steevens, says, "This term is applied to the prince in question on account of the high repute of Neapolitan horsemanship."—36. **appropriation** = credit? addition [Singer, Hudson]? acquired excellence [Meiklejohn]? Not elsewhere found in Shakespeare.—37. **parts** = talents?—38. **County** = Count [Malone]? Lat. *com*, together; *ire*, to go; *comes*, a companion. Old Fr. *conte*, or *comte*, a "companion for a king," an earl.—**Palatine**. Lat. *palatium*, a palace; from *Palatinus*, a hill in Rome, the site of the original city. On this hill stood the palaces of Augustus, Tiberius, Nero, the houses of Cicero, Catiline, etc. A paladin or palatine (*comes palatii*) was properly a knight of a palace or royal household. The title dates from the time of the Merovingian kings of France, 448-752. Cotgrave says, "*Compte palatin*, a count palatine, is not the title of a particular office, but an hereditary addition of dignity and honor, gotten by service done in a domestical charge." Johnson supposes that Shakespeare alludes to a Count Albertus a Laski, a Pole, who was received with honor by Queen Elizabeth in 1583. Likely? Another county palatine married the daughter of James I.—40. **And you will not**, etc. So the folios. The second quarto has & ; the first, *if*; most modern editions, *an* or *an if*. See II, ii, 51.—"What has *frowning* to do with an alternative choice? What is the threat that is here implied?" *Furness*.—41. **weeping philosopher**. Heraclitus of Ephesus (500-440?) was called the weeping, as Democritus was styled the laughing philosopher. See *Class. Dict.*—43. **had rather to be**. So the folios. The quartos read *had rather be*. *Abbott*, 349. "*Had* is Old Eng. subjunctive, and corresponds to the German *hätte*. *Meiklejohn*.—"Bring the *rathe* (*i.e.*, early) primrose," *Milton*; "the *rather* (*i.e.*, later born) laubes," *Spenser*. Many grammarians object to the phrase *had rather*; but the more learned are usually more tolerant.—*Psalms*, lxxxiv, 10.—A. S. *hræde*, *hræthe*, quickly; *hrath*, *hraed*, *hred*, swift; Icel. *hradr*, fleet; Mid. High Ger. *hrad*, *rad*, quick; Mid. Eng. *rath*, early, quick; *rathe*, soon; comparative *rather*; old superl. *rathest*.—46. **How say you by**. *By*=with reference to, about, concerning. So in II, ix, 25, and I *Corinthians*, iv, 4. *Abbott*, 145.—We say, "Do as you would be done *by*."—49. **Bou**. The early editions have *Bonne*. Rightly changed?—50, 51. **better bad** = worse [Halliwell]? "Not 'better-bad,' *i.e.*, worse; but 'better bad-

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 should never requite him. 56

Nerissa. What say you, then, to Falconbridge, the young baron of England.

Portia. 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 behavior every where. 66

habit.'" *Furness.*—52. **throstle.** Changed by Pope from *trassel*. A. S. *throstele*; Ger. *drossel*; Lat. *turdus, turda*, a thrush; Gr. *σπιρίειν, strizein, spirizein*, to twitter. The original sense was probably "chirper" or "twitterer." Allied to Lat. *strix*, a screech-owl; *sturnus*, a starling.—**a-capering.** For the *a-* see *Abbot*, 24, and note on line 1 above.—Akin to Gr. *κάπρος, kapros*, a boar? Directly from Ital. *capriolare*, to caper; *capriolo*, a kid; Lat. *caper*, a goat; Old Fr. *capreoll*; Fr. *se cabrer*, to rear, prance.—Are Portia's characterizations to be taken as Shakespeare's estimate of national peculiarities?—55. **should never.** So the folio reading, which *Furness* prefers with *Rowe*, *Pope*, and *Hammer*. The other editors adopt the quarto word "shall." Choose!—57. **to Falconbridge.** In what sense is *to* used here? and in what sense two lines later?—**baron.** Both *bar* and *baron* originally meant no more than "man" or "husband." Old High Ger. *bar*, a man; Low Lat. *baro*, a vassal, servant. √ BHAR, to carry; Gr. *φέρειν, pherein*; Lat. *ferre*, to carry. The *on* is a mere suffix. *Skeat*. In England the baron is between a viscount and a baronet, being the lowest rank in the House of Lords.—60. **neither Latin.** Is Shakespeare "hitting off" the ignorance of English travellers? "It would have been impossible for Shakespeare to hold up to ridicule this ignorance, had he himself come under the same condemnation." *Proelss* (1875), quoted approvingly by *Furness*.—62. **proper** = handsome [*Steevens*, *Staunton*, etc.]? Often so in Old English. Shakespeare uses *properer* and *properest*.—*Hebrews*, xi, 23: "They saw he (Moses) was a proper child."—63. **picture.** The unvarying expression of the reticent Englishman's face, "as idle as a painted ship upon a painted ocean"!—**dumb show** = pantomime. See a specimen in *Hamlet*, III, ii, 118, etc.—*Furness* thinks "proper" here means *very*, and that the *man's picture* of the folios and quartos should be printed *man's picture*. *Othello*, I, iii, 69.—64. **suit**. In Milton's *Il Penseroso*, 122, we read "civil-suited Morn."—Lat. *sequi*, to follow; *secta*, a following, a train, a *suite*; and in Low Lat. a suit of clothes! *Skeat*.—**doublet.** Lined so as to be of *double* thickness?—A close-fitting "roundabout" coat, with skirts reaching a little below the waist-band.—Fr. *double*, from Lat. *duplus*, twice-full; *duo*, two, -*plus* for *plenus*, full. The -*et* is diminutive.—65. **round hose** = trousers or breeches reaching down to the knee; not a covering for the feet. Ital. *hosa*, a kind of gaiter for the leg between knee and ankle. "Doublet and hose" in Shakespeare are "coat and breeches."

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

Portia. That he hath a neighborly 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. 71

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

Portia. 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. 78

Nerissa. 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. 81

Portia. 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 will be married to a sponge. 86

Nerissa. 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

Macbeth, II, iii, 16; *As You Like It*, II, iv, 6; III, ii, 183. — **bonnet** = cap (as still used in Scotland) or head-dress? "The word originally signified some kind of stuff." *Brachet*. — 67. **Scottish**. The folio (of 1623) having been printed in the reign of James I reads "the other lord." "Not having the fear of gentle Jamie before our eyes, however, we prefer the word that Shakespeare wrote." *White*. — 71. **sealed under** = subscribed [Hudson]? became surety for another cuff, to be administered in payment for one received of the Englishman? "Alluding," says Warburton, "to the constant promises of assistance that the French gave the Scotch in their quarrels with the English." — 74. **vilely**. *Vildly* or *vildely* in the old editions. — 75. **drunk**. Another hit at a national foible? But Englishmen could beat them all in drinking, according to Iago, *Othello*, II, iii, 66, 67, 68. — 77. **An . . . fall** = if . . . befall? — *Icel. enda*, if. See note on II, ii, 51. — 79. **shift** (*A. S. sciftan*, to divide, change), a temporary contrivance, an expedient, a device? — 80. **should refuse**. For *should* and *would*, see *Abbott*, 322. — 83. **Rhenish**. — Color? See III, i, 31. — **contrary** = wrong? So in *King John*, IV, ii, 198, the slippers are "thrust upon contr'ry feet." — 88. In this enumeration of Portia's suitors there may be some covert allusion to those of Queen Elizabeth [Johnson]? — 90. **sort** = way, method, manner [Clark and Wright, Schmidt]? lot [White]? "Let blockish Ajax draw the sort to fight with Hector," *Troil. and Cress.*, I, iii, 376. *Lat. sors*, lot; *Fr. sort*, lot; *sorte*, method. "Probably allied to *serère*, to connect, and to *series*, order." *Skeat*. See V, i, 132. — 91.

than your father's imposition depending on the caskets. 91

Portia. 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 wish them a fair departure. 96

Nerissa. 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?

Portia. Yes, yes, it was Bassanio; as I think, so was he called. 101

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

Portia. I remember him well, and I remember him worthy of thy praise. 105

Enter a Serving-man.

Serving-man. The four strangers seek 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. 109

Portia. If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his

imposition = imposed condition? Lat. *in*, upon; *ponĕre*, to put; *positus*, placed. — 92. **Sibylla**. Here a proper name, as in Bacon's *Colors of Good and Evil*, x, and his *Advancement of Learning*, ii, 23, 33. Apollo, enamored of the Cumæan Sibyl, promised her as many years as there were grains of sand in her hand. She forgot to ask for perpetual youth. When Æneas came to Italy (about 1180 B.C.?) she had lived some seven hundred years, and had six hundred more to wither in! *Ovid, Metamorphoses*, xv; *Othello*, III, iv, 69, 70; *Taming of the Shrew*, I, ii, 68, 'as old as Sibyl.' — 92. **chaste**. "An honorable matron is as chaste as a maid; Diana was no chaster than Penelope, and Portia as chaste after she was Bassanio's wife as before." *White*. — 94. **parcel** = pack? company? So 'this youthful parcel of noble bachelors,' *All's Well*, II, iii, 51, 52. — Lat. *pars*, part; *particula*; Fr. *parcelle*, little part. — 96. **I wish**. The quartos read *I pray God grant*, and some have thought the change was made in obedience to the statute, 3 *James I*, chap. 21, forbidding, under a penalty of ten pounds, the use of the sacred name on the stage. Is it used elsewhere in this play? reverently always? — 99. **Montferrat**. 'An old marquisate (i.e., marquis's dignity, lordship, or seignior) of Northern Italy, now comprised in the provinces of Alessandria, Coni, Turin, Novara, and Genoa. Its capital was Casale.' *Lippincott's Gazetteer*. — 100. **as I think**, etc. Is she really in doubt? — 105. **thy praise**. The quartos add here, "How now? what news?" Ought it to be inserted? Your reason? — 106. **four**. Should this be *six*? Servant's blunder? — **seek you**. So the folios. The quartos insert 'for.' Well? — 110. **so good heart as**. Is *so* interchangeable with *as*, now? — The successive spellings from which *as* comes are: A. S. *eal*

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. 114

Come, Nerissa. — Sirrah, go before.

Whiles we shut the gates upon one wooer, another knocks at the door. [Exeunt. 115

SCENE III. Venice. A Public Place.

Enter BASSANIO and SHYLOCK.

Shylock. Three thousand ducats, — well.

Bassanio. Ay, sir, for three months.

Shylock. For three months, — well. [bound.

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

Shylock. Antonio shall become bound, — well. 5

Bassanio. May you stead me? Will you pleasure me? Shall I know your answer?

(all), *swá* (so); *al swa*; *al so*; *alse*; *als* (= also); *as*. The A. S. *ea* *swá* = both 'just so' and 'just as.' *Skeat*; *Abbott*, 275.—112. **condition** = temper, disposition, qualities? Often so in Shakespeare. See *best-conditioned*, III, ii, 288; *Othello*, IV, i, 181.—**complexion**. Some Africans believe Satan to be white?—111. **shrive** = absolve as a priest? receive confession? A. S. *scrifan*, to impose a penance or compensation; borrowed from Lat. *scribere*, to write; whence Ger. *schreiben*.—115. **Whiles**. An adverbial use of the old genitive; as, *needs*, of necessity; *times* (in *sometimes* = at one time). This *-times* is also used as plural. *Days* is genitive in *now-a-days*; *ships*, in *amidships*; *sides*, in *besides*; so *unawares*; *eft-soons*, etc. See *sometimes*, I, i, 163; *needs*, II, iv, 29.—“*Whiles, while, and whilst* are used indifferently by Shakespeare.” *Clark and Wright. Matthew*, v, 25 (King James's version); *Abbott*, 25, 137.—Progress made in the plot in this scene? What revelations of character? Worth of the scene? Is Portia heart-whole? 'fancy free'?

SCENE III. 1. **ducats**. The *ducat* is said to have been named from the inscription upon it, “*Sit tibi, Christe, datus, quem tu regis, iste ducatus.*” — ‘Abbreviation of *Ducatus Venetorum.*’ *Hunter*. — ‘Literally a coin belonging to or coined by a duke.’ *Halliwel*. — “Coryat, who visited Venice in 1608, tells us that the ducat was worth 4s. 8d.” *Clark and Wright*. “The Venetian ducat, in or near the poet's time, is said to have been equivalent to nearly \$1.53 of our money.” *Hudson*. “Its value was about that of the American dollar.” *Rolfe*. “Money was worth some six times as much then as it is now.” *Hudson*.—**well** “has here something of an interrogative force” [*Hudson*]?—4. **The which**. An archaism. See *Macbeth*, III, i, 16; *Genesis*, i, 29; *Abbott*, 270. Shakespeare has the *whom* in *Winter's Tale*, IV, iv, 517.—Like the French *lequel*, though *lequi* is not used.—III, iv, 34; IV, i, 343.—6. **may you stead**. In the Prayer Book version of *Psalms*, cxxv, 1, *may* = *can*. *Abbott*, 307. From √ *MAG*, to have power. “Used here in the sense of ‘Are you willing’?” *Furness*. — *Can* originally meant to *know*, and is from the same ultimate root as *ken*? *Stead* = assist. From √ *STA*, to stand.—**pleasure**. Repeatedly

Shylock. Three thousand ducats, for three months, and Antonio bound.

Bassanio. Your answer to that. 10

Shylock. Antonio is a good man.

Bassanio. Have you heard any imputation to the contrary?

Shylock. Ho, 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, water-thieves and land-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. 23

Bassanio. Be assured you may.

Shylock. I will be assured I may ; and that I may be assured, I will bethink me. May I speak with Antonio? 26

Bassanio. If it please you to dine with us.

thus used as a verb in Shakespeare. "Any noun or adjective could be converted into a verb by the Elizabethan authors." *Abbott*, 290. — 11. **good man.** In what sense? See Shylock's explanation. "We are accounted poor citizens, the patricians good." *Coriolanus*, I, i, 16. — 13. **Ho.** So the first folio. — 15. **supposition** = doubt? belief, rather than knowledge? unrealized, and therefore doubtful, form [Meiklejohn]? — 16. **Tripolis.** Once an important commercial port of Syria, at the foot of a spur of the Lebanon range. — 17. **Rialto.** The Italian *Isola di Rialto* = 'island of the deep stream,' the name of the chief of the islands on which Venice is built. The Merchants' Exchange was "a most stately building," which, as well as the bridge to it, was also called the Rialto. Some having urged (as does also the Clarendon Press edition) that the words mean 'island of the high bank,' Rolfe answers in *The Literary World* of March 19, 1887: "The Italian *riuvo* is from the Latin *riuvus*, and means stream; the equivalent of *ripa*, bank, being the feminine *riva*. We may add that 'island of the high bank' would be a strange name for the *Isola di Rialto*, which is as flat as the other islands on which Venice is built." White, however, inclines to the opinion that the word here means the bridge, first built in 1591. — 18. **squandered.** 'A nasalized form of Lowland Scotch *squatter*, to splash water about, to scatter;' provin. Eng. *swatter*; Danish *squatte*, to splash. The original sense was to splash water about somewhat noisily. The word is expressive of the noise. *Skeat. As You Like It*, II, vii, 57. — 19. **be.** Good Old English? See IV, i, 286. — A. S. *beon*. *Been* or *ben*, afterwards *be*, as in King James's version of the Bible. — 'O, there be players,' etc., *Hamlet*, III, ii, 26; *Abbott*, 300. — In the folio *water theeves* precedes *land theeves*. Chiasmus? — Most editors transpose the words. Rightly? 21. **pirates.** The old copies all have 'Pyrats,' and a pun is suspected! — 27. **If it please you.** This is the old form, the French *s'il vous plait*. The *it* was afterwards dropped, the *you* placed before *please*,

Shylock. 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?

33

Enter ANTONIO.

Bassanio. This is Signior Antonio.

Shylock. [*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. If I can catch him once upon the hip,

40

and then *please* came to be regarded as personal and passive, with *you* as subject. See on 'you were best,' II, viii, 33; V, i, 175. — In Shakespeare's time 'Nazarite' = *Nazarene*. How is it now? — 29. **conjured.** *Matthew*, viii, 31, 32. — 31. **following** = forth. Not elsewhere so used in Shakespeare. — 35. **fawning publican** 'seems to be an odd combination.' *Clark and Wright.* "A strange and either heedless or ignorant use of 'publican.'" *White.* Shakespeare 'conceived of Shylock as an English innkeeper.' *Allen.* See Webster's *Dictionary*. — 36. **for he is** = because he is [Clark and Wright]? for being [Rolfe]? The difference between these two interpretations may be illustrated by the following from *Measure for Measure*, II, i, 27, 28: "You may not so extenuate his offence For I have had such faults;" meaning "You may not so palliate or apologize for his offence on the ground that I too have committed similar offences." *Abbott*, 151. — No pause between *him* and *for*? — 38. **gratis.** For Lat. *gratius* = because of favor or kindness; hence gratuitously, without recompense? III, iii, 2; IV, i, 370. — 39. **usance.** "It is almost incredible what gain the Venetians receive by the usury of the Jewes." Thomas's *History of Italy* (1561). "They say that it is pity the devil should have God's part, which is the tithe; that the usurer is the greatest Sabbath-breaker, because his plough goeth every Sunday; that the usurer is the drone that Virgil speaketh of, '*Ignavam fucos pecus a præsepibus arcent*' ['they keep the drones, a lazy brood, from the hives']; that the usurer breaketh the first law that was made for mankind after the fall, which was, '*In sudore vultus tui comedes panem tuum*' ['in the sweat of thy face shalt thou eat bread'], not *In sudore vultus alieni* [in the sweat of another's face]; that usurers should have orange-tawny bonnets, because they do *judaize*; that it is against nature for money to beget money; and the like." Bacon's forty-first *Essay*. — 40. **upon the hip.** An allusion to the angel's thus laying hold on Jacob, *Genesis*, xxxii, 24 [Henley]? — A wrestler's phrase [Johnson, Clark and Wright, etc.]? "The hip of a chase is no term of woodman's craft; the haunch is. Moreover, what a marvellous expression to say, 'a hound has a chase on the hip, instead of *by!*'" W. R. Arrowsmith, in *Notes and Queries*, VII, p. 375. Arrowsmith quotes Harrington's translation of *Orlando Furioso*, xlvi, st. 117, in which "the valiant knight his hold doth shift . . . to get the pagan on the hip, And having caught him right, he doth him lift . . . and trip," etc. "I'll have our Michael Cassio

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! 45

Bassanio. Shylock, do you hear?

Shylock. I am debating of my present store;
 And, by the near guess of my memory,
 I cannot instantly raise up the gross
 Of full three thousand ducats. What of that? 50
 Tubal, a wealthy Hebrew of my tribe,
 Will furnish me. But soft! how many months
 Do you desire? — [*To Antonio.*] Rest you fair, good signior;
 Your worship was the last man in our mouths.

Antonio. Shylock, albeit I neither lend nor borrow 55
 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 you would?

Shylock. Ay, ay, three thousand ducats.

Antonio. And for three months. 60

Shylock. 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.

on the hip," *Othello*, II, i, 292; *Merchant of Venice*, IV, i, 330. "When the animal pursued is seized upon the hip, it is finally disabled." *Singer*. May it refer both to wrestling and to hunting? Wrestlers do not eat their antagonists! — Preference? — 45. **calls interest.** *Usury* and *usance* were synonymous. Antonio thought it wrong to take interest. See note above on *usance*, line 39. — 47. **debating of.** True? — For *of* see "You make me study of that," *Tempest*, II, i, 81; *Abbott*, 174. — 49. **gross** = bulk? full sum? Late Lat. *grossus*, thick. — 51. **Tubal.** "Money-lenders, since the earliest ages, have always hunted in couples." *Meiklejohn*. — *Genesis*, x, 2. — 52. **soft.** See IV, i, 311; *Hamlet*, I, v, 58. — 53. **Rest you fair** = Heaven grant you fair fortune? So *rest you merry*, in *Romeo and Juliet*, I, ii, 65; *As You Like It*, V, i, 57. — 54. **worship** = worth-ship? — 56. **excess**, of the principal? — 57. **ripe**; as ripe fruit requires speedy plucking? — 58. **possess'd**, of information as to? informed? IV, i, 35; *Coriolanus*, II, i, 123; *Twelfth Night*, II, iii, 131. — 59. **would** = would have? wish? require? — The folio and first quarto have *he would*. Dyce and Hudson change *he* to *we*; two quartos have *ye*. The first quarto, after 'custom,' reads "Are you resolv'd, How much he would have?" and Furness prefers this text. Respective values of these readings? — 61. **you told me.** Spoken to Bassanio? — 63. **Methought.** Here *me* is the indirect (or dative) object, and *thought* is impersonal, meaning *it seemed*; from *thyncan*,

Antonio. I do never use it.

Shylock. When Jacob graz'd his uncle Laban's sheep — 65
This Jacob from our holy Abram was,
As his wise mother wrought in his behalf,
The third possessor; ay, he was the third —

Antonio. And what of him? did he take interest?

Shylock. No, not take interest, not, as you would say, 70
Directly interest: mark what Jacob did.
When Laban and himself were compromis'd
That all the eanlings which were streak'd and pied
Should fall as Jacob's hire. . . .
This was a way to thrive, and he was blest;
And thrift is blessing, if men steal it not. 80

Antonio. This was a venture, sir, that Jacob serv'd 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? 85

Shylock. I cannot tell; I make it breed as fast. —
But note me, signior.

Antonio. Mark you this, Bassanio,
The devil can cite Scripture for his purpose.
An evil soul, producing holy witness,
Is like a villain with a smiling cheek, 90
A goodly apple rotten at the heart.
O, what a goodly outside falsehood hath!

Shylock. Three thousand ducats; — 't is a good round sum.
Three months from twelve; — then, let me see the rate. —

to seem; not *thencan*, to think. So, in Chaucer, *him, hem, or hire thoughte* = it seemed to him, them, or her. — 64. **advantage** = interest? — 65. **when Jacob**, etc. *Genesis*, xxvii, xxx. Ginsburg (*Athenæum*, April 28, 1883) shows that Shakespeare here and elsewhere uses the version known as the Bishop's Bible (1568). — 72. **compromis'd** = agreed? parties to an agreement? under mutual promise? Lat. *com*, together; *pro*, forth; *mittere*, to send. — 73. **eanlings** = new-born lambs? — A. S. *eanlan*, to bring forth young; *-l-* is diminutive; so is *-ling*. Pope changed the word to *yeanelings*. Needfully? — **pied** = spotted, mottled, speckled? — Lat. *pica*, magpie; Fr. *pie*; the parti-colored bird. — 79. **was blest** = received Isaac's blessing [Allen]? favored of Heaven? — 84. **inserted**, in the Bible? by you, in your speech? — 86. **I make it breed as fast**. "This notion is preserved in the Greek word for 'interest,' *τόκος, tokos*, that which money brings forth." *Clark and Wright*. See line 124. — 88. **devil can cite Scripture**. Yes! *Matthew*, iv, 6; *Luke*, iv, 10; *Psalms*, xci, 11, 12. — 89. **witness** = authority [Rolfe]? testimony. — Are these lines heard by Shylock? — 92. **goodly outside**. So the old texts. Furness is sure we should read *godly*, as Rowe, Pope, Theobald, Hanmer, and Hudson have done. Rightly?

Antonio. Well, Shylock, shall we be beholding to you? 95
Shylock. 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 ;
 For sufferance is the badge of all our tribe. 100
 You call me misbeliever, cut-throat dog,
 And spet 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, 105
 ‘ 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.
 What should I say to you? Should I not say, 110
 ‘ Hath a dog money? Is it possible
 A cur should lend three thousand ducats?’ Or
 Shall I bend low, and in a bondman’s key,
 With bated breath and whisp’ring humbleness,
 Say this : 115

— 95. **beholding.** Frequently found for *beholden* in Elizabethan writers A. S. *be-* and *healdan*, to hold. Craik makes *beholden* “a corrupted form of *gehealden*, the perfect participle of A. S. *healdan*, to hold.” *Rolfe*; *Abbott*, 372. — 96. **Many a time and oft.** So in 1 *Henry IV*, I, ii, 451; 2 *Henry VI*, II, i, 93; *Timon*, II, i, 19; *Julius Cæsar*, I, i, 37. Is it really pleonastic? — 99. **with a patient shrug.** “I learned in Florence how to kiss my hand, Heave up my shoulders when they call me dog.” Marlowe’s *Jew of Malta*, II, ii, p. 269. — **badge.** ‘Showing his yellow cap.’ Booth’s stage direction in his *Acting Copy*. “I prefer,” says Booth, “the yellow cap to the cross upon the shoulder [said to have been ordered by the Venetian Senate to mortify the Jews — but?] which other actors have worn, my father among them.” — 100. **tribe.** Meaning? — “The etymology is thought to be from Lat. *tri-* (akin to *tres*, three), and *bus*, family, from √ *BHU*, to be. A *tribus* is supposed to have been, in the first instance, one of the three families of people in Rome, their names being the *Ramnes*, *Tities*, and *Luceres*.” *Skeat*. — 101. **misbeliever.** Differs how from *unbeliever*? — 102. **spet.** Used several times in Shakespeare, and once in Milton (*Comus*, 132). Naturally a stronger word than *spit*? See *Masterpieces*, p. 37. Compare *spit*, *spet*, *spout*, *spirt*. — **gaberdine.** Span. *gabardina*, a coarse frock; from *gabán*, a great coat; Old Fr. *gabán*, a cloak of felt for rainy weather. Allied to *cabin* and *cape*. Of Celtic origin. *Skeat*. — “The garment and the name are still used by the peasantry in some parts of England.” *Rolfe*. — 105. **Go to.** “Old phrase of varying import, sometimes of reproach, sometimes of encouragement. *Hush up, come on, be off, go ahead*, are among its meanings.” *Hudson*. — *Tempest*, V, i, 298; *Genesis*, xi, 4. — 107. **rheum.** Gr. *ρευ-* in *ρεύσομαι*, fut. of *ρέειν*, to flow; *ρέυμα*, *rheuma*, a flow. — 108. **spurn.** A. S. *speornan*; Icel. *spærna*, to kick. — 114. **bated**, for *abated*. Lat. *ab*, from; *batere* for *batuere*, to beat; Low Lat. *abbatere*;

'Fair sir, you spet 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?'

Antonio. I am as like to call thee so again, 120
To spet 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 of barren metal of his friend?
But lend it rather to thine enemy; 125

Who if he break, thou may'st with better face
Exact the penalties.

Shylock. 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,
Supply your present wants, and take no doit 130
Of usance for my moneys, and you'll not hear me.
This is kind I offer.

Bassanio. This were kindness.

Shylock. This kindness will I show.
Go with me to a notary; seal me there
Your single bond; and, in a merry sport, 135

Old Fr. *abatre*; Mid. Eng. *abaten*, to beat down, diminish. — 118. **courtesies.** "Utter 'courtesies' with strong emphasis — looking up, as you 'bend low,' with a devilish grin, into Antonio's face." *Booth.* — 124. **breed of.** The quartos have *breed for*. Equally good? — See note to line 86. — 126. **who if he break.** In Anglo Saxon, German, Hebrew, and Old English authors, the pronoun is not infrequently repeated for the sake of rendering the person more definite. This use of *who* as nominative without a verb is a Latin idiom, and illustrates what is called the *nomina-tivus pendens*. Thus in Lord Bacon's *Advancement of Learning* (Book II, x, 12), "which though it be not true, yet I forbear to note any deficiencies." — "*Qui si fidem franget*; a proof of Shakespeare's grammar-school instruction. He translates as he was taught." *Allen*; *Abbott*, 248, 249. — **break (his day).** See line 153. — 127. **penalties.** So the folios. The quartos have *penalty*. — 128. **friends.** We still use the plural in this way. See note on the plural *sides* in our *Macbeth*, II, i, 55, and our comments on the same in the magazine *Education*, May, 1887. — 129. **shames.** Does Shylock compare Antonio's contumelious words to *spittle*? — 130. **doit**, a small Dutch coin, worth about a quarter of a cent. Dutch *duit*, a doit. Perhaps akin to *dot*. *Skeat.* — Ger. *deut.* Perhaps Venetian *daottin*. Possibly Fr. *d' huit*, of eight, the eighth of a stiver or penny. — 132. **kind.** Dr. M. Jastrow (in *Young Israel*, May, 1876) argues that Shylock did not intend to insist on the forfeiture till after Jessica's elopement and robbery; but merely to humiliate the proud Christian and triumph over him. Likely? — 135. **single** = individual, without security? "Single here has been explained as *unconditioned*; as if the condition, being a sport or jest, amounted to no condition at all." See *Furness*. May it not rather mean

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 it pleaseth me.

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

Bassanio. You shall not seal to such a bond for me:
 I'll rather dwell in my necessity. 145

Antonio. 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.

Shylock. 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, 155
 Is not so estimable, profitable neither,
 As flesh of muttons, beefs, or goats. I say,

a bond that has no *surety*, but only a *principal*? Principal and surety together would constitute a *double bond*? — **merry sport.** In *Gernutus*, the old ballad in Percy's *Reliques*, a similar band (bond) is called 'a merry jest.' See line 163. — 138, 139. **forfeit** be nominated for an equal, etc. = let the forfeit named as an equivalent be a pound [Rolfe]? equal = exact [Schmidt, Elze, Furness, Meiklejohn]? equivalent [Hudson]? — "'For' is nearly redundant in this passage." *Abbott*, 148. "Not *nominated-for*, but *forfeit-for*. . . . 'Nominated' really belongs much earlier: 'and (in a merry sport) let it be nominated, that if, etc. . . . the forfeit (shall) be for,' " etc. *Allen*. — IV, i, 250. — 139. **fair.** This suggests Shylock's darker, Oriental hue [Furness]? — 141. **it pleaseth.** The quartos omit *it*. Better? — Line 27. — 145. **dwell** = continue? live? abide? — A. S. *dwellan*, to retard, to lead astray. The original sense is to mislead, cause to err; whence the intransitive sense of to err, to wander aimlessly, to linger, dwell; Mid. Eng. *dwellen*, to delay, linger; Icel. *dvelja*, to linger, to dwell, tarry. *Skeat*. — 150. **what.** *Cymbeline*, IV, i, 16; *Abbott*, 256. — 151. **teaches.** "There were three forms of the plural in Early English, — the Northern in *es*, the Midland in *en*, the Southern in *eth*. The third plural in *-s* is extremely common in the folio." *Abbott*, 332, 333. Pope, Clark and Wright, and some others think that Shakespeare is inaccurate in his grammar here. On omission of *to* before such infinitives as *suspect*, *Abbott* (349) remarks that in Early English there is much inconsistency. — 153. **break**, etc. See line 126. — "If you do break your day, assure yourself That I will take the forfeit of your bond." Heywood's *Fair Maid of the Exchange*, ii, 2 (1607). — 156. **neither.** *Allen* suggests that this word goes with the following, and not with 'profitable.' — Scan! — 157. **mut-**

To buy his favor, I extend this friendship :

If he will take it, so ; if not, adieu ;

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

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

Shylock. 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 165

Of an unthrifty knave, and presently

I will be with you. [*Exit.*]

Antonio. Hie thee, gentle Jew. —

The Hebrew will turn Christian : he grows kind.

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

Antonio. Come on : in this there can be no dismay ; 170

My ships come home a month before the day. [*Exeunt.*]

tons, beefs. Norman French. We still use *beeves*. "Perhaps Shakespeare employed these words to give a quaint and foreign flavor to Shylock's talk." *Meiklejohn*. Likely?—1 *Henry IV*, III, iii, 171; *As You Like It*, III, iii, 52; 2 *Henry IV*, III, ii, 300.—149. **so** = so be it [Rolfe]? very well [Hudson]?—164. **will go and purse**, etc. Has he forgotten about Tubal? Line 51.—165. **fearful**. Active or passive here? Warburton changed it to *fearless*. Rightly? *Abbott*, 3.—See *feared*, ninth line of next scene.—166. **knave**. A. S. *cnafa*, a boy; Ger. *knabe*. boy; Gael. *cnapach*, youngster; *cnap*, a knob. Thus the sense is 'knobby'; hence stout or well-grown, applied to a lad. *Skeat*. But the total depravity inherent in 'knobby' boys has given the once innocent *knave* a bad sense! — **presently**. I, i, 179, 183.—Contrast of character in this scene? Is Antonio wholly worthy of respect? Air of verisimilitude in the stipulation as to the bond? Does Bassanio acquiesce too readily?

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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.

Morocco. 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, 5
 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.

Portia. In terms of choice I am not solely led
 By nice direction of a maiden's eyes;

ACT II. SCENE I. "*Enter Morochus, a tawny Moore all in white, and three or four followers accordingly, with Portia, Nerissa, and their trains. Flo. Cornets.*" *Stage direction, 1st folio.*—1. **Mislike.**—*Song of Solomon, i, 6.*—Shakespeare uses this word three times; *dislike*, many times.—**complexion.** *Quadrisyll.?* I, i, 8; *Abbott, 479.*—2. **livery** (Low Lat. *liberare*, to give freely; Ital. *liberare*; Fr. *livrer*, to deliver), a thing delivered; as, *e.g.*, a uniform worn by servants. In Elizabethan times the word did not convey any idea of servility or degradation.—**burnish'd.** Would *burning* be better? 5. **Phœbus'** = Apollo's, the sun-god's? Gr. *φάος, phaos*, light; *φοῖβος, Phoibos*, Phœbus, pure, bright, radiant.—7. **reddest.** They thought the greater the courage, the redder the blood. *Macbeth, V, iii, 15; Merchant of Venice, III, ii, 86.* What good foundation, if any, exists for such a belief?—It is customary in the East for lovers to testify the violence of their passion by cutting themselves in the sight of their mistresses. *Harris.*—The grammarians generally disallow the superlative in a comparison between two things; but it is good Old English. Ought we to curtail this freedom?—8. **aspect.** Accent? *Abbott, 490; I, i, 54.*—9. **fear'd** = frightened? See note on *fearful, I, iii, 165.* "Fear (*i.e.*, frighten) boys with bugs," *Taming of the Shrew, I, ii, 206; Measure for Measure, II, i, 2.* Like *learn, fear* had a causative sense in A. S. and Early Eng.—See *Abbott, 291.*—10. **best-regarded** = most respected? of highest rank?—12. **to steal**, as a thief, under the disguise of a white or fair complexion?—14. **nice direction**, fanciful guidance? fastidious esti-

Besides, the lottery of my destiny 15
 Bars me the right of voluntary choosing :
 But if my father had not scanted me,
 And hedg'd 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.

Morocco. 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 25
 That won three fields of Sultan Solyman,
 I would o'er-stare 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 !

mation?—17. **scanted.** Icel. *skamt*, short, brief; *skamta*, to dole out; *skamtr*, short or scant measure; Norweg. *skanta*, to measure narrowly, reckon closely. *Skeat.*—III, ii, 112; V, i, 141.—Is she telling the truth?—18. **wit** = foresight, wisdom? Capell and Hudson change this to *will*. Well? From √ *wid*, to separate (with the eye), to know; Gr. *ῥῆδ*, *vid*, in *idein*, *idein*, to see; A. S. *witan*, to know.—20. **yourself.** Are the compounds of *my*, *thy*, *her*, etc., with *self*, still used so? “Myself am hell.” *Paradise Lost*, iv, 75; *Abbott*, 20.—**stood** = had stood? would have stood?—**fair.** Satire? play on the word?—as fair a chance?—24. **scimitar.** A curved sword. Pers. *sham*, a nail; *shér*, a lion, literally ‘lion’s claw’; Pers. *shimshir*; Ital. *scinitara*? *Skeat.*—25. **Sophy.** “*Soffi*, and *Scfito*, an ancient word signifying a wise man, learned and skilled in Magike Natural. It is grown to be the common name of the Emperour of Persia.” Minadoi’s Italian *History of the Warres*, etc., Hartwell’s translation (1595). “The Emperors or Shahs of Persia of one dynasty were called Sophy, or more properly ‘Sufi,’ as the Emperors of Rome were called Cæsar.” *White.* “Augustus Cæsar, Titus Vespasianus, Philip La Bel of France, Edward IV of England, Alcibiades of Athens, Ismael, the Sophy of Persia, were all high and great spirits, and yet the most beautiful men of their times.” Bacon’s *Essay on Beauty*.—Did the prince or the scimitar slay? Which won the fields?—Gr. *σοφός*, *sophos*, wise; allied to *σάφης*, *saphes*, originally ‘tasty,’ hence of a keen and decided taste, and so clear, evident, sure; further allied to Lat. *sapere*, to taste, whence *sapiens*, wise, sapient. *Skeat.* The word is used in *Twelfth Night*, II, v, 166, and III, iv, 265.—26. **Sultan.** Arabic *sultan*, victorious; also ruler, prince. **Solyman** the Magnificent, who reigned from 1520 to 1566, engaged, in 1535 in a disastrous campaign against Persia.—27. **o'er-stare.** The first quarto has *out-stare*. Imagine the prince rolling his eyes in a fine frenzy, to show his love! 31. **Alas the while** = alas for the present state of things [Rolfe]? *While* is ‘time’ as in *meanwhile*; ‘unsafe the while’ in *Macbeth*, III, ii, 32; ‘woe the while,’ *Julius Cæsar*, I, iii, 81. Like ‘Woe worth the day!’ in *Ezekiel*, xxx, 2; and ‘Alack a day!’ *Abbott*, 137.—A. S. *hwil*,

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 ; 35
 And so may I, blind fortune leading me,
 Miss that which one unworthier may attain,
 And die with grieving.

Portia. 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 advis'd.

Morocco. Nor will not. Come, bring me unto my chance.

Portia. First, forward to the temple : after dinner
 Your hazard shall be made. 45

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

[*Cornets, and exeunt.*]

SCENE II. Venice. A Street.

Enter LAUNCELOT.

Launcelot. Certainly, my conscience will serve me to run
 from this Jew my master. The fiend is at mine elbow and

a time; *hvilum*, dative plu., at times, 'whilom'; Ger. *weile*; Icel. *hríla*, a place of rest. Probably allied to Lat. *quies*, rest. — II, ii, 61. — 32. **Hercules.** The most celebrated of the Grecian legendary heroes, son of Jupiter, but reputed son of Amphitryon, and so grandson of Alcaeus, from whom he is called Alcides (line 35). In Ovid (*Metam.*, ix, 155), Lichas is mentioned as the page who brought Hercules the tunic that had been dipped in the poisoned blood of the Centaur Nessus. See *Class. Dict.* — 33. **which**, etc. = to decide which, etc.? "The Elizabethan writers objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context. *Abbott*, 382. — 35. **page.** Theobald suggested this in place of the old reading, *rage*? Could a reasonable meaning be extracted from the latter? — 42. **advis'd** = deliberate? counselled? I, i, 142. — 43. **Nor will not.** I, ii, 23. — 44. **Temple** = church in which the oath is to be taken? Why *temple*, rather than *church*? — The oath must be taken on the Bible; and Bibles were kept in churches, not in private houses. Keightley is sure that it should be *table*, not 'temple.' — 46. **blest.** Shortened from *blessedest*? "The force of the superlative in *cursed'st* retroacts on *blest*." *Hudson*. See III, ii, 288, where the superlative force seems thrown forward upon *unwearied*. *Abbott*, 398. — Why is 'good' an epithet of Fortune? Could 'good fortune' make him 'cursed'st'? Is fortune addressed? — Appropriateness of this scene. Does Morocco's prince represent vain-glory? Is he wholly concerned with exteriors?

tempts me, saying to me, 'Gobbo, Launcelot Gobbo, good Launcelot,' or 'good Gobbo,' or 'good Launcelot Gobbo, use your legs, take the first 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, — 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 incarnation; and, in my conscience, my conscience is 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 commandment; I will run.

25

SCENE II. For stage directions, the old editions read, *Enter the Clowne alone*. We may remark that in these Launcelot is invariably spelled *Launcelot*. — 1. **serve**. Reconcile this word with the attitude of conscience in what follows! — 8. **scorn running with thy heels**. Steevens proposed (perhaps roughly!) to read, "scorn running; *withe* (*i.e.*, tie up with a *withe*) thy heels!" But, as Douce asks, who ever heard of a person binding up his own heels to prevent running? — In *Much Ado*, III, iv, 45, we have, "I scorn that with my heels." "The logical construction is, 'With thy heels scorn running.'" *White*. "The play upon words is obvious." *Rolfe*. — Part for whole, by synecdoche? — 9. **Via!** Ital. meaning Away! Found also in *Merry Wives*, II, ii, 136. — Lat. *via*, way. Most likely put for *vaha*, Sans. *vaha*, a road, from *vah*, to carry; Lat. *veh-ère*. *Skeat*. — It was used to encourage horses. *Markham*. — 10. **for the heavens** = for Heaven's sake. "For the Heavens' was an oath." *White*. "To make the fiend conjure Launcelot to do a thing for Heaven's sake, is a specimen of that 'acute nonsense' which Barrow makes one of the species of wit." *Hudson*. But Mason, to whom the joke had not been explained, proposed to read *haven* for heavens! The phrase is found also in *Much Ado*, II, i, 41. — **To be ruled**. *Abbott*, 356. — 18, 19. **bless the mark**. "Perhaps the mark of the cross." *Meiklejohn*. Possibly the mark set on idolaters. *Ezekiel*, ix, 6. *F. J. Child*. — An interjected apology for some expression of questionable propriety? 1 *Henry IV*, I, iii, 56. — 20. **Saving your reverence** = if I may say it without irreverence? except your reverence? — 21. **incarnation**. The first quarto has *incarnal*. Launcelot likes to

Enter Old Gobbo, with a basket.

