Appendix: The Three Sallies— Salarino, Solanio, and Salerio

In this edition, the three character schema is preserved; the recent theory that the Author only intended two characters is not adopted, nor is the merging of Salarino and Salerio into a single character.

Salarino and Solanio enter in the opening scene of the play, are most often found together, and are friends of Antonio (concerned about his well-being); whereas Salerio enters later in the play [3.2] (without Solanio) and is listed as "a messenger from Venice" not as "a friend of Antonio." The fact that he is described in the stage direction at all (and so late in the play) befits a new character, seen for the first time, and not a character who is with us from Act 1, scene 1, nor fitting a character who we have seen several times before. Salarino and Salanio, both of whom are with us from the first scene of the play, are never identified in a stage direction nor introduced by name (within the dialogue of the play). The stage directions simply indicate their names but not who they are. The stage direction that comes in 3.2, specifically indicates who Salerio is and reads: *Enter Lorenzo, Jessica, and Salerio, a messenger from Venice.* Salarino, who some scholars believe is one and same as Salerio, is listed in four previous stage directions, without any qualifiers, and so, suddenly describing him on his fifth entry as "a messenger from Venice" would not make any sense since.

Since we have know him as a friend of Antonio, and not as a messenger, Salarino would never be introduced with this unknowable title.   In addition, Lorenzo and Jessica—who we have also seen before—are not introduced in the stage direction of 3.2.   Had Salarino entered in 3.2 (the same character we have since seen four times) and not the new character of Salerio, the stage direction would simply read: *Enter Lorenzo, Jessica, and Salarino.* There is no descriptive stage direction on any character who has since appeared in the play, and there would be no reason to add a qualifier for Salarino—especially one which does no locate him—after we have seen him so many times.

Moreover, throughout the play, he has been known as a friend of Antonio, and always seen with Salanio (even in 2.6 which reads, "Enter the maskers, *Gratiano* and *Salerino*," the latter name appearing in the first draft as "Salerio," when he was the only Sal, and somewhat imperfectly changing into "Salarino" for the second draft. In the third draft, when Salarino was splint into two characters—which occurred in every scene which Salarino appeared—the split was missed in 2.6 (as was the exact name) but the intention, and the previous scene (where both Sals are in on the plan) suggest that both Salarino and Salanio are together in 2.6, as they are in every scene in which they appear.

Some argue that Salerio has knowledge of Antonio's affairs and so he was, or could be the same character as, Salarino (who also had knowledge of Antonio's affairs). Yet this argument is bleak since most everyone, including Shylock, had knowledge of Antonio's affairs. Moreover, Salerio's *description* of Antonio's affairs is different from, and more aloof than, one we might expect from Salarino who, being a dear friend of Antonio ["your worth is very dear in my regard" [1.1.62]], might be more focused on Antonio's state rather than on Shylock. Salerio tells mostly of his loathing for Shylock rather than his concern and caring for Antonio. He is knowledgeable with respect to Shylock's dealings, as it involves the state, (as opposed to Antonio's inner state)—which is consistent with his role as a messenger. In the act in which

Salerio next appears, which is the court scene, we see him in an officiating capacity (and not as a dear friend of Antonio). We hear Antonio's friends vociferate on his behalf (including Gratiano and Bassanio) but not a peep from his most ardent supporter, Salarino. Salerio was in the court house that day, but was Salarino? If so, why did he not speak up in his friend's behalf?

Further we learn that Salarino (along with his constant companion, Solanio) might be involved in some kind of business, perhaps trading, and he is not likely to be a messenger. We see in the opening scene that Salarino is fluent in the ways of merchants, and is aware of the various ills that might beset a merchant. In the same scene, Antonio says to him: "I take it your own business calls on you" [1.1.63], implying he is involved in some business. Later, in 3.1., Solanio and Salarino are discussing news on the Rialto (the merchant exchange), and Salarino is again shown to be versed in the language of merchants.

The argument for collapsing two characters into one is primarily based on the argument that the Author would not have used three similar names for characters who are nearly indistinguishable, nor would he introduce a new character, Salerio, so late in the play when he could have easily used an existing player for the same function. This argument is specious at best, and is based on the premise that the Author, for no convincing reason—other than a singular lack of imagination—would use three similar names for three similar characters.