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

Launcelot. [*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. 36

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

Launcelot. 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 indirec-ly to the Jew's house. 36

Gobbo. By God's sonties, 't will be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

Launcelot. Talk you of young Master Launcelot?— [*Aside.*] Mark me now; now will I raise the waters.— [*To him.*] Talk you of young Master Launcelot? 42

Gobbo. No master, sir, but a poor man's son: his father, though I say 't, is an honest exceeding poor man, and, God be thanked, well to live. 45

parade his learning. See III, v, 45 to 51. --29. **Sand-blind.** "As if sand were in the eye, or perhaps floating before it." *Rolfe.* See *Webster's Dict.* "We use the term 'snow-blind'; and this suggests that sand-blindness may be caused by the glare of the sunshine on white or yellow sand.—We have also 'stone-blind,' meaning blind as a stone. 'Sand' is perhaps a corruption of the A. S. *sam*, equivalent to the Lat. *semi*, half." *Clark and Wright.*—**high-gravel-blind.** Because high gravel is more than fine sand, old Gobbo must be nearly *stone* blind, Launcelot would say?—21. **devil.** Keightley, as if incapable of fun, solemnly proposes to read *Devil's!*—30. **confusions.** The first quarto has 'conclusions' (adopted by Johnson, Steevens, Malone, and others); "but Launcelot would not have given a hard word so correctly." *Clark and Wright.* Is 'confusions' a blunder?—33. **Turn,** etc. Similar puzzling directions are found in Terence's *Adelphi*, IV, ii, 42.—36. **marry** = By the Virgin Mary! Like 'By 'r Lady!' 'By our Lady!'—37. **sonties** = saints? sanctities? Lat. *sanctus*, Fr. *saint*, a sacred person; plu. *saints*, saints, Old Fr. *saunctes*; Lat. *sanctitas*; Fr. *sainteté*, sanctity; Lat. *sanctitas*; Fr. *santé*, health.—Prof. George Allen, often cited by Furness, interprets the oath of Launcelot thus: "By God's dear saints. 'Saint' = (as in Scotch) *saunt*; *sauntie* (as in Scotch); diminutive *ἡποκοριστικῶς*" [*i.e.*, as in child-talk expressive of endearment].—42. **master**, "which we have flattened into *mister*, formerly meant something as a title of respect." *Hudson.*—"Whosoever studieth the laws of the realm, who studieth in the universities, who professeth liberal sciences; and, to be short, who can live idly, and without manual labor, and will bear the port, charge, and countenance of a gentleman, he shall be called *master*." *Commonwealth of England*, by Thomas Smith (1612).—43. **raise the waters** = raise a storm [Meiklejohn]? have some

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

Gobbo. Your worship's friend and Launcelot!

Launcelot. But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot! 50

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

Launcelot. 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. 56

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

Launcelot [*Aside*]. Do I look like a cudgel or a hovel-post, a staff or a prop? [*To him.*] Do you know me, father? 60

Gobbo. 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?

Launcelot. Do you not know me, father?

Gobbo. Alack, sir, I am sand-blind; I know you not. 65

fun [Hudson] make him weep? — 45. **well to live** = with every prospect of a long life [Furness]? well off [Schmidt, etc.]? — 46. **what a' will.** "The rapidity of Elizabethan pronunciation frequently changed *he* into 'a.'" *Abbott*, 402. — 50. **Talk you of young Master Launcelot!** A question? or a command? The early editions differ. — "Launcelot whimsically takes his father to task for disrespect to himself" [the son]. *White*. — 49. **ergo** = therefore. "Like the Gravedigger in *Hamlet*, he understands, after a fashion, the Latin word he uses, and he rejoins, 'But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot'; i.e., 'And therefore, because I am your worship,' and he is my friend, you should speak of him as Master Launcelot." *White*. — "Talk logically; let us keep to our ergo's." *Capell*. — Many put a question-mark after this 'Launcelot.' *Judiciously? — 51. **an** = if. A. S. *and*; Icel. *enda*, moreover, if. The Icelandic use of *enda* in the sense not only of *moreover*, but of *if*, is the obvious origin of the use of the Mid. Eng. *and* in the sense of *if*. In order to differentiate the senses, it became at last usual to drop the final *d* when the word was used in the sense of *if*. *Skeat*. I, ii, 40; II, iv, 10. — 51. **mastership.** Launcelot has gained his point; his father has called him "your mastership." *Furness*. — 53. **father.** The peasantry still call old people father and mother. — 54. **the sisters three.** The Fates (*Parcæ* or *Moiræ*); Clotho (spinner), who spun the thread of life; Lachæsis (allotter), who allotted man his destiny or 'span'; and Atropos (unchangeable), who severed the thread. See *Class. Dict.* — 59. **hovel-post.** = a post to support the roof of a circular hovel or shed? — **prop.** IV, i, 366. — 60. **Do you know.** Dyce and Keightley insert *not* before 'know.' Rightly? — 61. **alack.** Note on line 31, preceding scene. — Probably a corruption of *ah!* *Lord!* or, *ah!* *Lord Christ.* Otherwise it may be referred to Mid. Eng. *lak*, signifying loss, failure, defect, misfortune. . . . Thus *alack* would mean *ah!* *failure*, or, *ah!* *a loss*; and *aluckaday* would

Launcelot. 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. [*Kneels.*] Give me your blessing: truth will come to light; murder cannot be hid long; a man's son may, but in the end truth will out. 71

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

Launcelot. 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. 76

Gobbo. I cannot think you are my son.

Launcelot. 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. 80

Gobbo. 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.

Launcelot. It should seem, then, that Dobbin's tail grows backward: I am sure he had more hair of his tail than I have of my face, when I last saw him. 88

Gobbo. Lord! how art thou changed! How dost thou

stand for *ah! lack on (the) day*, i.e., *ah! a loss to-day*. *Skeat.*—71. **truth will out.** “Stage tradition, not improbably from the time of Shakespeare himself, makes Launcelot, at this point, kneel with his back to the sand-blind old father, who, of course, mistakes his long back-hair for a beard”! *Stanton.*—76. **child that shall be.** The phraseology of the *Answer* to the *Gloria*, “as it was in the beginning, is now, and ever shall be,” runs confusedly through his head?—“He purposely inverts the order, ‘your child that was, your boy that is, your son that shall be.’” *Hudson.*—Launcelot's incongruous nonsense, which he rattles off to hear himself talk, is not half so funny as the sober attempts of some critics to explain his remarks as serious, logical, and philosophical. Malone thinks “Launcelot probably indulges himself in talking nonsense”! Steevens says Launcelot “may mean that he shall hereafter prove his claim to the title of child by his dutiful behavior”! See note on line 21.—82. **Lord worshipped** = a lord worshipful (meaning that he has beard enough to receive the title of lordship) [Rev. J. Hunter]? Abbott, 313, says “might” is here used optatively. Probable?—**what a beard.** See note above on line 71.—84. **fill-horse** = thill-horse [Fallows]? *Fills* and *fill-horse* are common expressions for ‘shafts’ and ‘shaft-horses’ in New England and in portions of Old England. *Thills* is common. “*F* and *th* are frequently interchanged both by individuals and by nations. Thus the Russians write *Feodor* for *Theodore*.” *Meiklejohn.*—*Troilus* and *Cressida*, III, ii, 44.—91. **'gree.** Lat. *ad, to; gratum, favor; gratus, pleasing*; Old Fr. *à,*

and thy master agree? I have brought him a present. How 'gree you now?

Launcelot. 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. 101

Enter BASSANIO, with LEONARDO and other Followers.

Bassanio. 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.*]

Launcelot. To him, father. 106

Gobbo. God bless your worship!

Bassanio. Gramercy! wouldst thou aught with me?

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

Launcelot. Not a poor boy, sir, but the rich Jew's man; that would, sir, as my father shall specify — 111

according to; *gre, gret*, pleasure; *agreen*, to receive favorably; Mid. Eng. *agreēn*, to assent. *Skeat.* *Gree*, for 'agree' is found in the writings of the famous Fuller (1608-1671). — As to dropped prefixes, see *Abbott*, 160. — 92. **set up my rest** = determined to stand upon the cards I have in my hand? made up my mind [Dyce, Schmidt, etc.]? In *primero*, and some other card games, the highest stake one was disposed to venture was called the *rest*. Quibble on *rest*? — *All's Well*, II, i, 135; *Comedy of Errors*, IV, iii, 24; *Romeo and Juliet*, V, iii, 110. — 97. **give me your present to**, etc. The *me* is an instance of the *ethical dative* (*Abbott*, 220), used when the person referred to by the pronoun is for the moment vaguely imagined to have some interest in the action, or to be affected by it. The *me* is nearly expletive or redundant, as often *mihī* in Latin. Thus, "He plucked me ope his doublet." *Julius Cæsar*, I, ii, 256, 257. — 96. **tell every finger**, etc. = use my ribs for counting my fingers [Meiklejohn]? count my ribs with my fingers? — 99. **as far as . . . ground**. Ground is scarce in Venice! "The lower orders in Venice regard the mainland with an admiration," etc. *Knight*, quoted by Rolfe. Furness inclines to credit the remark to Miss Martineau. — 104. **liveries**. See note on II, i, 2. — 105. **anon**. A. S. *an*, one; *on ān*, in one moment, once for all. The *a* is convertible with *o* in either syllable. Mid. High Ger. *in ein*, in one (moment). *Skeat.* — 108. **Gramercy**. Fr. *grand merci*, much thanks. See *grand mercy* in *Masterpieces in English Literature*, page 54. — 111. **specify**. Mr. Bishop, convinced that Launcelot is thinking of the *pantry*, suggests that

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

Launcelot. Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify, — 115

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

Launcelot. 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, — 120

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

Launcelot. 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.

Bassanio. One speak for both. — What would you? 126

Launcelot. Serve you, sir.

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

Bassanio. I know thee well; thou hast obtain'd thy suit. Shylock thy master spoke with me this day, 130

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.

Launcelot. The old proverb is very well parted between

we read *spicify!* — 117. **cater-cousins** = fourth cousins (from Fr. *quatre*, four) [Hudson]? allied not only by blood, but by accidentally meeting at the same table, where they are *catered for* together [Hales and Meiklejohn]? 'caper-cousins,' a Lancashire expression for great friends [Halliwell]? May the word come from *guêteur* [collector, searcher], and mean as good friends as two friars begging for rival convents [Clark and Wright]? — "I was not half cater-cousins with him, because, by his means, I had lost my cloak, and sup't upon a mule." *Guzman de Alfarache*, by Mabbe (1623). — 120. **frutify** = fructify, *i.e.*, hold forth [Hudson]? certify [Clark and Wright]? Verify? Launcelot's language may be affected by recollections of the pantry [Bishop]? Note on 111, *supra*. — 121. **dish of doves**. "A present thus given, and in our days too, and of doves, is not uncommon in Italy." *C. A. Brown*, quoted at length by Furness, *q.v.* — Had Shakespeare been in Italy? — 125. **though old man, yet**. Straighten this logic! — 128. **defect** here, and *infection* in line 112 = what? — 131. **preferred** = recommended for promotion [Meiklejohn]? promoted? chosen rather? Double sense here? *2 Henry VI*, IV, vii, 66; *Lear*, I, i, 267. — 134. **old proverb**. — *Which* has the grace of God, Shylock or Bassanio? — "The grace of God is geir [gear, preparation, equipment] enough." Ray's *Proverbs*, edition of 1670. The editors generally concur with White in saying, "I can find no allusion [to such proverb] either in the works of Shakespeare's commentators, or elsewhere." We venture with some diffidence to suggest that Launcelot is quoting, and accurately enough for him, the words of the Lord to St. Paul, "My grace is sufficient for thee." This was in answer to Paul's repeated petition that the 'thorn in the flesh' might depart from him. *2 Corinthians*,

my master Shylock and you, sir : you have the grace of God, sir, and he hath enough. 136

Bassanio. 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 [To his followers.
More guarded than his fellows' : see it done. 140

Launcelot. 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 ! aleven 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. [Exeunt Launcelot and Old Gobbo.

xii, 8, 9. — 140. **guarded**, braided? trimmed? ornamented? — The broided edging guarded (protected) the cloth from wear. *Stanton, and Rolfe.* Old Fr. *garder*, or *garder*, to keep watch, guard; Old High Ger. *warten*, to watch. 'Ward' is a doublet of 'guard.' From √ WAR, to guard. *Skeat.* See note on I, i, 130. — "The guards are but slightly basted on." *Much Ado*, I, i, 253. 'In a long motley coat guarded with yellow.' *Henry VIII*, Prologue, 16. — 142. **Well, if any man**, etc. = Well, if any man in Italy have a fairer table, which doth *not only* promise, *but* offer to swear upon a book, *that* I shall have good fortune [Hudson, following Tyrwhitt]? Well, if any man in Italy, which doth offer to swear upon a book have a fairer table (and having thus admired his table, he breaks off to predict his good fortune. The act of expanding his hand reminds him of laying it on the book in taking an oath) [Johnson, White, etc.]? Well, I'll be hanged if any man in Italy have a fairer table, etc. [Clark and Wright]? Well, if any man in Italy have a fairer table! which doth (equivalent, as in Greek or Latin, to *for it doth*) offer to swear, etc. [Allen, and Furness]? — In chiromancy or palmistry, the *table line*, or *line of fortune*, is the one running from the forefinger, below the other fingers, to the side of the hand; the *natural line* is the one running through the middle of the palm; the *line of life* is the one which encircles the ball of the thumb. The space between the first two is called the *mensa* or *table*. *Rolfe.* — "In *Merry Wives*, Mrs. Quickly addresses Fenton, 'I'll be sworn on a book she loves you'; a vulgarism which is now superseded by another of the same import, 'I'll take my Bible oath of it.'" *Malone.* — 144. **simple** = poor, mean [Clark and Wright]? See note on 'simple' in our edition of *Hamlet*, I, ii, 97. Like *single* in *Macbeth* (see our edition), I, iii, 140; vi, 16. — 145. **aleven**. 'A vulgarism (and archaism) for *eleven*.' *Dyce.* — The base is *án-luf*, or *án-lif*, allied to Gothic *ainlif*. *Skeat.* But let us not grow pedantic over Launcelot's blunders! — 146. **coming in** = arrival? income? or? — 148. **edge of a feather-bed**. A cant phrase to signify the danger of marrying. *Warburton.* — He has heard of the 'feather-edge' of a sword or other cutting instrument, and it is mixed in his muddled mind with feather-beds? — 149. **gear**. I, i, 110. — 151. **of an eye**. These words are not in the folio, but in the first quarto. Are

Bassanio. 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. 155
Leonardo. My best endeavours shall be done herein.

Enter GRATIANO.

Gratiano. Where is your master?
Leonardo. Yonder, sir, he walks. [*Exit.*
Gratiano. Signior Bassanio!
Bassanio. Gratiano!
Gratiano. I have a suit to you.
Bassanio. You have obtain'd it. 160
Gratiano. You must not deny me. I must go
 With you to Belmont.
Bassanio. Why, then you must. But hear thee, Gratiano;
 Thou art too wild, too rude, and bold of voice;—
 Parts that become thee happily enough 165
 And in such eyes as ours appear not faults;
 But where they are not known, why, there they show
 Something too liberal. Pray thee, take pains
 To allay with some cold drops of modesty
 Thy skipping spirit, lest through thy wild behaviour 170

they necessary to the sense?—153. **bestow'd** = arranged [Meiklejohn]? of course (bestowed) on board the ship [Furness]? put away, disposed of [Rolfe]?—From √ STO for STA, to stand. A. S. *stōw*, a place. For *be-*, see *Masterpieces*, pp. 26, 297.—Is it obsolete in this sense?—*Luke*, xii, 17, 18; 2 *Kings*, v, 24.—155. **hie thee**. From √ κΙ, to sharpen, excite; Gr. *κίειν*, *κίειν*, to go, to move; Lat. *ciēre*, to summon, *cause to go*; *citus*, quick; A. S. *higian*; Mid. Eng. *hien*, to hasten.—**thee** is for *thou*, which was pronounced so lightly as to sound like *thee*. See our edition of *Macbeth*, I, v, 23.—“*Thee*, thus used, follows imperatives which, being themselves emphatic, require an unemphatic pronoun. The Elizabethans reduced *thou* to *thee*. We have gone farther, and rejected it altogether.” *Abbott*, 205, 212. See line 155.—163. **hear thee**. *Thee* is for *thou*, as in ‘fare thee well’? See the preceding note.—168. **liberal** = gross, coarse [Johnson]? licentious [Clark and Wright]? wanton [Hudson]? free, reckless (but not ‘licentious,’ as it is in *Much Ado*, IV, i, 89) [Rolfe]? over-free?—*Hamlet*, IV, vii, 169.—From √ LUBH, Sans. *lubh*, to desire; Lat. *libet*, *libet*, it pleases. The original sense seems to have been ‘acting at pleasure’: Lat. *liber*, free; *liberalis*, befitting a free man. *Skeat*.—**take pains**. The folio has ‘paine.’ Shakespeare has *pains* in V, i, 180. Furness would print *pains* here.—Gr. *ποινή*, *poine*; Lat. *pena*, penalty; Fr. *peine*, a pain, penalty.—169. **cold drops**. See “Sprinkle cool patience,” in *Hamlet*, III, iv, 122.—170. **skipping** = thoughtless [Meiklejohn]? frolicsome [Rolfe]? *Macbeth*, I, ii, 30; 1 *Henry IV*, III, ii, 60, “The skipping king, he ambled up and down.”—From √ SKAP, to throw; Irish, *sgíob*, to snatch;

I be misconstrued in the place I go to,
And lose my hopes.

Gratiano. 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, 175

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
To please his grandam, never trust me more. 180

Bassanio. Well, we shall see your bearing.

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

Bassanio. No, that were pity :

I would entreat you rather to put on
Your boldest suit of mirth, for we have friends 185

That purpose merriment. But fare you well ;

I have some business.

Mid. Eng. *skippen*, to leap lightly, pass over quickly ; Sans. *kship* (standing for *skip*), to throw, move quickly. *Skeat.*—Is *spirit* a monosyllable here? necessarily? *Must* we have but ten syllables? *Abbott*, 463. Shakespeare takes great liberties in the structure of his verse; but some of the critics seek to fetter him?—171. **misconstrued**. Printed 'misconsterd' in folio 1; 'misconstrued' in *Julius Cæsar*, V, iii, 84; 'misconstrued' in the quartos.—Accent?—173. **habit** = dress? behavior?—175. **demurely**. Lat. *de*, of; *mores*, manners; Old Fr. *de murs* = Old Fr. *de bons murs*, of good manners. *Skeat.*—Trench shows that *demure* was once used in a favorable sense. Is the suffix *-ly* proper here?—176. **is saying**. "In Shakespeare's day the construction *in saying*, or *a-saying*, was going out of use, and the verbal noun in *-ing* was beginning to be regularly used in a passive sense." *Rolfe*.—Says Marsh (*Lectures on the English Language*, p. 652), "The preposition *on* or *a* [in such phrases as *a-building*, *a-making*, etc.] was dropped about the beginning of the eighteenth century; but it is still understood" [*i.e.*, supplied mentally]. He strenuously objects to such expressions as *is being built*, and thinks [p. 656, *ibid.*] it would be better to "go back to the primitive construction, which the popular good sense and grammatical instincts of humble English life have still preserved, and say, with our fathers, 'The ark was *a* preparing,' 'The house was *in* building.'"—The English form in *-ing* is well discussed in Gibbs's *Philological Studies*, pp. 98 to 103, and in his *Teutonic Etymology*, pp. 27, 28, 80, 81. See *Abbott*, 372; *White's Words and their Uses*, chap. xi, p. 334.—**hood mine eyes**. Hats were worn at meals? While grace was saying, they sometimes pulled them down over their eyes?—They are still worn in the House of Commons, and at the installation banquets of the Knights of the Garter.—179. **studied in a sad ostent** = trained to put on a sober aspect [*Rolfe*]?—... "Did bloody vapors rain For *sad ostent*." *Chapman's Homer* (1598).—A. S. *sæd*, sated; akin to Lat. *sat*, *satis*; √ **SAT**, full; Mid. Eng. *sad*, serious, discreet, sober, heavy. *Skeat.*—*ostent*,

Gratiano. And I must to Lorenzo and the rest ;
But we will visit you at supper-time.

[*Exeunt.*]

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SCENE III. *The Same.* A Room in Shylock's House.

Enter JESSICA and LAUNCELOT.

Jessica. 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 5
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 in talk with thee.

Launcelot. Adieu ! tears exhibit my tongue. Most beau-
tiful pagan, most sweet Jew, adieu ! these foolish drops do
somewhat drown my manly spirit : adieu ! 12

Jessica. Farewell, good Launcelot. — [*Exit Launcelot.*]
Alack, what heinous sin is it in me
To be asham'd to be my father's child ! 15
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.*]

Lat. *ob*, before; *tendĕre*, to stretch; *ostendĕre*, to spread before one, to show, display. See II, viii, 44; *Henry V*, Act V, Chorus, 21. — 188. **I must to** = I must go to? *Abbott*, 405. Were ellipses more allowable in Shakespeare's time than now? — Use of the Gobbos in the play? in this scene? Progress in the plot? Development or revelation of character in this scene? Do Bassanio's strictures on Gratiano (162 to 172) balance or answer any 'former censure of an affected precision'?

SCENE III. 5. **soon** seems to be used pleonastically [Clark and Wright]? as in *Comedy of Errors*, I, ii, 26; III, ii, 171; *Richard III*, IV, iii, 31. See Marsh's *Lectures on the English Language*, p. 580, and pp. 707, 708 of his Appendix. — 9. **in talk**. The folios omit *in*. Better inserted? — 10. **exhibit** = inhibit [Clark and Wright]? express or speak for [Eccles and Furness]? — 11. **foolish drops**. So in *The Tempest*, III, i, 73, 74. "I am a fool to weep at what I am glad of"; and weeping is spoken of as foolish in *Macbeth*, IV, ii, 28, 29. — 14. **what** = what a? *Julius Cæsar*, I, iii, 42, "Cassius, what night is this!" *Abbott*, 86 and 256. gives examples of the omission of *a*, or *kind of*, after *what*, as in *Richard III*, I, iv, 22, "what dreadful noise of waters in mine ears!" — **heinous**. A. S. *hætan*, to hate. This epithet is applied to a tiger in *Titus Andronicus*! — 18, 19. **strife . . . wife**. "When the scenery was not changed, or the arrangements were so defective that the change was not easily perceptible, rhyme was, perhaps, desir-

SCENE IV. *The Same. A Street.*

Enter GRATIANO, LORENZO, SALARINO, and SALANIO.

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

Gratiano. We have not made good preparation.

Salarino. We have not spoke us yet of torch-bearers. 5

Salanio. 'T is vile, unless it may be quaintly order'd,
And better, in my mind, not undertook.

Lorenzo. 'T is now but four o'clock: we have two hours
To furnish us. —

Enter LAUNCELOT, with a letter.

Friend Launcelot, what's the news?

Launcelot. An it shall please you to break up this, it shall
seem to signify. 11

Lorenzo. I know the hand: in faith, 't is a fair hand;
And whiter than the paper it writ on
Is the fair hand that writ.

Gratiano. Love-news, in faith.

Launcelot. By your leave, sir.

Lorenzo. Whither goest thou? 15

able to mark that a scene was finished." *Abbott*, 515. — Does Jessica's language place her in a favorable light? Could this scene well be spared? The home life of Jessica? Does she act in this play like a veritable Hebrew?

SCENE IV. 2. **disguise us.** Such reflexive use is common in Shakespeare. See note on III, ii, 227. — They are preparing a farewell entertainment as a 'send-off' to Bassanio? — 5. **spoke us of** = engaged for ourselves? bespoken. Pope followed the fourth folio in changing *us* to *as*. Well? — 6. **quaintly** = oddly? fully [Meiklejohn]? gracefully, elegantly [Clark and Wright]? or ingeniously [Dyce, Hudson]? — From Lat. *cognitus*, known, famous; though confused (more in Fr. than in Eng.) with Lat. *comptus*, neat, adorned. Lat. *con*, *co-*, *cum*, together; *gnoscere*, to know, cognate with Eng. *know*; A. S. *cnāwan*, Icel. *kna*, to know; √GAN, to know; whence *can*. Or Lat. *co-*, *con-*, or *cum*; *emēre*, to take; *comere*. to arrange, adorn; Old Fr. *coint*, quaint, neat, fine, spruce. In Fr. it took the sense of 'trim'; in Eng. it meant famous, curious, strange. *Skeat*. — See "quaint lies," III, iv, 69. — 7. **undertook.** *Abbott*, 343, 344, gives many illustrations of the tendency to drop the inflection in *-en* in Elizabethan authors, or to form the past participle irregularly. — The language was peculiarly plastic in that age? — III, ii, 178. — 10. **An.** I, ii, 77; II, ii, 51; iv, 10. — **break up** = break open? more of Launcelot's nonsense? or does *up* = *op*, *one*, *open*? — A term in carving [Steevens]? — "Break up the seals and read"; *Winter's Tale*, III, ii, 130; *Love's Labor's Lost*, IV, i, 56. — *Up* and *ope* are allied etymologically? — 13. **writ.** Shakespeare uses

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

Lorenzo. Hold here, take this. — Tell gentle Jessica I will not fail her: — speak it privately.

Go. — Gentlemen, [*Exit Launcelot.*

Will you prepare you for this masque to-night? 21

I am provided of a torch-bearer.

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

Salanio. And so will I.

Lorenzo. Meet me and Gratiano 25

At Gratiano's lodging some hour hence.

Salarino. 'T is good we do so.

[*Exeunt Salarino and Salanio.*

Gratiano. Was not that letter from fair Jessica?

Lorenzo. 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, 35

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.

Shylock. Well, thou shalt see; thy eyes shall be thy judge,
The difference of old Shylock and Bassanio:—

preterit *writ* and *wrote*, and pp. *writ*, *written*, *wrote*.—18. **take this.** What? money? a note? message?—23. **provided of.** *Of*=with?—"You are well provided of both," *Henry V*, III, vii, 9; *Merchant of Venice*, V, i, 270, 271; *Macbeth*, I, ii, 13, "of kernes and gallowglasses is supplied"; Bacon's *Advancement of Learning*, II, xxii, 15.—*Abbott*, 171.—29. **needs.** See note on *whiles*, I, ii, 115.—*Abbott*, 25, 137.—**directed . . . what gold,** etc. An instance of *zeugma*?—35. **dare misfortune**=will misfortune dare? may misfortune dare? let . . . dare? does . . . dare? shall . . . dare?—*Abbott*, 364, 365.—Personification?—37. **faithless**=disbelieving (in the Christian faith)? *Matthew*, xvii, 17; *Mark*, ix, 19.—Use of this scene? Was the masquerade devised to aid Jessica's escape? to be a surprise party to anybody?

SCENE V. 2. **difference of.** "Oh the difference of man and man!"

What, Jessica! — thou shalt not gormandize,
 As thou hast done with me, — what, Jessica! —
 And sleep and ~~snore~~ and ~~rend~~ apparel out. —
 Why, Jessica, I say!

5

Launcelot. Why, Jessica!

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

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

Enter JESSICA.

Jessica. Call you? what is your will? 10

Shylock. 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, 15

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.

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

Shylock. So do I his.

Launcelot. 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. 26

Lear, IV, ii, 26. — 3. **what**. A common impatient exclamation in calling. "What, Lucius, ho!" *Julius Cæsar*, II, i, 1; *Abbott*, 73a. — 'Why' and 'when' were similarly used. — **gormandize**. Had he? II, ii, 95. — 11. **bid forth** = invited out. Line 36. I, i, 143. Shakespeare uses *bidden* but once. For the past tense he repeatedly uses *bade* and *bid*. — 14, 15. **I'll go in hate, to feed**, etc. Is this consistent with what he says in I, iii, 31? — Why was he invited? — 17. **a-brewing**. See note on *saying*, II, ii, 176. — **towards** = against. — 18. **to-night** = last night. "I dreamt to-night that I did feast with Cæsar," *Julius Cæsar*, III, iii, 1; 2 *Henry VI*, III, ii, 31. "Usually, in Shakespeare, 'to-night' has its modern meaning." *Rolfé*. *To* is a corruption of the demonstrative [Morris]? — "Some say that to dream of money and all kinds of coin, is ill." *Artemidorus, the Judgment or Exposition of Dreams* (1606). — 21. **so do I his**. Shylock accepts Launcelot's blundering word as if Launcelot meant it? — Does he foresee Antonio's bankruptcy, and Bassanio's invectives? Did he originate the tales of Antonio's losses? See *Hudson*. — 24. **nose fell a-bleeding**. He will not be outdone by Shylock in the matter of bad omens! Was the 'nose-bleed' regarded as a bad sign? — **Black Monday**, Easter Monday. April 14, 1360, when Edward III lay with his army before Paris, "which day was full dark of mist and hail, and so bitter cold that many men died on their

Shylock. 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 you not 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, 35
 I have no mind of feasting forth to-night ;
 But I will go. — Go you before me, sirrah ;
 Say I will come.

Launcelot. 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.*]

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

horses' backs.' *Stow.* — 29. **wry-neck'd fife** = fife, with bent mouth-piece? musician, with neck bent or turned? both? — "The old English fife, like one used in classical times, has a bent mouth-piece . . . called *flute à bec*, as the mouth-piece resembled the beak of a bird." "A *fife* is a *wry-neckt musician*, for he always looks away from his instrument." Barnaby Rich's *Aphorisms* (1616). Most editors incline to the latter explanation. For *squealing*, the first quarto has 'squeaking.' As good? *Horace, Odes*, III, vii. — A. S. *wrigian*, to impel, move towards; Mid. Eng. *wriēn*, to twist, bend; Sans. *vrij*, to bend; Gothic *wraikws*, crooked. — *Squeal* is a frequentative of *squeak*, and means to *keep on squeaking*! Note that the easily-prolonged liquid sound of the *l*, in *squeal*, as contrasted with the short, broken-off sound of the *k*, in *squeak*, fitly and neatly expresses *continuous* in contrast with *momentary* shrillness! — 32. **varnish'd** = painted? wearing varnished masks? disguised with duplicity? — 'But only painted, like his varnished friends.' *Timon of Athens*, IV, ii, 36. "For varnisht faces . . . Are but to tempt fooles." *The Newe Metamorphosis*, c. 1600. — 35. **Jacob's staff**. *Genesis*, xxxii, 10; *Hebrews*, xi, 21. "And in his hand a Jacob's staff, to stay his weary limbs upon." Spenser's *Faerie Queen*, I, vi, 35. St. James (or Jacob), as the patron of pilgrims, has a pilgrim's staff and hat. — Relevancy of this oath? — 36. **mind of** = inclination for? intention of? — See *mind of* in II, viii, 42. — **forth** = out (of my own house)? — *Abbott*, 174, 41; I, i, 143. Line 11, above. — 37. **sirrah**. Icel. *sira*, sirrah, a term of contempt. Though the word is a mere extension of *sir* or *sire*, the form is Icelandic. Lat. *senior*, older; Old Fr. *senre*; Fr. *sire*; Span. and Ital. *ser*, are merely borrowed from French; so also Icel. *sira*. *Skeat*. See note on *signiors*, I, i, 10. — 42. **Jewess'**. This is Pope's suggestion for the *Jewes* of the earliest editions. 'Jewess' is found in *Acts*, xvi, i, in Wiclif's, King James's, and other early versions. Would it be just like Launcelot to call Jessica a 'Jewie'? 'Worth a Jew's eye,' is said to have been a proverbial expression, referring to the price paid by the Jews to our gentle ancestors to save themselves from mutilation! For a sample, see in Scott's *Ivanhoe*, chap. xxii, the treatment to which Isaac of York was subjected by Front-de-Bœuf. — 43. **Hagar's**. Hagar was the

Jessica. His words were 'Farewell, mistress ;' nothing else.

Shylock. The patch is kind enough, but a huge feeder ; 45
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.*

Jessica. Farewell ; and if my fortune be not crost, 55

I have a father, you a daughter, lost.

[*Exit.*

SCENE VI. *The Same.*

Enter GRATIANO and SALARINO, masqued.

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

Salarino.

His hour is almost past.

Gratiano. And it is marvel he out-dwells his hour,
For lovers ever run before the clock.

mother of Ishmael. *Hagar's offspring* = the Gentiles [Meiklejohn] ? — *Genesis*, xvi, 11, 12, etc. Appropriateness of this allusion ? — **ha.** Hey ? 45. **patch** = fool ? professional jester or clown ? Usually a term of contempt. *Macbeth*, V, iii, 15 ; *Midsummer Night's Dream*, III, ii, 9. — Not from Ital. *pazzo*, a fool, madman, which is used in a much stronger sense ; but probably from *patch*, a piece sewn on a garment, and so called from his parti-colored dress. Low Ger. *plakke*, *plakk*, a spot, a piece, a patch put on. From √ *PLAG*, to strike ; Gr. *πληγή*, *plege*, Lat. *plaga*, a stroke ; Ger. *fleck*, a spot, patch. *Skeat.* Our circus clown in motley is his lineal descendant ? — 46. **snail-slow.** *Abbott*, 430. — 47. **wild-cat.** What of Shakespeare's knowledge of the habits of animals ? — 51. **will** = shall [Clark and Wright] ? may decide to ? *Perhaps I will* = " My purpose may, perhaps, be fulfilled," and " my purpose is to return immediately " ; or " If possible, I intend to return immediately " [Abbott, 319] ? *Abbott* thinks Shakespeare never uses *will* for *shall*. — From line 51, Booth infers that Shylock " had not perfect confidence " in *Jessica*. Correct inference ? — 53. **Fast bind, fast find.** So in Cotgrave's *Dictionary* (1660) ; and in Florio's *Second Frutes* (1591). — Value of this scene ? — ' Preparation for the wrong that will stir Shylock's to fury ' ? — Any touch of ' human gentleness ' on the part of Shylock ?

SCENE VI. 1. **pent-house** = shed projecting from a building. Lat. *appendicum*, appendage ; *at*, to ; *pendere*, to hang ; Fr. *appentis*, a pent-house ; Mid. Eng. *pentis*. *Pent-house* is a corruption of *pentice* or *pentis*, due to an effort at making sense of one part of the word at the expense of the rest. *Skeat.* So Fr. *écrevisse* became cray-fish ; *buffetier*, beef-eater ;

Salarino. O, ten times faster Venus' pigeons fly 5
To seal love's bonds new-made, than they are wont
To keep obliged faith unforfeited!

Gratiano. 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 younger, or a prodigal,
The scarfed bark puts from her native bay, 15
Hugg'd and embraced by the strumpet wind!
How like a prodigal doth she return,
With over-weather'd ribs and ragged sails,
Lean, rent, and beggar'd by the strumpet wind!

Salarino. Here comes Lorenzo: — more of this hereafter. 20

Enter LORENZO.

Lorenzo. 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,

Bellerophon, Bully-ruffian; *Chartreuse*, Charter-house; *Bocage-walk*, bird-cage walk; *Château vert*, Shotover; *quelques choses*, kicksbaws; *étiquette* (a label), the ticket; *Saint Diacre*, Sandy Acre (a parish in Derbyshire); *contre-danse*, country-dance; *girasol artichoke*, Jerusalem artichoke (*girasol* meaning 'turning toward the sun'), etc. — *Macbeth*, I, iii, 20. — 5. **Venus' pigeons.** "I met her deity Cutting the clouds towards Paphos, and her son *Dove-drawn* with her"; *Tempest*, IV, i, 94. Sparrows, doves, swans, and swallows were sacred to her. Doves especially draw her chariot. See the Classical Dictionaries. — *Midsummer Night's Dream*, I, i, 171. — Who seals the bonds? Venus, or the pigeons? — 7. **obliged** = plighted? — Lat. *ob*, to; *ligare*, to bind; *obligare*, to bind together; Fr. *obliger*, to oblige, tie, bind. *Skeat.* — 9. **sits down.** Ellipsis? I, i, 125; IV, i, 380; *Abbott*, 202, 394. — 10. **untread.** "The allusion seems to be to a horse trained," etc. [Clark and Wright]? — 14. **younger.** Rowe changed this to *younker*, and many editors follow him. See *Luke*, xv, 12, 13, and the whole parable. — The Gr. *vevrias*, *neanias*, young man, is used sometimes to express disparagement; as if young men were wilful, headstrong, or rash. — A. S. *geong*, *giung*, *iung*; Teutonic type, *YUNGA*; base *YUWAN*, young; Lat. *juvenis*, young. *Yonker* is from Dutch *jonker*, compounded of *jong*, young, and *heer*, a lord, sir, gentleman. *Skeat.* — 16. **wind**, etc. So 'the bawdy wind that kisses all it meets'; *Othello*, IV, ii, 77. See the exquisite comparison of Delilah to a ship in Milton's *Samson*. — 17. **a prodigal.** The folios have 'a prodigal'; the quartos, 'the prodigal.' Preference? — **she.** The bark ought to be masculine [Steevens]? — 18. **over-weathered** = injured by storms [Clark and Wright]? weather-beaten to excess [Meiklejohn]? — 19. Is the repetition of 'strumpet wind' a beauty or a blemish? — 21. **abode.** A. S. *bidan*, to bide; *abidan*, to wait; Mid. Eng. *abood*, delay, abiding. —

I'll watch as long for you then. — Approach ;
 Here dwells my father Jew. — Ho ! who's within? 25

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Enter JESSICA, above, in boy's clothes.

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

Lorenzo. Lorenzo, and thy love.

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

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

Jessica. Here, catch this casket ; it is worth the pains.
 I am glad 't is night, you do not look on me,
 For I am much asham'd of my exchange : 35
 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.

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

Jessica. What, must I hold a candle to my shames ?
 They in themselves, good sooth, are too too light.
 Why, 't is an office of discovery, love ;
 And I should be obscur'd.

Lorenzo. So are you, sweet,
 Even in the lovely garnish of a boy. 45
 But come at once ;
 For the close night doth play the runaway,
 And we are stay'd for at Bassanio's feast.

Jessica. I will make fast the doors, and gild myself
 With some more ducats, and be with you straight. 50

[*Exit above.*]

23. **you shall please.** See on I, iii, 27. — 30. **who.** Often used for *whom* by Shakespeare. See our note on "who I myself struck down," *Macbeth*, III, i, 122, and *Macbeth*, IV, iii, 171; *Abbott*, 274. — 32. **Heaven.** A compulsory euphemism [Allen]? I, ii, 96. — 35. **exchange** = change of dress? changed dress? — 38. **For**, etc. The logic here? — 42. **too too.** Sometimes a compound word; but is it so here, and in Hamlet's, "O that this too too solid flesh would melt," etc., I, ii, 129? — 43. **discovery** = showing (*i.e.*, showing, with the torch-light, the way). — *Dis-* was sometimes used in the sense of *un-*. *Abbott*, 439. — 44. **obscur'd.** "There is a play on the word *obscured*. Jessica means that she ought to be hidden; Lorenzo, that her lustre is dimmed"? — 47. **close** = secret [Clark and Wright]? stealthy? *Macbeth*, III, v, 7, 'the close contriver of all harms'; *Richard III*, I, i, 158.

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

Lorenzo. 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 prov'd herself;

55

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.

Antonio. Who's there? 60

Gratiano. Signior Antonio!

Antonio. Fie, fie, Gratiano! where are all the rest?

'T is nine o'clock; our friends all stay for you.

No masque to-night: the wind is come about;

Bassanio presently will go aboard.

65

I have sent twenty out to seek for you.

Gratiano. I am glad on 't: I desire no more delight

Than to be under sail and gone to-night.

[*Exeunt.*]

— **runaway.** *Romeo and Juliet*, III, ii, 6. — 51. **hood** = mask [Schmidt]? hood of the dress worn as a disguise [Malone and Steevens]? self, manhood, estate [White]? "In swearing by his hood, he implies a likening of himself to a hooded monk swearing by his monastic character." *Hudson.* "The speaker's oath is of monkish origin." *Cupell.* — **Gentile.** The second quarto and first folio have *gentle*. "'Gentile,'" says Johnson, "signifies both 'heathen' and 'well-born.'" Verbal play here? IV, i, 34. — 52. **beshrew.** Fr. $\sqrt{\text{SKAR}}$, to cut; Teutonic base SKRU , to cut, tear (preserved in *shred*); Sans. *kshur*, to scratch; A. S. *screawa*, the biter, a shrew-mouse; Mid. Eng. *shrewe*, wicked, bad (applied to both sexes); Mod. Eng. *screw*, a vicious horse. The sense of 'biter' or 'scratcher' will well apply to a cross child or a scolding woman! *Skeat*. See III, ii, 238; also our edition of *Hamlet*, I, iv, 1. — The prefix *be-* (Gothic *bi*, A. S., Ger., Swed. *be*), same in origin as *by*, and denoting nearness, was primarily combined with verbs to particularize the action. It may render intransitive verbs transitive, as *befall*, *belic*; or change the direction, as *behold*, *beset*, *betake*; or give emphasis, as *bedazzle*, *berhyme*, *besmear*. See note on *bechane'd*, I, i, 38. — *Beshrew* is used in jocose or petty or good-natured imprecation. — See our *Masterpieces*, pp. 26, 28, 297. — *Midsummer Night's Dream*, II, ii, 54. — **but I** = if I do not [Hudson]? *Abbott*, 126. — 54. **if that** = if so be that? So, too, 'while that,' 'though that,' 'since that,' 'when that,' etc., are explained as elliptical. *Abbott*, 287, 288. — 55. **true.** But —? — I am afraid the doctrine of 'die tragische Schuld' in Shakespeare needs patching. *Furness.* — 67. **on't.** Shakespeare frequently uses *on for of*.

SCENE VII. *Belmont. A Room in Portia's House.*

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

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

Morocco. This first, of gold, who this inscription bears,
Who chooseth me shall gain what many men desire. 5
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

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

Morocco. Some god direct my judgment! Let me see ;
I will survey the inscriptions back again.
What says this leaden casket? 15
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 ; 20
I'll then nor give nor hazard aught for lead.
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 : 25

“Be not jealous on me,” *Julius Cæsar*, I, ii, 67. So “lest they should tell on us,” I *Samuel*, xxvii, 11. The expression *on't* for *of it* survives in colloquial speech in New England and in the North of England. *Abbott*, 180, 181, 182. — Questions raised by this scene? Its value in the play? Can you quite justify Jessica? In Jessica's career, where is that relentless fate, ‘die tragische Schuld,’ that pursues the guilty and ensures their downfall [Furness]?

SCENE VII. 1. **discover.** Still used in this sense? See on II, vi, 43. — 4. **gold, who.** This use of ‘who’ to designate something inanimate is very frequent in Shakespeare, and may almost always be explained as personification; but it sometimes appears to be interchangeable with *which* and *that*. *Abbott*, 264, 265. So “Our Father, which art,” etc., *Matthew*, vi, 9. — 5. **many.** Omitted in the folios? Well? The metre in lines 5, 7, 9? — *Abbott*, 501. — 12. **withal** = with it? with everything? also? wholly? Compounded of *with* and old dative *alle*, and meaning with, with it, wholly. *Skeat*. — III, i, 24, 41; IV, i, 403; *Macbeth*, I, iii, 57. — 22. **her.** Why femi-

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? — 35
 Let's see once more this saying grav'd 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.

nine? — 26. **be'st.** "This *beest* must not be confounded with the subjunctive *be*. It is the A. S. *bist*, second person, sing. pres. indicative of *beon*, to be." *Rolfe*. I, iii, 19; *Paradise Lost*, i, 84. — **estimation** = reputation [Meiklejohn]? *Troilus and Cressida*, II, ii, 91. "He cannot plead his estimation (reputation) with you"; *Measure for Measure*, IV, ii, 23. — 29. **afraid.** Interchangeable with *afraid* in Shakespeare. *Macbeth*, I, vii, 39. — 30. **disabling** = disparaging or depreciating [Hudson]? — 34. **more than** = besides? in a higher degree than in? I, i, 123. — 40. **mortal breathing** = who, though canonized, still breathes [Meiklejohn]? — To kiss the shrine which incloses the hallowed bones of a saint, men make long pilgrimages; but here is a veritable saint herself in mortal form, breathing, and, under due conditions, kissable! — "Some recent editors have hyphened the words, perhaps rightly." *Clark and Wright*. — **shrine** = image [Walker]? — 41. **Hyrcanian.** Hyrcania was a vast district south and south-east of the Caspian. Shakespeare mentions the Hyrcanian tigers in 3 *Henry VI*, I, iv, 155; *Macbeth*, III, iv, 101, q.v. in our edition; and *Hamlet*, II, ii, 436. "Tygres are bred in Hyrcania and India," Pliny, *Natural History*, viii, 18. — **vasty** (reading of first quarto). Lat. *vastus*, vast; empty, waste (which word is simply borrowed from *vastus*), desolate, desert; Fr. *vaste*, waste. — 1 *Henry IV*, III, i, 53, "I can call spirits from the vasty deep"; *Winter's Tale*, I, i, 28, "shook hands as over a vast, and embraced." — 42. **throughfares.** A. S. *thurh*, through; *thyrel*, a hole; Fr. $\sqrt{\text{TAR}}$, to bore; *thorough* is a later form of *through*. *Fare* is from A. S. *faran*, Icel. *fara*, to go, to travel; akin to Gr. $\pi\epsilon\rho\acute{\alpha}\omega$, *perao*, I pass through; $\pi\acute{o}\rho\omicron\varsigma$, *poros*, a way through; and to *ferry*. *Farewell* = may you travel or speed well. *Skeat*. — 43. **come view.** When the infinitive inflection was getting dropped, *to* was often substituted for it, and in the transition period there was much irregularity as to the use or omission of this *to*. *Abbott*, 349. — Usage finally settled on the omission of *to*, as a rule, after *bid*, *feel*, *dare*, *do*, *have*, *hear*, *let*, *make*, (*help*, in America), *need*, *see*, *may*, *can*, *will*, *shall*, and *must*; but retained the *to* after other verbs. — Shakespeare omits

The watery kingdom, whose ambitious head
 Spets in the face of heaven, is no bar 45
 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? 'T were 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 immur'd,
 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 55
 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
Portia. There, take it, prince; and if my form lie there,
 Then I am yours. [*He unlocks the golden casket.*
Morocco. O hell! what have we here?
 A carrion death, within whose empty eye
 There is a written scroll! I'll read the writing.

'to' after 'perceive,' in V, i, 77. — 49. **like.** Is this use of 'like' allowable now? — 51. **gross.** Late Lat. *grossus*, thick; Old Fr. *gros*, great, big, thick. How happens it that coarseness or grossness in a moral aspect is associated with what is large, and delicacy and refinement with what is small? — 52. **cerecloth.** Gr. *κηρός*, *keros*; Lat. *cera*, wax. A. S. *cládh*, a cloth. Linen cloth was dipped in melted wax and used as a shroud. — **obscure.** How accented? *Macbeth*, II, iii, 40; *Hamlet*, IV, v, 193; *Richard II.*, III, iii, 154. — 53. **undervalued to.** I, i, 165, 166. Gold was to silver in 1568 as 11 to 1; in 1600 (when this play was printed?) as 10 to 1; in the eighteenth century at one time, 14 to 1; at this time, nearly 15 to 1? — 56. **angel.** Worth about 10 shillings. Called 'angel' from having a figure of Michael piercing the dragon. "If a Dutchman be asked how he would in his language call an Angel-like man, he would answer *ein English-man*, *Engel* being in their tongue an Angel, and English, which they write *Engelsche*, Angel-like. And such reason and consideration may have moved our former kings, upon their best coin of pure and fine gold, to set the image of an angel." *Restitution of Decayed Intelligence*, Verstegan (died in 1635). The pun ascribed by the Venerable Bede to Gregory the Great, "*Non angli sed angeli*," not Angles (English), but angels (if they were but good Christians), is said to have suggested the device. The coin is mentioned in *Macbeth*, IV, iii, 153. — 57. **that 's** = that angel is? that gold is? — **insculp'd upon.** In Horace we have *insculpère saxo*, to insculp (or carve) upon a rock. — 58. **angel in a golden bed.** Antithesis? — 59. **key.** Rhyme? yes [Walker]? not quite certain [Furness]? — 63. **carrion death** = skull from which the flesh has disappeared? Lat. *caro*, flesh; Low Lat. *caronia*; Old Fr. *caroigne*, *charoigne*, a carcass; Fr.

All that glisters is not gold ; 65

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, 70

Young in limbs, in judgment old,

Your answer had not been inscroll'd :

Fare you well ; your suit is cold.

Cold, indeed ; and labour lost :

Then, farewell, heat, and welcome, frost ! 75

Portia, adieu ! I have too griev'd a heart

To take a tedious leave : thus losers part.

[Exit with his train.]

Portia. A gentle riddance. — Draw the curtains ; go.

Let all of his complexion choose me so.

[Exeunt. Flourish of cornets.]

SCENE VIII. Venice. A Street.

Enter SALARINO and SALANIO.

Salarino. Why, man, I saw Bassanio under sail :
With him is Gratiano gone along ;
And in their ship I am sure Lorenzo is not.

charogne ; Mid. Eng. *carogne* ; Eng. *carrion*. — 65. **glisters**. Shakespeare and Milton use 'glisters,' or 'glistening,' 'glistered,' etc.; but not 'glisten.' — 67, 68. **many**, etc. = many have sold their lives for the mere pleasure of looking at gold? for its external value rather than the good it can do? Was to see it equivalent to to own it? Is it beauty rather than gold; that is, is it the skull that speaks? — 69. **tombs**. The early editions read "Gilded timber doe wormes infold." Johnson changed *timber doe* to *tombs do*, and all subsequent editors (except Halliwell, 1856) have followed him. The old word *tombes* might easily be misprinted *timber*. *Timber doe* makes sense, but how about the grammar and the rhythm? — Malone cites from Shakespeare's 101st sonnet, 'out-live a gilded tomb.' — 77. **part** = separate? depart? "When I parted hence," *Coriolanus*, V, vi, 73; *Macbeth*, V, viii, 52. "Till death us do part," in the marriage service, is said to have been originally "till death us depart." So *de-* is omitted in *Antony and Cleopatra*, III, xi, 54, "What I have left behind Stroy'd in dishonor." — 79. **complexion**. To be taken literally? or does it mean character, as perhaps in III, i, 26? — Lat. *com* for *cum*, with; *plectère*, to plait; *complexi*, to surround, twine around, encompass; *complexio*, a comprehending, compass, circuit, habit of the body, complexion; Old and Mod. Fr. *complexion*, complexion, appearance. — Ruling passion of the Prince of Morocco? Progress in the plot in this scene? Its moral? Should the act end here? By concluding the second act here, time is given for Bassanio's passage to Belmont [Johnson]?

Salanio. The villain Jew with outcries rais'd the duke,
Who went with him to search Bassanio's ship. 5

Salarino. 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 10
They were not with Bassanio in his ship.

Salanio. I never heard a passion so confus'd,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets :
' My daughter ! O my ducats ! O my daughter ! 15
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.'

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

Salanio. Let good Antonio look he keep his day, 25
Or he shall pay for this.

Salarino. 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.

SCENE VIII. 4. **villain.** Lat. *villa*, a farm ; Low Lat. *villanus*, a farm servant ; Old Fr. *vilein*, base, servile. — **rais'd.** "Get weapons, ho ! And raise some special officers of night," *Othello*, I, ii, 171, 172. — 6. **came.** The folio has *comes*, and perhaps it should be retained as a vivid historical present. Your judgment ? — 10. **certified.** Lat. *certi-*, for *certus*, certain ; *fac-ere*, to make, where *fac-* turns to *fic-* in derivatives. *Skeat.* — The usual Latin phrase *certiorem facere* = to inform. — 12. Walker (1859) points out the similarity of Shylock's passion to that of 'the old bad Chremes in Sidney's *Arcadia*.' — **passion** = passionate outcry. Rhetorical figure ? "Your passion draws ears hither," *Troilus and Cressida*, V, ii, 180. — 25. **keep his day.** See *break his day*, I, iii, 153. — 27. **reason'd.** I, ii, 19. "There is no end of women's reasoning" (*i.e.*, talk, conversation). *Beaumont and Fletcher.* — 28. **narrow seas** = English Channel ? See III, i, 3. — 30. **fraught** = laden. Swed. *frakta*, to freight ; Mid. Eng. *fraught*, freighted ;

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

Salarino. A kinder gentleman treads not the earth. 35

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.' 45

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.

Salanio. 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

fraught, to lade a ship ; *freight*, a later form of *fraught*. — 33. **You were best.** An old idiom for "it were best for you," *you* being the dative object, and *were* impersonal. "Very early, however, the personal construction is found side by side with the impersonal." — Allen, cited by Furness, would omit *to* before *tell*, regarding it as absorbed in the *t* of *best*. — *Abbott*, 230, 352. See note on V, i, 175, where we have the personal construction? See note on I, iii, 27. — 39. **slubber.** Swed. *slubba*, to mix up liquids in a slovenly way ; *slubbra*, to be disorderly, slobber with the lips ; Danish *slubbre*, to slabber ; Eng. *slubber*, to do carelessly, sully. *Othello*, I, iii, 226, "content to slubber the gloss of your new fortunes." — "To bungle up, or slubber over, things in haste." Cotgrave's *Dictionary* (1660). — 40. **ripping.** "And so, from hour to hour, we ripe and ripe," *As You Like It*, II, vii, 26. — 42. **in = into?** *Abbott*, 159 ; V, i, 56. — **mind of love =** loving mind? mind bent on love? We have, in Shakespeare, 'men of sin' for sinful men, 'mind of honor' for honorable mind, 'god of power' for powerful god, etc. So in Keats, "A thing of beauty is a joy forever." — Heath (1765) suggested a comma after *mind*, interpreting thus : Let me entreat you by our mutual love. — 43. **employ . . . to.** A solitary instance in Shakespeare of *to* after *employ*. Allowable? — **ostents.** II, ii, 179. — 45. **conveniently.** "Feed me with food convenient (*i.e.*, suitable) for me"; *Proverbs*, xxx, 8. Usually so in the Bible, and once in Milton. Lat. *con*, together ; *venire*, to come ; *conveniens*, coming together, becoming, suitable. — 46. **there.** Supposed by Dyce to be a misprint for *then*. Furness apparently concurs. — 47. **turning his face.** 'The outline of a beautiful picture.' *Malone*. — 48. **sensible =** sensitive? tender. "I would your cambric were sensible as your finger." II, ix, 88. *Coriolanus*, I, iii, 82, 83. — *Love's Labor's Lost*, IV, iii, 332, 333. — Lat. *sentire*, to feel ; *sensus*, feeling. — 52. **quicken.** A. S. *cwic*, alive ; Mid. Eng. *quik*, alive ; *quickenen*, to become alive, to make alive, enliven. — **embraced =** hugged,

With some delight or other.

Salarino.

Do we so.

[*Exeunt.*]

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SCENE IX. *Belmont. A Room in Portia's House.*

Enter NERISSA with a Servitor.

Nerissa. 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.*

Portia. Behold, there stand the caskets, noble prince:
If you choose that wherein I am contain'd, 5
Straight shall our nuptial rites be solemniz'd:
But if you fail, without more speech, my lord,
You must be gone from hence immediately.

Arragon. I am enjoin'd by oath to observe three things: 10
First, never to unfold to any one
Which casket 't was 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. 15

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

Arragon. And so have I address'd me. Fortune now
To my heart's hope! — Gold, silver, and base lead.

indulged, cherished, clung to. — So 'rash-embrac'd despair,' III, ii, 109. — "Ye are in *heaviness* through manifold temptations," 1 *Peter*, i, 6. — 53. **Do we.** Imperative first person? V, i, 36. — Your comments on this scene? Its use?

SCENE IX. 1. **draw** = open? close? See line 82, *post.* — 3. **election.** Lat. *e*, out; *legère*, to pick, to choose; *eligère*, to choose out; *electio*, choice. — **presently.** I, i, 183. — 13. **a maid.** Might he woo a *widow*? marry *without* wooing? or is it assumed that he will break his oath? or did Shakespeare, when he wrote line 69, forget what he wrote in this tenth line? — 17. **to hazard** = to run risks [Schmidt]? to a risk [Clark and Wright]? substantive, or verb? — 18. **address'd me** = prepared myself? — Lat. *ad*, to; *di-* or *dis-*, apart; *regère*, to rule, control; *dirigère*, to straighten, direct; *directus*, straight; Low Lat. *dricus*, straight; assumed Low Lat. *dricitare*, whence Fr. *dresser*, to erect, set up, arrange, dress; Mid. Eng. *dressen*, to make ready, deck. *Skcat.* "Address yourself to entertain them sprightly." *Winter's Tale*, IV, iv, 53. — **Fortune** = May Fortune?

'Who chooseth me must give and hazard all he hath.' 20
 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, 25
 Not learning more than the fond eye doth teach;
 Which pries not to th' interior, but, like the martlet,
 Builds in the weather, on the outward wall,
 Even in the force and road of casualty.
 I will not choose what many men desire, 30
 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': 35
 And well said too; for who shall go about
 To cozen fortune and be honorable
 Without the stamp of merit? Let none presume
 To wear an undeserved dignity.
 O, that estates, degrees and offices 40
 Were not deriv'd corruptly, and that clear honor
 Were purchas'd by the merit of the wearer!

O Fortune [Eccles]?—25. **by the fool** = of the foolish? See note on I, ii, 46; I, i, 102. — Furness thinks that *by* was commonly used instead of *for* after the verb to *mean*. — 26. **fond**. So in III, iii, 9, and commonly in Shakespeare. Swed. *fåne*, a fool; *fånig*, foolish; Mid. Eng. *fonnen*, to act foolishly; *fond*, foolish. — "Fond and reasonless to some." Milton's *Samson Agonistes*, 812. — **multitude**. The *οἱ πολλοί, hoī polloi*, the rabble. — 27. **martlet**, a kind of swallow, the house-martin. The name is, in fact, a nickname, like robin, jenny-wren; -*let* being diminutive. See our edition of *Macbeth*, I, vi, 4. — 28. **in the weather** = exposed to storm. In *King John*, IV, ii, 109, we read, 'pour down thy weather.' *Cymbeline*, III, iii, 64. Teut. base WEDRA, weather, storm, wind; A. S., Dutch, Mid. Eng. *weder*; akin to Ger. *gewitter*; Lithuanian *wētra*, a storm; from *√ wa*, to blow (whence *wind*, i.e., *wi-nd*), and *dra*, Aryan -*tar*, denoting the agent. Thus *weather* and *wind* mean much the same, viz., 'that which blows,' and they are constantly associated in the phrase 'wind and weather.' *Skeat*. — 29. **in the force**, etc. Perhaps equivalent to *in vi et via*, exposed to the attack of [Allen]? — 31. **jump** = agree? jump to the same conclusion? — Swed. dialect *gumpa*, to spring, jump, or wag about heavily. It also means *just* or *exactly*, as in *Hamlet*, I, i, 65; also to *risk*, *hazard*, as in *Macbeth*, I, vii, 7. — 37. **cozen**, cheat, as by calling one 'cousin,' beguiling with flattery, etc. See our edition of *Hamlet*, I, ii, 64; III, iv, 77. — 40. **estates** = ranks? fortunes? In *Hamlet*, V, i, 210, "'t was of some estate" = 't was of some rank. Not property, but dignity, status. Furness. — 42. **purchased** = won, acquired. Lat. *pro*, for; Low Lat. *caciare*, to chase; Old Fr. *purchacer*, later *pourchasser*, to pursue eagerly, purchase, procure.

How many then should cover that stand bare !
 How many be commanded that command !
 How much low peasantry would then be glean'd 45
 From the true seed of honor ; and how much honor
 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.*'
 I will assume desert. — Give me a key for this, 50
 And instantly unlock my fortunes here.

[*He opens the silver casket.*]

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

Arragon. What's here? the portrait of a blinking idiot,
 Presenting me a schedule ! I will read it.
 How much unlike art thou to Portia ! 55
 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 ?
Portia. To offend and judge are distinct offices, 60
 And of opposed natures.

Arragon. What is here ?

*The fire seven times tried this :
 Seven times tried that judgment is,
 That did never choose amiss.
 Some there be that shadows kiss ; 65
 Such have but a shadow's bliss.
 There be fools alive, I wis,
 Silver'd o'er ; and so was this.*

—43. **cover** = wear their hats as superiors, not take them off as inferiors? *As You Like It*, III, iii, 68, "pray be covered." See III, v, 35, 36.—45. **peasantry**. The folios have *pleasantry*; the first quarto, *peasantry*. Can any good sense be extracted from "pleasantry"?—47. **ruin** = refuse?—Lat. *ruere*, to tumble, sink in ruin, rush; *ruina*, overthrow, downfall, a down-crashing.—Mr. S. Bailey (1862) would read thus: "How much low peasant's rye would then be screened from the true seed of honor! and how much seed picked from the chaff and strewings of the temse [a kind of sieve] to be new garnered!"—52. **Too long**, etc. Spoken aside, not for Arragon's ear?—48. **new-varnish'd**. Mixture of metaphors?—54. **schedule** = scroll?—From $\sqrt{\text{SKID}}$, to cleave; Lat. *scheda*, a strip of papyrus bark; *schedula* (diminutive), a small leaf of paper. *Skeat*.—60. **distinct**. Said to be accented here on the first syllable, like 'obscure,' II, vii, 51. But?—62. **fire**. "*Fear, dear, fire, hour, your, four*, and other monosyllables ending in *r* or *re*, preceded by a long vowel or diphthong, are frequently pronounced as dissyllables." *Abbott*, 480. So the second 'your' in III, ii, 20?—67. **I wis**. Spelled *Iwis* in the second quarto, and so in *Anceren Riwle*, about the year 1230. "The *I* has often been mistaken for

Take what wife you will to bed,
I will ever be your head :

70

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. —

75

Sweet, adieu! I'll keep my oath,

Patiently to bear my wrath.

[*Exeunt Arragon and Train.*]

Portia. Thus hath the candle sing'd the moth.

O, these deliberate fools! when they do choose,

They have the wisdom by their wit to lose.

80

Nerissa. The ancient saying is no heresy, —

Hanging and wiving goes by destiny.

Portia. Come, draw the curtain, Nerissa.

Enter a Servant.

Servant. Where is my lady?

Portia.

Here; what would my lord?

Servant. Madam, there is alighted at your gate

85

A young Venetian, one that comes before

To signify th' approaching of his lord,

From whom he bringeth sensible regreets;

the first personal pronoun, and the verb *wis*, to know, has been thus created, and is given in many dictionaries! But it is a pure fiction. — A. S. *gewis*, certain; Mid. Eng. *ywis*; Ger. *gewiss*. Related to *wise* and *wit*." *Skeat*. — "Shakespeare no doubt regarded it as a pronoun and verb." *Rolfe*; *Abbott*, 345. — 69. **wife**. See note on line 13. — 70. **head**. Perhaps a reference to "The husband is the head of the wife," *Ephesians*, v, 23. *Clark and Wright*. — 71. **sped** = despatched? 'done for'? See note on 'sped' in our edition of Milton's *Lycidas*, line 122; also our edition of *Macbeth*, I, v, 33. From √ SPA, to draw out; allied to Lat. *spatium*, room; *spes*, hope; Eng. *span*; A. S. *spédan*. — *Romeo and Juliet*, III, i, 88, "I am sped"; spoken by Mercurio when mortally wounded. — *Taming of the Shrew*, V, ii, 185. — 77. **wroth** = sorrow [Schmidt]? suffering [Hudson]? torturing anger (wrath)? Spelled *wroath* in the folio. — A. S. *wrāth*, wroth, as adjective; *wridhan*, to writhe, so that the original sense was 'wry,' i.e., twisted or perverted in temper. *Skeat*. — 78. **moth**. Is this designed to rhyme with 'wroth'? — 82. **by destiny**. "Your marriage comes by destiny." Quoted as from an old ballad in *All's Well*, I, iii, 58. — 84. **my lord**. Spoken playfully in reply to the words "my lady"? She is in a happy mood, and disposed to joke? — Similarly, in 1 *Henry IV*, II, iv, 263, 264, the hostess is called 'my lady' by Hal, who has just been called 'my lord' by her. See *Richard II*, V, v, 67. — 88. **sensible regreets** = substantial greetings [Clark and Wright]? feeling salutations [Steevens, Hudson]? II, viii, 48. "Regreet strictly means a responsive greet-

To wit, besides commends and courteous breath,
 Gifts of rich value. Yet I have not seen 90
 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.

Portia. No more, I pray thee : I am half afeard 95
 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.

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

ing." *Rolfe.* Lat. *re*, back, again ; A. S. *grétan*, to approach, visit, address ; Mid. Eng. *greten*, to salute ; Ger. *grüssen*, to greet. — *King John*, III, i, 241 ; *Richard II*, I, iii, 67. — 89. **commends** = compliments ? *Richard II*, III, i, 38. See *Abbott*, 451. — 90. **yet** = up to this time ? notwithstanding ? Is *Abbott* (76) correct in saying, " Yet (up to this time) is only used now after a negative " ? — 91. **likely**. ' In the Yankee sense of *promising*' [*Rolfe*] ? In *2 Henry IV*, III, ii, 162, Bullcalf is pronounced by Falstaff " a likely fellow." See same play, III, ii, 238. — We sometimes hear the commendatory expression, " That's something *like*," meaning " like what we want or mean." Furness thinks ' likely ' may here mean *good-looking*. — 93. **costly a.** *Allen*. — 97. **high-day** = high-flown [*Eccles*] ? holiday [*Steevens*] ? Hotspur, *1 Henry IV*, I, iii, 46, uses the words, ' many holiday and lady terms.' *Merry Wives*, III, ii, 53, 59, " He speaks holiday." " That sabbath day was an high day," *John*, xix, 31. — 99. **Cupid's post.** Cupid, *alias* Eros, Amor, Cupido, is variously described in the ancient poets. See *Class. Dict.* — **post** = postman, courier. See in our edition of *Macbeth*, I, iii, 97, 98, note on ' post ' in " As thick as tale, came post with post." — V, i, 46. — **mannerly**. The suffix *-ly* as adjective is from A. S. *-lic* ; as adverb it is from A. S. *-lice* (both meaning *like*, the *e* final being adverbial). — *Abbott*, 447. — *Cymbeline*, III, vi, 92. — 100. **Bassanio**, etc. = may it be Bassanio, O lord Cupid ? — Why should the silver casket be assigned to the Prince of Arragon ? Of what was the Spaniard the type ? Progress in this scene ? Its value ?

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ACT III.

SCENE I. *Venice. A Street.*

Enter SALANIO and SALARINO.

Salanio. Now, what news on the Rialto?

Salarino. Why, yet it lives there unchecked that Antonio hath a ship of rich lading wracked 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.

Salanio. I would she were as lying a gossip in that as ever knapped ginger or made her neighbors 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! —

Salarino. Come, the full stop.

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

16

ACT III. SCENE I. 1. **it lives** = the rumor prevails? — 3. **wracked**. Spelled *wrackt* in the folio. *Richard II*, II, i, 267. See note on *Macbeth*, I, iii, 114, in our edition. — **narrow seas**. II, viii, 28. — 4. **Goodwins** = Goodwin Sands, a range of shoals, ten miles long, one and a half broad, off the Isle of Thanet, in the Strait of Dover, county of Kent. They have perhaps proved more fatal to life and property than any other quicksands. The storm that in 1703 destroyed the Eddystone lighthouse, wrecked thirteen war-ships on the Goodwins, and most of the crews perished. Floating lights and lofty beacons now warn the mariner. But in Shakespeare's time they were tenfold more dangerous. Tradition makes them to have been an island belonging to Earl Godwin, father of Harold, which was swallowed up by the sea about the year 1100. — *King John*, V, iii, 11; v, 13. — **I think**. Verisimilitude? — 9. **knapped**. "He knappeth the spear in sunder," in the Bible of 1551, and the Prayer Book version of Psalm xlvii, 9. Dutch *knappen*, to crack, snap, crush, eat; *knapper*, hard gingerbread. Old people were fond of ginger, which they nibbled (to keep themselves awake?) at church and elsewhere, before chewing-gum was invented, or earaway, cloves, cinnamon, or fennel-seeds came into general use. — "As ginger itself is a tough root, a ginger cake must be meant, and probably the sort called even now 'ginger snap.'" *White*. — 14. **the full stop** = the end

Salarino. I would it might prove the end of his losses!

Salanio. 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

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

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

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

Shylock. My own flesh and blood to rebel! 28

Salarino. 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?

Shylock. 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.

Salarino. Why, I am sure, if he forfeit, thou wilt not take his flesh: what's that good for? 40

Shylock. 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 the reason? I am a Jew. Hath not a Jew eyes! hath not a Jew hands, organs, dimen-

of the sentence? — 24. **wings** = clothes which she wore as a disguise? — **withal**. See note on II, vii, 12. Line 41. — 26. **complexion**. II, vii, 79. — 31. **red wine and Rhenish**. I, ii, 83. — 33. **match** = agreement? bargain? person who copes with one as an antagonist or competitor? contest? — Is Antonio "matched" against him? — A. S. *mæcca*, a companion, comrade, spouse; Mid. Eng. *macche*, mate. — *Cymbeline*, III, vi, 30. — 34. **prodigal**. What propriety in calling Antonio a 'prodigal'? — 35. **smug**. A weakened form of *smuk*, from Dan. *smuk*, pretty, fine, fair; Old Swed. *smuck*, elegant, fine; Ger. *schmuck*, trim, spruce: attire, dress, ornament. *Skeat*. — *Lear*, IV, vi, 178, "I will die bravely, like a smug bridegroom." — 41. **withal**. See line 24 above; also II, vii, 12. — 42, 43. **hindered me half a million** (ducats). How? — *Abbott*, 198 a. — I, iii, 38, 39. — 45. **the**

sions, 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.

Enter a Servant.

Servant. Gentlemen, my master Antonio is at his house, and desires to speak with you both. 60

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

Enter TUBAL.

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

[*Exeunt Salanio, Salarino, and Servant.*]

Shylock. How now, Tubal! what news from Genoa? hast thou found my daughter? 65

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

Shylock. 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

reason. So the folios. The quartos have *his* reason? As good? 54. **humility** = kindness, benevolence [Schmidt, approved by Furness]? meekness? — 57. **go hard**, etc. = I will spare no effort to outdo you in what you teach me [Rolfe]? the obstacles must be great indeed which shall prevent me from improving upon your teaching [Clark and Wright]? I will work mighty hard rather than fail to surpass my teachers [Hudson]? — Of 41–58, François Victor Hugo (1872) says it “is the most eloquent plea that the human voice has ever dared to utter for a despised race.” — 63. **matched** = found to match them? — 66. **often came.** What time had elapsed since the elopement? — **cannot.** Tense? — 72. **dead at my foot . . . ear**, etc. Real significance of this wish, and of the next one about the hearse, etc.?

ducats in her coffin! No news of them? — Why, so: and I know not how much is 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 o' my shoulders; no sighs but o' my breathing; no tears but o' my shedding.

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

81

Shylock. What, what, what? ill luck, ill luck?

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

Shylock. I thank God! I thank God! Is it true? is it true?

Tubal. I spoke with some of the sailors that escaped the wrack.

86

Shylock. I thank thee, good Tubal! — Good news, good news! ha, ha! — Here? in Genoa?

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

90

Shylock. Thou stick'st a dagger in me. I shall never see my gold again. Fourscore ducats at a sitting! fourscore ducats!

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

Shylock. I am very glad of it. I'll plague him; I'll torture him. I am glad of it.

96

Tubal. One of them shewed me a ring that he had of your daughter for a monkey.

Shylock. Out upon her! Thou torturest me, Tubal: it

What charitable construction can you put upon it? — 74. **Why, so** = well, be it so? so abominable? Does the phrase express acquiescence? or impatience? — The same expression is supposed to imply acquiescence or approbation in *Richard II*, II, ii, 87. — 75. **thou**. Shakespearian personification? — The second folio (1632) has "then," which White and many others prefer. Do you? Which is the more animated? — 83. **Tripolis**. I, iii, 16. — 88. **Here**. So all the old editions. Rowe changed here to *where*, and all the editors have followed his example. There is no interrogation point after *here* nor after *Genoa* in the early editions. Might Shylock, in his excitement, naturally ask, "Here?" — Furness thinks that 'here in Genoa' may be spoken with eager joy, as contrasting with the rumor of the far-off disaster in the English Channel. Judge! — 100. **turquoise**. Spelled also *Turkies*, *turkesse*, *Turkis*, etc. How pronounced? — A precious stone, bluish-green in color, and susceptible of a high polish. It was said that it faded or brightened according to the health of the wearer; also, that it averted danger. — "The turkesse which who haps to wear, Is often kept from peril," *Muses Elysium*, by Drayton (died 1631). — "The Turkeys doth move when there is any peril prepared to him that wareth it," Fenton's *Secret Wonders of Nature* (1569). — "With the Germans it is yet the gem appropriated to the ring, the '*gage d'amour*' presented

was my turquoise ; I had it of Leah when I was a bachelor : I would not have given it for a wilderness of monkeys. 101

Tubal. ~~But Antonio is~~ certainly undone.

Shylock. 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.

Portia. I pray you, tarry : pause a day or two
Before you hazard ; for, in choosing wrong,
I lose your company : therefore forbear a while.
There 's something tells me, but it is not love,
I would not lose you ; and you know yourself, 5
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 then I am forsworn ;
So will I never be : so may you miss me ;
But if you do, you 'll make me wish a sin,

by the lover on the acceptance of his suit, the permanence of its color being believed to depend on the constancy of his affection," *Natural History of Gems*, King, quoted by Clark and Wright. — Likewise said to "take away all enmity, and to reconcile man and wife," *Thomas Nichols*. — 100. **I had it of Leah**, etc. Furness quotes from Le Tourneur (1781) the following translation of this sentence: "Je l'achetai de Lee, étant encore garçon"! — 107. **our synagogue**. There were at least seven synagogues in Venice. *Coryat*. Was it here that the *oath* was taken, mentioned in IV, i, 36? — Why is 'synagogue' repeated? — Object of this scene? Revelation of character in it? Dramatic value? Is Shakespeare charitable to Shylock?

SCENE II. 6. **in such a quality**, in the way that I am doing [Meiklejohn]? = to such effect? — 7, 8, 9, 10. The reasoning here? — Meaning of line 8, And yet a maiden hath no tongue but thought? See the magazine *Shakespeareana*, for December, 1886, pp. 569, 570, 571. "Portia loved Bassanio, but felt herself restrained from telling him so by maidenly modesty and social conventionality"? "Portia means, 'And yet, since a maiden may only think and not speak her thoughts, you will not understand me, however long you stay'" [Clark and Wright]? — May it be spoken *playfully*, with good-natured irony? Girls *think*, but never *talk*!

That I had been forsworn. Beshrew your eyes,
 They have o'erlook'd me and divided me ; 15
 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
 Puts 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 't is to peize the time,
 To eke it, and to draw it out in length,
 To stay you from election.

Bassanio. Let me choose ;

For as I am, I live upon the rack. 25

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

Bassanio. 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.

—14. **besrew.** II, vi, 52.—15. **o'erlook'd.** Malone cites, to show that this is a term in witchcraft, signifying 'eye-bitten,' bewitched, "Vile worm, thou wast o'erlook'd even from thy birth," *Merry Wives*, V, v, 80.—18. **naughty** = wicked. Now a nursery word, but once very strongly expressive. See III, iii, 9.—**puts.** See note on *hath*, line 262; and III, iv, 35. *Abbott*, 332.—20. **though yours, not yours.** Malone suggested that the second *yours* is a dissyllable? Test it. May we make a pause, before *prove*, to fill the time of a syllable? See our edition of *Hamlet*, I, i, 129, 132, 135; and our edition of *Macbeth*, I, ii, 5, 7, 34; II, i, 51, etc.—**Prove it so** = should it prove so? If it prove that I am not yours, let fortune pay the penalty?—"Let fortune go to hell for robbing you of your just due, not I for violating my oath" [Heath]? It would be like the torment of hell for me to lose you?—Is she over-forcible in her language?—22. **peize** = retard by hanging weights upon [Steevens]? weigh or balance; figuratively to keep in suspense, delay [Henley]? weigh with deliberation each precious moment of [Clark and Wright]? suspend, retard [Hudson, White, etc.]?—Lat. *pendere*, to suspend, weigh; *pensare*, to weigh out, to ponder; Fr. *peser*, to weigh. "Lest leaden slumber peize me down to-morrow," *Richard III*, V, iii, 106. In *King John*, II, i, 575, *peized* = poised, balanced.—Rowe, Johnson, and Dyce read *piece*. Happy conjecture?—26. **confess.** Alluding to the devilish use of the rack to extort confessions. Throckmorton's case in 1584, and that of Squires in 1598 (if the play was written after the latter date) must have been in his mind. It was long after this play was written that "Bacon went [in 1615] to the Tower to listen to the yells of Peacham," and "wrote to the King, complaining that Peacham had a dumb devil." Macaulay's *Essay* on Lord Bacon.—29. **fear the enjoying** = fear to enjoy? doubt whether I shall enjoy? fear the *not* enjoying [Hudson]? fear as to the enjoying? *Abbott*, 200.—Allen, who would mentally supply *not*, instances Lat. *vereor ut*, as a parallel expression.—30. **life.** Walker suggested, and Dyce and Hudson adopted, *league*

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

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

Portia. Well then, confess and live.

Bassanio. Confess and love 35

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.

Portia. 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 45

May stand more proper, my eyes 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,

in place of 'life.' Judiciously?—33. **where men enforced do speak anything.** A noble recognition of the absurdity of this hellish mode of getting at the truth, and reminding of that other grand utterance, "It is an heretic that makes the fire, Not she which burns in 't," *Winter's Tale*, II, iii, 115, 116. Was Shakespeare the first Englishman to take this sublime position?—35, 36. **confess and love had been,** etc. = had you said 'love' instead of 'live,' you would have expressed all that I have to confess [Clark and Wright]?—**sum** = 'sum total'?—37, 38. **torturer doth teach.** "Doubtless many a poor man whose office it was to work the rack, and whose heart had not been burnt to a cinder by theological rancor, had pity on his victim and whispered in his ear 'answers for deliverance.'" *Hudson.*—44. **swan-like.** "Will play the swan, And die in music," *Othello*, V, ii, 246, 247; *King John*, V, vii, 21, 22. The notion that "Death darkens his eye and unplumes his wings, But his sweetest song is the last he sings," is said to have been derived from Ovid's *Heroides*, vii, 1.—Any solid foundation for such a belief?—45. **fading** = vanishing? dying?—*Hamlet*, I, i, 157; *Tempest*, I, ii, 398.—Eccles remarks on the fine musical cadence in these lines.—The exact moment of coronation was signalized by the blare of trumpets.—46. See V, i, 230, 231.—49. **flourish.** 'A fantastic or decorative musical passage, a strain of triumph or bravado, not forming part of a regular musical composition.' *Webster.*—Lat. *flos*, *floris*, a flower; *florere*, to bloom; *florescere*, to flower, bloom; Fr. *fleurir*, to flourish.—51. **break of day.** The musicians under the bridegroom's windows used to awaken him early and accompany him.—54. **presence**

Than young Alcides, when he did redeem 55
 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 th' exploit. Go, Hercules! 60
 Live thou, I live. With much, much more dismay
 I view the fight, than thou that mak'st the fray.

A Song, whilst BASSANIO comments on the caskets to himself.

*Tell me where is fancy bred,
 Or in the heart or in the head?
 How begot, how nourished?* 65
Reply, reply.

= mien? dignity of mien [Johnson]? — **more love.** Hesione, daughter of Laomedon, king of Troy, to propitiate Neptune, whom her father had cheated out of the pay due for building the walls of Troy, was fastened to a rock, in order that she might be devoured by a sea-monster sent by the irate deity to ravage the coasts of the country. Hercules rescued her, not for love, but in fulfilment of a contract with her father, who promised him a couple of horses that had been given to Tros by Jove in exchange for Ganymedes. See *Class. Dict.* — Ovid's *Metamorphoses*, xi, 211-214. — 58. **Dardanian** = Trojan. So called from Dardanus, mythical ancestor of the Trojans. Dardania was a district of the Troad, along the Hellespont. — **wives** originally meant *women*, afterwards 'married women.' — A. S. *wif*, a woman, wife, remarkable as being a neuter substantive with plural *wif*, like the singular. *Skeat.* So in *Henry V*, III, iii, 40? — 57-60. There is something very Greekish in this [description], which seems to show that Shakespeare was acquainted with the structure of the Greek drama. *Hunter.* — 61. **much, much more.** So the second folio (1632) and Heyes's (*i.e.*, the second) quarto (1600) repeat the word 'much.' The metre accounted for? — "The pause which a proper reading of the passage requires after 'Live thou, I live,' entirely perfects the elocutionary rhythm of the line; and Shakespeare, who thought only how his verse would sound in an actor's mouth, not how it would look to a critic's eye, often used this freedom." *White.* So says White in his first edition; but it is noticeable that in his second he silently repeats the 'much.' — Abbott, 361, makes the first 'live' an instance of the subjunctive indicated by the position of the verb before the subject. — 63. **fancy** = love [Steevens, Rolfe, Schmidt, etc.]? that illusive power or action of the mind which has misled the other suitors, who, as Portia says, 'have the wisdom by their wit to lose' [Hudson]? a feeling neither bred in heart nor in brain, but in the eye only, penetrating no deeper, and lasting only while its object is in sight [Clark and Wright]? a passing sentiment [Weiss]? "And the illusion thus engendered in the eyes, and fed with gazing, dies just there where it is bred, as soon as it is brought to the test of experience by opening the wrong casket." *Hudson.* — 66. **Reply, reply.** Hammer and Johnson, also Hudson in his Harvard edition, print these words as a stage direction. Wisely? — "These words, in all the old copies, stand as a marginal direction." *Johnson.* Are they an integral part of the song? — Examine the song, and see if it contains any hint to guide Bassanio in his choice. —

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:
 I'll begin it, — Ding, dong, bell.
 All. Ding, dong, bell.