The name *Salerio* is authenticated in the text, as well as in the stage direction as "a messenger from Venice." The name *Salarino* (or Salaryno) is authenticated only in the stage direction (but authenticated seven times). There is no confusion with respect to the names *Salarino* and *Salerio*, as they are decidedly different names, although they can both be abbreviated as *Sal.* A possible confusion can arise when the names are abbreviated—which increases the likelihood of copyist's error or "corrections." Yet, the context in which the two characters appear is so distinct, and both are fully named at the beginning of each scene, that there is never any confusion. When the text reads *Enter Salarino*, all references to *Sal.* in the scene that follow, refer to *Salarino*; when the text reads, *Enter Salerio,* all references to *Sal.* throughout that scene refer to *Salerio.* In general, all abbreviation of *Sol.* refer to *Solanio.*

In Q1, the full name, *Salaryno* (or *Salarino*), appears 7 times, all before 3.2; Solanio appears in full 12 times. In Q1, the following character references are used: *Salaryno, (Salarino), (Salerio); Salanio, Solanio, Solar., Sola., Sal., Salari., Salerio, Solan., Sol..* (In the combination of the *Salarino* and *Salerio* into one character (and the preservation of Solanio), all references to *Salaryno, Salarino, Salari, Salar, Sala, Salerio,* and *Sal*, refer to *Salerio*, while all references including, *Solanio, Sola*, and *Sol* refer to *Solanio*.)

Many editors, finding the first two names, *Salarino* and *Solanio*, did not believe that the Author would lack the imagination to then add another third character, *Salerio*, whose name was so close in spelling, and whose abbreviated form (*Sal.*) was the same as the abbreviated form of Salarino (*Sal.*) However close the names may be, they are decidedly different. To hold that the Author only intended two characters (with *Salarino* and *Salerio* being the same character) is to also accuse him of something more damning that a lack of imagination—which is a lack of memory and precision. How can a name penned as *Solaryno* or *Solarino* (spelled out in full,

seven times before 3.2—*Salaryno, Salarino, Salarino, Salaryno, Salarino, Salarino, Salarino*) suddenly change and become *Salerio* (which is spelled out in full 8 times after 3.1)?

In addition to the different (though similar) spelling, it appears that the functional role of Salerio is different from that of Salarino. Salerio serves as a functionary in the delivery of a letter to Bassanio. When he arrives in Belmont, Gratiano greets him by name, as one might find with the introduction of a new character. (Salarino had since appeared four times). Salerio is also found in the court scene, where he acts to usher in the judge. Salarino and Solanio are often found together, whereas Salerio always appears alone (never with Solanio).

Every time Salerio addresses Bassanio on Belmont it is with "my lord." Though this is not uncommon for friends to address each other such, the consistent address is more distancing than a casual friendship, such as was displayed between Salanio and Bassanio in the opening scene. Salerio is greeted by Gratiano as "my old Venetian friend." As mentioned, the playwright may have added this greeting by way of an introduction to the character, which is common when a new character first enters the stage. But Gratiano's surprise at seeing Salerio, and his greeting him as "my old Venetian friend," implies a formality and a lack of familiarity. And "old" friend might be applied to someone who Gratiano has not seen in a while. He would likely greet Salarino as "my good friend" and a make no reference to his being a friend from Venice, which is clearly implied. A character entering for the first time, however, might need to be 'located' in terms of who he is and where he is from. Such would not be needed with Salarino, whom the audience has seen several times before. Hence, Gratiano's greeting of "my old friend from Venice" would only be stated with someone he has not seen in a while and someone entering the stage anew. Gratiano had just seen Salarino a few days prior, and so welcoming him as "an old friend from Venice" would be gratuitous, cumbersome, and misplaced. (For a further discussion, see: *The Merchant of Venice*, ed. M.M. Mahood, London: Cambridge University Press, 2003)

Evolution of the three Sals

A possible evolution as to how three different characters came to have three similar names, all beginning with *Sal.,* is as follows:

1. One messenger character, *Salerio*, appears in the original draft. When he first appears in 3.2 he is identified in the stage directions as *Salerio, a messenger from Venice* and he is greeted by Gratiano, by name, as, "my old Venetian friend, Salerio." In 4.1 he seems to act as a court facilitator.