Bassanio. So may the outward shews be least themselves :
 The world is still deceiv'd with ornament. 75
 In law, what plea so tainted and corrupt
 But, being season'd with a gracious voice,
 Obscures the shew 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, 85

What are we to infer from the word *so*, at the beginning of his comments? — “A hint indeed! It is the very breadth of broadness.” *Weiss*. (See *Weiss* among the CRITICAL COMMENTS, *ante*.) — 67. *eyes*, etc. “The song describes in exquisite imagery the birth and death of a transient affection, ‘engendered in the eye,’ not in the heart.” *Rolfe*. — *Twelfth Night*, I, i, 9 to 14; *Much Ado*, III, ii, 28, 29; 33, 34. — 74. *still*. I, i, 17, 136. — 76. *season'd*. Suggested by ‘tainted’? — “To season a brother’s dead love, which she would keep fresh,” *Twelfth Night*, I, i, 30, 31. — From *√sa*, to sow; *serēre*, *satum*, to sow, plant; *satio*, a planting, seed-time. The time of sowing or spring-time seems to have been regarded as *the* season, *par excellence*; Fr. *saison*, season, due time. *Skeat*. How is the sense of the verb *season*, to give relish or flavor, derived? — *gracious*, pleasing, winning favor [Johnson]? — 79. *approve* = justify? prove? make good? Often so in Shakespeare. “I am full sorry that he approves [*i.e.*, justifies, makes good the assertion of] the common liar,” *Antony and Cleopatra*, I, i, 59, 60; *Macbeth*, I, vi, 4. — 81. *vice*. So second folio. The quartos and first folio have *voice* or *vojee*. Any sense in *voice*? — *simple*, which means sheer, unmixed, and also ‘low-born’ as opposed to ‘gentle,’ suggested to Shakespeare the metaphor which follows, referring to the assumption of heraldic bearings by pretenders to gentility. *Clark and Wright*. Likely? — 82. *his* = its? or is this a personification of vice? — For the use of *his* instead of ‘its’ in the time of Shakespeare, see in our edition of *Hamlet*, note on *it*, I, ii, 216. — *Abbott*, 228. — 84. *stairs*. Children in New England, playing in the moist sand, are fond of building stairways on the slope of the banks. — A. S. *stæger*, a stair, a step. The *y* passes into *y* as usual, and just as A. S. *dæg* became *day*, so A. S. *stægar*, became *stayer*, *steyer*, *stair*. The literal sense is ‘a step to climb by,’ ‘a mounter,’ from A. S. *stāh*, present tense of *stigan*, to climb. *Skeat*. The folio has *stayers*, which Knight, Hudson, and some others adopt, as a monosyllable, signifying ‘props,’ ‘supports,’ or ‘stays.’ Reasonable? — “I wonder

Who, inward search'd, have livers white as milk ;
 And these assume but valor's excrement
 To render them redoubted. Look on beauty,
 And you shall see 't is purchas'd 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, 95
 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,

if there be not here an allusion to the *mirage* in the sandy *desert*." *Allen*. — 86. **livers white**, etc., II, i, 6, 7. — 87. **excrement** = excrescence? outgrowth? The word is repeatedly used of the hair or beard by Shakespeare; also of the finger-nails. *Winter's Tale*, IV, iv, 695, 696; *Hamlet*, III, iv, 119; *Love's Labor's Lost*, V, i, 92, 93. — Shakespeare evidently derives the word from *excrescere*, to grow out, from *ex*, out, and *crescere*, to grow. — 91. **lightest**, most frivolous [Meiklejohn]? most wanton [Malone]? vainest [Hudson]? V, i, 129, 130; *Two Gentlemen of Verona*, I, ii, 84. — 92. **crisped** = curled [Steevens]? Supposed to be allied to *carpère*, to pluck, to card wool; $\sqrt{\text{KARP}}$, to shear; whence *harvest*; Mid. Eng. *crisp*, wrinkled, curled. *Skeat*. — Milton's *Comus*, 984, has 'crisped shades and bowers.' — **locks** = "switches," artificial *chignons*, 'waterfalls,' and other like abominations made of false hair"! *Old Bachelor*. — 94. **upon supposed fairness** = surmounting fictitious beauty [Clark and Wright]? on the strength of their fictitious beauty [Rolfe]? placed upon fictitious beauty [Meiklejohn]? — 95. **dowry**. "Such artificial deformed *periwigs* that they were fitter to furnish a theatre, or for her that in a stage-play should represent some hag of hell, than to be used by a Christian woman." *Barnaby Ruch* (1615). See Shakespeare's sentiments on the subject in Sonnet lxxviii; *Timon of Athens*, IV, iii, 143, 144; *Love's Labor's Lost*, IV, iii, 254-256. Queen Elizabeth, when more than sixty years old, wore a large mass of golden false hair. — 96. Supply the ellipsis. — 97. **guiled** = treacherous [Steevens]? beguiling, or full of guile [Clark and Wright, Hudson]? Passive form with active meaning, like Latin deponent verbs? This is the common explanation; and Marsh gives *well-spoken*, *fair-spoken*, and the old *well-seen* (having a deep insight) as similar instances. So Rolfe, concurring, gives *well-read*. *Abbott*, 374. "We need not suppose that a passive participle is here used for an active one. Just as 'delighted' in *Measure for Measure*, and in *Othello*, I, iii, 288, means 'endowed with delights,' *deliciis exornata*, as Sidney Walker gives it, so here 'guiled' means *endowed, infested with guiles*." *Furness*; *Abbott*, 294; *Lear*, III, iv, 31. — The second, third, and fourth folios read *gilded*. What think you of the latter reading? — A. S. *wil*; Old Fr. *guile*; Mid. Eng. *gile*, *wile*, a trick, guile. — 99. **Indian**. Shakespeare repeatedly uses 'Indian' in a derogatory sense. *Tempest*, II, ii, 31; *Othello*, V, ii, 347. Montaigne (*Essays*, ii, 12) says, "The Indians describe it [beauty] as black and swarthy, with blabbered thick lips, with a broad and flat nose." — Florio's translation of

The seeming truth which cunning times put on 106
 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 dost promise aught, 105
 Thy paleness moves me more than eloquence ;
 And here choose I. Joy be the consequence !
Portia. [*Aside*] How all the other passions fleet to air,
 As doubtful thoughts, and rash-embrac'd despair,
 And shuddering fear, and green-eyed jealousy ! 110
 O love ! be moderate ; allay thy ecstasy ;
 In measure rain thy joy ; scant this excess.

Montaigne was published in 1603. Theobald proposed to punctuate thus: veiling an Indian; beauty, in a word, etc. Many who have been dissatisfied with the usual reading have proposed substitutes for "beauty," thus: 'dowdy' (Hanmer), 'feature' (Hudson), 'bosom' (Clark and Wright); others: 'body,' 'gipsy,' 'idol,' 'visage,' 'beldam,' 'poisoner,' 'feature,' 'deity,' 'suttee,' etc.—The repetition 'beauteous' and 'beauty' is not un-Shakespearian? — 102. **Midas**, king of Phrygia. See *Class. Dict.* The god Dionysus (Bacchus) granted his desire that whatever he touched might become gold, and the very food in the king's mouth hardened into the precious metal! Ovid's *Metamorphoses*, xi, 102-145; Gower's *Confessio Amantis*, Book v.—Shakespeare is continually drawing from Ovid. — **I will none.** "Ye would none of my reproof." *Proverbs*, i, 25.— 103. **pale and common drudge.** "To whom pale day . . . is but a drudge." Chapman's *Hymnus*, 1594.— 106. **paleness.** So the folio and both quartos. Warburton suggested *plainness*, and Theobald, and, after him, most editors, have adopted it. *Plainness*, at first sight, seems a better word; but 'paleness' makes good sense. Where shall we stop if we adopt every seeming improvement? And, if we look closer, is not *plainness* a form of 'eloquence' or forcible language; and, as Bailey says, *elegance*, rather than *eloquence*, its proper antithesis? Paleness, indicative of deepest earnestness, appeals not to compassion alone! Dr. Farmer retains 'paleness,' but reads 'stale' for 'pale' in the third preceding line, citing for antithesis between 'paleness' and 'eloquence,' lines 93-96 and 101-103 of *Midsummer Night's Dream*, V, i.—"Overwork between man and man makes him [the drudge] 'pale.'" *Furness*. Which is the better in antithesis with 'gaudy,' *pale* or *stale*?— 108. Notice that in great excitement the verse sometimes passes into rhyme. Any inference from this fact? — 110. **green-ey'd.** *Othello*, III, iii, 166, reads, "It (jealousy) is the green-eyed monster." But in *Romeo and Juliet*, III, v, 220, *Midsummer Night's Dream*, V, i, 326, and in Dante's *Purgatorio*, xxxi, 116, Longfellow's *Spanish Student*, and elsewhere, we find 'green' applied as a favorable epithet adding beauty to eyes. It is a sickly color in *Macbeth*, I, vii, 37.— 111. **O love**, etc. Scan! "As long as the rhythm is smooth, I cannot believe that Shakespeare's ear was offended by an Alexandrine." *Furness*; *Abbott*, 512.— 112. **rain.** The first quarto has *range*; the second quarto and first two folios, *raïne*; the third and fourth quartos, *reïne*; the third and fourth folios, *rain*. It is a nice question which is better, *rein* or *rain*. Choose! "It rained down fortune." *1 Henry IV*, V, i, 47; "rein thy tongue," *Love's Labor's Lost*, V, ii, 650. *Furness* much prefers *rein*.— 114.

I feel too much thy blessing ; make it less,
For fear I surfeit.

Bassanio. What find I here?

[Opening the leaden casket.

Fair Portia's counterfeit ! What demi-god 115

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

Should sunder such sweet friends. Here in her hairs 120

The painter plays the spider, and hath woven

A golden mesh t' 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, 125

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,

The continent and summary of my fortune. 130

surfeit. Lat. *super*, above; *factus*, made, done; from *fac-ĕre*, to make, do; Fr. *sur*, over, above; *fait*, done; Old Fr. *sorfait*, excess, old participle of *sorfaire*; Mid. Eng. *surfet*. I. ii. 5.—115. **counterfeit.** One of those many words, once of an innocent meaning, now used in a bad sense.—Inference as to prevalent depravity?—Lat. *contra*, against; *facĕre*, to make; Fr. *contre*, against; *faire*, to make; *contrefaire*, to imitate, counterfeit; *contrefait*, counterfeit. *Hamlet*, III, iv, 54; *Timon of Athens*, V, i, 73.—117. **or whether.** Redundancy? *Abbott*, 136.—120. **hairs.** The plural is common in the old writers where we use the collective singular. So in Pope's *Rape of the Lock*.—123. **faster.** A. S. *fæst*, Mid. Eng. *fast*, firm, fixed. Compare the Gr. $\pi\epsilon\delta$ -, $\pi\epsilon\delta$ -, in $\epsilon\mu\pi\epsilon\delta\omicron\varsigma$, *empedos*, fast, steadfast, and $\pi\iota\delta$ - in Lat. *op-pid-um*, a fastness, fort, town. *Skeat*.—In this description of a beautiful face, what has Shakespeare omitted?—124. **having.** Is the *v* in this word softened or slurred? *Abbott*, 466. See on 'poverty,' IV, i, 262; 'riveted,' V, i, 167.—126. **unfurnish'd** = unaccompanied by the other features? not equipped with its fellow-eye? So in Fletcher's *Lover's Progress*, 'unfurnish'd' means unmatched with an antagonist.—"If Apelles had been tasked to have drawn her *counterfeit*, her two bright-burning lamps would have so dazzled his quick-seeing senses, that, quite despairing to express with his cunning pencil so admirable a work of nature, he had been enforced to have staid his hand, and left this earthly Venus unfinished." *Greene's History of Fair Bellora*, cited by Steevens. He also quotes from the same novel what may have suggested the 'golden mesh to entrap the hearts'; viz., "What are our curled and crisped locks but snares and nets to catch and entangle the hearts of gazers?"—129. **limp behind, etc.** So *Tempest*, IV, i, 10, 11.—130. **continent.** In *Midsummer Night's Dream*, II, i, 92, 'continents' means *river-banks as containing* the stream. So in *Hamlet*, IV, iv, 64, 'continent' = receptacle. Lat. *con*, together; *tenĕre*, to hold; *continĕre*, to contain; *continens*, containing.—

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 pleas'd with this,
 And hold your fortune for your bliss,
 Turn you where your lady is,
 And claim her with a loving kiss.

135

A gentle scroll. — Fair lady, by your leave ;
 I come by note, to give and to receive.

[Kissing her.]

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.

141

145

Portia. You see me, Lord Bassanio, where I stand,

Such as I am : though for myself alone

150

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,

155

I might in virtues, beauties, livings, friends,

Exceed account : but the full sum of me

Is sum of — nothing ; which, to term in gross,

140. **note** = scroll? written warrant [Clark and Wright]? written direction [Hudson]? The direction in the scroll? — 'Note' is *memorandum*, in *Winter's Tale*, IV, iii, 44; written list, in *Macbeth*, III, iii, 10. — 141. **prize**. Metonymy? "The Greeks used ἀθλον, *athlon*, for the prize and for the contest." *Clark and Wright*. — 144. **giddy**, etc. Scan! To smooth the line, Pope read "gazing still in doubt"; Furness makes 'spirit' a monosyllable, and accents 'in.' But why smooth it? It is higher art to make the sound convey the sense, the verse seeming to be giddy, and the movement to reel! — 145. **peals**. The first quarto [Roberts] has *pearles*. "Pearles of praise" is repeatedly found in old writers, as in Whetstone's *Arbour of Virtue* (1576). — Preference? — 149. **me**. The second, third, and fourth folios have *my*. Well? — 155. **account**. Play on the word in line 157? — 156. **livings** = estates [Clark and Wright]? possessions, fortune [Rolfe]? — An ecclesiastical meaning? — V, i, 260; *Romeo and Juliet*, IV, v, 36; *Mark*, xii, 44; *Luke*, xv, 12. — 158. **nothing**. So the folios. The quartos have *something*. "I should prefer the reading of the folio, as it is Portia's intention, in this speech, to undervalue herself." *M. Mason*. Warburton says we should read 'some of something.' Clark

Is an unlesson'd girl, unschool'd, unpractis'd :
 Happy in this, she is not yet so old 160
 But she may learn ; happier than in this,
 She is not bred so dull but she can learn ;
 Happiest of all is that her gentle spirit
 Commits itself to yours to be directed,
 As from her lord, her governor, her king. 165
 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,
 Queen o'er myself ; and even now, but now,
 This house, these servants, and this same myself 170
 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 vantagè to exclaim on you.

Bassanio. Madam, you have bereft me of all words ; 175
 Only my blood speaks to you in my veins ;
 And there is such confusion in my powers
 As, after some oration fairly spoke
 By a beloved prince, there doth appear
 Among the buzzing pleased multitude ; 180
 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

and Wright, who are nothing if not logical, say, "The folio reading, 'nothing, which to term in gross,' etc., would be a singular anti-climax, if it were not a direct self-contradiction." Decide! — Is she in a calm, collected mood? or excited, and inclined to self-abnegation? If the former, 'something'; if the latter, 'nothing'? — to term in gross = to define generally [Clark and Wright]? to sum up? — 161. Scan! Malone makes 'learn' a dissyllable. We follow the second, third, and fourth folios, making the usual change of 'then' to *than*. Allen thinks an *in* is 'absorbed' in 'then,' or 'than.' Probable? See line 291. — 163. **happiest of all is.** All the folios and quartos have *is*, not 'in.' But White, Hudson, Rolfe (in his latest edition), Furness, and most others, adopt the 'in' of the Collier manuscript (of folio of 1632) in place of *is*. Rightfully? — 167. **lord** = master. It is certain that the word is a compound, and that the former syllable is A. S. *hláf*, a loaf. It is extremely likely that *ord* stands for *ward*, a warden, keeper; whence *hlaf-ward* = loaf-keeper; *i.e.*, the master of the house. *Skeat.* — 171. **ring.** The interchange of rings, as in *Twelfth Night*, V, i, 153, was not uncommon in betrothals. What special dramatic purpose in it here? — III, i, 96, 99. — 174. **vantage** = opportunity [Dyce]? the position of one who is 'master of the situation' [Clark and Wright]? sufficient ground? — **exclaim on.** 'On' is thus used in Shakespeare with this verb seven times. — 176. **Only.** *Abbott*, 420. — 178. **spoke.** See *undertook*, II, iv, 7; *Abbott*, 343. — 187. **our wishes.** *What*

Parts from this finger, then parts life from hence :
O, then be bold to say, Bassanio's dead !

185

Nerissa. 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 !

Gratiano. 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 honors mean to solemnize
The bargain of your faith, I do beseech you,
Even at that time I may be married too.

190

Bassanio. With all my heart, so thou canst get a wife. 195

Gratiano. 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 ;
You lov'd, I lov'd ; for intermission
No more pertains to me, my lord, than you.
Your fortune stood upon the caskets there,
And so did mine too, as the matter falls ;
For wooing here until I sweat again,

200

wishes? Should it be 'your wishes'? — 191. **none from me** = none away from me (since you have enough yourselves) [Rolfe]? none distinct from me and my wishes [Hammer]? none that I shall lose, if you gain it [Johnson]? none differently from me; none which I do not wish you [Abbott, 158, Furness]? none beyond what I wish you [Staunton]? Being all-sufficient to each other, you cannot wish to deprive me of any joy to add to your own [Clark and Wright, and Hudson]? — Is it likely that the idea of *grudging*, or *deprivation*, is in Gratiano's mind? — 195. **so thou** = if thou? provided that thou? 'so I lose none' (i.e., if I lose none). *Macbeth*, II, i, 26. "So (i.e., on condition that) truth be in the field, we do injuriously, by licensing and prohibiting, to misdoubt her strength." Milton's *Areopagitica*. — "So" is used with the future and subjunctive to denote 'provided that.' — *Abbott*, 133. — 197. **swift**. Adjectives are constantly used as adverbs in Shakespeare; as 'easy' for 'easily,' 'free' for 'freely.' *Macbeth*, II, i, 19; iii, 119; 'excellent' for 'excellently.' *Hamlet*, III, ii, 89. — *Abbott*, 1. — 199. **intermission**. Five syllables or four? Staunton would put a period after 'intermission.' — **for intermission** = for pastime [Staunton]? to fill up the time? because intermission (i.e., delay)? The folios have a comma after the first 'lov'd,' and after 'intermission,' with no other punctuation-marks. Theobald struck out the latter comma, and put a longer pause after the second 'lov'd.' Hudson says, "The logic in *for* is not very evident." Suppose we interpret thus: My eyes and my heart move as swiftly as yours; because intermission (Lat. *intermissio*) or delay no more characterizes me than you. — Staunton interprets line 200 thus: I owe my wife as much to you as to my own efforts. — Lat. *inter*, between; *mittēre*, to let go, to send; *intermittēre*, to send apart, interrupt; leave off, cease; *intermissio*, interruption, pause, cessation. In *Macbeth*, IV, iii, 232, 'intermission' evidently means delay. — 201. **caskets**. The first quarto has *casket*. Better? — 203. **sweat**. Shakespeare largely omits the

And swearing till my very roof was dry
 With oaths of love, at last, if promise last, 205
 I got a promise of this fair one here
 To have her love, provided that your fortune
 Achiev'd her mistress.

Portia. Is this true, Nerissa?

Nerissa. Madam, it is, so you stand pleas'd withal.

Bassanio. And do you, Gratiano, mean good faith? 210

Gratiano. Yes, faith, my lord.

Bassanio. Our feast shall be much honor'd in your marriage.

Gratiano. But who comes here? Lorenzo and his infidel?
 What! and my old Venetian friend, Salerio?

*Enter LORENZO, JESSICA, and SALERIO, a messenger
 from Venice.*

Bassanio. Lorenzo and Salerio, welcome hither; 215
 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,
 Sweet Portia, welcome.

Portia. So do I, my lord :
 They are entirely welcome. 220

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

Salerio. I did, my lord ; 225
 And I have reason for it. Signior Antonio
 Commends him to you. [*Gives Bassanio a letter.*]

-ed in past t. and p. p., if the root ends in *t* or *d*. *Abbott*, 341.—204. Is this vigorous wooing in keeping with his character?—208. **achiev'd** = obtained, secured? The Lat. *caput*, towards the end of the Empire, and in Merovingian times, took the sense of 'an end,' whence the phrase *ad caput venire*, in the sense of 'to come to an end.' *Venire ad caput* naturally produced the French phrase, *venir à chef* (*caput* = *chef*). Fr. *achever* = *venir à chef*, to end, finish. *Brachet*.—212. **shall**. A resolve? or mere prediction? II, v, 51; I, i, 116. *Abbott*, 317. "Mark you his absolute 'shall,'" *Coriolanus*, III, i, 90.—216. **that**. II, vi, 54.—217. **welcome**. Why is no word of welcome extended to Jessica?—218. **very** = true, genuine? So in *Romeo and Juliet*, III, i, 107; *Tempest*, II, ii, 95; *Genesis*, xxvii, 21, "Whether thou be my very son Esau, or not"; *John*, vii, 26, "this is the very Christ." From √*WAR*, to believe; Zend, *var*, to believe; Lat. *verus*, credible; Old Fr. *verai*, later *vrai*, true; Mid. Eng. *verrai*, *verrei*, true, real. *Skeat*.—227. **him** = Lorenzo? Antonio? 'Him' for

Bassanio. Ere I ope his letter,
I pray you, tell me how my good friend doth.
Salerio. ~~Not sick, my lord,~~ unless it be in mind;
Nor well, unless in mind: his letter there 230
Will show you his estate.
Gratiano. Nerissa, cheer yon stranger; bid her welcome.
Your hand, Salerio: what's the news from Venice?
How doth that royal merchant, good Antonio?
I know he will be glad of our success; 235
We are the Jasons, we have won the fleece.
Salerio. I would you had won the fleece that he hath lost!
Portia. There are some shrewd contents in yon same paper,
That steals the color from Bassanio's cheek:
Some dear friend dead; else nothing in the world 240
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

'himself' is common in Elizabethan writers. So 'her,' 'them,' 'it,' for 'herself,' 'themselves,' 'itself.' *Abbott*, 223.—228. **doth** and *doest* are the established forms for the auxiliary; *doeth* and *doest* in other cases. In old writers we find the former used for the latter, as here. *Rolfe*.—231. **estate** = state, condition? property, possessions? *As You Like It*, I, ii, 12; *All's Well*, II, i, 119; "Who remembered us in our low estate," *Psalms*, cxxvii, 23; "For he hath regarded the low estate of his hand maiden," *Luke*, i, 48. *State* and *estate* were somewhat interchanged, *state* being a later spelling. Line 254.—From √*STA*, to stand; Gr. *ἰ-στὰ-ρα*, *histanai*; Lat. *stare*, to stand; Old Fr. *estat*; Mid. Eng. *stat*, estate, case.—234. **royal**. Indicative of character? rank? or—? See on IV, i, 29.—235. **success** = good fortune? result? Often in Shakespeare the word means simply *issue*, *result*, whether good or ill; as in *Julius Cæsar*, V, iii, 65, 66.—Lat. *sub*, under; *cedere*, to go; *succedere*, to go beneath, follow after; *successus*, result, event; Fr. *succeder*, to succeed; *succès*, success.—236. **won the fleece**. I, i, 170, 171, 172. There appears to have been a translation of "The story of Jason, how he gotte the golden fleece," etc., "out of Laten into Englishe, by Nicholas Whyte," in 1565. *Steevens*.—Scan line 237: "you had" = you'd?—238. **shrewd** = sharp, biting, hence painful [Hudson]?—II, vi, 52. See on *shrewdly* in our edition of *Hamlet*, I, iv, 1. In *Julius Cæsar*, II, i, 158, a *shrewd contriver* = an accused or mischievous contriver.—239. **steals**. The (*white of the*) paper steals the color from Bassanio's cheek? Pope changed *steals* to *steal*, and Hudson follows him. Wisely?—Even if we refer *steals* to 'contents,' yet, as *Abbott*, 247, remarks, 'the relative frequently takes a singular verb, though the antecedent be plural. See note on 262.—241. **constitution**. Scan! See line 199.—What is Bassanio's constitutional temper?—242. **constant** = firm? steadfast? self-possessed?—"Who was so firm, so constant, that this coil would not infect his reason?" *Tempest*, I, ii, 207. Lat. *con*, together; *stare*, to stand; *constare*, to stand together. As if all parts of a structure stood compact in fulfilment of one intent?—244. **freely**. Pope omitted this, to reduce the line. "As this line stands here in the folio, it contains unquestionably, to

That this same paper brings you.

Bassanio. O sweet Portia, 245
 Here are a few of the unpleasant'st words
 That ever blotted paper! Gentle lady,
 When I did first impart my love to you,
 I freely told you, all the wealth I had
 Ran in my veins — I was a gentleman : 250
 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 255
 I have engag'd myself to a dear friend,
 Engag'd my friend to his mere enemy,
 To feed my means. Here is a letter, lady ;
 The paper as the body of my friend,
 And every word in it a gaping wound, 260
 Issuing life-blood. — But is it true, Salerio?
 Hath 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 265

the eye of flesh, twelve syllables, and is therefore (I turn pale while I write it) an Alexandrine." *Furness*. What, man, courage yet! Abbott, 494, shall jam it into a pentameter, and all may yet be well! — Well? — 252. **braggart**. For the *-art* in 'braggart,' see our *Masterpieces in English Literature*, note on *wizard*, p. 244. — 256. **engag'd** = involved, made liable? — Lat. *in*, Fr. *en*; Low Lat. *vadium*, a pledge; *vadiare* (found in Germanic codes), to pledge; *vadiare* = *vadjare*, became Fr. *gager*, to gage, wager, hire; *gage*, a pledge, a pawn. *Brachet*. — 257. **mere** = entire? thorough? absolute? unqualified? *Tempest*, I, i, 51, "We are merely (*i.e.*, absolutely) cheated of our lives by this drunkard." So, as Rolfe points out, 'merely,' in Bacon's 58th Essay, = *entirely*, where Montague and even Whately have mistaken the meaning. — The original sense is 'bright.' Compare Sans. *marichi*, a ray of light. From $\sqrt{\text{MAR}}$, to gleam, whence Gr. $\mu\alpha\rho\mu\acute{\alpha}\rho\epsilon\iota\nu$, *marmairein*, to glitter; Lat. *marmor*, marble; *merus*, pure, unmixed, especially used of wine; Eng. *mere*, pure, simple, absolute. — 262. **Hath**. So all the early editions; but modern editors, with hardly an exception, have substituted *have*. As Shakespeare undoubtedly wrote *hath*, we restore it. There were, as Abbott, 332, shows, three forms of the plural in Early English; the Northern in *-es*, the Midland in *-en*, the Southern in *-eth*. See also Abbott, 334, 335. — **hit** = succeeded? success? We still say 'make a hit,' or 'hit the mark,' to indicate success. — 263. **Mexico**. Had the Venetians any trade with Mexico? Elze says no. — 265. **scape** is "a mutilated form of 'escape' in common use." Lat. *ex*, out of; *cappa*, cape or cloak. To 'escape' is to *ex-cape* oneself, to slip out of one's cape and get away; Low Lat. *escapium*, flight; Old Fr. *escaper*, to escape; Fr. *échapper*; Mid. Eng. *escapen*. *Brachet*. — *Macbeth*, III, iv, 20. — 265. **touch**.

Of merchant-marring rocks?

Salerio. Not one, my lord.

Besides, ~~it should appear,~~ that if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature, that did bear the shape of man, 270
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 275
Of greatest port, have all persuaded with him ;
But none can drive him from the envious plea
Of forfeiture, of justice, and his bond.

Jessica. When I was with him I have heard him swear
To Tubal and to Chus, his countrymen, 280
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,

I, i, 32. — 267. **should** = would? ought to? Past tense of *shall*? *Abbott*, 322, 323, 324, 325, etc. "The Elizabethan use of *should* is to me always difficult to analyze." *Furness*. — 268. **discharge**. In *Comedy of Errors*, IV, iv, 117, "I will discharge (*i.e.*, pay) thee." — 271. **confound** = destroy. Lat. *con*, together; *fundere*, to pour; *confundere*, to pour out together; to mingle, perplex, overwhelm. The word used to be much stronger than now. "Let me never be confounded," *Te Deum. Macbeth*, II, ii, 11. — 273. **impeach the freedom**, etc. = denies that strangers have equal rights in Venice [Clark and Wright, Rolfe, etc.]? So most of the commentators; but the threat of Shylock in IV, i, 38, "If you deny me, let the danger light upon your charter and your city's freedom," suggests a far more serious danger than the possible loss of trade consequent upon a denial of equal rights to Hebrew 'strangers.' Is the threat, then, to take away the city's charter, as if its autonomy depended, like that of London, upon a charter from a higher power? — 275. **magnificoes** = Venetian noblemen? Lat. *magni-*, for *magno-*, crude form of *magnus*, great; *fic-*, for *fac-*, base of *facere*, to do. Lit. one who does great things? — 276. **port** = external bearing? weight, importance? — From *PAR*, to bring over; Lat. *portare*, Fr. *porter*, to carry; Fr. and Mid. Eng. *port*, carriage, behavior, demeanor. See on I, i, 124. — **persuaded** = argued [Abbott, 194]? advised? used persuasion? — *Two Gentlemen of Verona*, I, i, 1. — **with**. Not elsewhere joined by Shakespeare to *persuade*. — 277. **envious** = covetous? emulous? grudging? malicious? Lat. *in*, against; *videre*, to see, to look; *invidia*, looking against or with evil eye; Fr. *envie*. In IV, i, 10, 121, 'envy' appears to mean *malice*. So in *Mark*, xv, 10; *Acts*, xvii, 5; *Rom. and Jul.*, III, i, 165; etc. — 280. **Chus**. Pronounced *cūss*? The *ch* in Latin, Greek, and Hebrew names (except Rachel) sounds like *k*? For this Chus (Cush?) and Tubal, see *Genesis*, x, 2, 6. — Is Jessica's telling this about her father creditable to her? — 284. **deny** = refuse? forbid?

It will go hard with poor Antonio. 285

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

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

Portia. What sum owes he the Jew?

Bassanio. For me, three thousand ducats.

Portia. What, no more?

Pay him six thousand, and deface the bond;
Double six thousand, and then treble that, 295
Before a friend of this description
Shall lose a hair through Bassanio's fault.

First go with me to church and call me wife,
And then away to Venice to your friend;
For never shall you lie by Portia's side 300
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, mean time,
Will live as maids and widows. Come, away! 305

For you shall hence upon your wedding-day.
Bid your friends welcome, show a merry cheer:

II, ii, 161. Lat. *de*, fully; *negāre*, to say no; from *ne*, not; *aïere*, Gr. *ἔμῃ*, *ἐμῃ*, I say; √AGH, to say, speak, affirm; Fr. *dénier*, to deny, refuse. — 288. **unwearied** = most unwearied? II, i, 46. Supply 'most'? In Middleton's *Witch* we read, "Call me the horrid'st and unhallo'd thing." "In like manner *ly* is sometimes omitted in the second of a pair of adverbs." *Rolfe*. — I, ii, 112. — 291. **than** represents absorption of *in* and = than *in*. *Allen*. See on line 161. — 293. **For me**. Implying that he may be otherwise indebted to Shylock? — 294. **deface**. From Fr. *défaire*, whence the law term *defeasance*. Lat. *dis-*, Old Fr. *des-*, apart, away; Lat. *facēre*, to make; *facies*, a face; Fr. *défaire* (from *desfaire*, *desfacer*, 'to efface, deface, raze'). — 295. "Portia's offer of 36,000 ducats, placed about \$55,000, or, according to present values, \$385,000, at Bassanio's disposal." *White* (1859). — "In Shakespeare's times 60,000 ducats were equal to at least \$1,000,000 now." *White* (1885). — 296. **description**. Syllables? Line 199 above. — 297. **hair through**. "*Hair* is here used as a dissyllable." *Malone*. "*Through* is here pronounced as it is frequently written, as a dissyllable. *Clark and Wright*. Choose! II, vii, 42. — Steevens prints 'thorough.' — 298. **church**. Why not *temple* here? II, i, 44. — 307. **cheer** = look, countenance? cheerfulness? mien? — Gr. *κἀρα*, *kara*, the head; Low Lat. *cara*, Old Fr. *chère*, Mid. Eng. *chere*, Ital. *ciera* or *cera*, face, countenance. — *Midsummer Night's Dream*, III, i, 96, 'pale of cheer,' *i.e.*, face. So in Spenser's *Faerie Queene*, I, i, ii, 8, "But of his cheere did seeme too solemne sad"; 'drooping cheer,' *Paradise Lost*, vi, 496. — 308. **dear**

Since you are dear bought, I will love you dear. —
But let me hear the letter of your friend.

Bassanio [*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 see you at my death! — notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter. 315

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

Bassanio. Since I have your good leave to go away,

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

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

Nor rest be interposer 'twixt us twain. [*Exeunt*. 320

SCENE III. Venice. A street.

Enter SHYLOCK, SALARINO, ANTONIO, and JAILER.

Shylock. Jailer, look to him: tell not me of mercy. —
This is the fool that lends out money gratis. —
Jailer, look to him.

Antonio. Hear me yet, good Shylock.

Shylock. I'll have my bond; speak not against my bond:

bought. Adjective for adverb? *Abbott*, 1. See IV, i, 95. — 312. **is forfeit.** IV, i, 221, 356; *Measure for Measure*, II, ii, 73, etc., "Why all the souls that were were forfeit once, And he, that might the vantage best have took, Found out the remedy." — "If the root of a verb (in Early English) end in *-d* or *-t* doubled or preceded by another consonant, the *-de* or *-te* of the past tense, and *-d* or *-t* of the past participle, are omitted." *Morris's Specimens of Early English*, xxxv. — "Some verbs ending in *-te*, *-t*, and *-d*, on account of their already resembling participles in their terminations, do not add *-ed* in the participle." *Abbott*, 342. See note on *sweet*, 203. — Lat. *foris*, out of doors; *facere*, to do; Low Lat. *forisfacere*, to transgress; literally 'to act beyond'; Fr. *forfait*, forfeited, fr. *forfaire*, to forfeit. *Brachet*, and *Skeat*. — 313. **you and I.** Here we follow Charles Kemble's punctuation, approved by *Harness*, 1830. — Inflections disregarded often in Shakespeare's age? "'Tween you and I' seems to have been a regular Elizabethan idiom. *Abbott*, 205-216. — Pope changed *I* to *me*. Well? — May a dramatist properly make his characters speak ungrammatically? — 319. **no bed**, etc. Did he keep this promise? IV, i, 445-448. — 320. **Nor.** Roberts's quarto reads *no*. Prefer? — Your comments on this scene? — *Portia's* home? — Lesson of life in the legend of the leaden casket? Development of character? Progress of the story? — Did Shylock originate the rumors of Antonio's losses?

SCENE III. *Enter Shylock*, etc. — Until 1800 it is said that incarcerated debtors were allowed to walk out with an officer for the purpose of effecting some settlement with creditors. — 2. **lends.** The quartos have

I have sworn an oath that I will have my bond. 5
 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 jailer, that thou art so fond
 To come abroad with him at his request. 10

Antonio. I pray thee, hear me speak.

Shylock. 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 15
 To Christian intercessors. Follow not ;
 I'll have no speaking : I will have my bond. [Exit.

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

Antonio. 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.

Salarino. I am sure the duke
 Will never grant this forfeiture to hold. 25

lent. Preference?—**gratis.** I, iii, 38.—7. **fangs.** A singularly expressive word. A. S. *fangan* (*feng, gefangen*), to seize; Dutch *vangen*, to catch; A. S. *fang*, a taking; Ger. *fang*, a catch, a fang, a talon; Icel. *fá*, to seize.—9. **naughty.** See on 'naughty,' line 18, and on 'confound,' line 271, preceding scene. *Proverbs*, vi, 12; *James*, i, 21. A. S. *ná*, no, not; *wiht*, a whit, a thing; *nawiht*, contracted often to *náht*, nothing at all; adj. *naught*, utterly worthless. V, i, 91.—**fond.** II, ix, 26.—Shylock threatens the jailer with an action for 'escape.' *Lord Campbell.*—10. **to come.** "In relational constructions (e.g., so . . . as, so . . . that, etc.), one of the two (terms) can be omitted." *Abbott*, 281.—11. **dull-eyed** = tear-dimmed? wanting in perception [Clark and Wright]?—"Though I be dull-eyed, I see through this juggling." *Elder Brother*, by Fletcher (died 1625). Tears are repeatedly characterized as foolish in Shakespeare. See on II, iii, 11. In line 2 kindness is folly.—19. **kept** = dwelt [Singer]? So in *Measure for Measure*, III, i, 10, 'this habitation where thou keepst.'—"The word is still used in this sense at Cambridge." *Staunton, Clark and Wright.* It is occasionally heard in New England in the same sense.—A. S. *cépan*, orig. to traffic, sell, hence also to seek after, store up, retain, keep; akin to Lat. *cupo*, a huckster; Gr. *κάπηλος*, *Kapelos*, a peddler. *Skeat.* How originated the sense of *dwelt*?—23. **moan.** See I, i, 126.—24, 25. **The duke will never**, etc. All this has a strong odor of Westminster Hall. *Lord Campbell.*—**grant.** Lat. *credere*, to trust; Late Lat. *credentare*, *creantare*, to guarantee; Old Fr. *graanter*, *graunter*, or *craanter*, *creanter*, to caution, assure, guarantee; Mid. Eng. *graunten*, to

Antonio. 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 the 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, jailer, on. — Pray God, Bassanio come 35
 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.

Lorenzo. Madam, although I speak it in your presence,
 You have a noble and a true conceit
 Of godlike amity ; which appears most strongly
 In bearing thus the absence of your lord.
 But if you knew to whom you show this honor, 5
 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.

Portia. I never did repent for doing good, 10

allow, permit, bestow. *Skeat. Abbott*, 354. — 26. **deny**, etc. III, ii, 284. — Does this reasoning show Antonio to be a good citizen? — 27. **for the commodity** = because of the commercial intercourse [Hudson]? for if the advantages [Rolfe]? for the usual facilities [Clark and Wright]? — 28. **if it** = if the course of law [Capell]? if the commodity [Malone]? Capell, Knight, Hudson, and some others place a colon after Venice. Preferable sense and punctuation? — In the *History of Italy* by W. Thomas (1567), referred to by Malone, there is a section on the liberty of strangers at Venice, ending, "whyehe undoubtedly is one principall cause that draweth so many strangers thither." — 29. **will**. Capell (1766) changed this to 'T will. So Eccles, Knight, Staunton, Keightley, and Hudson. — 30. **since that**. *Abbott*, 287. — 32. **bated**. Said with a grim smile? — I, iii, 114. — 35. **Pray**. "When there can be no doubt what is the nominative, it is sometimes omitted." *Abbott*, 399. — Value of this scene? Questions suggested by it? Was it worth while to bring so important characters in to say so little? Imprisonment for debt?

SCENE IV. 2. **conceit** = conception? *Much Ado*, II, i, 266. — Lat. *con*, together; *capere*, to take; *concipere*, to conceive; *conceptus*, Old Fr. *concept*, *concept*, *conceit*. — 3. **amity**. Scan! *Abbott*, 467. Amity between whom? — 6. **gentleman**. Ellipsis? Present usage as to *to after* 'send'? — 7. **lover**. *Julius Cæsar*, III, ii, 13, "Romans, countrymen, and lovers"; *Psalms*, xxxviii, 11. Formerly used of either sex, and even now we speak of a 'pair of lovers.' — 9. **enforce you**, incline you to be [Eccles]? con-

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 ; 15
 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 cruelty !
 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 25
 Until my lord's return : for mine own part,
 I have toward heaven breath'd 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.

strain you to be [Clark and Wright] ? — 11. **nor shall not.** I, ii, 23 ; IV, i, 54. — **companions.** (Lat. *con*, together, *panis*, bread ; hence *companion* = messmate). Once a contemptuous word, like 'fellow' ; but here ? — 12. **waste** = pass, consume, spend [Halliwell] ? "Help waste a sullen day." Milton's sonnet to Mr. Lawrence. — *Waste* is etymologically from Lat. *vastus*, desert, desolate. See *vasty*, II, vii, 41. — 14. **be needs.** II, iv, 29 ; I, ii, 116. — 21. **cruelty.** So the folios and second quarto. The first quarto has *misery*. Better of the two ? — 22. **praising of myself.** How so ? What is the semblance of her soul ? — See Sonnet xxxix. — 25. **husbandry** = care [Meiklejohn] ? stewardship [Clark and Wright, Rolfe, etc.] ? ordering [Hudson] ? — Icel. *húsbóndi*, master of a house ; from *hús*, a house, *búandi*, dwelling, from *búa*, to abide, dwell ; A. S. *húsbonda*. The old sense of 'husband' is master of a house. *Skat. Macbeth*, II, i, 4 ; *Tempest*, I, ii, 70. — 28. **contemplation.** How many syllables ? *Abbott*, 479. See on *ocean*, I, i, 8 ; *complexion*, II, i, 1. — 30. **husband.** Ellipsis ? *Abbott*, 397, notes 'the readiness with which a compound phrase connected by a conjunction is regarded as one and inseparable.' — 31. **monastery.** As to the topography, see *Furness*. — 33. **deny this imposition** = refuse this task imposed ? — Lat. *in*, on ; *ponere*, to put, lay ; *impositio*, a laying on. Should we infer anything unfavorable to morals or kindly conduct from the change of meaning which this word has undergone ? — For *deny*, see III, ii, 284. — Scan ! — 34. **the which.** I, iii, 4. — 35. **lays.** "The words 'and some

Lorenzo. Madam, with all my heart; 35
I shall obey you in all fair commands.

Portia. My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.*
So fare you well, till we shall meet again. 40

Lorenzo. Fair thoughts and happy hours attend on you!

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

Portia. I thank you for your wish and am well pleas'd
To wish it back on you: fare you well, Jessica.

[*Exeunt Jessica and Lorenzo.*]

Now, Balthasar, 45

As I have ever found thee honest-true,
So let me find thee still. Take this same letter,
And use thou all the endeavor of a man
In speed to Padua: see thou render this
Into my cousin's hand, Doctor Bellario; 50
And, look, what notes and garments he doth give thee,
Bring them, I pray thee, with imagin'd 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. 55

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

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

necessity' are almost parenthetical." *Clark and Wright.* *May lays* be an old plural? See on *hath*, III, ii, 262. — 46. **thee.** Spoken to a servant. Difference of usage between *thou* and *you*? How does Nerissa address Portia? Portia, Nerissa? — 49. **Padua.** The old copies have *Mantua*. A slip of the pen? Theobald made the change. See IV, i, 104, 114. Padua, too, was famous for its jurists and its university, of which the students at one time numbered 18,000. — From 1591 to 1594, twenty-five English students were matriculated there; among them was a son of the famous author Sackville. *Elze.* — 50. **cousin's** = *kinsman's*. See note in our edition of *Hamlet*, on *cousin*, I, ii, 64; also our edition of *Macbeth*, I, iii, 127. — 52. **imagin'd** = of imagination? *Henry V*, III, i, Prologue, line 1, "Thus with imagin'd wing our swift scene flies." So 'swift as meditation,' in *Hamlet*, I, v, 29, 30. — 53. **tranect.** Shakespeare may have coined this from Lat. *trans*, across, and *nectere*, to bind, tie, fasten. Most editors think with Rowe that Shakespeare wrote 'traject' (like Fr. *trajet*, Old Fr. *traject*, passage, ferry, from Lat. *trajectus*, thrown across, a passage over). The Italian word is *traghetto*, and Coryat (1611) says there are 13 in Venice. Knight thinks the *tranect* was the ferry tow-boat. The Cowden-Clarks derive 'tranect' from Ital. *tramare* or *trainare*, to drag or draw, and think that the ferry-boat was drawn through the water. — 56. **convenient.** See on II, viii, 45. — 59. **of us** = of seeing us? about us? —

Nerissa.

Shall they see us?

Portia. They shall, Nerissa; but in such a habit, 60
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, 65
And wear my dagger with the braver grace,
And speak between the change of man and boy
With a reed voice, and turn two mincing steps
Into a manly stride, and speak of frays
Like a fine bragging youth; and tell quaint lies, 70
How honorable ladies sought my love,
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, 75
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.
But come, I'll tell thee all — my whole device —

61. **accomplish'd** = furnished? — Lat. *ad*, to; *complere*, to complete; Fr. *accomplir*, to complete. The *-ish* is from Fr. *-iss*, imitated from Lat. *-esc-* (in inchoative verbs, as *flor-esc-o*), which in French gives certain forms as if its infinitive were *fleurissir* instead of *fleurir*. *Skeat.* — 63. **accoutred**. The second quarto has *apparred*. As good? — 67. **reed** = shrill? piping? as when the voice is changing to a manly voice? — **mincing**. Lat. *min-or*, less. *Mince* is formed with suffix *s*, implying 'to make,' from the adjective *min*, small, from A. S. *minsian*, to become small. *Skeat.* — In Milton's *Comus*, 964, *mincing* = neatly stepping short steps. — 69. **quaint**. Note on *quaintly*, II, iv, 6. — 72. **I could not do withal** = I could not help it [Rolfe, Clark and Wright, Hudson]? I had no use for them, did not care for them? "Beare witness, my masters, if hee dye of a suriet, I cannot doo withall, it is his owne seeking, not mine." *Nash* (1596), quoted by Dyce. IV, i, 403. — See our note on *withal* in *Macbeth*, I, iii, 57. Is 'withal' ever found elsewhere than at the end of a sentence? — 75. **that men**. Ellipsis? See note on 'to come,' III, iii, 10; *Abbott*, 283; our edition of *Macbeth*, I, ii, 58. — 77. **raw**. A. S. *hredaw*, Dan. *raa*, allied to Lat. *crudus*, raw, and Sans. *krura*, sore, cruel, hard. — *As You Like It*, III, ii, 66. — **Jacks**. *Much Ado*, I, i, 162, and V, i, 91; *Tempest*, IV, i, 198. 'Jack' appears to be a nickname of 'John.' "I know not how it has happened that, in the principal modern languages, John, or its equivalent, is a name of contempt, or at least of slight." *Tyrwhitt*. Perhaps because so many of them were contemptible, or 'of no account'? — See Jack Straw, Jack o' lantern, Jack-ketch, jackanapes, jack-at-all-trades, jackass, Fr. *jacquerie*, etc. — "It really answers to *Jacob*, from Lat. *Jacobus*, Gr. *Ἰακωβός*, *Iakōbos*, from Heb. *Yá aqób*, Heb. root *aqub*, to seize by the heel, supplant;" Ital. *Jacopo*, *Jachimo*, *Giacomo*; Fr. *Jacques*; Span. *Diego*, *Jago*; Ger. *Jakob*. — 79. **all — my whole**. Pleonasm? The same phrase occurs in *Henry*

When I am in my coach, which stays for us 80
 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.

Launcelot. Yes, truly; for, look you, the sins of the father are to be laid upon the children: therefore, I promise you. 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. 6

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

Launcelot. Marry, you may partly hope that you are not the Jew's daughter.

Jessica. So the sins of my mother should be visited upon me.

Launcelot. 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.

Jessica. I shall be saved by my husband; he hath made me a Christian. 15

Launcelot. Truly, the more to blame he: we were Christians enow before; e'en as many as could well live, one by

VIII, I, i, 12; 1 *Henry VI*, I, i, 126.—82. **twenty miles.** Approximate distance between Venice and Belmont? See *Furness*, p. 177.—Use of this scene? Portia's plan? Her character in this new light? Is she serious in what she proposes? Shakespeare's heroines in men's apparel?

SCENE V. 3. **fear** = fear for? Line 24. See on III, ii, 29; *Richard III*, I, i, 137; *Abbott*, 200.—4. **agitation** = cogitation [Eccles]? anxiety?—12, 13. **Scylla . . . Charybdis**, etc. "Incidis in Scyllam, cupiens vitare Charybdis," you fall into Scylla while desirous of escaping Charybdis. *Alexandreis*, by Gaultier, a 'modern Latin poet' of the 13th century.—In the Straits of Messina, on the Italian side, was Scylla, once a beautiful maiden, but changed to a monster with twelve feet and six long necks, 'and on each a hideous head, and therein three rows of teeth set thick and close, full of black death.' On the Sicilian side of the straits was Charybdis, a dreadful whirlpool, that 'thrice a day sucks down the black water, and thrice a day spouts it forth.' Homer's *Odyssey*, xii, 73-110. See *Class. Dict.* As Ulysses found out, it was next to impossible to sail through and effectually shun both dangers. The proverb is traced to St. Augustine (354-430).—Observe Launcelot's classical learning!—14. **saved.** Allusion to "The unbelieving wife is sanctified by the husband," 1 *Corinthians*, vii, 14?—17. **enow.** Plural form of *enough*. From √NAK, to attain, reach; whence Sans. *naç*, to attain, Lat. *nancisci*, to acquire. A. S. *genôh*, *genôy*, enough;

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. 20

Enter LORENZO.

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

Lorenzo. I shall grow jealous of you shortly, Launcelot.

Jessica. 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. 28

Lorenzo. I think the best grace of wit will shortly turn into silence, and discourse grow commendable in none only but parrots. — Go in, sirrah; bid them prepare for dinner. 31

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

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

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

Lorenzo. Will you cover then, sir? 36

Launcelot. Not so, sir, neither; I know my duty.

Lorenzo. 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.

Launcelot. 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 humors and conceits shall govern. [*Exit.* 45

geneah, it suffices; Mid. Eng. *inoh*, *enogh*; plural *inohe*, *inowe*, *ynowe*, *ynough*. — IV, i, 29. — In some provincial dialects *enow* is still used of numbers, *enough* of quantity. *Clark and Wright*. — 35, 36. **cover**. Punning? 'Cover' means 'to lay covers on the table,' and 'to put the hat on the head.' II, ii, 176, 177; ix, 43. — 38. **quarrelling with occasion** = at odds with the matter in question, turning it into ridicule without reason [Schmidt]? quibbling on every opportunity, taking every opportunity to make perverse replies [Clark and Wright]? going *at odds* or *in discord* with the occasion [Hudson]? — 39. **show the whole wealth of thy wit in an instant**.

“What things have we seen
Done at the Mermaid! heard words that have been
So nimble, and so full of subtle flame,
As if that every one from whence they came
Had meant to put his whole wit in a jest,
And had resolved to live a fool the rest
Of his dull life.”

Beaumont, to Ben Jonson.

Lorenzo. O dear discretion, how his words are suited!
 The fool hath, planted in his memory,
 An army of good words; and I do know
 A many fools, that stand in better place,
 Garnish'd like him, that for a tricky word 50
 Defy the matter. How cheer'st thou, Jessica?
 And now, good sweet, say thy opinion,
 How dost thou like the Lord Bassanio's wife?

Jessica. Past all expressing. It is very meet
 The Lord Bassanio live an upright life; 55
 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, it
 Is reason he should never come to heaven.
 Why, if two gods should play some heavenly match, 60
 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.

46. **discretion** = the power of separating; discrimination? — Lat. *dis-*, a part; *cernere*, cognate with Gr. *κρίνειν*, *krinein*, to separate, from $\sqrt{\text{SKAR}}$, to separate; Lat. *discrētus*, pp. of *discernere*, to discern. *Skeat.* — Lorenzo pities discretion for the way in which it is defied. *Allen.* — *Hamlet*, II, ii, 453. — **suit**ed, to what? — What a *series* or *suite* of meaningless words, one drawing on another [Johnson]? applied properly [M. Mason]? good words connected with frivolous matter [Eccles]? This is spoken ironically [Halliwell]? tricked out, or ill-matched (with the matter) [Allen]? — 49. **a many**. We still say 'a few,' 'a great many,' etc., and Gerald Massey and Tennyson dare to say 'a many.' — Teutonic base *managa*, many from $\sqrt{\text{MANK}}$, nasalized form of $\sqrt{\text{MAK}}$ or MAG , to have power, whence Lat. *mag-nus*, great, and Eng. *much*; A. S. *manig*, *mænig*, *monig*; Mid. Eng. *mani*, many. *Skeat.* — See II, ix, 24, 'That many.' *As You Like It*, I, i, 108; *King John*, IV, ii, 199. — Ger. *menge*, as in Goethe's, *Mein Lied ertönt der unbekanntten Menge*, my song voices itself to the unknown many. — *Abbott*, 87. — 50. **garnish'd**. A. S. *warnian*, to beware of; Old Fr. *guarnir*, *garnir*, *warnir*, to avert, warn, defend, fortify. *Skeat.* So the original idea was equipment for *defence*? — **tricky** = artful, smartish [Hudson]? Teut. base STRIK, to stroke; Dutch, *trek*, a trick. *Trick* does not seem to be much older than about 1550. *Skeat.* — 51. **defy** = renounce, forsake, give up [Hudson]? set at defiance [Clark and Wright, Rolfe, etc.]? — **matter** = meaning? — **cheer'st** = farest? We say, "What cheer?" — The first quarto has 'far'st.' Better? — III, ii, 307. — Furness prefers the quarto. — 52. **good sweet**. Same in *Coriolanus*, I, iii, 105; *Merry Wives*, IV, ii, 158. Scan! — 58. **mean it, it**. So the first folio. *Mean it* = appreciate the blessing? find the joys? observe a *mean* in his pleasures [Capell, Corson, Furness]? mean to live an upright life, as stated in line 55 [Rolfe]? — Pope changed *mean* to 'merit,' which Hudson also adopts. But ought he to lose heaven, if not quite deserving of Portia? or if he does not observe the 'golden mean'? The first quarto has 'mean it, then.' — 60. **match** = *game*? — 63. **pawn'd**. Lat. *pannus*, cloth, rag, piece. A piece of clothing

Lorenzo. Even such a husband
 Hast thou of me as she is for a wife. 65
Jessica. Nay, but ask my opinion too of that.
Lorenzo. I will anon; first, let us go to dinner.
Jessica. Nay, let me praise you while I have a stomach.
Lorenzo. No, pray thee, let it serve for table-talk;
 Then, howsoe'er thou speak'st, 'mong other things 70
 I shall digest it.
Jessica. Well, I'll set you forth. [*Exeunt.*]

is the readiest article to leave in pledge; Fr. *pan*, a pane; piece, pawn; skirt of a gown, the pane of a hose, of a cloak, etc.; Old Fr. *paner*, to take pledges, take, seize. *Skeat.* — *Coriolanus*, III, i, 15; *Cymbeline*, I, iv, 100. — 65. **of me** = in me. This 'of' is oftenest found with verbs of construction, as "They make an ass of me," *Twelfth Night*, V, i, 15. See *Abbott*, 172. — 68. **stomach** = inclination (to praise)? appetite for food? An equivoque? — Gr. *στόμα*, *stoma*, mouth; *στόμαχος*, *stomachos*, stomach. Shakespeare uses it for anger, 1 *Henry VI*, IV, i, 141? for inclination, appetite, or courage, *Henry V*, IV, iii, 35. — 70. **howsoe'er**. The folio has the inelegant 'how som ere.' — 71. **set you forth**. Double meaning? — Could this scene be spared? Its real value?

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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?

Antonio. 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. 5

Antonio. 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 10
My patience to his fury, and am arm'd
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

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

Salerio. He is ready at the door: he comes, my lord. 15

Enter SHYLOCK.

Duke. Make room, and let him stand before our face. —
Shylock, the world thinks, and I think so too,

ACT IV. SCENE I. 1. **What.** Surprise? Exclamation calling attention? II, v, 3.—The commentators prefer the latter; but if Antonio were first to arrive in the court-room, or among the first, the duke might naturally express surprise?—2. **Ready.** The proper answer when a case is called in court?—5. **uncapable.** Shakespeare begins this word with either *u* or *i*; also 'uncertain,' 'unactive,' and many others.—Shakespeare uses *incapable* 6 times, *uncapable* 2. *Rolfe*.—6. **from.** Shakespeare also uses *of* with 'empty' in *Love's Labor's Lost*, and *Troilus and Cressida*. We use *from* after *free*.—7. **qualify.** *Hamlet*, IV, vii, 112.—8. **obdurate.** Present accent? *Abbott*, 490.—Tendency to throw accent back? See *Introduction* to Corson's edition of Chaucer's *Legend of Good Women*, pp. xii-xvi.—9. **that.** First omitted after 'since,' and then inserted. Often so in the Elizabethan age. *Abbott*, 285. II, vi, 54; Sonnet xxxix. So the French use *que*, instead of repeating *si*, *quand*, etc.—10. **envy's.** III, ii, 277.—13. **tyranny** = cruelty, injurious violence [*Schmidt*] ?—16. **Enter**

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 20
 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, 25
 Forgive a moiety of the principal;
 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.
Shylock. I have possess'd your grace of what I purpose; 35
 And by our holy Sabbath have I sworn

Shylock. Slowly until in front of the duke, then bow to him. Show great deference to the duke throughout the scene, but to none else, except, of course, to Portia, while she seems to favor your suit. *Booth.*—18. **lead'st this fashion** = keepest up this show or manner?—20. **remorse** = pity? self-condemnation? compunction? In *Macbeth*, I, v, 42, and usually in Shakespeare, it means 'pity.' Do we use 'remorseless' for 'pitiless'?—21. **apparent** = *seeming*, not real [Johnson]?—Lat. *ad*, to; *parēre*, to come in sight; *apparēre*, to become visible.—In *Richard II*, I, i, 13, it means evident, manifest.—22. **where** = whereas [Johnson]? in the place in which?—*Where* and *whereas* sometimes interchange meanings in Shakespeare. *Coriolanus*, I, i, 94; 2 *Henry VI*, I, ii, 58. *Abbott*, 134, 135.—24. **loose** = release?—'Loose' the early editions; except folio 4, which has 'lose,' properly the same word once.—26. **moiety** = half? portion?—Lat. *medius*, middle; *medietas*, a middle course, a half; Fr. *moitié*, a half. Spelled in the folio 'moytie' as if dissyllable.—In 1 *Henry IV*, III, i, 96, *moiety* = a third.—*Hamlet*, I, i, 90.—29. **enow**. III, v, 17.—**royal merchant**. III, ii, 234. Some of the Italian merchants held mortgages on principalities or kingdoms, or even became quasi sovereigns. We still speak of 'merchant princes.' Sir Thomas Gresham, who was very rich, and who made purchases for Queen Elizabeth, was especially called a 'royal merchant.' Says Warburton, "We are not to imagine the word 'royal' to be only a ranting, sounding epithet."—"I have now before me 'The Merchant Royal,' a Sermon preached at Whitehall, before the king's majestie . . . Jan. 6, 1607." *Steevens.*—34. **gentle**. Some of the editors insist that here is a pun. II, vi, 51. Of course the duke is telling a lie; but he may have some faint hope yet; and would such paronomasia tend to mollify Shylock?—35. **possess'd**. I, iii, 58. These first eight lines should be spoken firmly, but with great respect in tone and manner. At the allusion to his oath by his 'holy Sabbath,' the right hand should be raised with palm upward, and with an inclination of the head. *Booth.*—36. **Sabbath**. Heyes's (the second)

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 humor: is it answer'd?
 What if my house be troubled with a rat,
 And I be pleas'd to give ten thousand ducats 45
 To have it ban'd? What, are you answer'd yet?
 Some men there are love not a gaping pig;
 Some, that are mad if they behold a cat:
 Masters of passion sway it to the mood
 Of what it likes or loathes. Now, for your answer: 50
 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 lodg'd hate and a certain loathing 55

quarto has *sabaoth*, which means armies, hosts; whereas *Sabbath* means rest. Bacon, Spenser, Dr. Sam. Johnson, and Sir Walter Scott made the same blunder of confounding the two words.—39. **charter**. III, ii, 273.—41. **carrion**. Often used in contempt by Shakespeare.—See on II, vii, 63.—43. **say** = suppose? declare? what if I say? “I will not answer, says he, as to a legal or serious question; but since you want an answer, will this serve you?” *Johnson*.—**humor** = caprice? whim? The four humors, according to Galen, caused the four temperaments of mind; viz., choleric, melancholy, phlegmatic, and sanguine. Lat. *humēre, umēre*, to be moist; *humor*, moisture. *Skeat*. “On the due proportion and combination of which (the four humors or moistures in the body), the disposition alike of body and mind depended.” *Trench*.—46. **ban'd**. A. S. *bana*, a murderer. Akin to Icel. *bani*, death; Gr. *φόνος, phonos*, murder; from Gr. *φέν, phen*, to kill. Hence *henbane, ratsbane*, etc.—47. **love**. Ellipsis? I, i, 175. *Abbott*, 244.—**gaping**, because squealing? or roasted and having a lemon or apple in the mouth when brought to the table?—“Some will take on like a madman, if they see a pig come to the table.” *Pierce Penniless*, by Nash (1592).—Most men, with Charles Lamb, do love roast pig. Does *anybody* love a squealing pig?—49. **masters of passion**, etc. = agencies or controllers of passion sway it as it is predisposed? So Hudson substantially. Satisfactory explanation?—52, 53. **he . . . he** = this person . . . that person?—Like *ὁ μὲν . . . ὁ δὲ*. *Allen*.—**abide** = bear?—A. S. *ā-*, out, same as Ger. *er-*, and *bidan*, to bide; *ābidan*, to wait for; Mid. Eng. *abiden*, to wait for. *Skeat*.—**cat**. The present editor vividly recollects such a case.—54. **nor . . . not**. Like the Greek idiom, οὐδ' ἄλλος ἔπαθεν οὐδεὶς οὐδέν; literally, nor did no one else suffer nothing, i.e., nor did any one else suffer anything. See note on I, ii, 23.—55. **lodg'd**. Low Lat. *laubia*, a porch, *lobia*, a gallery; Old High Ger. *loubá*; Mid. High Ger. *loubé*; Ger. *laube*, an arbor, a hut of leaves and branches; Old Fr. *loge*, a lodge, cote, shed, small house; Mid. Eng. *loggen*, to lodge. *Skeat*. Eng. *lodge*, to infix.

I bear Antonio, that I follow thus

A losing suit against him. Are you answer'd?

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

Shylock. I am not bound to please thee with my answer. 60

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

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

Bassanio. Every offence is not a hate at first.

Shylock. What! wouldst thou have a serpent sting thee twice?

Antonio. I pray you, think you question with the Jew. 65
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;

You may as well forbid the mountain pines 70

To wag their high tops and to make no noise,

When they are fretted with the gusts of heaven;

You may as well do anything most hard,

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

His Jewish heart. Therefore, I do beseech you, 75

Make no more offers, use no farther means,

to settle. — 57. **answer'd.** Bow to the duke. At Bassanio's exclamation, draw yourself up, your back toward him, and speak contemptuously without looking at him! *Booth.* — 59. **current.** Mixed metaphor? — *King John*, II, i, 335, "Say, shall the current of our right run on?" — 60. **answer.** The second quarto has *answers?* — Better? — 63. **offence** = injury? resentment at injury? sense of harm? — 64. **What!** — Turn on him sharply. *Booth.* — 65. **think you question** = reflect that you are arguing? — 'Question' is from √KI, to search; Sans. *chi*; Lat. *quaeso*, I beg; *quaerere*, to ask. *Skeat.* — "I met the duke yesterday and had much question (*i.e.*, talk, conversation) with him," *As You Like It*, III, iv, 32. Very often so in Shakespeare. See lines 68, 337. — 67. **main flood** = flowing of the main sea [Meiklejohn]? — 'tumbling billows of the main.' *Richard III*, I, iv, 20. — Teut. base **MAG**, to have power; Old Fr. *maine*, *magne*, great, chief; from Lat. *magnus*, great. *Skeat.* — A. S. *flód*, flood, cognate with *flow*; Lat. *pluit*, it rains; Gr. *πλέειν*, *pleein*, *πλώειν*, *plōein*, to swim, float, *πλέειν*, *pluein*, to wash; A. S. *flōwan*, to flow. *Skeat.* — **bate.** III, iii, 32. — 70. **pines**, etc. Image caught from Golding's Ovid (1567), Book xv, p. 195. *Steevens.* — 71. **to make.** Following 'forbid'? Anacoluthon? See line 154. — 72. **fretted** = chafed, irritated? — The quartos have 'fretten.' — Used differently in the expression 'this majestic roof fretted with golden fire,' *Hamlet*, II, ii, 296. — *Skeat* recognizes four meanings of *fret*; (1) to eat away; (2) to ornament, to variegate; (3) *fret* a kind of grating of cross-bars; (4) a stop on a musical instrument. Will any of these meanings do here? — From A. S. *fretan*, contracted from *foretan*; *for-*, intensive prefix, away; *etan*, to eat; Gr. *ἔδειν*, *edein*; Lat. *edēre*; Ger. *essen*, to eat; from √AD, to eat; Eng. *fretten*; Ger. *fressen*. — See Ruskin's elaborate article on 'fret' in *The Literary World* (1879). — 74. **what's.** The folios have *what*.

But with all brief and plain conveniency
Let me have judgment, and the Jew his will.

Bassanio. For thy three thousand ducats here is six.

Shylock. If every ducat in six thousand ducats 80
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?

Shylock. What judgment shall I dread, doing no wrong? 85
You have among you many a purchas'd 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?

Why sweat they under burthens? let their beds 90
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; 't is mine, and I will have it. 95
If you deny me, fie upon your law!

There is no force in the decrees of Venice.

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

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

As good?—77. **conveniency** = fitness? — Lat. *con*, together; *venire*, to come; *convenire*, to come together, to be convenient or becoming; *conveniens*, suitable. 'To do those things which are not convenient,' *i.e.*, becoming, *Romans*, i, 28.—78. **judgment** = sentence against me? condemnation? — 'Judge' is said to mean 'condemn' in the Bible, as in *Luke*, xix, 22.—80–82. Slowly, with great determination, in subdued tones. *Booth*.—84. With a look and tone of surprise. *Booth*.—87. **parts** = offices? functions? employments? *As You Like It*, II, vii, 142.—93. **So**, etc. Respectfully but firmly. *Booth*.—95. **dearly**, etc. See III, ii, 308.— "This argument . . . seems conclusive. I see not how Venetians or Englishmen, while they practise the purchase and sale of slaves, can much enforce or demand the law of *doing to others as we would that they should do to us*." *Johnson*.—'t is. The second and third quartos have *as* in place of 't is. Equally good?—98. Bow as you ask. *Booth*.—99. **power** = prerogative? authority?—**dismiss**. Did he mean, 'if worst came to worst,' to postpone indefinitely the case, and so save Antonio?—101. **sent for**. Did Portia know it before she arrived?—**determine** = ascertain? decide? — Lat. *de*, down, fully; *termināre*, to bound, limit, end; from *terminus*, a boundary; Gr. *τέρμα*, *terma*, a limit; √*TAR*, Sans. *tri*, to pass over, cross, fulfil. *Skeat*.—'Long sitting to determine poor men's causes,' 2 *Henry VI*, IV, vii, 80.—102. **come here to-day**. Shylock shrugs his shoulders, and

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

Duke. Bring us the letters; call the messenger. 105

Bassanio. 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.

Antonio. I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit 110
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? 114

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

[*Presenting a letter.*]

Bassanio. Why dost thou whet thy knife so earnestly?

Shylock. To cut the forfeiture from that bankrupt there.

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

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

Gratiano. O, be thou damn'd, inexorable dog!

retires apart from the others. *Booth.*—107, 108. Shylock smiles scornfully, and, slowly drawing his knife, at line 113, kneels to whet it. *Booth.*—109. **tainted.** *Lycidas*, 46, has 'Taint-worm to the weanling herds.'—113. **write my epitaph.** Grim humor?—So Hamlet wishes Horatio to live and tell Hamlet's story, *Hamlet*, V, ii, 327, 334-337. — **whet.** Whet the knife on the sole of the shoe,—not too rapidly. *Booth.*—117. **forfeiture.** "Read *forfeit.*" *Ritson.* To make out ten syllables, have we a right so to shorten a word? See our edition of *Hamlet*, I, ii, 87, 160. *Abbott*, 467, 468, 469.—118. **sole . . . soul.** Spelled, first folio, *soale* and *soule* respectively; in the quartos, both are spelled *soule*. The same pun in *Julius Cæsar*, I, i, 14? and in *Romeo and Juliet*, I, iv, 15?—White (see his *Shakespeare*, vol. xii, pp. 425, 430) says, "It is very certain that Shakespeare himself pronounced all these words (which now have the sound of long o, as *throat, road, toad*, etc.) with the simple sound of o. . . . *Ou* had the sound which it now has in *house.*" As illustrative of the change of sound of vowels since Shakespeare's time, White declares that in *Hamlet*, I, v, 40, 41, "O my prophetic soul, my uncle!" should be pronounced, "O mē prophetic sowl (*ou* as in *house*), mē ooncle!"—For the metaphor, a parallel is found in 2 *Henry IV*, IV, v, 108, where 'daggers' are said to have been 'whetted' on a 'stony heart.'—120. **hangman's** = executioner's. See note on the word in our edition of *Macbeth*, II, ii, 27; *Much Ado*, III, ii, 10.—121. **envy.** III, ii, 277.—122. **No.** *No*—doggedly, without looking up. *Booth.*—123. **inexe-**

And for thy life let justice be accus'd!
 Thou almost mak'st me waver in my faith, 125
 To hold opinion with Pythagoras,
 That souls of animals infuse themselves
 Into the trunks of men. Thy curish spirit
 Govern'd a wolf, who hang'd for human slaughter,
 Even from the gallows did his fell soul fleet, 130
 And, whilst thou lay'st in thy unhallow'd dam,
 Infus'd itself in thee; for thy desires
 Are wolvisish, bloody, starv'd, and ravenous.

Shylock. Till thou canst rail the seal from off my bond,
 Thou but offend'st thy lungs to speak so loud. 135
 Repair thy wit, good youth, or it will fall
 To endless ruin. — I stand here for law.

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

Nerissa. He attendeth here hard by, 140
 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. —
 Mean time, the court shall hear Bellario's letter.

crable. That which cannot be sufficiently execrated might be called 'in-execrable.' The 3d and 4th folios have 'inexorable,' a feeble word. Milton has 'execrable,' *Paradise Lost*, II, 681. — Better with *prayers*, 'inexorable' or 'inexecrable'? — 124. **for** = for tolerating? as for? on account of? — 125. **waver**, etc. Shylock now looks up at him with mocking wonder. During the rest of this speech he slowly takes from his bosom the bond, and at its close, points to the seal, still kneeling. *Booth.* — 126. **Pythagoras.** The great philosopher's doctrine of metempsychosis made a deep impression on Shakespeare. See *As You Like It*, III, ii, 165; *Twelfth Night*, IV, ii, 49, 50, 57. — A native of Samos, he flourished about 580 to 510 B.C. See *Class. Dict.* — 129. **who**, etc. See I, iii, 126; II, vii, 4; *Abbott*, 248, 249, 264, 265. — Furness brings evidence that wolves were actually hanged in England! — "Pliny mentions a Parrhasian turned into a wolf because he had eaten part of a child that had been consecrated to Lycæan Jupiter." *Stevens.* — 130. The natural fitness of sounds to express ideas is illustrated in the differentiation of *float*, *fleet*, and *fit*! See our edition of *Masterpieces*, p. 59. — 131. **lay'st.** Douce thinks this a misprint for *lay'dst*! — 133. **starv'd.** A. S. *steorfan*, to die; allied to Dutch *sterven*; Icel. *starf*, labor, toil. From Teut. base **STARB**, to die. A. S. *sterfan*, to kill. *Skeat.* — Spenser has 'starved with cold,' in *Shepherd's Kal.*, February, 83; Milton has 'starve in ice,' *Paradise Lost*, II, 600. The word 'starved' conveys, therefore, the idea of pinched to death, or nearly so, with hunger or cold? — 2 *Henry VI*, III, i, 343. — 134. Now rise, and, after 'I stand here for law,' turn contemptuously from Gratiano. *Booth.* — 135. **offend'st.** Lat. *ob*, against, and obsolete *fendere*, to strike; *offendĕre*, to strike or dash against, *hurt*, *injure*. — 137. **endless.** So the folios; the quartos have 'cureless.' Better? — 143. **Go, give.** — As to the ellipsis,

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 : And here, I take it, is the doctor come. —

Enter PORTIA for Balthasar.

Give me your hand. Came you from old Bellario? 160

Portia. 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?

Portia. I am informed throughly of the cause.

Which is the merchant here, and which the Jew? 165

Duke. Antonio and old Shylock, both stand forth.

see on II, vii, 43. — 151, 152. **which . . . comes with him.** So Cranmer 'is returned in his opinions,' *Henry VIII*, III, ii. But in the latter the meaning is somewhat doubtful. — 153. **fill up.** "Up intensifies the verb to which it is attached, like *κατά*, *kata*, in Greek." So in *Troilus and Cressida*, III, ii, 175, the expression, 'As true as Troilus,' it is said, 'shall crown up the verse.' — 154. **no impediment to let him lack** = no such impediment as to cause him to lack? no hindrance to his receiving [Clark and Wright]? — Double negative? — So *μή*, *me* (not, or lest) is used in Greek after words signifying to hinder, forbid, etc., a usage which sprang originally from a confusion of thought, similar to that in IV, i, 71, 'forbid . . . to make no noise.' — 156. **whose.** Antecedent of 'whose'? The relative is frequently used in older authors with a laxity not admissible in modern English. *Clark and Wright. Abbott*, 263. — **Enter Portia for Balthasar.** So all the old editions. Rowe changed it to *Enter Portia, dressed like a doctor of laws.* Needfully? — 158. **Bellario, what.** *Abbott*, 414. A frequent Greek idiom. So *Luke*, iv, 34. — Shylock gives deep attention to this letter, and looks quickly and curiously at Portia until she is on the dais R. H., then he turns to the Duke. *Booth.* — 160. **came.** So the folios ; the quartos read 'come.' Preference? — 161. Portia goes to a table on dais R. H., facing the Duke. *Booth.* — 162. **difference.** Euphemistic, like *unpleasantness* for 'civil war'? — 164. **throughly.** II, vii, 42. — 166. **old.** Why this epithet? Disparagement? Line 160. —

Portia. Is your name Shylock?

Shylock.

Shylock is my name.

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

Antonio. Ay, so he says.

Portia. Do you confess the bond?

Antonio. I do.

Portia. Then must the Jew be merciful.

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

Portia. The quality of mercy is not strain'd, 175
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:
'T is mightiest in the mightiest: it becomes

Antonio and Shylock advance and bow to the Duke. *Booth.*—167. Is your name **Shylock**? After a look of surprise, he replies doggedly. *Booth.*—169. **rule** = due form [Rolfé]?—170. **impugn**. Lat. *in*, against; *pugnare*, to fight; *impugnare*; Fr. *impugner*, to fight against.—171. **danger** = power to harm [Skeat]? reach or control [Tyrwhitt]?—A legal term?—Lat. *dominium*, power; Low Lat. (assumed by Littré) *dominiarium*, shortened to *domniarium*, *domjarium*, Old Fr. *dongier*, Mod. Fr. *danger*, peril. The sense of authority remained till the middle of the 16th century. *Brachet.*—*Twelfth Night*, V, i, 78.—“To be in *debt* and to be in *danger* were synonymous terms.” *Henley*. “Out of debt out of danger.” *Old Proverb.*—172. **so he says**. Do these words indicate hopefulness on the part of Antonio?—**Do you confess**, etc. Here Shylock darts a glance at Antonio. *Booth.*—174. **must**. Emphatic? Shylock catches at this word which Portia has used. Emphasis on *compulsion*?—Shylock asks the question with great assurance, and contemptuously turning away. *Booth.*—175. **strain'd** = constrained? restrained? filtered? sifted? confined by laws, restricted to a few [S. R. Davis]?—Lat. *stringere*, to draw tight; Gr. *σπραγγίζειν*, *strangizein*, to press out; A. S. *streccan*, to stretch; Old Fr. *estraindre*, to strain, wring hard; Mid. Eng. *streinen*. *Skeat*. Does she virtually say, “You are right, Shylock, in objecting to the word ‘must’; it is characteristic of mercy that it acts *freely*, not from constraint”? Emphasis on *is*?—176. **rain**. Douce cites *Ecclesiasticus*, xxxv, 20, “Mercy is seasonable in the time of affliction, as clouds of rain in the time of drought.”—Clark and Wright deviate from their rule against ‘sign-post criticism’ so far as to say, “It is worth observing how naturally this magnificent speech rises out of the ordinary level of the dialogue, and has not the least appearance of being a *purpureus pannus*.”—177. **the place beneath**. Why these three words? Is it because this rain falls straight down gently, and is not blown aside by driving, constraining winds?—**blest** = endowed with blessing? endued with capacity to bless [Allen]? blessed supremely, or in a great degree [Seymour]? saluted with benediction [Eccles]?—178. **gives . . . takes**, etc. “A beautiful version of the divine Christian axiom, *Acts*, xx, 35, ‘It is more blessed to give than to receive.’” *Hudson.*—179. **in the mightiest** = in God? in the mightiest man?—You, Shylock, are just now mighty?

The throned monarch better than his crown ; 180
 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, 185
 It is an attribute to God himself ;
 And earthly power doth then show likest God's
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this, —
 That, in the course of justice, none of us 190
 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 195
 Must needs give sentence 'gainst the merchant there.

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

Portia. Is he not able to discharge the money?

Bassanio. Yes, here I tender it for him in the court ; 200

—181. **shows** = displays? represents [Rolfe]? is the emblem of [Clark and Wright]? symbolizes?—*Richard II*, III, iv, 42.—182. **the attribute**, etc. = the thing attributed or assigned for the purpose of inspiring awe or symbolizing majesty [Hudson]? 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]?—187. **show** = show itself? appear? II, ii, 167. “And kings approach the nearest unto God, By giving life and safety unto men.” *King Edward III*, a tragedy, 1596.—“*Principes ad præpotentem Deum nulla re propius accedunt quam offensionibus deponendis et obliviscendis injuriis*,” princes in nothing approach nearer to the mighty God than in laying aside dislikes and forgetting wrongs. *Petition of Convocation to Queen Elizabeth for pardon to Archbishop Grindal*, 1580. This sentiment is found in many writers.—**God's**. At the mention of the sacred name, Shylock bows reverently, which none of the Christians do. Cooke, when commended for this, said it was Macklin's ‘business,’ and according to my belief, Burbage did it,—perhaps at Shakespeare's suggestion. *Booth*.—191. **We do pray**, etc. “Portia, referring the Jew to the Christian doctrine and the Lord's Prayer, is a little out of character.” *Blackstone*. But Shylock might have read in *Ecclesiasticus*, xxviii, 2, “Forgive thy neighbor the hurt that he hath done unto thee; so shall thy sins also be forgiven when thou prayest.”—192. **render** = repay? give as in duty bound? give?—“*Reddere* in Latin has all these senses.” *Clark and Wright*. “Let each man render me his bloody hand,” *Julius Cæsar*, III, i, 185.—*Lat. re*, back, *dare*; to give; *reddere*, to restore; Low *Lat. rendere*, nasalized form of *reddere*; *Fr. rendre*; *Mid. Eng. rendren*.—194. **justice**. Shylock's plea was ‘judgment,’ not justice [Furness]?—195. **court**. So the quartos; the folios, ‘course’? Plausible?—197. **My deeds**, etc. After a pause. *Booth*.—199. **dis-**

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, 205
 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. It must not be. There is no power in Venice
 Can alter a decree established : 210
 'T will be recorded for a precedent,
 And many an error by the same example
 Will rush into the state. It cannot be.

Shylock. A Daniel come to judgment ! yea, a Daniel !
 O wise young judge, how do I honor thee ! 215

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

Shylock. Here 't is, most reverend doctor, here it is.

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

Shylock. An oath, an oath, I have an oath in heaven !
 Shall I lay perjury upon my soul ? 220
 No, not for Venice.

Portia. 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. 225

Shylock. When it is paid according to the tenor. —

charge. III, ii, 268. — 201. **twice.** So the old editions. Should it be 'thrice' ? Line 218. — 205. **truth** = honesty [Johnson] ? the supreme rule of right and equity [Heath] ? reason [Theobald] ? *True* = honest in *Measure for Measure*, IV, ii, 40, 43, etc. — "We now call the jury *good men and true.*" *Johnson.* — 207. Can this maxim *ever* be allowed to guide us ? — 209. Shylock's face expresses joy and astonishment. Portia utters 'It cannot be,' with great decision ; lines 214, 215, Shylock utters almost wildly (not too loud), and kisses the hem of Portia's gown. *Booth.* — 211. **precedent.** The folios read *president* ! — 213. **error.** Not a mistake, but a departure from the prescribed path [Schmidt] ? — 214. **Daniel.** Not the great prophet ? See the History of *Susanna*, xlv, in the Apocrypha, "The Geneva and the Bishops' version of which was read in the churches in Shakespeare's time." *Clark and Wright.* See also the Apocryphal *History of Bel and the Dragon.* — 215. **how do I.** The quartos read 'how I do.' As good ? — For this 'thee,' see *Abbott*, 233. — 217. With great haste he draws forth both the bond and his knife. *Booth.* — 218. **thrice thy money.** This remark is thrown in as soon as her eye lights on the words 'three thousand ducats' ? — Portia utters this line impressively, and Shylock replies as solemnly. *Booth.* — 219. **oath.** When was the oath taken ? See end of Act III, sc. i. — 221. **forfeit.** III, ii, 312. — She had, perhaps, faintly hoped

It doth appear you are a worthy judge ;
 You know the law ; your exposition
 Hath been **most sound** : **In** charge you by the law,
 Whereof you are a well-deserving pillar, 230
 Proceed to judgment. By my soul I swear,
 There is no power in the tongue of man
 To alter me. I stay here on my bond.

Antonio. Most heartily I do beseech the court
 To give the judgment.

Portia. Why then, thus it is : 235
 You must prepare your bosom for his knife.

Shylock. O noble judge ! O excellent young man !

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

Shylock. 'T is very true. O wise and upright judge !
 How much more elder art thou than thy looks !

Portia. Therefore lay bare your bosom.

Shylock. Ay, his breast :
 So says the bond : — doth it not, noble judge ? —
 Nearest his heart ; those are the very words. 245

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

Shylock. I have them ready.

Portia. Have by some surgeon, Shylock, on your charge,
 To stop his wounds, lest he should bleed to death.

Shylock. It is not nominated in the bond. 250

to find a flaw in it. Emphasis on *is*? — 233. **on.** *Abbott*, 180. — 239. **hath full relation** = is fully applicable [Clark and Wright, *Eccles*, etc.]? — Shylock watches the effect of Portia's words on the faces of the Duke and Senators. *Booth.* — 242. **more elder.** So 'more better' and 'more braver' in *Tempest*, I, ii, 19, 438; 'more larger,' *Antony and Cleopatra*, III, vi, 76; 'more rawer,' *Hamlet*, V, ii, 121, etc. We have also in Shakespeare double superlatives. Such forms were allowable then. Ben Jonson characterizes them as "a certain kind of English Atticism, imitating the manner of the *most ancientest* and finest Grecians." *Abbott*, 11. — 245. **nearest his heart.** We must suppose that he had caused the bond so to specify? See I, iii, 141, 142. — **Be merciful.** Shylock shrugs his shoulders and shakes his forefinger after the Italian custom. Line 226 he speaks quickly, preventing the act. *Booth.* — 246. **balance.** The plural form was then very rare. Possibly it is a contraction. *Abbott*, 471. "It is common to find a confusion in the number of nouns ending in a sibilant." *Clark and Wright.* — As to the scansion, perhaps it is best to divide the line, making 'It is so' a fragment of a separate verse and filling out the time by a quite long pause. — 248. **charge** = expense? direction? — 249. **should bleed.** So the folios. The quartos, 'do bleed.' Preference? — 250. **It is not.** We

Portia. It is not so express'd: but what of that?
 'T were good you do so much for charity.
Shylock. ~~I cannot find it;~~ 't is not in the bond.
Portia. Come, merchant, have you any thing to say?
Antonio. But little: I am arm'd and well prepar'd. — 255
 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
 Than is her custom: it is still her use
 To let the wretched man outlive his wealth, 260
 To view with hollow eye and wrinkled brow
 An age of poverty; from which lingering penance
 Of such misery doth she cut me off.
 Commend me to your honorable wife:
 Tell her the process of Antonio's end; 265
 Say how I lov'd you, speak me fair in death;
 And, when the tale is told, bid her be judge
 Whether Bassanio had not once a love.
 Repent not you that you shall lose your friend,
 And he repents not that he pays your debt; 270
 For if the Jew do cut but deep enough,
 I'll pay it instantly with all my heart.

follow here the folio reading. Others have 'Is it so.' Better?—Shylock places the scales on the dais, and takes the bond from Portia. *Booth.*—252. **'T were good you do.** *Abbott*, 370.—“At 'charity' Shylock rivets his gaze on Antonio until he has returned the bond to Portia,” which he does while uttering line 253. *Booth.*—254. **Come.** So the folios. The others, 'You.'—259. **still.** I, i, 17.—**use** = custom? *Hamlet*, III, iv, 166, “use almost can change the stamp of nature.”—262. **poverty.** Dissyl., the *v* between two vowels in Shakespeare being almost invariably a vanishing sound. *Furness.*—263. **misery.** So the first folio. Those who follow it, with Clark and Wright, incline to accent 'misery' on the second syl. Others insert *a* before 'misery,' as in folios 2, 3, 4. May not the accent of the Lat. *misereor* (on the 2d syl.) have influenced Shakespeare? See *King John*, III, iv, 35; *Abbott*, 490.—266. **speak me fair,** etc. = speak well of me when I am dead? Say that I died like a man?—“Spoke him fair' in *Romeo and Juliet*, III, i, 150, = 'spoke to him in conciliatory terms.' This is the usual meaning of the phrase.” *Clark and Wright.* *Abbott*, 200.—268. **love** = lover? friend? III, iv, 17.—269. **Repent not.** So the folios; the quartos, '*Repent but.*' Preferable?—“Surely Antonio would wish his friend to regret his loss.” *Clark and Wright.* Yes: but as surely Antonio would say, “Don't grieve for me!”—Lat. *re*, again; *pœnitēre* (impersonal), to repent; Fr. *repentir*, to feel sorrow, repent, regret; Mid. Eng. *repenten*; akin to Lat. *punire*, to punish?—272. **instantly.** J. Roberts' (the 1st quarto (1600) has 'presently.' Equally good?—For 'presently,' see line 378; also I, i, 183.—**with all my heart.** “A jest like this enhances the pathos” [Clark and Wright]?—*King John*, V, vii, 42.—So the dying duke, John of Gaunt, plays on his name, “O, how

Bassanio. 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, 275
Are not with me esteem'd above thy life :
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.