      3.2.217 – 3.2.281   (In Belmont, delivering a message to Bassanio)
      4.1.14, 4.1.106-08   (helping with the court)

It is clear that Salerio knows both Gratiano and Lorenzo, and his character was expanded to help Gratiano and Lorenzo with Jessica's flight. In 2.6 the imperfect stage direction reads, "Enter the maskers, *Gratiano* and *Salerino*"—the name appearing as Salerio in the first draft and imperfectly changed to indicated *Salarino* in a later draft.

      2.4.1 – 2.4.26   (with Gratiano and Lorenzo, planning the masque)
      2.6.1 – 2.6.60   (with Gratiano, waiting under Jessica's balcony)

2. And additional character, acting as sounding board for Antonio is required and the character of *Salerio* expands still further. He is now written into an opening scene where Antonio is telling him about his (Antonio's) sadness. However, at this point, *Salerio* is too multi-hatted and the Author decides to form a whole new character—a friend of Antonio and a fellow merchant. Based upon the abbreviation of *Salerio* (*Sal.*), the Author formulates a name which can be abbreviated in the same way—*Salarino*. The Author then replaces the character of Salerio with Salarino, in 1.1 and also in 2.4 and 2.6. *Salerio* retains his initial role as a messenger and court facilitator.

   1.1.8-1.1.45; 1.1.58-68   (Salarino talks with Antonio about his sadness)

3. The role of Salarino, who is a friend and sounding board for Antonio, needs expansion: the audience now needs to hear *about* Antonio and hear *about* Shylock—and for that two characters are needed. Thus, instead of introducing a whole new character, Salarino is simply split into two mirror characters, *Salarino* and *Salanio*, with both abbreviated as "Sal." This similarity of name allowed for an easy split of the characters where no revision of the speech heading was needed; thus, any line abbreviated as "Sal." for Salarino, could easily be changed to "Sal." or "Salan." for Salanio. Both characters are friends of Antonio (and serve as his sounding board), adversaries of Shylock (and serve as his sounding board), and now are able to appear together, to talk to each other about Antonio and Shylock, and thus inform the audience as to the actions of the main characters.

The following passages, originally with Salarino alone, are now split between Salarino and Salanio:

   1.1.8-1.1.45; 1.1.58-68   (Salarino and Salanio talk with Antonio)
   2.4.1 – 2.4.26   (Salarino and Salanio, with Lorenzo, planning the masque)
   2.6.1 – 2.6.60   (Salarino and Salanio, with Gratiano, under balcony)

The following passages, containing *Salarino* and *Salario* are then added:

   2.8.1 – 2.8.54   (appearing together, talking about Antonio and Shylock)
   3.1.1 – 3.1.74   (talking with Shylock, 'hath not a Jew eyes?')

   All passages containing Salerio (Sal.) are changed to Salarino (Sal. or Sala.) This change is simply made by leaving the abbreviation the same or adding an 'a'. Salerio is changed to Salarino in the stage direction.

Some Scene Changes to accommodate the new characters

In an early draft, the play begins, *in media res,* with Antonio, Gratiano, and Lorenzo talking about Antonio's sadness. Gratiano (and Lorenzo) use personal images and discuss Antonio's sadness in the context of human nature. [1.1.1 – 1.1.7 (Antonio); 1.1.46 (Gratiano or Lorenzo replies to Antonio's sadness); 1.1.74-104 (Gratiano responds).]   Such an opening is general and

does not relate to Antonio's business, nor to Venice. (It is possible that the scene opened with Gratiano and Antonio only, but for discussion purposes, we assume the Lorenzo was present and played a dual role with Gratiano).

Seeing a few obvious a problems with the play's opening (foremost in that it establishes an unwanted relationship between Antonio and Lorenzo, and an unlikely one with Gratiano), the Author decides to open the scene with Antonio and a more neutral character, Salerio (abbreviated as *Sal.*)—who already appears as a neutral, sounding-board character in the play [2.4, 2.6, 3.2, 4.1]. Salerio's verse is filled with sweeping images of the sea, accommodating Antonio's grandeur and evoking images that reflect on Venice.

At some point, either here or later, the Author decides to expand the role of Salerio. Now he finds that he has a new character—one who is a friend of Antonio (and not just his messenger), and one who is also in the know about Antonio's business, news on the Rialto, and who can also report news about (and talk with) Shylock. Not wanting to rewrite too much, the Author decides to create a new character, with a new name, but where he can use the same abbreviation for Salerio (Sal.) or change it without too much fuss, by adding an 'a,' going from Sal. to Sala. (or Salar.). (Recall that the name 'Salarino' is never mentioned in the text, suggesting that he, as a character, might have been a later addition. The same is true for the name 'Salanio').