Portia. Your wife would give you little thanks for that,
If she were by, to hear you make the offer. 280

Gratiano. 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.

Nerissa. 'T is well you offer it behind her back ;
The wish would make else an unquiet house. 285

Shylock [*Aside*]. These be the Christian husbands. I have
a daughter ;
Would any of the stock of Barrabas
Had been her husband rather than a Christian !—

[*To Portia*.] We trifle time : I pray thee, pursue sentence.

Portia. A pound of that same merchant's flesh is thine : 290
The court awards it, and the law doth give it.

Shylock. Most rightful judge !

Portia. And you must cut this flesh from off his breast :
The law allows it, and the court awards it.

Shylock. Most learned judge !— A sentence ! Come,
prepare ! 295

Portia. Tarry a little ; there is something else.

that name befits my composition ! Old Gaunt indeed, and gaunt in being old . . . Gaunt am I for the grave, gaunt as a grave"; *Richard II*, II, i, 73, 74, 82. — 274. **which is**. II, vii, 4; *Abbott*, 266, 278. — 275. **my wife**, etc. and 279. **Your wife**, etc. "Portia, who has been defrauded of the pleasure of a lover's quarrel, now must put an edge on her profound content by the brief pretence of a wife's quarrel with her husband." *Dowden in Shakespeariana*, May, 1885. — This braggadocio dealing with the dearest relationship of life sounds to Shylock like rank blasphemy. *Dr. Jastrow*. — Shylock manifests impatience during these speeches, — smiles grimly at mention of his cutting deep enough, and contemptuously at the Christians' willingness to sacrifice their wives for friendship ; gives a scarcely audible sneer at each of their protestations. *Booth*. — 286. **These be**. I, iii, 19. — 287. **Barrabas**. So spelled in Tyndale's and Coverdale's Bibles, before Shakespeare. Note the Greek accent in Βαραββ̄ας. *Matthew*, xxvii, 16, 17, etc. With intense hate in look, and subdued tones, between your teeth, as it were. *Booth*. — 289. **pursue**. The books say this is accented on 1st syl. But *must* we accent every alternate syllable in these lines, making each foot an iambus ? Is it so in lines 286, 296, 302, etc. ? *Abbott*, 492. — 292. With back to audience, and knife raised high above his head. *Booth*. — 294. **most learned judge**. Uttered with an exultant voice, not too loud ; and 'a sentence' is spoken with a low bow to the Duke. *Booth*. —

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 ;
 But, in the cutting it, if thou dost shed 300
 One drop of Christian blood, thy lands and goods
 Are, by the laws of Venice, confiscate
 Unto the state of Venice.

Gratiano. O upright judge ! — Mark, Jew : — O learned
 judge !

Shylock. Is that the law ?

Portia. Thyself shalt see the act : 305
 For, as thou urgest justice, be assur'd
 Thou shalt have justice, more than thou desirest.

Gratiano. O learned judge ! — Mark, Jew : — a learned
 judge !

Shylock. I take this offer, then ; pay the bond thrice,
 And let the Christian go.

Bassanio. Here is the money. 310

Portia. Soft !

The Jew shall have all justice ; — soft ! no haste : —
 He shall have nothing but the penalty.

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

Portia. Therefore prepare thee to cut off the flesh. 315
 Shed thou no blood ; nor cut thou less nor more
 But just a pound of flesh : if thou tak'st more
 Or less than a just pound, be it so much
 As makes it light or heavy, in the substance,
 Or the division of the twentieth part 320

299. **take, then.** The folios have 'then take.' Preference? — 302. **confiscate.** A Latinism. "Words like 'miscreate' . . . from Lat. participles . . . may be regarded as participial adjectives." *Abbott*, 342. They are from Latin verbs of first conjugation, as 'dedicate,' 'consecrate,' etc. — 303. Shylock staggers backward and drops the knife. *Booth*. — 305. In a choked tone of amazement to the Duke, bowing. His opinion of Portia is now changed ; all he says is addressed to the Duke, except 'I am content,' when he looks steadily at Portia. *Booth*. — 309. **this offer.** Capell, Dyce, Hudson, Allen, Furness, and some others change 'this' to 'his.' But M. Mason says, "This offer is right. Shylock specifies the offer he means, which is to have the bond paid *thrice*." Says Malone, "The Jew naturally insists upon the larger sum." Choose ! — See lines 201, 218. — 311. **Soft.** I, iii, 52. — 312. **all justice** = unmixed justice? — 318. **just** = fair? exact [*Abbott*, 14]? See 'equal,' in I, iii, 139. Sans. *yu*, to bind ; Lat. *jus*, that which binds, right, law ; *justus* ; Fr. *juste*, just. — **be it.** So the folios ; the quartos insert 'but.' Needed? — 319. **substance** = mass [Clark and Wright]? gross weight [Meiklejohn]? amount [Rev. John Hunter]? — 320. **division** = fraction? — "There is a climax in Portia's threat: first,

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.

Gratiano. A second Daniel, a Daniel, Jew!

Now, infidel, I have thee on the hip. 325

Portia. Why doth the Jew pause? — Take thy forfeiture.

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

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

Portia. He hath refus'd it in the open court:

He shall have merely justice, and his bond. 330

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

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

Shylock. Shall I not have barely my principal?

Portia. Thou shalt have nothing but the forfeiture,

To be so taken at thy peril, Jew. 335

Shylock. Why, then the devil give him good of it!

I'll stay no longer question.

Portia. Tarry, Jew:

The law hath yet another hold on you.

It is enacted in the laws of Venice,

If it be prov'd against an alien, 340

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; 345

if it be lighter or heavier, *i.e.*, according to ordinary tests; then, if it weigh less or more by a single grain; thirdly, if the scale be uneven by a single hair's breadth." *Clark and Wright.* — 322. **estimation** = estimated weight [Meiklejohn, Furness]? estimated breadth? — 325. **hip.** I, iii, 40. — 326. **Why doth the Jew pause?** Why, indeed? See *Furness.* — This is the turning-point between tragedy and comedy! — 327. After a brief struggle, Bassanio offers the bag of money; Shylock takes it, but Gratiano seizes it from him. *Booth.* — 335. **so taken.** The folios, 'taken so.' As good? — 340. **alien.** Syllables? See 'ocean,' I, i, 8. — A recollection of the syllabication of Lat. *a-li-ē'-nus*? — Rolfe (in *Shakespeariana*, Jan., 1886) points out that this doctrine is not in the old story, but is Shakespeare's invention, and is good law introduced to satisfy Shakespeare's conscience or sense of justice, Portia's quibble being 'bad law.' Hunter thinks the new part is Bellario's, the quibble being Portia's. — 342. *Abbott*, 368. — 343. **party** = litigant, plaintiff or defendant in a lawsuit? In *Love's Labor's Lost*, IV, ii, 128, 'the party writing' appears to signify merely 'the person writing.' — **the which.** I, iii, 4; III, iv, 34. — **contrive.** Lat. *con-*, wholly; *turbāre*, to move, seek for, lastly to find, to reach; Fr. *trouver*, *b = v*; *u = o*; *r* is transposed; *o* changed to *ou*; *torver* becoming *trouver*; Old Fr. *controver*, to find. Mid. Eng. *controuwen*, to hit upon, find out,

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,
 That indirectly, and directly too,
 Thou hast contriv'd against the very life
 Of the defendant, and thou hast incurr'd
 The danger formerly by me rehears'd.
 Down therefore, and beg mercy of the duke.

350

Gratiano. Beg that thou mayst have leave to hang thy-
 self :

355

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,
 I pardon thee thy life before thou ask it.

360

For half thy wealth, it is Antonio's ;
 The other half comes to the general state,
 Which humbleness may drive unto a fine.

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

Shylock. 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.

365

Portia. What mercy can you render him, Antonio ?

Gratiano. A halter gratis ; nothing else, for God's sake.

370

Antonio. 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

plan. *Contrive* is a late and corrupt spelling. *Skeat.* — Line 351. — 346. **in** = at ? *Abbott*, 163. — 348. **predicament** = category ? dilemma ? situation ? plight ? — Originally a term in logic, 1 *Henry IV*, I, iii, 168 ; *Rom. and Jul.*, III, iii, 86. — 353. **formerly**. Warburton conjectured 'formally.' Better ? — In legal language 'formerly' meant 'as aforesaid.' — 354. **Down**, etc. *Shylock* is about to kneel ; *Gratiano* holds him by the shoulder while he addresses him, and then drops him. When *Shylocks* says, 'Nay, take my life,' etc., he is still kneeling, with head very low, and speaks with a trembling, tearful voice. When *Portia* asks, 'What mercy can you render him, Antonio ?' *Shylock* rises quickly, as if stung. *Booth.* — 359. **shalt**. *Abbott*, 348. — **spirit**. So the folios and Roberts' quarto (1600). The other quartos, *spirits*. Choice ? Note that *our* is emphatic. *Scan.* — 360. **pardon**. *Lat. per*, thoroughly ; *donare*, to give ; Low *Lat. pardonāre*, to remit a debt, to indulge, pardon ; *Fr. pardonner*. — 363. **drive unto** = reduce to [*Schmidt*] ? induce me to commute for [*Clark and Wright, Rolfe, etc.*] ? move me to reduce to [*Hudson*] ? — 364. **not for Antonio**. Antonio's half cannot be so commuted ? — 366. **prop**. II, ii, 60. — *Ecclesiasticus*, xxxiv, 22. — 370. **gra-**

The other half in use, to render it,
 Upon his death, unto the gentleman 375
 That lately stole his daughter;
 Two things provided more, — that, for this favor,
 He presently become a Christian;
 The other, that he do record a gift,
 Here in the court, of all he dies possess'd, 380
 Unto his son Lorenzo and his daughter.

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

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

Shylock. I am content.

Portia. Clerk, draw a deed of gift. 385

Shylock. 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.

Gratiano. In christening thou shalt have two godfathers;
 Had I been judge, thou shouldst have had ten more, 390

tis. I, iii, 38.—374. **in use** = *at interest* (in Antonio's hands, and Shylock was to enjoy the produce of it) [Ritson]? It is not meant that Shylock was to receive the interest from Antonio, for then the young couple would get no advantage from the arrangement [Clark and Wright]? — What say you of the following interpretation: Antonio is looking out for the good of the improvident Lorenzo and Jessica, not for himself. He is content that Shylock should retain till death half his present property, the other half being surrendered to Antonio in trust for Lorenzo and Jessica, who are to receive the income accruing from it until Shylock's death, and then are to receive the whole of the two divisions with all increments? Does the arrangement leave Shylock free to *waste* the half which the state relinquishes to him? — See *Furness*. — 376. **stole**, etc. Shylock shrinks at this; and at the word 'Christian' utters a short, sharp groan, staggers backward, and raises his right hand with the palm upward — face also upraised, with a look of utter despair until the Duke has spoken, then collapses. *Booth*. — 378. **presently**. See I, i, 183; II, ix, 30.—380. **possess'd**. Ellipsis? V, i, 267.—382. **recant**. Lat. *re*, back; *cantare*, to sing; *recantare*, to sing back, recant, recall. The original sense was perhaps to reverse a charm. *Skeat*. — 384. **What dost thou say?** Shylock, thus addressed, raises both head and hands as if about to appeal to Portia, checks himself, and says very slowly, as head and hands drop, 'I am content.' His last words are uttered plaintively. Shylock bows low to the Duke, and slowly totters towards the door — falls against the door, which slowly opens. *Booth*. — 385. **I am content**. These three words might have spared unto millions of Jews their lives, and saved fearful, innumerable agonies. No, a thousand times, no! Shylock has no Jewish blood in his veins; else with that very knife that was to pay Antonio's forfeited bond he would have spilled it to the very last drop. *Rev. Dr. Kohler*. — 389. **thou shalt**. The quartos, 'shalt thou.' Well? — 390. **ten more**. A jury of twelve. *Theobald*. "I will leave you to your godfathers in law. Let *twelve men*

To bring thee to the gallows, not the font.

[Exit Shylock.

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

Portia. I humbly do desire your grace of pardon :
I must away this night toward Padua,
And it is meet I presently set forth. 395

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.

Bassanio. Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted 400
Of grievous penalties ; in lieu whereof,
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.

Antonio. And stand indebted, over and above,
In love and service to you evermore. 405

Portia. 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.
I pray you, know me when we meet again : 410
I wish you well, and so I take my leave.

Bassanio. Dear sir, of force I must attempt you further ;
Take some remembrance of us, as a tribute,

work." *The Devil Is an Ass*, by Ben Jonson. — Were there juries of twelve in Venice? — 391. **Exit.** I suspect Shakespeare sends the old villain off the stage at last with more of the pity of the audience than any of the other dramatists of the time would have ventured to arouse. I suspect he is the only human Jew of the English drama up to that time. *Macdonald*, 1883. — 393. **of pardon.** Repeated instances of this idiom are found in Shakespeare, as in *Midsummer Night's Dream*, III, i, 175, 176, "Good Master Peaseblossom, I shall desire you of more acquaintance"; *Othello*, III, iii, 212. So in Spenser's *Faerie Queene*, II, ix, 42. *Abbott*, 174. "Is not this use of the preposition a relic of the Norman French?" *Allen*. — **Of = for?** — 397. **gratify = recompense.** Like Gr. *χαρίζομαι, charizomai*, I make a gratification, that is, a present, a reward. *Allen*. — So in *Coriolanus*, II, ii, 36, 'to gratify his noble service.' — 401. **lieu = place? recompense? consideration? payment? Lat. locus; Old Fr. leu; Fr. lieu, place.** — 403. **cope = vie with? offer in return for [Halliwell]? match? pay [Dyce]? requite [Clark and Wright]? meet, encounter, have to do with [Schmidt]? Dutch koop, to buy, purchase; orig., to bargain; akin to A. S. ceáþian, to cheapen, ceáþ, a bargain. Skeat.** — **withal = with? III, iv, 72. Abbott, 196.** "Withal 'governs' ducats"? — 409. **more mercenary than now? than to wish no other reward than the satisfaction of doing good? — 412. of force = perforce? — attempt = tempt [Rolfe]? press upon [Meiklejohn]? As 'approve' is used in Shakespeare for 'prove,' so 'attempt' for**

Not as a fee : grant me two things, I pray you,
Not to deny me, and to pardon me. 415

Portia. You press me far, and therefore I will yield.
Give me your gloves, I'll wear them for your sake ;
And, for your love, I'll take this ring from you. —
Do not draw back your hand ; I'll take no more ;
And you in love shall not deny me this. 420

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

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

Bassanio. There's more depends on this than on the
value. 425

The dearest ring in Venice will I give you,
And find it out by proclamation :
Only for this, I pray you, pardon me.

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

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

Portia. That'scuse serves many men to save their gifts. 435
And if your wife be not a mad woman,
And know how well I have deserv'd the ring,
She would not hold out enemy for ever,
For giving it to me. Well, peace be with you !

[*Exeunt Portia and Nerissa.*]

Antonio. My lord Bassanio, let him have the ring : 440
Let his deservings and my love withal
Be valued against your wife's commandement.

Bassanio. Go, Gratiano, run and overtake him ;

'tempt' ? So in *Measure for Measure*, IV, ii, 181, 182. — 416. **gloves.** Antonio's or Bassanio's ? **I'll wear them.** Does she pretend to have large hands ? — 420. **shall not deny** = *will not deny* ? See I, i, 116. — 422. **to give.** *Abbott*, 356 ; I, i, 40. — 426. **dearest** = most loved ? most precious ? costliest ? A. S. *deôre, dyre*, dear, expensive ; Icel. *dýrr* ; Ger. *theuer*, dear, precious, beloved, sacred. — 436. **And if.** The old copies all have 'and if.' A pleonasm, like 'or ere' [Clark and Wright] ? 'An' or 'and' = 'if,' in I, ii, 77 ; II, ii, 51 ; II, iv, 10 ; V, i, 174. — 442. **valued against your wife's commandement.** So the first three folios. It is a question whether 'commandement' should be three or four syllables. It appears to be four in 1 *Henry VI*, I, iii, 20, "From him I have express commandement." Is it really necessary to limit the line to ten syllables ? — The

Give him the ring, and bring him, if thou canst,
 Unto Antonio's house : away ! make haste. — [*Exit Grat.* 445
 Come, you and I will do this presently ;
 And in the morning early will we both
 Fly toward Belmont : come, Antonio. [*Exeunt.*

SCENE II. *The Same. A Street.*

Enter PORTIA and NERISSA.

Portia. 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.

Gratiano. Fair sir, you are well o'erta'en : 5
 My lord Bassanio, upon more advice,
 Hath sent you here this ring, and doth entreat
 Your company at dinner.

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

Gratiano. That will I do.

Nerissa. Sir, I would speak with you.—
 [*Aside to Portia.*] I'll see if I can get my husband's ring,
 Which I did make him swear to keep for ever.

Portia [*Aside to Nerissa*]. Thou mayst, I warrant. We
 shall have old swearing, 15
 That they did give the rings away to men ;

quartos have 'valey'd gainst.' *Abbott*, 488. — 446. **presently.** Line 378. — 447. **In the morning,** etc. Is this consistent with III, ii, 319, 320? — Your opinion of the legal aspects of this case of *Shylock* vs. *Antonio*? *Shylock's* argument? Fair play for him? Is he a fair representative of his people? *Portia's* intellect and heart? Attitude of each character? Moral taught? Your conception of *Shylock*?

SCENE II. 6. **more advice** = more reflection [*Steevens*] ? So in *Measure for Measure*, V, i, 460, and elsewhere in Shakespeare. — 12. Great dramatic skill is shown in this contrivance for bringing *Gratiano* and *Nerissa* together [*Clark and Wright*] ? — 15. **old swearing.** *Old* = plentiful, abundant, great [*Dyce*] ? "'Old' was a frequent intensive in colloquial speech, very much as *huge* is used now." *Hudson*. See our edition of *Macbeth*, II, iii, 2. So in *Merry Wives*, I, iv, 4, and elsewhere

But we'll outface them, and outswear them too.

Away! make haste: thou know'st where I will tarry.

Nerissa. Come good sir, will you shew me to this house?

[*Exeunt.*]

in Shakespeare. Dyce remarks that the Ital. *vecchio* is so used. Boys in New England say 'a high old time.' The word 'tall' is made to do duty in the same way.— Value of this scene? Portia's practical business sense?

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ACT V.

SCENE I. *Belmont. Avenue to Portia's House.*

Enter LORENZO and JESSICA.

Lorenzo. 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. 5

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

Lorenzo. In such a night
Stood Dido with a willow in her hand 10
Upon the wild sea-banks, and waft her love
To come again to Carthage.

ACT V. SCENE I. The graceful winding up of this play in the fifth act, after the tragic business is despatched, is one of the happiest instances of Shakespeare's knowledge of the principles of the drama. *Hazlitt.* — 4. **Troilus.** Son of Priam, or, as some say, of Apollo. He fell by the hand of Achilles. Cressid's name is not found in the ancient classics. Shakespeare seems to have drawn from the lines in Chaucer's *Troilus and Cresseide*, descriptive of Troilus mounting the walls to see her, "Upon the wallis fast eke would he walke. . . . And ferre his heade ovir the walle he leide," etc. — 7. **Thisbe.** This story is in Ovid, *Metamorphoses*, IV, 55-166. Golding's translation was published in 1564. See also Shakespeare's *Midsummer Night's Dream*, V, i, and Saxe's burlesque. Shakespeare draws from Ovid, and from Chaucer's *Legend of Good Women*, where Troilus, Cressida, Thisbe, Dido, and Medea are successively introduced. Chaucer drew from Guido da Colonna's *Historia* (about 1260). — 10. **Dido.** Queen of Carthage. See *Class. Dict.* — The representation of Dido with a willow in her hand convinced Steevens 'that Shakespeare was no reader of the classics.' Surely he was no such reader as Steevens, who would not have dared to *originate* anything. — **willow.** The willow was a symbol of forsaken love. *Faerie Queene*, I, i, 9; 3 *Henry VI*, III, iii, 228; *Othello*, IV, iii, 27; song in the *Mikado!* — 11. **waft** = beckoned as by a wave of the hand? The word is a variant of *wave*, formed by taking the past tense *waved* (corrupted to *waft* by rapid pronunciation), as the infinitive mood of a new verb. So *hoist*, due to *hoised*; *graft*, due to *graffed*. Icel. *váfa*,

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

Lorenzo. In such a night
Did Jessica steal from the wealthy Jew,
And with an unthrift love did run from Venice
As far as Belmont. 15

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

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

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

Enter STEPHANO.

Lorenzo. Who comes so fast in silence of the night? 25

Stephano. A friend.

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

Stephano. 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

to swing, vibrate. *Skeat. Abbott, 341, 342.*—13. **Medea**, daughter of Æetes, king of Colchis on the east shore of the Black Sea. Ovid tells us that she drew the blood from the veins of Æson, father of Jason, and then filled them with the juice of certain magic herbs, restoring him to youth. See *Class. Dict.*; Ovid's *Metamorphoses*, vii; Gower's *Confessio Amantis*.—One of the pictures that the moonlight pours in upon these happy hearts is the sorceress Medea gathering her enchanted herbs,—a conception in the finest harmony with the soft mysterious light of the moon. *Minto.*—The mention of Medea, who seized her father's treasure and ran away with Jason, is particularly suggestive of their own experience! or *vice versa*?—15. **steal**. Could not Lorenzo have chosen a less suggestive word? But are there not two distinct and utterly different Jessicas? *Furness.*—16. **unthrift**. This word occurs also in *Timon of Athens*, IV, iii, 305; *Richard II.*, II, iii, 121; *Sonnets*, ix, 9; xiii, 13.—19. **stealing**. An echo of Lorenzo's word in line 15?—20. **ne'er**. *Abbott, 510*, mends the metre, but spoils the emphasis by reading *never*.—28. **Stephano**. The commentators will have it that the second syllable of 'Stephano' is meant to be accented here, though not in *The Tempest*. On the same principle must 'Troilus' in line 4, and 'Portia' in line 228, be accented on second syllable? also 'Shylock' in I, iii, 55; IV, i, 17, 218; Tubal in I, iii, 51? May we allow Shakespeare a little liberty in this matter? See line 51, where the

By holy crosses, where she kneels and prays
For happy wedlock hours.

Lorenzo www.libtool.com.cn Who comes with her?

Stephano. None but a holy hermit, and her maid.

I pray you, is my master yet return'd?

Lorenzo. He is not; nor we have not heard from him. 35

But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

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

Lorenzo. Who calls? 40

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

Lorenzo. Leave hollaing, man: here.

Launcelot. Sola! where? where?

Lorenzo. Here. 45

Launcelot. 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.*

Lorenzo. 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,

metre seems to require accent on the second syllable.—31. **crosses**.

“But there are crosses, wife; here's one in Waltham,
Another at the Abbey, and the third
At Ceston; and 't is ominous to pass
Any of these without a Pater-Noster.”

The Merry Devil of Edmonton, cited by Steevens, who assigns them or the worship at them, as a reason for the delay of a wedding.—“These holy crosses 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.” *Knight*.—33. **hermit**. Why mentioned?—36. **go we**. First person plural imperative? II, viii, 53. In next line ‘let us prepare’ is said by some to be the ordinary form of first person imperative, but is not ‘let’ the second person imperative, and ‘prepare’ the infinitive?—37. **ceremoniously** = according to the forms of civility, duly [Schmidt]? hypallage [Furness]?—39. **sola**. Imitative; a ‘tooting,’ post-horn sound?—41. **Master Lorenzo and Mistress Lorenzo**. Furness shows that this was probably evolved by the printers from *M. Lorenzo!*—46. **post**. II, ix, 99.—Successive changes of meaning of *post*?—49. **Sweet soul**. The old editions assign these words to Launcelot after the word ‘morning.’ Rowe made the change, which has been generally followed. **Wisely**?—**expect**. Lat. *ex*, out; *spectare*, to look; *expectare*, to look for, await.—51. After ‘signify’ the quartos insert ‘I.’

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 55
 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,

Well?—53. **music.** Still used colloquially to include musicians and instruments? “Bid the music leave; they are harsh and heavy to me”; *Henry VIII*, IV, ii, 94, 95.—Line 98.—56. **creep in** = creep into? *In* and *into* were to some extent interchanged in Shakespeare's time. *Abbott*, 159. *Tempest*, I, ii, 390.—See *ante*, II, viii, 42.—59. **patines.** The earliest editions have variously ‘pattens,’ ‘pattents,’ and ‘patterns.’ The best recent editions including those of Rolfe, Hudson, White, Clark and Wright, have ‘patines.’ Gr. *πατανή*, *patane*, a flat dish, from $\sqrt{\text{PAT}}$, to spread out; Lat. *patere*, to lie open, spread out; *patina*, a wide shallow bowl, basin, pan; Low Lat. *patena*, the plate (usually of gold or silver) for bread in the sacrament of the Lord's Supper; Mid. Eng. *pateyn*. Those who read ‘patterns’ explain the word as meaning *constellation*, or figures like those of a carpet or mosaic work. Those who read ‘patines’ usually refer to the golden plates of Eucharist. Furness argues skilfully that the ‘patines’ are fleecy ‘broken clouds, like flaky disks of curdled gold which slowly drift across the heavens, and veil at times the brightness of the moon.’—61. **his motion.** *Its* is not infrequent in Florio's (translation in 1603 of) *Montaigne*, which Shakespeare is generally believed to have read; but ‘its’ is not found in the ‘authorized version’ of the Bible (King James's, 1611). Modern editions have substituted ‘its’ for ‘it’ in *Leviticus*, xxv, 5. Shakespeare uses ‘its’ rarely; Milton three times. See our edition of *Hamlet*, I, ii, 216. *Abbott*, 228.—**sings.** “When the morning stars sang together,” *Job*, xxxviii, 7. “His legs bestrid the ocean: his rear'd arm Crested the world: his voice was propertied As all the tuned spheres,” *Antony and Cleopatra*, V, ii, 82, 83, 84; *Twelfth Night*, III, i, 109; *As You Like It*, II, vii, 6. See Montaigne's *Essay on Custom*, Book I, chap. 22; *Paradise Lost*, V, 177, 178, 625, 626; also Milton's *Hymn on the Nativity* (note on ‘crystal spheres’) in our *Masterpieces*, p. 247. See also *Prologue in Heaven*, first stanza, Goethe's *Faust*.—62. **still quiring** = continually sounding an accompaniment [Hudson]? ringing in concert, and being tuned accordingly [Schmidt]? *Quire* is another spelling of ‘choir.’ Gr. *χορός*, chorus, Lat. *chorus*, a dance in a ring, a band of dancers and singers. For ‘still,’ see I, i, 17.—**cherubins.** So in the quartos and first two folios. For the singular, Shakespeare uses ‘cherub’ in *Hamlet*, IV, iii, 47, and ‘cherubin’ in *Macbeth*, I, vii, 22; *Tempest*, I, ii, 152; *Othello*, IV, ii, 62; so Spenser and Dryden.—Heb. *k'rúb*, plural *k'rubim*, a mystic figure. The Heb. plural is *cherubim*, but our Bibles wrongly have *cherubims* in many passages. *Skeat*.—Fr. *chérubin*; Ital. *cherubino*; Span. *querubin*. In the old version of the *Te Deum* we read, “To thee cherubin and seraphin continually do cry.”—63. **such harmony**, etc. “Touching musical harmony

But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it. —

65

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Come, ho! and wake Diana with a hymn :
With sweetest touches pierce your mistress' ear,
And draw her home with music.

[*Music.*]

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

Lorenzo. 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,

75

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

. . . such is the force thereof, and so pleasing effects it hath in that very part of man that is most divine, that some have been thereby induced to think that the soul itself, by nature is, or hath in it, harmony." Hooker's *Ecclesiastical Polity*, V, 38. For the doctrine of the *Music of the Spheres*, see under Pythagoras in the large *Class. Dict.* — **in . . . souls.** That therefore have answering chords? — Mrs. Osgood's lines are worth quoting here :

" And wheresoever, in his rich creation,
Sweet music breathes, in wave, or bird, or soul,
'T is but the faint and far reverberation
Of that grand tune to which the planets roll! "

See the first stanza of Dryden's *Song for St. Cecilia's Day* ; also Cicero's *Somnium Scipionis*. — 65. **close in it.** So the old editions. Rowe silently made the change to 'close it in,' and has been generally followed. Rightly? — What is referred to by 'it'? soul [Collier, Dyce, Furness]? harmony? — **we cannot hear it.** So Milton, *Arcades*, 72, 73; *Comus*, 248; *At a Solemn Music*, 20. — 66. **Diana**, twin sister of Apollo, she representing the moon, as he the sun. See *Class. Dict.* — See line 109. — 68. **draw her home.** "Shakespeare was, I believe, here thinking of the custom of accompanying the last wagon-load, at the end of the harvest, with rustic music." *Malone* (whose real name was *Maloney*). — 72. **unhandled colts.** 'Unback'd colts,' *Tempest*, IV, i, 176. — 74. **which is**, etc. Latinism? — 77. **make.** For the omission of 'to,' see II, vii, 43. — **mutual** = common [Clark and Wright]? reciprocal? — The original sense is 'exchanged,' from Lat. *mutuare*, to change. *Skat.* — *Midsummer Night's Dream*, IV, i, 114, and *Troilus and Cressida*, I, iii, 348. — 80. **Orpheus.** *Henry VIII*, III, i, 3-14; *Two Gentlemen of Verona*, III, ii, 78-81. — Son of Apollo and Calliope. His lyre, now placed among the stars, enchanted not only wild beasts, but the trees and rocks upon Olympus, so that they moved from their places to follow it. Under its influence the Argo moved down to the

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 mov'd 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.

85

Enter PORTIA and NERISSA.

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

90

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

Portia. 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

95

sea, the moving rocks (Symplegades) which threatened to crush the ship were kept in their places, and the dragon that guarded the golden fleece in Colchis was lulled to sleep. He was prominent in the Argonautic expedition. See *Class. Dict.*, also Pope's *Ode for St. Cecilia's Day*. The story is told in Shakespeare's favorite Latin author, Ovid, Books x, xi. *Furness*. — Is Shakespeare right in this estimate of the power of music? — 81. **stockish, hard, and full of rage.** Assign each of these epithets to its appropriate subject! As to such distribution of each to each, see our edition of *Hamlet*, III, i, 151; or our *Macbeth*, I, iii, 55, 56. — 84. **nor is not.** See I, ii, 23; III, iv, 11; IV, i, 54. — 85. **spoils** = acts of rapine [Clark and Wright]? *things* violently taken from others? — Lat. *spoliare*, to despoil, to strip of booty; *spolium*, spoil, booty, plunder. The sense of 'destroy' has been transferred to 'spoil' from A. S. *spillan*, Mid. Eng. *spillen*, to destroy? — 86. "It may safely be laid down as a canon that the word 'spirit' in our old poets, whenever the metre does not compel us to pronounce it dissyllabically, is a monosyllable. And this is almost always the case." *Walker (Critical Examination of the Text, etc., 1859)*. Shall we acquiesce in this? See lines 28, 228. — 87. **Erebus.** *Julius Cæsar*, II, i, 84. "When night was thought to be a dark void surrounding the earth, Erebus was thought of as a still more vast and dark realm surrounding that of night. . . . Another change in the application of the word made Erebus a dark region through which shades passed when, after death, they went down to the lower world, Hades." *Scull*. — Gr. ἔρεβός, *erebos*, a place of nether darkness. Akin to ἔρεμνός, *eremnos*, black, dark. *Liddell and Scott*. — 88. **Let no such man be trusted.** Is this a fair conclusion? See especially *A Chapter on Ears* in Lamb's *Essays of Elia*; also the quotations in *Furness*. — *Julius Cæsar*, I, ii, 200; "He (Cassius) hears no music." — 90, 91. Note the exquisite beauty of these two lines and the following dialogue. How gradual and graceful the transition from philosophy, music, and poetry to business! — *Matthew*, v. 16. — For 'naughty,' see note on III, ii, 18; iii, 9. — 92–97. **when the moon shone, etc.** Rele-

Into the main of waters. Music! hark!

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

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

Nerissa. Silence bestows that virtue on it, madam.

Portia. 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 105

No better a musician than the wren.

How many things by season season'd are

To their right praise and true perfection!—

Peace, how the moon sleeps with Endymion,

vancy of this passage? Logical sequence of the thought?—94. For the ellipsis, see *Abbott*, 276.—99. **respect** = regard, consideration, attention [Staunton]? as modified by circumstances [Johnson]? regard to circumstances [Rolfe]? relation to the circumstances [Clark and Wright]? regard or view [Craik]? “The music sounds much better when there is nothing to distract or divert the attention.” *Hudson*. *Without respect* = except relatively [Meiklejohn]? except by comparison [White]?—103. **attended** = attended to [Clark and Wright, Schmidt, Halliwell, Staunton, Hudson, Rolfe, etc.]? suitably *accompanied*? “I think ‘attended’ is not, perhaps, equivalent to *attended to*, but may be used absolutely.” *Furness*.—Is the statement true? Is the difference wholly in the hearer’s mind? or in the accompanying influences?—“The nightingale is reputed the first of songsters, because she sings at the time when she can best be heard, when the hearer’s attention is not distracted.” *Clark and Wright*. Malone cites as a parallel passage, lines 5 to 12 in Shakespeare’s 102d Sonnet.—“All the birds mentioned here are found in Italy.” *Rolfe*. From this fact, and from the accurate knowledge elsewhere displayed of Italian matters, some critics have argued that Shakespeare had visited Italy. A fair inference?—For the wren’s note, see *Midsummer Night’s Dream*, III, i, 117; 2 *Henry VI*, III, ii, 42.—107. **by season season’d are**, etc. = by being rightly *tuned* are tempered and made fit for their purpose; hence *relished* [Hudson]? by ripeness ripened [Clark and Wright]? “by fitness of occasion are adapted or qualified to obtain their just appreciation”?—108. **perfection**. Scan. I, i, 8, 139.—109. **Peace, how**, etc. So all the old editions. Malone changed ‘how’ to ‘ho!’ remarking, “The oddness of the phrase, ‘How the moon would not be awak’d!’ first made me suspect the passage to be corrupt. . . . Portia first enjoins the music to cease, and then subjoins the reason for her injunction.” He cites, ‘Peace, ho, for shame,’ from *Romeo and Juliet*, IV, v, 61, where Friar Lawrence tries to silence boisterous grief; also, from *As You Like It*, “Peace, ho, I bar confusion,” and several other passages. Rolfe quotes from *Julius Caesar*, I, ii, 1, where “Peace, ho,” is used to silence the music. The majority of commentators adopt Malone’s emendation. But why should Portia wish to *stop* the music, as if it disturbed the ‘peace’? or was she ‘not moved with concord of sweet sounds’? Was it of a sort to *wake the moon*? We need not say with Knight that “Peace, ho,” as a command for the music to cease, is ‘a singularly unladylike act on the part of Portia’; but we may be sure that Portia would rather prolong than shorten the melody she loved. Says Boswell, “The old reading, I think, is right. ‘How,’ as Johnson observes,

And would not be awak'd ! [*Music ceases.*

Lorenzo. That is the voice, 110

Or I am much deceiv'd, of Portia.

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

Lorenzo. Dear lady, welcome home.

Portia. We have been praying for our husbands' welfare,
Which speed, we hope, the better for our words. 115

Are they return'd?

Lorenzo. Madam, they are not yet;

But there is come a messenger before,

To signify their coming.

Portia. 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.*

Lorenzo. Your husband is at hand ; I hear his trumpet.

We are no tell-tales, madam ; fear you not.

Portia. This night methinks is but the daylight sick ;

It looks a little paler : 'tis a day, 125

Such as the day is when the sun is hid.

is sometimes used as a mere affirmation." Shall we interpret thus: "How sweetly the moon sleeps with Endymion, and she has no wish to be awakened!" Is not "Peace" meant to ask her and Nerissa to cease conversation, and give music and silence full sway?—Is the moon obscured by passing clouds?—**Endymion**, a beautiful shepherd youth, son of Zeus and the nymph Calyce. As he slept on Mount Latmos, in Caria, his surprising beauty warmed the cold heart of Selene (the Moon), who came down to him, as Fletcher tells in his *Faithful Shepherdess*—

"How the pale Phœbe [*i.e.*, the moon-goddess], hunting in a grove,
First saw the boy Endymion, from whose eyes
She took eternal fire that never dies [*sic*];
How she conveyed him softly in a sleep,
His temples bound with poppy, to the steep
Head of old Latmos, where she stoops each night,
Gilding the mountain with her brother's light,
To kiss her sweetest."

See *Class. Dict.*; Bulfinch's *Age of Fable*; Keats's *Endymion*; Max Müller's Essay on Comparative Mythology in *Chips from a German Work-shop*, ii, 78-84; and quotations in *Furness*.—112, 113. **as the blind man**, etc. Allusion to some proverb?—114. **welfare**. The first quarto has *health* which Pope changed to *healths*.—115. **which speed**. See note on 'gold, who,' II, vii, 4; IV, i, 274.—121. **tucket**=set of trumpet notes to announce an arrival?—Ital. *toccare*, to touch; *toccata*, a musical prelude; allied to Fr. *toucher*, to touch, and to Eng. *tocsin* (= touch-sign, 'sign' being Lat. *signum*)?—*Henry V*, IV, ii, 35, has 'tucket-sonance'=tucket.—125. **a little paler**. Note the exquisite beauty of the thought and expression. What Italian ambassador told the king of England that the

Enter BASSANIO, ANTONIO, GRATIANO, and their
followers.

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

Portia. 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.

Bassanio. I thank you, madam. Give welcome to my
friend.

This is the man, this is Antonio,
To whom I am so infinitely bound. 135

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

Antonio. No more than I am well acquitted of.

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

Gratiano [*To Nerissa*]. By yonder moon I swear you do
me wrong;
In faith, I gave it to the judge's clerk.

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

Gratiano. About a hoop of gold, a paltry ring 145
That she did give me, whose poesy was

Italian moon was superior to his Majesty's sun?—White quotes in regard to the atmosphere and sky of England the saying, "In a fine day it is looking up a chimney; in a foul day, looking down one."—127. **hold day** = have day?—**Antipodes.** Gr. ἀντίποδες, *antipodes*, men with 'feet opposite' to us; ἀντί, opposite to, against; πόδες, feet; πούς, *πους*, foot, cognate with Eng. 'foot.'—128. **If you**, etc. You are our sun! I, i, 169!—129. **light.** For this verbal play, so frequent in Shakespeare, see II, vi, 42; III, ii, 91; *Love's Labor's Lost*, V, ii, 25, 26; our edition of *Macbeth*, II, ii, 56, 57.—132. **sort** = dispose, order aright? So in 2 *Henry VI*, II, iv, 68; *Richard III*, II, iii, 36.—Lat. *sors*, *sortis*, lot, destiny, condition; *sortiri*, to fix, assign, allot; probably allied to *serēre*, to connect, string together.—'Sort' is still so used in Scotland.—136. **sense** = good sense? reason? feeling, sensibility?—*Taming of the Shrew*, V, ii, 141.—In *Measure for Measure*, V, i, 47, 'infirmity of sense' is said to mean 'infirmity of reason.'—We say colloquially, "There is no sense in such conduct."—141. **breathing courtesy.** *Macbeth*, V, iii, 27, has, 'mouth-honor, breath.' *Timon*, III, v, 59.—146. **posy** (spelled also *posy*) = inscribed motto? Metrical foot omitted in this line? *Abbott*, 508.—From 1550 to 1700 it was very common to have a motto inscribed on the inner side of a ring presented; as 'Not two but one, till life is gone.' In *Hamlet*, III, ii, 135, we read of the three rhymed lines, "Is this a prologue or the posy of a ring?" See note in our

For all the world like cutler's poetry

Upon a knife, 'Love me, and leave me not.'

Nerissa. What talk you of the poesy, or the value?

You swore to me, when I did give it you, 150

That you would wear it till the 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! but well I know, 155

The clerk will ne'er wear hair on's face that had it.

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

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

Gratiano. 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.

Portia. You were to blame, I must be plain with you,

To part so slightly with your wife's first gift; 165

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

edition.—147. **cutler's poetry.** By means of *aqua-fortis*, they used to inscribe short sentences on knives, swords, etc.—149. **what** = why?—Does the word indicate impatience as in "What do you prate of service"? *Coriolanus*, III, iii, 83.—151. **the hour.** Both quartos have *your hour*. Inferior?—154. **respective** = respectful [Steevens, Malone, etc.]? regardful [M. Mason, Clark and Wright, Rolfe, Hudson, etc.]? mindful [Furness]?—In *Romeo and Juliet*, III, i, 120, 'respective levity' = cool, considerate gentleness.—I, i, 74; *King John*, I, i, 188.—155. **But well I know.** These words are substituted in the folios for "No, God's my judge" in the two quartos. Why? See on I, ii, 96.—156. **on's.** Is such contraction allowable now?—160. **scrubbed** = dwarfish and unkempt [White, Rolfe, etc.]? stunted in growth, like 'scrub' or brushwood [Clark and Wright, Hudson, etc.]?—Cotgrave's *French and English Dictionary* (1660) has, "Marpaut. An ill-favored scrub, a little ouglie or swartie wretch." Coles's *Latin and English Dictionary* translates 'scrubbed' by Lat. *squalidus* (dirty).—Norweg. *skrubba*, the dwarf cornel-tree, answering to Eng. shrub, A. S. *scrobb*, a shrub. . . . The original scrubbing-brush was a branch of a shrub. Mid. Eng. *shrob*, *schrub*, a low, dwarf tree. *Skeat.*—We speak of the 'scrub oak.'—Warton would substitute 'stubbed,' being convinced that "Gratiano does not speak contemptuously of the judge's clerk." But Gratiano is, for the moment, 'mad' (as 'mad' is used in line 174, and in the United States), and disposed to express himself?—162. **prating.** What ground for this epithet?—167. **so riveted.** Pope omitted 'so.'

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;
And 't were to me, I should be mad at it.

Bassanio. [*Aside.*] Why, I were best to cut my left hand off,
And swear I lost the ring defending it. 176

Gratiano. My lord Bassanio gave his ring away
Unto the judge that begg'd it, and indeed
Deserv'd 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.

Portia. What ring gave you, my lord?
Not that, I hope, which you receiv'd of me.

Bassanio. If I could add a lie unto a fault,
I would deny it; but you see my finger 185
Hath not the ring upon it; it is gone.

Portia. Even so void is your false heart of truth.

Bassanio. Sweet Portia, 190
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, 195
You would abate the strength of your displeasure.

Portia. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honor to contain the ring,

Rightly? Furness regards 'rivet' as 'almost, if not quite, a monosyllable.' See on 'having,' III, ii, 124; IV, i, 262. — 173. a cause. Sidney Walker would omit 'a.' So Furness. Judiciously? *Abbott*, 462. — 174. And. So all the old editions. Needlessly changed to 'An' by Theobald, etc. II, ii, 51. — 175. I were best. See II, viii, 33, and *Julius Cæsar*, III, iii, 12, where we have "you were best." Such phrases represent an old impersonal idiom, in which the pronoun was in the dative case, as "him were better" = it would be better for him; "you were best" = it were best for you. But a feeling of incongruity, as if the idiom were ungrammatical, gave rise to a personal construction in place of the impersonal. See *Abbott*, 352. See note on I, iii, 27. — 191. ring . . . ring, etc. Similar jingling groups of lines are not uncommon. *King John*, III, i, 12-15; *Richard III*, I, iii, 292-294; *Comedy of Errors*, I, ii, 89, 90. — 197. the virtue of the ring. See III, ii, 171. The use of rings as symbols of right or authority, as well as the ascription of virtue or magic power to them, is of very ancient origin. See *Genesis*, xli, 42; *Esther*, iii, 10, 12; Chaucer's *Squier's Tale*, lines 138-147, etc., referred to in Milton's *Il Penseroso*, 113; Scott's *Lady of the*

You would not then have parted with the ring. 200
 What man is there so much unreasonable,
 If you had pleas'd 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 : 205
 I'll die for 't but some woman had the ring.
Bassanio. No, by my honor, 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 displeas'd away —
 Even he that had held up the very life
 Of my dear friend. What should I say, sweet lady?
 I was enforc'd to send it after him ;
 I was beset with shame and courtesy ; 215
 My honor would not let ingratitude

Lake, canto iv, stanza 19, and canto vi, stanzas 27, 28, 29; Brewer's *Dictionary of Phrase and Fable*, and Brewer's *Reader's Handbook*. — 199. **contain**. Lat. *con*, completely; *tenēre*, to hold; *continēre*, to keep fast hold of, retain. Often so in Shakespeare. Bacon, *Essay lvi*, says, 'to contain anger from mischief,' etc.; where, as sometimes in Shakespeare, it means *restrain*. — 202. **you had pleased to have defended it**. The *you* is dative or indirect object of 'had pleased'? or subject nom.? See note on line 175, and II, viii, 33. — Such a 'double perfect' as 'had pleased to have defended' is regarded by most grammarians as indefensible now. It was used after verbs of hoping, intending, trusting, etc., and implies that what was hoped, intended, etc., did not occur. *Abbott*, 360. — **much unreasonable**. Shakespeare has also *much forgetful*, *much sea-sick*, *much unlike*, etc. — 203. **wanted** = as to have wanted? — "The Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context." *Abbott*, 382. — 204. **urge** = insist upon (receiving)? — **ceremony** = a thing consecrated [Clark and Wright]? a sacred thing [Rolfe, Schmidt]? — *Julius Cæsar*, I, i, 65. — Lat. *cæremonia*, an outward rite; Sans. *karman*, work, a religious action, a rite; from $\sqrt{\text{KAR}}$, to do, make. — Metonymy? — "In Hakluyt's *Voyages*, quoted by Richardson, a crucifix is called a 'ceremony.'" — In an elaborate paper in *Shakespeareana*, January, 1884, Mr. John G. R. McElroy states that 'ceremony,' or some derivative of the word, is used by Shakespeare 31 times in the sense of external form or outward rite; once as 'a visible sign of anything that may also find expression in an outward rite'; 10 times in the sense of 'the outward forms of state (including the festal ornaments on Cæsar's images)'; and twice in the sense of 'signs, prodigies, and the like superstitions.' — 208. **civil** = courteous? complaisant? of the civil law? The commentators prefer the last explanation of 'civil'; but see lines 201, 203, in which incivility is imputed. — 212. **had held up**. So the second quarto and the folios. The first quarto has 'did uphold,' which Pope, Rolfe, Clark and Wright, and Hudson prefer. Choose! — 214. **enforc'd** by Antonio [Allen]? by a sense of honor and a feeling of gratitude? — 215. **shame and courtesy** = shame of discourtesy [Hudson]? — Hen-

So much besmear it. Pardon me, good lady ;
 And 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

Portia. 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. 225

Antonio. I am th' unhappy subject of these quarrels.

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

Bassanio. 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 — 230

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

Bassanio. Nay, but hear me ;
 Pardon this fault, and by my soul I swear
 I never more will break an oath with thee. 235

Antonio. I once did lend my body for his wealth ;
 Which, but for him that had your husband's ring,

diadys? — 218. **and by.** So the folios. The quartos have 'For by.' Preferable? — **candles.** Shakespeare repeatedly calls the stars 'candles,' as in Sonnet xxi, 12; *Macbeth*, II, i, 5; *Romeo and Juliet*, III, v, 9. Milton calls them 'lamps,' in *Comus*, 198. Fairfax's translation of *Tasso* (1600) has 'heaven's small candles.' — 228. **enforced.** Scan. See on line 28. — 233. **double** = twofold? deceitful? — "With flattering lips and with a double heart do they speak." *Psalms*, xii, 2. — Lat. *duo*, two; *-plus*, related to *plenus*, full; *duplus*, literally twice-full. — So we say 'two-sided,' 'double-dealing,' 'double-tongued' (Lat. *bilinguis*), etc. — 237. **his.** The folios have 'thy'; the quartos, 'his.' — **wealth.** An extended form of 'weal' (Mid. Eng. *welc*), by help of the suffix *-th*, denoting condition or state, as *health* from *heal*, *dearth* from *dear*, etc. *Skeat*. This suffix *-th* or *-t* (as in *height* from *high*), when the word was formed from an adjective, originally denoted the abstract quality. When the word was formed from a verb, it denoted primarily the action taken abstractly. The original vowel is attenuated or shortened, except when an original consonant vocalizes and unites with the preceding vowel to make it long. So *stealth* from *steal*, *ruth* from *rue*, *depth* from *deep*, etc. See Gibbs's *Teut. Etym.*, 85, 86, 87. — In the Litany of the Church of England, as also in the prayer for the Queen, 'wealth' is used for 'prosperity.' — 238. **which** = which loan? which body? Is the use of 'which' for an antecedent clause, to be favored?

Had quite miscarried ; I dare be bound again,
 My soul upon the forfeit, that your lord 240
 Will never more break faith advisedly.

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

Antonio. Here, lord Bassanio : swear to keep this ring.

Bassanio. By heaven, it is the same I gave the doctor ! 245

Portia. You are all amaz'd :

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 250

Shall witness I set forth as soon as you,

And even but now return'd ; I have not yet

Enter'd my house. — Antonio, you are welcome ;

And I have better news in store for you

Than you expect : unseal this letter soon ; 255

There you shall find, three of your argosies

Are richly come to harbor suddenly.

You shall not know by what strange accident

I chanced on this letter.

Antonio. Sweet lady, you have given me life and living ; 260

For here I read for certain that my ships

Are safely come to road.

Portia. How now, Lorenzo ?

My clerk hath some good comforts too for you.

Nerissa. Ay, and I'll give them him without a fee. —

There do I give to you and Jessica, 265

From the rich Jew, a special deed of gift,

After his death, of all he dies possess'd of.

Lorenzo. Fair ladies, you drop manna in the way

Of starved people.

Portia. It is almost morning,

And yet I am sure you are not satisfied 270

— 239. **miscarried.** As in II, viii, 29; III, ii, 310, 311; *Twelfth Night*, III, iv, 61; 2 *Henry IV*, IV, i, 129. — 240. **soul.** Note the strong antithesis. — 241. **advisedly.** I, i, 142; II, i, 42; IV, ii, 6. — 257. **richly** = richly laden? in a rich manner? — I, i, 161. See on 'ceremoniously,' line 37. — **suddenly** = unexpectedly? In the Litany petition, "From battle, murder, and from sudden death, Good Lord, deliver us," the word 'sudden' is said to mean also 'unprepared-for.' — 260. **living.** III, ii, 156. — 262. **road.** I, i, 19. — 268. **manna.** *Exodus*, xvi, 14, 31; *John*, vi, 31, 49. — 269. **starved.** Where had their money gone, and their jewels? See II, iv, 31;

Of these events at full. Let us go in ;
 And charge us there upon inter'gatories,
 And we will answer all things faithfully.

[*Exeunt.*

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vi, 49, 50; III, i, 68, 71, 92, 99.—270. **satisfied of . . . at full** = fully informed of [Meiklejohn] ? satisfied fully concerning [Rolfe] ? Allen suggests and Furness favors interpreting these words as a confusion of two constructions, thus: You are not satisfied [but would like to know of these events] at full. As to 'of,' Abbott, 173, 174, gives many examples in Shakespeare of the word meaning 'as regards,' 'concerning,' 'about.'—272. **inter'gatories**. "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.'" *Shakespeare's Legal Acquirements*, by Lord Chancellor Campbell.—The word is printed *intergatories* in the early editions, as in *All's Well That Ends Well*, IV, iii, 168. The uncontracted form occurs in *King John*, III, i, 147.—Lat. *inter*, thoroughly; *rogāre*, to ask; *interrogāre*, to question.—What need of this last act in the drama? What lessons does it teach? The educational power of music? Show whether the act illustrates Morley's proposition that "man's endeavor to establish the kingdom of heaven within him shines royally till it has blended with, and is lost in, the supreme glories of eternal love."—What characters, if any, might be omitted in the play without serious loss? What scene or scenes? What character is most vividly pictured? What is Shylock's strongest motive?—In the last scene, lines 58-65 are spoken of by Hallam as "the most sublime passage, perhaps, in Shakespeare." Analyze them and comment upon them.—Lines 256-259 are censured by Eccles (1805) as 'a most lame, awkward, and inartificial expedient.' May they be interpreted as evincing Portia's vigilance and painstaking?

APPENDIX.

HOW TO STUDY ENGLISH LITERATURE.

[From George H. Martin, Agent of the Mass. Board of Education.]

WHAT is wanted is a carefully graded course, which, beginning with the poetry of action, should lead the student step by step to the sentimental and the reflective, all in their simplest forms, thence through the more elaborate narrative to the epic and the dramatic. The aim here is not to teach authors or works, but poetry; and the works are selected for their value as illustrations, without reference to their authors. A parallel course in the study of prose should be pursued with the same end. Then, having learned what poetry is and what prose is, what they contain and how to find their contents, the pupils would be prepared to take up the study of individual authors. Having studied the authors, the final step would be to study the history of the literature, in which the relation of the authors to each other and to their times would appear. This would place the study of literature on a scientific basis, — first elementary ideas, then individual wholes, then relations and classifications.

[From an address by L. R. Williston, A.M., Supervisor of Public Schools, Boston.]

How shall the teacher bring his pupils best to see and feel the thoughts of his author as *he* saw and felt them?

First, Read the work carefully with them. Let the teacher read, and question as he reads. Let him often ask for paraphrases, and draw out in every way the thought of his class, making sure that all is clear. Let every *impression* have a corresponding *expression*, which shall re-act, and deepen the impression.

Second, When a part of the work, an act, book, or canto, has been carefully read, assign a theme for a written essay. Let the class tell what the poet has attempted, how he has succeeded, what are the impressions made by the characters, scenes, and descriptions.

Let the teacher himself write upon the themes assigned to his class, and thus give them a model of what he wishes them to do.

Third, When the book or play has been carefully read and studied in this way in all its parts, let it be re-read in a larger and freer way than before. Let the pupils read, and the teacher watch to see if the thought is clearly apprehended by the pupil. Let the fine passages be read again and again by different members of the class, and their rendering be criticised by class and teacher. If the work

read be a play, let the parts be taken by different members of the class. Let all the parts of the work now be studied in their relation to each other and to the whole. Essays now should be written upon subjects suggested by this more comprehensive study of the work,—a comparison of characters, noteworthy scenes and their bearing upon the whole, the style of the author, and his skill in description, dramatic presentation, or invention.

If it is objected that it is impossible for a teacher with a large class to revise and correct such a mass of written work, I answer that it is not to be expected that all the written work of a class should be read and carefully corrected by the teacher. Let him criticise, or rather call upon his class to do so, what is noticeably wrong in the essays as they are read. In these exercises, let the attention be directed chiefly to the thought. Let thought govern and direct expression. From time to time, according to the number of his class and the teacher's ability, let him assign essays to be carefully written and handed in for his own careful reading and criticism. But let there be an abundance of free and rapid writing, that composition, that is, thought put into writing, may become easy and natural. The object of the writing is not to teach the correct use of English, so much as to make clear thinkers and to fix and deepen impressions.

Fourth, With the careful reading and study of some book *in school*, I think it important that there should go the reading of some other book *out of school*. Flowers are not all to be picked and analyzed, but are to be enjoyed as they are seen by "him who runs." "Some books are to be tasted, others to be swallowed, some few to be chewed and digested." Let the pupil have his exercise in merely "tasting" books, with enjoyment as the chief end. Let the teacher be his guide, and merely ask him to report what he finds. In other words, let him read, as we all read when we read for pleasure,—with his mind at ease and open to every charm that genius can present. Let the teacher make the book the subject of conversation with his class, and draw their attention by his questions to the chief points which make it noteworthy.

To what extent shall the memory be called upon in the study of English literature? Not, I think, to commit long passages, whole books, and cantos of poems. Let the pupil absorb as much as possible in frequent reading and in study. Now and then, let a few striking lines, that have been learned by *heart* rather than committed to *memory*, be recited. Do not make a disagreeable task of any such exercise. For, that our pupils may receive the highest and best influence from this study of English literature, it is essential that they love it, and retain only pleasant memories of the hours spent at school in the society of its best authors.

[From *J. M. Buchan, Inspector of High Schools, Ontario, Canada*; quoted in *Blaisdell's "Outline Studies in English Classics,"* a work that should be in the hands of every teacher of our literature.]

With all classes of pupils alike, the main thing to be aimed at by the teacher is to lead them clearly and fully to understand the

meaning of the author they are reading, and to appreciate the beauty, the nobleness, the justness, or the sublimity of his thoughts and language. Parsing, the analysis of sentences, the derivation of words, the explanation of allusions, the scansion of verse, the pointing-out of figures of speech, the hundred and one minor matters on which the teacher may easily dissipate the attention of the pupil, should be strictly subordinated to this great aim. . . . It is essential that the mind of the reader should be put *en rapport* with that of the writer. There is something in the influence of a great soul upon another, which defies analysis. No analysis of a poem, however subtle, can produce the same effect upon the mind and heart as the reading of the poem itself.

Though the works of Shakespeare and Milton and our other great writers were not intended by their authors to serve as text-books for future generations, yet it is unquestionably the case that a large amount of information may be imparted, and a very valuable training given, if we deal with them as we deal with Homer and Horace in our best schools. Parsing, grammatical analysis, the derivation of words, prosody, composition, the history of the language, and to a certain extent the history of the race, may be both more pleasantly and more profitably taught in this than in any other way. It is advisable for these reasons, also, that the study of these subjects should be conjoined with that of the English literature. Not only may time be thus economized, but the difficulty of fixing the attention of flighty and inappreciative pupils may more easily be overcome.

[From F. G. Fleay's "Guide to Chaucer and Spenser."]

No doubtful critical point should ever be set before the student as ascertained. One great advantage of these studies is the acquirement of a power of forming a judgment in cases of conflicting evidence. Give the student the evidence; state your own opinion, if you like, but let him judge for himself.

No extracts or incomplete works should be used. The capability of appreciating a whole work, as a whole, is one of the principal aims in æsthetic culture.

It is better to read thoroughly one simple play or poem than to know details about all the dramatists and poets. The former trains the brain to judge of other plays or poems; the latter only loads the memory with details that can at any time be found, when required, in books of reference.

For these studies to completely succeed, they must be as thorough as our classical studies used to be. No difficult point in syntax, prosody, accent, or pronunciation; no variation in manners or customs; no historical or geographical allusion, — must be passed over without explanation. This training in exactness will not interfere with, but aid, the higher aims of literary training.

[From Rev. Henry N. Hudson, *Shakespearean Editor*.]

I have never had and never will have anything but simple exercises; the pupils reading the author under the teacher's direction,

correction, and explanation; the teacher not even requiring, though usually advising, them to read over the matter in advance. Thus it is a joint communing of teacher and pupils with the author for the time being, ~~just that, and nothing~~ more. Nor, assuredly, can such communion, in so far as it is genial and free, be without substantial and lasting good, — far better, indeed, than any possible cramming of mouth and memory for recitation. The one thing needful here is, that the pupils rightly understand and feel what they read; this secured, all the rest will take care of itself.

[From Dr. Johnson, 1765.]

Let him that is yet unacquainted with the powers of Shakespeare, and who desires to feel the greatest pleasure that the drama can give, read every play, from the first scene to the last, with utter negligence to all his commentators. When his fancy is once on the wing, let it not stoop at correction or explanation. Let him read on through brightness and obscurity, through integrity and corruption; let him preserve his comprehension of the dialogue, and his interest in the fable. And when the pleasures of novelty have ceased, let him attempt exactness, and read the commentators.

[From Professor Brainerd Kellogg.]

The student ought, first of all, to read the play as a pleasure; then to read over again, with his mind upon the characters and the plot; and, lastly, to read it for the meanings, grammar, etc.

1. The Plot and Story of the Play.

- (a) The general plot;
- (b) The special incidents.

2. The Characters: Ability to give a connected account of all that is done and most of what is said by each character in the play.

3. The Influence and Interplay of the Characters upon each other.

- (a) Relation of A to B, and of B to A;
- (b) Relation of A to C and D.

4. Complete Possession of the Language.

- (a) Meanings of words;
- (b) Use of old words, or of words in an old meaning;
- (c) Grammar;
- (d) Ability to quote lines to illustrate a grammatical point.

5. Power to Reproduce, or Quote.

- (a) What was said by A or B on a particular occasion;
- (b) What was said by A in reply to B;
- (c) What argument was used by C at a particular juncture;
- (d) To quote a line in instance of an idiom or of a peculiar meaning.

6. Power to Locate.

- (a) To attribute a line or statement to a certain person on a certain occasion ;
 (b) To cap a line ;
 (c) To fill in the right word or epithet.

[From Blaisdell's " *Outlines for the Study of English Classics.*"]

The following summary of points to be exacted . . . may prove useful :—

I. — Points relative to substance.

1. A general knowledge of the purport of the passages, and line of argument pursued.
2. An exact paraphrase of parts of the whole, producing exactly and at length the author's meaning.
3. The force and character of epithets.
4. The meaning of similes, and expansions of metaphors.
5. The exact meaning of individual words.

II. — Points with regard to form.

1. General grammar rules ; if necessary, peculiarities of English grammar.
2. Derivations : (1) General laws and principles of derivations, including a knowledge of affixes and suffixes. (2) Interesting historical derivation of particular words.

III. — The knowledge of all allusions.**IV. — A knowledge of such parallel passages and illustrations as the teacher has supplied.**

[From Professor Wm. Taylor Thom, 1883.]

To understand Shakespeare, we must understand his medium of thought, his language, as thoroughly as possible. For this, study is necessary ; and one notable advantage of the thorough study of this medium is that the student becomes unconsciously more or less imbued with Shakespeare's turn of thought while observing his turn of phrase. . . .

For the class-room, a non-æsthetic, preliminary study is best. And this may be accomplished in the following way : By studying carefully the Text, — the words themselves and their forms ; their philological content, so far as such content is essential to the thought ; and the grammatical differences of usage, then and now ; by observing accurately the point of view of life (*Weltanschauung*) historically and otherwise, as shown in the text ; by taking what may be called the actor's view of the personages of the play ; and, finally, by a sober and discriminating æsthetic discussion of the characters, of the principles represented by those characters, and of the play in its parts and as a whole.

I. With regard to the *words themselves* and their *forms*: There is no doubt that Shakespeare's words and word-combinations need constant and careful explanation in order for the pupil to seize the thought accurately or even approximately. Here, as elsewhere, Coleridge's dictum remains true: "In order to get the full sense of a word, we should first present to our minds the visual image that forms its primary meaning." . . .

II. But this does not exhaust the interest of the words themselves. They are frequently so full of a particular use and meaning of their own that they have evidently been chosen by Shakespeare on that account, and can only serve fully their purpose of conveying his meaning when themselves comprehended. This opens up to the pupil one of the most interesting aspects of words, — their function of embalming the ideas and habits of a past generation, thus giving little photographic views, as it were, of the course of the national life. Thus, a new element of interest and weird reality is added when we find that "And like a rat *without a tail*" is not stuffed into the witch-speech in *Macbeth* merely for rhyme's sake (*Mac.* I, iii, 9). It is doubtful if anything brings so visibly before the mind's eye the age, and therefore the proper point of view, of Shakespeare as the accurate following-out of these implied views of life, these old popular beliefs contained in his picturesque language. . . .

III. Difficulties consisting in the forms of words have been already mentioned; but they constitute in reality only a part, perhaps the least part, of the *grammatical* impediment to our apprehending Shakespeare clearly. There is in him a splendid superiority to what we call grammar which entails upon us more or less of close, critical observation of his word-order, if we would seize the very thought. Thus Lady Macbeth speaks of Macbeth's "flaws and starts" as "impostors to true fear" (III, iv, 64). Here, if we understand "to" in its ordinary meaning, we lose entirely the fine force of its use by Shakespeare, "*compared to true fear*," and fail to see how subtly Lady Macbeth is trying to persuade Macbeth that there is no cause for fear, that he is not truly "afraid," but merely hysterical and unbalanced; and, failing in that, we fail in part to realize the prodigious nerve and force she was herself displaying, though vainly, for Macbeth's sake. So, too, a few lines farther on, Macbeth's fine saying, "Ere humane statute purged the *gentle weal*," becomes finer when we see that "*gentle*" means for us "*gentled*," or "*and made it gentle*" (III, iv, 76). But for the apprehension of such, to us, unwonted powers in our noble mother tongue, we must study: *work*, that is the word for it. We appreciate Shakespeare, as we do other things, when he has cost us something. . . .

IV. With such preliminary and coincident study, the pupil prepares herself for that wider sweep of vision called for by the *views of life and of the universe* expressed or implied by the *dramatis personæ* themselves. The habit of mind thus acquired enables her to comprehend quickly the notions of God, of life, of creation (*Weltanschauung*) found in ante-protestant times; and she is ready to sympathize with humanity, no matter as to age, or race, or clime. . . .

V. Another prolific source of the realization of Shakespeare's conception is obtained by suggesting the *actor's view* to the pupil. There is much quickening of sympathy in representing to ourselves the look, the posture, the emphasis of the character who speaks. The same words have a totally different force according as they are pronounced; and it is like a revelation to a pupil sometimes to learn that a speech, or even a word, was uttered *thus* and not *so*. . . .

VI. Now, all this is preliminary work and should lead up to the *æsthetic* appreciation of Shakespeare's characters; and to that end, real conceptions, right or wrong, are essential. Let it be distinctly understood: all study of words, of grammatical construction, of views of life peculiar to an age past, of bodily posture and gesture, — all are the preparation for the study of the characters themselves; that is, of the play itself; that is, of what Mr. Hudson calls the "Shakespeare of Shakespeare." If the student does not rise to this view of Shakespeare, she had better let Shakespeare alone and go at something else. In studying the lives of such men as Hamlet or Lear, and of such women as Lady Macbeth or Cordelia, it is of the utmost consequence that the attention of the pupil be so directed to their deeds and words, their expression and demonstration of feeling, — to the things, further, which they omit to say or do, — as to make the conception of personality as strong as possible. . . .

For a class of boys or girls, I hold that the most effectual and rapid and profitable method of studying Shakespeare is for them to learn one play as thoroughly as their teacher can make them do it. Then they can read other plays with a profit and a pleasure unknown and unknowable, without such a previous drill and study.

Applying now these principles, if such they can be called, my method of work is this. One of the plays is selected, and after some brief introductory matter, the class begins to study. Each pupil reads in turn a number of lines, and then is expected to give such explanations of the text as are to be found in the notes, supplemented by her own knowledge. She has pointed out to her such other matters also as may be of interest and are relevant to the text.

When the play has been finished or when any character disappears from the play, — as Polonius in *Hamlet*, Duncan in *Macbeth*, the Fool in *King Lear*, — the class have all those passages in the play pointed out to them wherein this character appears or mention is made of him; and then, with this, Shakespeare's, biography of him before their eyes, they are required to write a *composition* — bane of pupils, most useful of teachers' auxiliaries — on this character, without other *æsthetic* assistance or hints than they may have gathered from the teacher in the course of their study. This is to be *their* work, and to express *their* opinions of the man or the woman under discussion, and is to show how far they have succeeded in retaining their thoughts and impressions concerning the character, and how far they wish to modify them under this review. They are thus compelled to realize what they do and do not think; what they do and do not know; in how far the character does or does not meet their approval, and why. That is, the pupils are compelled to pass judgment upon themselves along with the Shakespeare character. . . .

[From Prof. J. M. D. Meiklejohn's "General Notice," 1879.]

. . . The first purpose in this elaborate annotation is, of course, the full working out of Shakespeare's meaning. . . . This thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. . . . And always new rewards come to the careful reader — in the shape of new meanings, recognition of thoughts he had before missed, of relations between the characters that had hitherto escaped him. . . . It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

It were much to be hoped that Shakespeare should become more and more of a study, and that every boy and girl should have a thorough knowledge of at least one play of Shakespeare before leaving school. It would be one of the best lessons in human life, without the chance of a polluting or degrading experience. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and vigorous phrases, which would help to develop as well as to reflect vigor in the characters of the readers. Shakespeare used the English language with more power than any other writer that ever lived — he made it do more and say more than it had ever done; he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight.

From all that has been quoted from the foregoing authorities, it may justly be inferred that somehow or other the pupil must be made to feel an *interest* in the author, to *admire* what is admirable in the composition, and really to *enjoy* its study. Secure this, and all else will follow as a matter of course: fail in this, and the time is wasted.

The following suggestions,¹ or some of them, may be helpful in daily class-work: —

1. At the beginning of the exercise, or as often as need be, require a statement of —
 - (a) The main object of the author in the whole poem, oration, play, or other production of which to-day's lesson is a part.
 - (b) The object of the author in this particular canto, chapter, act, or other division of the main work.
2. Read or recite from memory (or have the pupils do it) the finest part or parts of the last lesson. The elocutionary talent of the class should be utilized here, so that the author may appear at his best.

¹ See Suggestions to Teachers, in Sprague's edition of the First Two Books of *Paradise Lost* and *Lycidas*.

3. Require at times (often enough to keep the whole fresh in memory) a *résumé* of the 'argument,' story, or succession of topics, up to the present lesson.
4. Have the student read aloud the sentence, paragraph, or lines, now (or previously) assigned. The appointed portion should have some unity.
5. Let the student interpret exactly the meaning by substituting his own words: explain peculiarities. This paraphrase should often be in *writing*.
6. Let him state the immediate object of the author in *these* lines. Is this object relevant? important? appropriate in *this* place?
7. Let him point out the ingredients (particular thoughts) that make up the passage. Are they in good taste? just? natural? well arranged?
8. Let him point out other merits or defects, — anything noteworthy as regards nobleness of principle or sentiment, grace, delicacy, beauty, rhythm, sublimity, wit, wisdom, humor, *naïveté*, kindness, pathos, energy, concentrated truth, logical force, originality; give allusions, kindred passages, principles illustrated, etc.

The choicest passages may be made the basis of language lessons and of rhetorical drill. For example, a pupil might be required to master thoroughly the first fourteen lines, and then to prepare an oral or written exercise upon them, somewhat as follows: —

1. Memorize the passage and recite it with proper voice and expression.
 2. (a) Explain any unusual or difficult words and sentences.
 - (b) Translate the passages into equivalent English.
 - (c) Point out its merits and defects, quoting parallel passages.
- Call for criticisms by the class.

The pupil proceeds, imperfectly of course, somewhat like this: —

(a) "*Sooth* is an Anglo-Saxon word meaning *truth*. We recognize it in the compounds *soothsayer*, *forsooth*. It is now somewhat antiquated. *Came by* is a colloquial expression equivalent to *got*. *Stuff* is familiarly used for *material*. Shakespeare says in the *Tempest*, 'We are such stuff as dreams are made on.' *Want-wit*, now obsolete, means one who wants *wit*, which *wit* in its old sense was the same as *understanding*. In *ocean* we recognize three syllables, *o-ce-an*, shortened from the Latin *oceanus*. *Argosies* are large merchant vessels, so called from the classical *Argo*, the ship which bore Jason and his companions from Thessaly to Colchis in quest of the golden fleece. *Signiors* is an Italian word from the Latin *senior*, elder, and means Italian gentlemen of mature years, or at least of dignified station. *Burghers* (from the Anglo-Saxon *burg*, *burgh*, a place of shelter, a fort or stronghold, modern *bury*, as in *Mill-bury*, and *borough* as in *Marlborough*), means freemen of a *burgh* or borough, citizens, townsmen.

(b) "In truth I do not understand the cause of my melancholy. It tires me: you declare it tires you. But in what way I contracted it, lighted upon it, or acquired it, of what material it is composed,

what gave it birth, I have yet to ascertain. And melancholy makes me such a dunce that I have hard work to recognize myself.

“Your soul is disquieted in sympathy with the sea-waves, where your merchant-men [with swelling canvas, like lords and wealthy citizens of the deep, or, so to term them, the majestic shows of the ocean, look loftily over the little traders that humbly bow to them, render them obeisance, as they soar past them on their loom-wrought pinions.

(c) “The key-note of Antonio’s part in the play is struck in the first six lines. He is in low spirits, and quite unfitted for dealing with a sharp business man like Shylock. The real cause of his depression is perhaps the prospect of soon losing the society of his most intimate friend, whose whole being is beginning to be absorbed in a new attachment, thus leaving Antonio quite alone in the world. His modest self-depreciation attracts us to him.

“The alliteration in lines 1, 6, 14, makes them smooth and pleasing.

“The eighth line, which poetically represents Antonio’s mind as tossing on the billows, and which reminds us of the Scripture saying, ‘Where your treasure is, there will your heart be also,’ is highly poetic in ascribing his uneasiness to a subtle sympathy with the unquiet and restless waves. There is, too, in the rhythm, a billowy movement that is strikingly beautiful.

Your mind is tossing on the ó-ce-án.

The simile in line 10 is natural. The picture in line 13, contrasting the small craft with the large ships, is full of life. The personification begun by the word *portly* in line 9 and continued by *signiors, burghers, traffickers*, and the word *curtsy*, is quite vivid. But it seems to me that line 11 introduces an incongruous idea, and that there is a mixture of metaphors in transforming the portly noblemen of lines 9 and 10 into huge birds in line 14!”

3. Criticisms and opinions of the class are called for.

The foregoing rather crude treatment of the opening lines, supplemented by the judicious comments of the teacher, may illustrate what we believe to be one of the best possible exercises for giving fulness and accuracy in language and for cultivating the taste. It will be found, upon inspection, that our notes are prepared with a view to such exercises. Sometimes interpretations that are very nearly equivalent are given, in order that a nicety of taste and a felicity of expression may be developed in choosing among them. Care must be taken, however, not to push these or any other class exercises so far into detail as to render them uninteresting, or to withdraw attention from the great features of the play. It must ever be borne in mind that it is of vital importance to make the student *enjoy* this study.

TIME ANALYSIS.

In 1875-6, Rev. N. J. Halpin in *Transactions of the New Shakespeare Society*, as noted by Rolfe, argued that the time of this play covers but thirty-nine hours! Thus: First period, ten hours, from the opening till the embarkation of Bassanio for Belmont; Second period, eleven hours, from nine P.M. till eight A.M., being 'the time of the bond,' or the time between Bassanio's embarkation and his arrival at Belmont; Third period, eighteen hours, being the time between Bassanio's arrival at Belmont and his return to it. Halpin argued that the bond was payable *at sight* or *on demand*, fraudulently substituted by Shylock for the one agreed upon!—In the *Transactions* of the same society, 1877-9, Mr. P. A. Daniel answers Halpin, and argues for the following 'time-analysis':—Eight days (or parts of eight days), *represented* on the stage, with intervals. *Total* time, a little over three months. First day, Act I, followed by an interval of a week;—Second day, Act II, scenes i to vii, followed by an interval of one day;—Third day, Act II, scenes viii, ix, followed by an interval bringing the time to within a fortnight of the maturity of the bond;—Fourth day, Act III, scene i, followed by an interval of rather more than a fortnight;—Fifth day, Act III, scenes ii, iii, iv;—Sixth day, Act III, scene v, Act IV;—Seventh day, Act V, beginning late at night, and ending before dawn of the eighth day.—TEST these theories!

In Furness's *Variorum Edition of Othello* (page 358 and following) is set forth a new theory of Professor Wilson in regard to the computation of time in Shakespeare's plays. He believes that Shakespeare makes use of two different computations, by one of which time is protracted, and by the other contracted. The argument for this 'dual' or 'double' time is ingenious. Those who wish to know more of it will do well to consult *The Shakespeare Key*, published in 1879 by the Cowden-Clarkes; also, Furness's *Merchant of Venice*, pages 338-345.

CHARACTER ANALYSIS.

From *Shakespeareana* for January, 1887, we take the following character analysis by M. W. Smith:—

PRINCIPAL CHARACTERS.—**Antonio.** *His intellect.* Adapted to business, I, i. Prudence blinded by affection, I, i. Deceived by Shylock's hypocrisy, I, iii; Practically philosophical, IV, i.—*His moral nature.* Generous, III, iii; Good, III, i; Affectionate, I, i; II, viii; III, ii, iii, iv; IV, i; Sincere, II, viii; Frank, I, iii; Magnanimous, III, ii; Honest, III, i; Opposed to usury, I, iii; Melancholy, I, i; IV, i; Patient and resigned, IV, i.—**Bassanio.** *His intellect.* Philosophical, III, ii; Good executive ability, II, ii; Forethought, II, ii; Easily deceived by Shylock, I, iii; A scholar, I, ii. *His moral nature.* Too proud to economize, I, i; Trusts to luck, I, i; Takes advantage of friendship, I, i; Frank, II, ii; III, ii; Energetic, II, ii; Good at making promises, III, ii; IV, i; V, i; Knows how to flatter, V, i; Generous, IV, i; Grateful, V, i; Undemonstrative, III, ii.—**Portia.** *Her personal appearance.* In general, I, i; II, viii; III, ii; *Stature*, I, ii; *Color of hair*, I, i; III, ii. *Her intellect.* Philosophical, I, ii; II, ix; IV, i; V, i; Shrewd in reading character, I, ii; Practical, III, ii; Satirical, I, ii; II, ix; Humorous, II, ix; IV, ii; V, i; Has good common sense, III, ii; Intellect predominates, III, ii. *Her moral nature.* In general, I, i; Extremely obedient, III, ii; Frank and unaffected, III, ii; Generally hospitable, III, ii; V, i; Generous, III, ii; Undemonstrative, V, i; Has faith in good luck, III, ii; Can equivocate, II, i; Somewhat vain, V, i; Somewhat silly, III, iv.—**Shylock.** *His intellect.* Philosophical, III, i; IV, i; Logical, IV, i; Cool-headed, IV, i; Sharp in business, I, iii; Quick at repartee, II, v; IV, i. *His moral nature.* True to his relig-

ion, I, iii; IV, i; Patient under persecution, I, iii; Sensitive to wrong, I, iii; III, i; Superstitious, II, v; Untruthful, I, iii; Ironical, I, iii; Miserly, II, ii; V, viii; Extremely avaricious, III, i; IV, i; A good hater, I, iii; II, viii; IV, i; Revengeful, I, iii; III, i; II, iii; Malicious, IV, i; Pitiless, IV, i; Relentless, IV, i; Heartless, III, iii; IV, i. — VERIFY!

The writer just quoted suggests the following questions to evoke criticism: How could Antonio so love a man? Is not going to Shylock to borrow money a defect in Shakespeare's art? Would Shylock make such a confession to Antonio (as in Act I, sc. iii)? Why is the episode of Lorenzo and Jessica introduced? Did Jessica give this ducat for the sake of friendship, II, iii? Is this natural, II, iii, 14-17? Did Shylock contrive against Antonio's life? Why did not Shylock manifest this exultation after line 33 in scene i of the third act, III, i, 83-89? Does Portia do most of the love-making? Was the bond a legal one? Does the bond say 'nearest his heart'? What is the connection between Bassanio and Gratiano, II, ii; III, ii? Why do we believe that Antonio will not be hurt, and that Shylock will be defeated in his purpose, III, i? Is Portia correct in her estimate of Antonio, III, iv? Does the likeness between persons tend to promote friendship? Would Shylock make such a statement in court as in IV, i, about hating Antonio? Could Portia so completely disguise herself, IV, i? Is not her decision purely technical, IV, i, 297, etc.? Would Shylock say this [the expression of acquiescence IV, i, 385, etc.] to save his life? Did Portia have large hands, IV, i, 417, etc.? Why is scene ii, Act IV, introduced? Why is Act V usually omitted on the stage?

[*Examination Paper by Wm. J. Rolfe, A.M., Litt. D., at Lasell Seminary, April, 1884.* The first 5 questions, which were not especially upon *The Merchant of Venice*, are omitted. The class had listened to several lectures on Shakespeare.]

Question 6. When was *The Merchant* first printed? What earlier references to the play? When was it probably written?

7. What can you say of the source of the plot? [Why have some critics supposed that Shakespeare may have visited Italy?]

8. What two things does the 1st line of the play illustrate?

9. What light does the 2d scene throw upon Portia's character? Where else in the play is this illustrated?

10. Comment briefly upon some of the less obvious points in the poet's delineation of Shylock.

11. Compare the Prince of Arragon and the Prince of Morocco.

12. How do the poet's women often compare with the men to whom he gives them? Is it so with Bassanio and Portia?

13. Give your impressions of Antonio.

14. Explain the metrical peculiarities of the following lines:—

(a) Your mind is tossing on the ocean.

(b) And other of such vinegar aspect.

(c) Thy skipping spirit, lest through thy wild behaviour.

(d) Shall lose a hair through Bassanio's fault.

(e) His rigorous course; but since he stands obdurate.

15. Explain the italicized words in the following:—

(a) thou *naughty* gaoler!

(b) the *continent* and summary of my fortune.

(c) His *mere* enemy.

(d) A livery more *guarded* than his fellows.

(e) *unable* of pity.

(f) but two years *more*.