So, all references to Salerio are changed to Salarino, except for the original messenger and functionary role he plays [3.2.217 – 3.2.281, 4.1.14, 4.1.106-08]. In a usual situation, Salerio's role is so small, that we would simply be introduced as a 'messenger from Antonio' and not named at all. But since Salerio was already a character in the play, he was named in full, even though his role, like the role played by Portia's messenger [2.9.84-94], warrants no more designation than "Messenger." Salerio, who initially appeared in scenes with Lorenzo [2.4.1 – 2.4.26; 2.6.1 – 2.6.60] was a friend of Lorenzo—and this was needed so that he (who was not simply a messenger) could persuade Lorenzo to go with him to Belmont. Gratiano's greeting, 'my old friend from Venice' (which may have originally been, 'my good friend from Venice') also establishes Salerio as someone he knows—a relationship that was established in and earlier draft of the play, which contained several scenes of Gratiano and Salerio together.

It is likely that the Author changed all the early references from Salerio to Salarino first, and then split Salarino into two characters, thereby creating Salanio. (And, with such a split, we see that Salarino and Salario always appear together, as they have become twin-characters, speaking in two, yet one, voice). What is some of the evidence suggesting the ad hoc change from Salerio to Salarino, and then from Salarino to Salanio?

a) The anomalous spelling of Salaryno, which appears twice in Q1. This could have been a compositor's error, trying to save on typeface (and thus substituting the more common 'i' with the less common 'y')? If we look at a possible revision, where the Author changed all references to Salerio to Salarino, we see a possibility. Recall, that the Author made the names similar so that he could easily replace references (and abbreviations) for Salerio with Salarino. In this change the 'a' could easily be written over the 'e' without difficulty or confusion. However, the 'n' would have to be inserted (without any room to insert it), and thus a line would have been made to suggest the insertion of the 'n' between the 'i' and the 'o'. As such, this

notation may have caused the 'i' to be misinterpreted as a 'y.' This same error occurred in the next entry, where Salerio was again changed to Salarino [2.4]. In 2.6 there was a different kind of confusion in the change from Salerio to Salarino. Here the compositor came up with 'Salerino' (finally getting the 'ino' part right—having seen the name a few times and realizing there was no 'y' in it) but now he missed the conversion of the 'e' to an 'a.') In 2.8, the first scene where Salarino and Salanio are conceived together (and not derived from Salerio or Salarino) Salarino is spelled correctly. In 3.1, another scene where Salarino and Salanio are conceived together, Salanio (for the first and only time) is listed first, suggesting he was not (at that time) an *ex post facto* derivative of Salarino.

Sal.   (Salerio)
Salar. (Salarino)

n
↓

Salar.
Salan. (Salanio)

Why would the Author use such similar names for two characters who were essentially the same and who served the same general purpose?—because Salarino initially appeared and one character and Salanio was a derivative of Salarino (just as Salarino was originally a derivative of Salerio). In making changes to the text, it was easy to change previous references to Salarino (abbreviated as Sal. or Sala. or Salar.) to Salanio (Salan.) as this would require a simple change from an 'r' to an 'n.' Hence, to accommodate such changes, the names had to be similar.

4. With the addition of a new character, Salarino (who replaced Salerio in all earlier embodiments) all early references to Salerio had to be changed to Salarino. At some point, either in the opening scene (wanting to replace the two characters, Gratiano and Lorenzo, with two counterpart characters) or, in 2.8, where two characters are needed to talk to each other about the Antonio and Shylock, the Author decided that the character of Salarino needed to be two characters, who could talk with each other and who could play off each other in conversation with the main characters. Such would add a more dynamic quality to the dialogue. It is not certain at what stage in the play writing that the Author decided to clone Salarino and create Salanio, but Salarino was ensconced in the text before such a change was made. (The same is true with the change from Salerio to Salarino). Certainly by 2.8 two characters were established. It is from this point that the Author may have gone back into the text and divided the dialogue (wholly assigned to Salarino) to both Salarino and Salanio, having the two always appear as a nameless pair. (They need not be named because they are never talked about by the other characters).

It is here (or after the introduction of Salerio in 1.1) that the Author decides to create the new character. To make such a change as seamless as possible (without having to revise the text) the Author made the names similar. Since Salarino was now abbreviated as Sala. or Salar. the easiest change would be a shift from an 'r' to an 'n.' Hence, Salar. when needed, could easily be changed to Salan.

As the Author is writing the verse, he sees that it is filled with maritime images, not likely to be spoken by a messenger for Antonio. So he decides to introduce a new character, (one who can talk to Antonio in maritime images, and who can also serve as a sounding board for Antonio throughout the play). Not wanting to waste time with devising a new name, he simply emends *Sal.* (originally intended to designate *Salerio*) with *Sala.* to indicate a new character.

4. The Author rewrites the opening scene (with *Sala.*) employing the sweeping images of the sea, which elicit the grandeur of Venice and its trade, rather than simple insights into human nature that was first contemplated.

With this new pair of characters, who always appear together, the Author decided to have the play open with Antonio in conversation with Salarino and Salanio. This was accomplished by breaking up Salarino's long monologue into three sections, with the middle section [1.1.15-22] now attributed to Salanio. A few things suggest that this two-character discourse [1.1.8-45] involving Salarino and Salanio was initially that of Salarino only (and that the whole of it was an *ad hoc* inclusion, not found in the earlier draft). Without a full examination we see that the discourse is in one voice and could easily be mouthed by a single character. We see that line 22 is broken between the characters but could easily have continued as one line, for a single character. Perhaps more telling is Salanio's reference: *And every object that might make me fear / Misfortune to my ventures, out of doubt / Would make me sad.* [1.1.20-22] What he is saying is that every object he sees would make him fear the misfortune of his ventures (and remind him of the hazards his ships are facing]. Yet he does not comment upon these objects. Without missing a beat, Salarino takes over Salanio's thought and supplies references for all these fear-inducing objects.

Wanting to expand the presence of Salarino and Salanio (and perhaps lesson that of Lorenzo), the Author transfers some of the lines originally spoken by Lorenzo (or Gratiano)—which address human nature as opposed to maritime concerns—into the mouth of Salanio. This is a misplacement but not an offense.

5. After completing a long and colorful verse, he sees that the long monologue is taxing (and too prominent for a minor character whose function is to serve as a sounding board) and so he decides to clone *Sala.* into two identical characters, who speak with one voice. He uses *Sala.* as an abbreviation for both characters (in the first draft), since the characters speak with voices that are interchangeable. At some point later, he differentiates the two by adding one letter to each, coming up with *Salan.* and *Salar.* (Again, he is not concerned about coming up with a new name, just using some abbreviation that will distinguish the characters, albeit slightly, on a temporary basis). The full names can be decided later.

6. *Salar.* and *Salan.* are obviously merchants, and 'in the know,' and the Author decides to expand their function throughout the play: they become 'tellers of the news' reporting on the action of Antonio and Shylock, and sounding boards for Shylock [3.1: *Hath not a Jew eyes?*], Antonio [3.3] and Gratiano [2.6]. The two together are treated as one entity, with a singular

voice (though Salanio is often more outspoken than Salarino); they often play off each other or complete the lines of the other—as we see in their first lines.

  7. With this addition, the Author realizes that this couple, and each of its two parts, is a wholly different embodiment than the originally contemplated *Salerio*—now having a much broader and important role—he gives them names which distinguish them from and so he give them two names, *Salarino* and *Salanio*—both of which are derivatives of *Sal.* and both of which can be abbreviated as *Sal.* or *Sala.* Since they never appear in the same scene with their name-based ancestor, *Salerio*, the abbreviation of *Sal.* will not be confusing. However, as both names are derived from Sal., if they are designated by the abbreviation of Sal. then it is likely to be confusing. Yet, since both characters speak with the same voice (with Solanio being a little more opinionated than Salanio), such can be worked out later; and, if two *Sal.* entries are found concurrent, then obviously the lines are alternated between the two Sals.