- (g) on the *Rialto*.
 (h) I am informed *thoroughly* of the cause.
 (i) And see my wealthy *Andrew* dock'd in sand,
Vailing her hightop lower than her ribs.
 (k) I am *prest* unto it.
 (l) So be gone; you are *sped*.
 (m) There are some *shrewd* contents in yon same paper.
 (n) *patines* of bright gold.
 (o) Forgive a *moiety* of the principal.
 (p) From whom he bringeth *sensible* regrets.
16. Explain the grammatical peculiarities of the following:—
- (a) I had rather to be married to a death's-head.
 (b) A lady richly left.
 (c) I hate him for he is a Christian.
 (d) I am glad on 't.
 (e) The first, of gold, who this inscription bears.
 (f) A wife which is as dear to me as life itself.
 (g) For who love I so much?
 (h) a gift . . . of all he dies possessed.
 (i) The best condition'd and unwearied spirit.
 (k) Some men there are love not a gaping pig.
17. Comment on the following:—
- (a) The beauteous scarf
 Veiling an Indian beauty.
 (b) Nor none of thee, thou pale and common drudge
 'Tween man and man; but thou, thou meagre lead.
 * * * * *
 Thy plainness moves me more than eloquence.
 [Why change the *palesse* of the early editions?]
 (c) but the full sum of me
 Is sum of *nothing*, which, to term in gross,
 Is an unlesson'd girl, unschool'd, unpractis'd.
 [Why to be preferred to the quarto reading, 'sum of some-
 thing' ?]
18. What does the following illustrate?
 For if the Jew do cut but deep enough,
 I'll pay it instantly with all my heart.
19. What is to be said of the 'law' in the following?
 This bond doth give thee here no jot of blood;
 The words expressly are a pound of flesh.
 * * * * *
 Shed thou no blood; nor cut thou less nor more,
 But just a pound of flesh, etc.
 [What is true in general of Shakespeare's legal knowledge?]
20. What do we learn of Shakespeare, *the man*, from this play?

[Taken from the *English Civil Service Commission and other papers.*]

A.

- Write a short view of the character of SHYLOCK, and give passages to illustrate (a) his hatred, (b) his avarice, and (c) the mixed motives which impel him to bring about the ruin of Antonio.
- What is the function of Gratiano in the play?
- State by whom, of whom, and on what occasions, the following lines were uttered:—

- (a) They lose it that do buy it with much care.
- (b) And many Jasons come in quest of her.
- (c) For sufferance is the badge of all our tribe.
- (d) And I will go and purse the ducats straight.
- (e) So is Alcides beaten by his page.
- (f) Go to, here 's a simple line of life.
- (g) I think he only loves the world for him.

4. Explain and annotate the following words and phrases: *Pageants*, *prevented*; *play the fool*; *wilful stillness*; *profound conceit*; *for this gear*; *a more swelling port*; *find the other forth*; *commodity*; *good sentences*; *a proper man*; *sealed under*; *stead me*.

5. Give some examples of compound adjectives in Shakespeare.

6. What promise does Gratiano make to Bassanio before going down to Belmont?

B.

1. Write a short account of the character of PORTIA.

2. Quote and explain as many legal phrases in this play as you remember.

3. Annotate the following lines, and state by whom and when they were uttered:—

- (a) I have no mind of feasting forth to-night.
- (b) A golden mind stoops not to shows of dross.
- (c) I thought upon Antonio when he told me.
- (d) Builds in the weather on the outward wall.
- (e) From whom he bringeth sensible regrets.
- (f) Hate counsels not in such a quality.

4. Explain and annotate the following words and phrases: *A fawning publican*; *ripe wants*; *possessed of*; *beholding*; *your single bond*; *the fearful guard*; *wit*; *sand blind*; *frutify*; *preferred*; *guarded*; *civility*; *spoke us of*; and *obliged faith*.

5. Give some examples of (a) verbs and (b) adjectives employed by Shakespeare with unusual meanings.

6. Give some instances of the antecedent to *who* existing in a possessive pronoun.

C.

1. Write a short account of the scene of BASSANIO with the caskets.

2. Who are Leonardo, Nerissa, Lorenzo, Launcelot, and Jessica; and what part does each play?

3. Explain any peculiarities in the following lines; and state by whom and when they were spoken:—

- (a) I speak too long; but 't is to prize the time.
- (b) The rest aloof are the Dardanian wives.
- (c) Like one of two contending in a prize.
- (d) Engaged my friend to his mere enemy.
- (e) I'll follow him no more with bootless prayers.
- (f) You have a noble and a true conceit
Of god-like amity. . . .

4. Continue each of the above quotations.

5. Explain and annotate the following words and phrases: *Untread again*; *a weak disabling*; *suit*; *certified*; *you were best*; *affection*; *derived*; *it lives unchecked*; *fancy*; *the guiled shore*; *continent*; *shrewd contents*; and *enforce*.

6. Give some instances of Shakespeare's use of the dative.

7. Quote some examples of double comparatives, double superlatives, and of double negatives in Shakespeare.

8. Tell the story of Lorenzo and Jessica.

D.

1. Write a short account of the TRIAL SCENE; and indicate briefly — with quotations where you can — the behavior of (a) Antonio, (b) Bassanio, (c) Gratiano, and (d) Shylock.
2. What glimpses of Venice do we receive in the play?
3. Annotate the following lines, and state by whom and on what occasions they were uttered: —
 - (a) This comes too near the praising of myself.
 - (b) O dear discretion, how his words are suited!
 - (c) Forgive a moiety of the principal.
 - (d) When they are fretten with the gusts of heaven.
 - (e) Repair thy wit, good youth, or it will fall
To cureless ruin.
 - (f) There is no power in the tongue of man
To alter me.
4. Write down the lines (a) which precede and (b) those which follow the above.
5. Annotate and explain the following words and phrases: *Imposition*; *wit*; *defy the matter*; *set you forth*; *remorse*; *baned*; *within his danger*; *lover*; *a just pound*; and *cope*.
6. Give some instances of the use of an adjective as an adverb.
7. How does Shakespeare use *un* and *in*?

E.

1. Write a short account of the GARDEN SCENE and the HOME-COMING of Portia.
2. Explain the classical allusions in the following lines: —
 - (a) Troilus, methinks, mounted the Trojan walls.
 - (b) Did Thisbe fearfully o'ertrip the dew.
 - (c) Stood Dido with a willow in her hand.
 - (d) Medea gathered the enchanted herbs.
3. Quote the passage beginning: —

‘How sweet the moonlight sleeps upon this bank.’
4. What does Shakespeare say about the power of music?
5. Explain the following words and phrases: *Stockish*; *nothing is good without respect*; *hold day with the Antipodes*; *been respective*; *break faith advisedly*; *fear no other thing so sore as keeping safe Nerissa's ring*.
6. Give some examples of Shakespeare's use of nouns as verbs.
7. Quote some passages in which *an if* is used.
8. In what ways does Shakespeare use the proposition *in*?
9. Give some instances, from this or from other plays, of Shakespeare's use of a double negative.

ANTONIO, THE MERCHANT.

[By C. P. in "Shakespeariana" for November, 1886.]

I, i:—Why was he sad? Was his sadness a mood?—Something rooted in his disposition, or something springing from it? And why? What two causes of it are assigned by Salanio and Salarino? Did Antonio deny both of these? Do you think the departure of the rest as soon as Bassanio enters significant in any way? Did Gratiano understand Antonio aright in the inferences he seems to draw? How do Antonio and Bassanio take what he said? What did they have to say to each other? Did Antonio expect such a revelation as Bassanio made? Was Bassanio guarded at first? Does

Antonio seem to feel he was? Does Bassanio's tone seem to change somewhat? If it does, where?—and how was it?—and what may it seem to signify of the relations of Antonio, Bassanio and Portia? How does Antonio receive Bassanio's full revelation?

I, iii: What does Shylock have to say of Antonio? How does Antonio speak and act before the Jew? How much of his speech and conduct may you attribute to race prejudice and what remains beyond this to show the innate disposition of the man? Why does Bassanio fear Shylock's bond more than Antonio does?

II, vi: Has Antonio's appearance here any bearing on anything besides the conduct of the story?

III, i: Does the conversation of Salarino and Salanio throw any light on anything but the story, and on their own characters?—That is to say, on Antonio's character or his reputation?

III, ii: Is the letter to Bassanio the most intimate revelation given of Antonio's character. What does it lead Bassanio to say of his letter? Of him? Is this consistent with the other conclusions you have drawn?

III, iii, and IV, i: In the scene with the Jew and the jailer how does Antonio act? And what does he say in accepting the issue of events in this scene; and later in the Trial Scene? In urging Bassanio to give up the ring?

V, i: What value have Antonio's last words after the arrival in Belmont?

Welding these dramatic effects together, into what shape has Antonio's character grown before your eyes?

[Prize examination with slight omissions, by Prof. Wm. Taylor Thom, from "Shakespeariana," 1886.]

1. When was the *Merchant of Venice* written, and when printed?
2. Is the present form the original, or probably a revised one?
3. How are the upward and downward limits of the date of the play fixed?
4. State briefly the method of determining the chronological order of Shakespeare's plays. Its value?
5. And where, according to this scheme, does the *Merchant of Venice* come?
6. With what earlier play is it compared in some particulars? On which play is it an advance?
7. Where did Shakespeare probably find the plot of the *Merchant of Venice*?
8. What are the main sources of the plot most resembling the *Merchant of Venice*?
9. What additional hints for his plot may Shakespeare have gotten elsewhere?
10. Wherein is Shakespeare's originality in the play? Can you illustrate from any other great author whom you have read?

Explain fully the *grammatical* usages in the following passages:—

11. I, 1. — *But even now* worth this, and now, worth nothing.
12. I, 1. — As *who* should say "I am Sir Oracle."
13. I, 1. — Nor do I now make moan *to be abridged*.
14. I, 1. — To shoot another arrow that *self* way.
15. I, 2. — You *should* refuse to perform your father's will if you *should* refuse to accept him.
16. I, 3. — For *the which* Antonio shall be bound.
17. I, 3. — *May* you stead me?
18. I, 3. — Seal me there *Your* single bond.
19. I, 3. — Whose own hard *dealings* teaches them suspect.

20. II, 2. — Put the liveries *to making*.
21. II, 4. — Whiter than the paper it *writ* on Is the fair hand that *writ*.
22. II, 5. — Perhaps I *will* return immediately.
23. II, 8. — *You were best to tell* Antonio.
24. III, 2. — If that the youth of my new interest.
25. III, 2. — My purpose was not *to have seen* you here.
26. III, 2. — Contents in you same paper *that steals*.
27. IV, 1. — A wife *Which* is as dear to me as life itself.
28. V, 1. — Or half *her* worthiness *that* gave the ring.
29. V, 1. — Or your own honor *to contain* the ring.

(a) Give other illustrations if you can, and show by the meaning of *contain* the position of Latin derivatives in Elizabethan English as compared with Modern English.

(b) Causes of the great influx of Latin words during that period.

(c) Light thrown by the discussion upon Shakespeare's learning as a Latin scholar.

(d) Any other instance of a great author's use of words said to be *un-English* at a *transition* period of the language.

Explain in the following passages the Shakespearian meanings or usages unfamiliar or changed in Modern English; also any other matters:—

30. I, 1. — Or, as it were, the *pageants* of the sea.
31. I, 1. —

Let me play the *fool*.
With mirth and laughter let old wrinkles come,
And let my *liver* rather heat with wine
Than my *heart cool* with mortifying groans.

32. I, 2. — The *condition* of a saint and the *complexion* of a devil.
- III, 1. — It is the *complexion* of them all to leave the dam.
33. I, 3. — How like a *fawning publican* he looks.
34. I, 1. — And spit upon my Jewish *gaberdine*.
35. II, 2. — I have *set up my rest* to run away.
36. II, 2. — Well, if any man in Italy have a *fairer table*.
37. II, 5. — Will be worth a *Jewess' eye*.
38. III, 1. — Would she were *hearsed* at my foot.
39. III, 1. — It was my *turquoise*; I had it of Leah when I was a bachelor.
40. III, 2. — Tell me where is *fancy* bred. Probable meaning of the song.
41. III, 2. — That *royal merchant*, good Antonio.
42. IV, 1. — *Affection*, mistress of *passion*, sways it to the mood.
43. IV, 1. — You stand within his *danger*, do you not?
44. IV, 1. — Nearest his heart. Those are the very words.
45. IV, 1. — Explain this speech of Portia.
46. IV, 1. — Explain this speech of Antonio.
47. V, 1. — Is thick inlaid with *patines* of bright gold, or, *patterns*?
48. V, 1. — But in his *motion* like an angel sings.
49. V, 1. — The *moon sleeps* with *Endymion*. Whence so many classical allusions in Shakespeare as compared with modern writers?
50. V, 1. — If you had known the *virtue* of the ring.

ÆSTHETIC.

51. As its name suggests, what is the material, so to speak, of the *Merchant of Venice* as compared with some others of Shakespeare's plays?
52. Antonio's character and his part in the play.
53. Development of character in Bassanio.
54. Launcelot in himself and in his relation to others. The Launcelot element in *Hamlet*; in *Macbeth*; in *King Lear*?
55. Shylock in the early scenes of the play.

56. Is Shylock's love for his Religion and his Sacred Nation a genuine one as compared with Antonio's philanthropy? See his talk with Tubal, and Tubal's apparent feeling for him. Compare him briefly with Nathan the Wise.

57. Does Shylock already look forward to compassing Antonio's death when he proposes the pound of flesh forfeiture? Your reasons.

58. Compare Shylock and Macbeth as to the progression of their natures.

59. What is it in the characters themselves that enables Shakespeare to satisfy our ideas of retributive justice, while permitting Othello and Lear and Hamlet to perish, and yet letting Shylock and Iago live?

60. Jessica's character and conduct, particularly with reference to Shylock's influence and training, by contrast with Portia's home influence.

61. Compare the character-progression in Portia with Lady Macbeth; with Goneril, with Imogen.

62. Is Portia's intellect masculine in its grasp? How is it that she beats Shylock in their contest?

63. Is the Fifth Act necessary dramatically or not; and its relation to the rest of the play?

64. The Fifth Act as showing the working out of the principles of good and evil. Why does Antonio appear in it and Shylock not?

65. Compare the Fifth Act with the Fifth Acts of *Cymbeline*, *Lear*, and *Hamlet*, so as to show how good could triumph positively in the *Merchant of Venice* and *Cymbeline*, and only negatively in *King Lear* and *Hamlet*. Compare with final result in Tennyson's *Enid*.

66. How does Shakespeare set about delineating his chief characters as compared with other authors? Importance of his secondary personages in this particular.

67. What do you think of Shakespeare as an artist? Illustrate by his groupings of characters in *Merchant of Venice*; in *King Lear*.

68. By single scenes, and by contrast of scenes in *Merchant of Venice*; in *Macbeth*.

69. And by contrast of plots and of incidents in *Merchant of Venice*; in *King Lear*.

70. What seems to you Shakespeare's value as a Moralist? and do you regard him as having moral teaching distinctly in view in his works?

71. What is the ethical import, the life lesson of the *Merchant of Venice*?

72. Shakespeare's last plays as showing his general and personal view of life; his last years compared with Bacon's and Milton's.

73. What do you think of Shakespeare the man, and his own character-progression as shown in his works? Compare Mrs. Cowden-Clarke, Taine, and others.

SOME TOPICS FOR ESSAYS.

The time covered by the play.	Milton's estimate of Shakespeare.
Moral lessons taught by the play.	Sources of the plot.
The prose diction in the play.	Portia's wit and humor.
Essay on some one scene.	Originality of Shakespeare.
What scenes might be omitted.	Ruling passion of Prince of Morocco.
Estimate of Weiss's views.	Ruling passion of Prince of Aragon.
Estimate of White's views.	Ruling passion of Shylock.
Estimate of Mrs. Jameson's views.	National traits hit off in I, ii.
Estimate of some other critics.	Jessica's treatment of her father.
Story of the Argonauts.	Jessica's home-life.
Milton's epitaph on Shakespeare.	

- Shylock's home-life.
 Did Shylock invent the stories of Antonio's losses?
 Launcelot's fun.
 The music of the spheres.
 Pythagoras and metempsychosis.
 Launcelot's classical learning.
 Shakespeare's classical learning.
 Shylock on slavery.
 The legal quibble in Act IV.
 Portia's appeal to Shylock's better nature.
 Antonio's treatment of Shylock.
 Power of music (in Act V).
 Effect of music on character.
 The quarrel about the rings.
 Bible allusions in this play.
 Antonio's sadness.
 Gratiano's plan of life.
 Bassanio as a business man.
 Lorenzo's and Jessica's shiftlessness.
 How old were the leading characters in this play?
 Red blood as a mark of courage.
 The classical allusions in the play.
- Shakespeare's ladies in men's apparel.
 Orpheus in Shakespeare.
 Hercules in Shakespeare.
 Diana and Endymion.
 Shakespeare's puns.
 The names of the characters in the play.
 The superstitions alluded to.
 Shakespeare on the use of the rack.
 Shakespeare's training literary rather than scientific.
 Your conception of Belmont.
 The time occupied in the play.
 Æschylus and Shakespeare.
 Costumes of the characters.
 The Hebrew in England.
 The hint in the song about Fancy.
 Moral purpose in the drama, and in art in general.
 Posies of rings.
 Hanging of wolves.
 Shylock's reverence for law.
 Cheiromancy.
 "Holy men at their death have good inspirations."

INDEX

OF

WORDS, PHRASES, AND TOPICS.

A

a many, 124
a' will, 69
abide, 128
a-bleeding, 79
a-brewing, 79
a-capering, 52
accomplished, 121
account, exceed, 108
accounted, 121
achiev'd, 111
address'd, 91
advantage, upon, 58, 59
advice, 146
advise'd, 66
advised watch, 47
advisedly, 161
afear'd, 86
after dinner, 44
agitation, 122
ague, blow me to an, 40
alabaster, 43
alack! 69, 76
Alcides, 66, 103
aleven, 73
Alexandrine line, 113
alien, syllab.? 141
all my whole, 121
amity, godlike, 118
an = if ? 53, 69, 77
and = if ? 51, 145, 158
and so following, 57
Andrew docks in sand, 41
angel, 87
anon, 71
antipodes, 156
apparent, 127
appropriation, 51
approve, 104
are, for *have*? 50
argosies with portly sail,
39
as, omitted? 117
as who = like one who?
44
aspect, vinegar, 42

at full, events, 162
attempt, 144
attended, 154
attribute to awe, 135
awearry of this great, 49

B

badge of all, 60
balance, are there? 137
Balthasar, 133
Barlaam and Josaphat, 12
Barrabas, 139
Bassanio, 42, 43 etc.
ban'd, 128
baron of England, 52
bated me, 118
be = are? 56, 139
be, prefix, 41, 84
bechanc'd, such a thing, 41
beefs, or goats, 62, 63
be'st, 86
be friends with you, 61
beholding, 60
Bellario, 120, 133
Belmont, 47
beshrew, 84, 101
best-condition'd, 115
bestow'd, 74
best-regarded virgins, 64
bid forth, 79
Black Monday, 79
bless the mark, 67
blest or cursed'st, 66
blest, twice, 134
Boccaccio's Decameron,
11
Bon, Le, 51
bonnet, 52, 53
bottom, in one, 41
braver grace, 121
break, sense of? 61, 62, 77
break up, 77
breathing curtesy, 156
breed of barren metal, 61
Brutus' Portia, 48

burghers on the flood, 39,
40
burnish'd sun, 64
but I = if I do not? 84
by = as to? 51, 92

C

came by it, 39
Campbell's comments, 26
candles of the night, 160
carrion, 87, 128
cat, necessary, 128
cater-cousins, 72
Cato's daughter, 48
cerecloth, to rib her, 87
ceremony, a, 159
ceremoniously, 150
certified the duke, 89
charge, on your, 137
charge us there upon, 162
charter, 128
Charybdis, 122
chaste as Diana, 54
cheer, a merry, 115
cheer'st thon, 124
cheiromancy, 73
cherubins, 151
childhood proof, 47
circumstance, with, 47
civil doctor, 159
church, 115
chooses his meaning, 50
Chus, 114
close night, 83
cold drops of modesty, 74
Colchos' strand, 48
colt, that's a, 40
comes by, 49
commandment, syl.? 145
coming-in, 73
commend, 95
commodity, 48, 118
complexion, syllab.? 64, 88
complexion, 55, 97
compromis'd, 59

companions, 119
 conceit, 44, 118
 condition of a saint, 55
 confess and live, or love,
 102
 confiscate, 140
 confound, 114
 confusions, try, 68
 conjured the devil, 57
 contain the ring, 158, 159
 constant man, 112
 constitution, syllables?
 112
 contemplation, 119
 continent and summary,
 107
 contrive, 141
 convenience, 130
 convenient, 120
 conveniently become, 90
 cool with mortifying, 43
 cope, 144
 costly summer, 95
 could not do withal, 121
 counterfeit, 107
 County Palatine, 51
 court, or *course*? 135
 courtesies, these, 61
 cousin's hand, 120
 cover, 93, 123
 cozen fortune, 92
 cream and mantle, 44
 Cressid, 148
 crisped, snaky, golden, 105
 crosses, by holy, 150
 cruelty, or *misery*? 119
 Cupid's post, 95
 cureless, or *endless*, 132
 current, of cruelty, 129
 curtsy to them, 40
 cutler's poetry, 157

D

-d or -ed, omitted, 110, 111,
 116, 140, 148
 damn those, 44
 danger, within his, 134
 Daniel, a, 136
 Dardanian wives, 103
 dare misfortune, 78
 dear-bought, 115, 116
 dearest ring, 145
 debating of, 58
 debt, imprisonment for,
 116
 deface the bond, 115
 defect of the matter, 72
 defy the matter, 124
 demurely, look, 75
 deny, 114, 118, 145
 description, syllab. ? 115
 desire your grace of, 144
 determine this, 130
 Diana, 54, 152
 difference, 78, 133, 142
 disabled mine estate, 45

disabling of myself, 86
 discharge, the, 114, 135, 136
 discover, 85
 discovery, office of, 83
 discretion, O dear! 124
 disguise us, 77
 dish of doves, 72
 dismiss this court, 130
 distinct offices, 93
 division, 140
 do, auxiliary, 40
 do we so, 91
 do it of usance, 61
 doth = is? 112
 double, 160
 double comparative, 137
 doublet, 52
 Dowden's comments, 34
 down therefore, 142
 dowry, 105
 draw her home, 152
 draw the curtain, 91
 drive unto a fine, 142
 ducats, 55
 dull-ey'd fool, 117
 dumb show, 52
 dwell, 62

E

eanlings, 59
 -ed, often omitted? 110,
 111, 116, 148
 election, to his, 91
 ellipsis, 76, 82, 117, 118,
 119, 121, 132, 159
 embraced heaviness, 90, 91
 employ . . . to, 90
 endless, or *cureless*, 132
 Endymion, 154, 155
 enforce you, 118
 engag'd, 113
 English Lit., how to study,
 163 etc.
 enow, for *enough*? 122,
 127
 enrobe the roaring, 41
 entertain, with purpose, 44
 envious, 114
 envy, 126
 epitaph, write my, 131
 equal pound, 62
 Erebus, dark as, 153
 ergo, 69
 error, many an, 136
 estates, 92, 116
 estimation, 86, 141
 exceeding strange, 42
 excess, giving of, 58
 exclaim on, 109
 excrement, valor's, 105
 exchange, of my, 83
 exhibit my tongue, 76
 expect their coming, 150
 explanations of abbrevia-
 tions etc., 36
 eye of honor, 46

F

fading in music, 102
 fair, 62, 65, 138
 faithless, 78
 Falconbridge, 52
 fall = happen? 53
 fancy bred, 103
 fare ye well, 42
 fast hind, fast find, 81
 fawning publican, 57
 fear'd the valiant, 64
 fear, peculiar sense? 64,
 101, 122
 fearful guard, 63
 feather-bed, edge of, 73
 fellow, shot his, 46
 fie, fie! 41
 fife, wry-neck'd, 80
 fill-horse, 7c
 fill up, 133
 fire, dissyl. ? 93
 fleet, 132
 Fletcher, 155
 Fletcher quoted, 107
 flight, selfsame, 46
 flourish, 102
 following = forth, 57
 fond, 92, 117
 fool multitude, 92
 fool, let me play the, 43
 fool-gudgeon, 44
 foolish drops, drown, 76
 for = because, or —? 57,
 83
 for the heavens, 67
 forbid the pines, 129
 force . . . of casualty, 92
 forfeit be nominated, 62
 forfeit, 116, 136
 forfeiture, 117, 131
 formerly, or *formally*? 142
 forth, sense of? 47, 80, 125
 forth, venture, 40
 four winds, the, 48
 fraught, richly, 89
 freedom of the state, 114
 freely, 112
 French words blundered
 over, 81
 fretted with the gusts, 129
 friends, I would be, 61
 from, wish none from me,
 110
 fruitful, 72
 full stop, 96

G

gaberdine, 60
 gag'd, left me, 46
 gaping pig, 128
 garnish'd like him, 124
 gear, 45, 72, 73
 gentle, 41, 127
 Gentile, 84
 Gerutus, the Jew, 12

giddy in spirit, 108
 glisters, all that, 88
 go, give him, 132
 go hard but, 98
 go to, 60
 go we in, 150
 God bless the mark, 67
 godfathers, ten, 143
 golden fleece, like a, 48
 good man, Antonio, 56
 good sweet, 124
 goodly, or *godly*? 59
 Goodwins, 96
 gormandize, 79
 Gower's Confessio Amantis, 11
 gracious, 104
 gramercy, 71
 grandam, 75
 grandsire, cut in a blaster, 43
 grant, 117
 gratify, 144
 gratis, 57, 116, 117, 142, 143
 gree, 70, 71
 green-ey'd jealousy, 106
 gross, 87, 108, 109
 guarded, 73
 guerdon, fool, 44
 guiled shore, 105

H

habit, 75
 had rather to be, 51
 Hagar's offspring, 80
 hair, dissyl.? 115
 hairs, in her, 107
 Hallam's comments, 26
 hang'd for human slaughter, 132
 hangman's axe, 131
 happiest of all *is*, or *in*? 109
 hard food for Midas, 106
 hare is madness, 49
 harmony, in souls, 151
 hath, or *have*? 113
 having, 107
 hazard, 91
 Hazlitt's comments, 24
 head, 94
 hear thee, Gratiano, 74
 Heaven, euphemism? 83
 heavy husband, 156
 Heine's comments, 26
 heinous sin, 76
 Hercules, 66, 104
 hee thee, 63, 74
 he . . . he, distributive? 128
 high-day wit, 95
 high-gravel-blind, 68
 hermit, holy, 150
 hip, upon the, 57, 141
 his = *is*? 46, 151
 hit, not one, 113

hold day, 156
 honor, eye of, 46
 hood, by my! 84
 hood mine eyes, 75
 Hooker, 152
 hose, round, 52
 hour, fire, etc., dissyl.? 93
 hour-glass, sandy, 40
 hovel-post, 69
 how say you, 51
 how to study Eng. Lit., 163 etc.
 howsoe'er, 125
 humor, 128
 Hudson's comments, 35
 humility, what's his, 98
 husbandry, 119
 Hyrcanian deserts, 86

I

I, for *me*? 116
 I were best, 158
 I wis, 93
 if that, 111
 imagin'd speed, 120
 impeach the freedom, 114
 impediment, no, 133
 imperative, first person, 91, 150
 impugn you, 134
 in all sense, 156
 in = go in? 73
 in = into? 151
 in supposition, 56
 incarnation = incarnate? 67
 Indian beauty, 105
 inexcusable, or *inexorable*? 131, 132
 inflections disregarded? 50, 116
 insculp'd upon, 87
 instantly, 138
 interest, he calls, 58
 inter'gatories, 162
 intermission, 110
 -ion, dissyl.? 46, 154 etc.
 its, in Shakespeare etc., 46

J

Jacks, 121
 Jacob graz'd his, 59
 Jacob's staff, 80
 Jameson's (Mrs.) comments, 24
 Janns, by two-headed, 42
 Jasons, 48, 112
 Jastrow, Dr., 139
 jaundice, creep into the, 43
 Jessica, 76, 77 etc.
 Jewess' eye, 80
 Johnson's comments, 23
 judgment, 130, 137
 jump with common, 92
 justice at thy plea, 135

K

keep his day, 89
 kept with men, 117
 key, rhyme? 87
 key-note of the play, 39
 kiss her burial, 41
 Knight's comments, 27
 knapped ginger, 96
 knave, 63

L

Launcelot, 66, 67 etc.
 Latin, Shakespeare's, 52, 61, 87, 153
 lays, for *lay*? 119, 132
 lead'st this fashion, 127
 Leah, I had it of, 100
 leave = part with? 157
 lends, or *lent*? 116
 let him lack, 133
 level at my, 50
 liberal, 74
 Lichas, 66
 lieu, 144
 life, or *league*? 101
 light, pun? 83, 105, 156
 lightest, 105
 likè = likely, 87
 likely = promising? 95
 limp behind, 107
 line of life, 73
 livers white as milk, 105
 liver rather heat, 43
 liveries, rare new, 71
 livery, shadow'd, 64
 lives there unchecked, 96
 living, life and, 161
 livings, 108
 locks, snaky golden, 105
 lodg'd hate, 128
 loose the forfeiture, 127
 Lord worshipp'd, 70
 lose it that do buy it, 43
 love, a, 138, 157
 lover, 118

M

magnificoes, 114
 main flood, 129
 making question, 47
 manage, husbandry and, 119
 manna, 161
 mannerly, 95
 many, a, 124
 many a time, 60
 marry! 68
 Mars, frowning, 104
 martlet, 92
 masque, 79
 master, 68
 masters of passion, 128
 mastership, 69
 match, 97, 98, 124

may, sense of? 55
 matter, 124
 mean happiness, 49
 mean it, 124
 me, ethical dative? 71
 Medea, 149
 mercenary, more, 144
 mere enemy, 113
 Merces, Francis, 9
 metaphor, mixed? 129
 methought, 58
 Mexico, 113
 Midas, hard food for, 106
 Milton's epitaph, 2
 mincing, steps, 121
 mind of, 80, 90
 misbeliever, call me, 60
 miscarried, 89, 116, 161
 misconstrued, 75
 misery, accent? 138
 dislike me not, 64
 moan, make, 46, 117
 moe, two years, 45
 moiety of the principal,
 127
 monastery, 119
 Montferrat, 54
 more advice, 146
 more elder, 137
 more, sense of? 86
 Morley's comments, 36,
 162
 Morocco, 85, 86 etc.
 mortal breathing, 86
 moth, rhyme? 94
 much unreasonable, 159
 multitude, fool, 92
 music, 151
 music of the spheres, 151
 muttons, beefs, 62, 63
 mutual stand, 152
 my lord, playful? 94

N

narrow seas, 89, 96
 naughty, 101, 117
 neat's tongue dried, 45
 needs, sense etc., 78
 negatives, double? 50, 119
 Nestor swear the jest, 42
 new-variant's d, 93
 nice direction, 64
 nightingale, 154
 no impediment to let, 133
 nominative omitted? 118
 nor refuse none, 50
 nor will not, 66, 119, 128,
 153
 nose fell a-bleeding, 79
 note, I come by, 108
 nothing, or *something*?
 108

O

oath in heaven, 136
 obdurate, 126
 obliged faith, 82
 obscure, 87
 occasions, 46, 123
 ocean, trisyl.? 39
 obscure grave, 87
 obscur'd, 83
 of, omitted, 45, 143
 of, sense of, 78, 125, 144,
 162
 of force, 144
 offence, 129 -
 offend'st thy lungs, 132
 o'erlook'd me, 101
 o'er-stare, 65
 old swearing, 146
 on, for *of*? 84
 on (or *of*?) the flood, 40
 only, 109
 on 's face, 157
 ope my lips, 44
 opinion, 44
 or whether, 107
 oracle, I am, sir, an, 44
 Orator of Alex. Silvayn, 20
 Orpheus, 152, 153
 Osgood, Mrs., cited, 152
 ostent, a sad, 75
 ostents of love, 90
 other of such vinegar, 42
 our, or *your*? wishes, 110
 out of doubt, 40
 overpeer the petty, 40
 over-weather'd ribs, 82
 Ovid, 148, 149 etc.

P

Padua, 120
 pageants of the sea, 40
 pains, 75
 pale and common drudge,
 106
 paleness, or *plainness*, 106
 Palatine, County, 51
 parcel of wooers, 54
 pardon, 142
 part, thus losers, 88
 parts, his good, 51
 parts, slavish, 130
 passion, 89
 patch is kind, 81
 patines of bright gold, 151
 pawn'd, 124, 125
 party, 141
 peals of praise, 108
 peasantry, 93
 Pecorone, 14
 peep through their eyes,
 42
 peering in maps, 40
 peize the time, 101
 pent-house, 81
 Percy's Reliques, 12

persuaded with him, 114
 Phœbus' fire, 64
 pic'd, streak'd and, 59
 piers and roads, 40
 pines, forbid the, 129
 pirates, 56
 play the fool, 43
 please, 56, 62, 82, 83
 pleasure, verb, 55
 pleonasm? 121
 plucking the grass, 40
 plural, or singular? 62,
 101, 119, 120
 poesy, 156, 157
 port, a more swelling, 45
 Portia, 48, 94 etc.,
 possess'd = informed? 58,
 127
 post come, 150
 power, upon my, 130
 prating, 157
 pray for mercy, 135
 prayer, Lord's, 135
 prefer'd thee, 72
 preferment, 72
 predicament, 142
 presages me, 48
 presence, 102
 presently = immediately?
 49, 63, 91, 143, 146
 prest unto it, 47
 prevented me, 42
 prize, contending in a, 108
 prodigal, like a, 82
 prodigal, 46, 97
 producing holy witness, 59
 proof; childhood, 47
 prop, 69, 142
 proper, 52
 prove it = if it prove? 101
 provided of, 78
 publican, 57
 punning, 49, 50, 56, 65, 83,
 125, 131, 138
 purchas'd, 92, 130
 purse the ducats, 63
 pursue sentence, 139
 puts, plu. or sing.? 101
 Pythagoras, 132, 151

Q

quaint, 121
 quaintly order'd, 77
 qualify, 126
 quality, in such a, 100
 quarrelling with occasion,
 123
 question, 47, 129
 quicken . . . heaviness, 90
 quiring, 151

R

rack, Bacon and Shakes.,
 101, 102
 rain, or *rein*? 106

raise the waters, 68, 69
 rais'd the duke, 89
 rate, a noble, 46
 rather, had rather to be
 etc., 51
 raw tricks, 121
 ready, so please, 126
 reason is not, 50
 reason'd with a, 89
 red blood and courage, 64,
 105
 reddest, or *redder*? 64
 reed voice, 121
 regrets, sensible, 94
 recant the pardon, 143
 relation to the penalty, 137
 remorse, pity and, 127
 render the deeds, 135
 reproach, expect your, 79
 repent not you, 138
 respect, 43, 154
 respective, 157
 rest, set up my, 71
 rest you fair, 58
 Rhenish wine, 53, 97
 rheum, 60
 Rialto, upon the, 56
 richly, 48, 161
 ring, 109, 158, 159
 ripe wants, 58
 riping of the time, 90
 rival place, hold a, 48
 riveted, 157
 roads, piers and, 40
 road, come to, 161
 Roberts' quarto, 9
 Rolfe's edition, 5
 round hose, 52
 Rowe's comments, 23
 royal merchant, 112, 127
 ruin, 93
 rule, in such, 134
 runaway, play the, 84
 running with thy heels, 67

S

Sabbath, by our, 127
 sadness of Antonio, 39
 satisfied of, 162
 sand-blind, 68
 saved by my husband, 122
 saving your reverence, 67
 say = suppose? 128
 scanning, 41, 106, 112, 113,
 154, 160
 scanted me, 65
 scape, 73, 113
 schedule, 93
 Schlegel's comments, 24
 scimitar, by this! 65
 scorn running, 67
 Scottish lord, 53
 scrubbed boy, 157
 Scylla, 122
 sealed under, 53

season, 154
 season'd, 104, 154
 self, 46
 sensible, affection, 90
 sensible regrets, 94
 sentences, good, 49
 set up my rest, 71
 set you forth, 125
 shalt, 142
shall and *will*, 45, 111
 shames, 61
 shame and courtesy, hen-
 diadys? 159, 160
 shift, make, 53
 should, or *shall*? 52
 should = would? 53, 114
 show likest God's, 135
 shrewd contents, 112
 shrive me than wive me,
 55
 shrug, patient, 60
 Sibylla, old as, 54
 Signiors and rich, 39
 simple, 73, 104
 single bond, 61
 sisters three, the, 69
 sits the wind, 40
 sirrah, 80
 skipping spirit, 74
 slubber not business, 90
 smug upon the mart, 97
 snail, slow in profit, 81
 Snider's comments, 34
 soft! 58, 140
 so . . . as, 54
 so = if? 110
 so, omitted? 121
 sola! imitative? 150
 something showing a, 45
 sometimes from her eyes,
 48
 sonties, 68
 soon at supper, 76
 sooth, I know not, 39
 Sophy, 65
 sort all, 156
 sort, 53
 soul, and *sole*, 131
 sources of the plot, 10
 speak me fair in death, 138
 specify, or *spicify*, 71
 speed, 155
 sped, you are, 94, 155
 spet upon, 60
 spoils, 153
 spoke, 77, 109
 spoke us of, 77
 spurn me, 60
 squandered abroad, 56
 squealing and *squeaking*,
 80
 stage where every man,
 43
 stairs, or *stayers*? 104
 starv'd and ravenous, 132
 starved people, 161
 stead me, 55

steal from, 149
 steal your thoughts, 64
 steals the color, 112
 Stephano, 149
 still, 40, 46, 104, 138
 stockish, 153
 stomach, I have a, 125
 straight, bethink me, 41
 strain'd, is not, 134
 strange, exceeding, 42
 stream, spices on the, 41
 studied in a sad ostent, 75
 stuff 't is made of, 39
 substance, 140
 success, 112
 suddenly, 161
 suited, how, 52, 124
 Sultan Solyman, 65
 sum of my confession, 102.
 sum of nothing, 108
 supposed fairness, 105
 supposition, in, 56
 surfeit, 49, 107
 swan-like end, 102
 sweat, for *sweated*? 110,
 111
 sweet, good, 124
 swelling port, 45
 swift, 110
 syllabication, 46
 synagogue, 100

T

table, a fairer, 73
 tainted, 104, 131
 teaches, for *teach*? 62
 tell every finger, 71
 temple, to the, 66
 term in gross, 109
th, and *f*, 70
 -th, sense of this suffix? 160
 than = *than in*? 115
 that, sense of? 111, 118,
 126
 the which, 55, 119, 141
 theatre imagery, 43
 thee, for *thou*? 63, 74
 therefore only are, 44
 thills, 70
 this = all this? 41
 Thisbe, 148
 thorough, dissyl.? 115
 thou, 120
 thou, or *then*? 99
 three cakes, story of, 10
 thrift, presages me such,
 48
 throughfares, 86
 throstle sing, 52
 to, use of? 41, 46, 67, 76, 86
 to, omitted? 86, 152
 to have, in double perfect,
 159
 tombs, or *timber*? 88
 too too light, 83

torturer doth teach, 102
 touch, 113
 tranect, 120
 tribe, of all our, 60
 tricky word, 124
 Tripolis, 56, 99
 Troilus, 148
 troth, by my, 49
 trust, of my, 49
 truth, malice bears down,
 136
 Tubal, 58, 98
 tucket, 155
 turquoise, my, 99, 100
 tyranny, 126

U

uncapable of pity, 126
 undertook, 77
 undervalu'd to, 48, 87
 unfurnish'd, 107
 unhandled colts, 152
 unthrift love, 149
 untreed, 82
 unwearied, 115
 upon more advice, 146
 upon my power, 130
 upon supposed fairness,
 105
 upon the hip, 57, 141
 urge the thing held,
 us, reflexive? 77
 usance, rate of, 57
 use, 60, 138, 143
 usury, 57
 uttermost, my, 47

V

vailing her high top, 41
 valued against, 145
 vantage, 109
 varnish'd faces, 80

vasty wilds, 86
 vendible, not, 45
 venture forth, 40
 Venus' pigeons, 82
 very friends, 111
 via! 67
 vice, 104
 vilely, or *vildly*? 53
 villain, 89
 vinegar aspect, 42
 virtue of the ring, 158

W

waft her love, 148
 what = what a? 76
 want-wit sadness makes,
 39
 warranty, I have a, 46
 way of smile, 42
 weeping philosopher, 51
 Weiss's comments, 28, 104
 waste the time, 119
 wealth, for his, 160
 weather, builds in the, 92
 welcome, 111
 well, interrogative force?
 55
 well to live, 69
 what, 69, 76, 79, 126, 157
 what these Christians are!
 62
 where thou now, 127
 which, the, 55, 119
 which, or *who*? 85, 139
 which, omitted? 48
 while, the, 65
 wealth, 160
 whiles, we that, 55
 who if he break, 61, 132
 who, inflection of, 50
 who, omitted? 44, 128
 who, for which, 85
 why, so, 99
 wilds, 86

wild-cat, 81
 wilful stillness entertain,
 44
 wilful youth, like a, 47
 willow in her hand, 148
 will none of thee, 106
 will, pun on? 50
 will and shall, 81
 wings she flew withal, 97
 wis, I, 93
 wit, hedg'd me by his, 65
 with, persuaded, 114
 with all my heart, 138
 withal, 85, 97, 121, 144
 within his danger, 134
 within the eye of honor,
 46
 witnes, producing holy,
 59
 wives = women? 103
 wolf, who hang'd etc., 132
 won the fleece, 112
 worship, your, 58, 69
 would, sense of? 58
 wracked, 96
 wren, 154
 writ, 77
 wroth, to bear my, 94
 wry-neck'd fife, 80

Y

yet, 95
 you and I, between, 116
 you and thou, 120
 you were best, 90
 you had pleas'd, 159
 younger, 82
 young-ey'd cherubins, 151
 yours, dissyl.? 101
 yourself, use of? 65
 ywis, or *I wis*? 93

Z

Zeugma, 78

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