  8. The two Sals, now fully embodied (and often—or always seen together) find other functions.

  7. Being that *Salar.* and *Salan.* speak with the same voice, and serve the same function, and are always seen together, when it comes time for giving them names, the Author (now familiar with the temporary abbreviations) decides to retain the similar-sounding names, both beginning with 'Sala'—instead of coming up names that are decidedly different, such as *Salio* and *Rino.* Such a distinction would be odd for characters who are so similar in voice. So, without much fuss, he adds some likely syllables to the end of the names and comes up with two different names: *Salarino* and *Salanio.* Both in name and in voice, and in function, they serve as twin bothers. The proximity of these two names to *Salerio* is neither a problem nor confusing (well, in reality, this is not quite true!), since the actual name of *Salarino* or *Salanio* is never mentioned, their functions are distinct from Salerio; they always appear together (while Salerio appears alone); they are never in the same scene with Salerio; Salerio plays a much scantier role, and serves only as a messenger, and is never in discussion with the major characters. (In fact, Salerio's role is somewhat minor and he could have been designated as a messenger, like all the other messengers in the play, or more aptly as 'a man from Antonio.' His role is slightly more than a messenger, since he must be friendly with Lorenzo and he must be familiar enough with Antonio's affairs to answer questions. As a mere messenger, he would have been dismissed after delivering the messenger, but as a friend of both Lorenzo and Gratiano, he lingers.)

Typesetting Changes

8. To make clear that two different characters are indicated—and that neither are Salerio, the messenger—the full names of Salarino and Salanio are put in the stage headings of 1.1. (The name *Salarino* is typeset as *Salaryno*, for reasons unknown—but surmised above.)

  perhaps to conserve on italic typeface, the letter '*y*' being more expendable than the more often used '*i.*' It could also have been a typo, but this is unlikely, as this y-spelling

occurs on the first line of the play, where the printer is very attentive (and where such an error would be seen and corrected). In addition, the exact same substitution appears in the next stage heading (2.4)—but not thereafter; a capital *Y* is substituted for *I* elsewhere in the text (also to conserve typeface); *i* and *y* are too dissimilar in look, but not in sound; such an error is not found at other places within the text.   Apart from his thrift, the compositor is otherwise diligent to the task and sets the first names in the speech heading exactly as they are found: *Salarino* and *Salanio*. These are the similarly-sounding, Sal-derived names that were found in the Author's copy and which exactly as he intended. (Since the names are never mentioned in performance such similar-sounding names would not be confusing to the audience).

9. As was the practice (to save on time and typeface) after a character has made and entrance, and his full name spelled out in the first speech heading, thereafter the name is abbreviated. Hence, the second entry for *Salarino* would be *Salar;* and the second entry for *Salanio* would be *Salan.*   (Such an abbreviation was likely to be confusing, as *Salan.* and *Salar.* were quite similar). The book keeper, or reader for the press, seeing this possible confusion, decides to clarify things and to use a more distinct abbreviation, such *Sola.,* to designate *Salanio*.   Now the abbreviations will be clear: *Sala.* (or *Sal.*) for *Salarino* and *Sola.* (or *Sol.*) for *Salanio.* Such a change in the speech heading for Salanio was imposed *in media res*, without then going back and correcting the name of *Salanio*, which appears in the stage heading and as the first entry. This suggests that such a change was made by the compositors and not a reader, who could have easily standardized the names. The original stage direction read *Exeunt*, to signify the exit of Salarino and Salanio, but the compositor, endeavoring to clarify his changes in the speech headings, then *ex post facto* decided to add the full name of Salarino and Solanio to the Exeunt. Hence, instead of the typical *Exeunt*, which indicates the exiting of Salarino and Salanio, we have, *Exeunt Salarino, and Solanio* (with the 'and' in italics as opposed to how it is always found—in roman text.)   The *Exeunt* (which designates two or more characters leaving the stage) found later in the opening scene, and throughout the play, never lists the characters who are exiting, as this is obvious. Hence, the original script read *Exeunt* (indicating that Salarino and Salanio make their exit) and this was emended by our typesetter to introduce and clarify his *Sola.* abbreviation in the speech headings, which designated *Salanio*, now referred to as *Solanio*). The comma is also telling and suggests some kind of addition.

Q2, which was printed in 1619, and can be seen as a 'corrected' printing of Q1, corrects many of the typesetting errors with respect to Q1—in terms of the spelling of Salarino and Salanio—but introduces a few errors of his own.   In an examination of the first act only, we see that the name Salanio is retained (and not changed to Solanio, as was done in Q1).   The slight error made in Q2, is that two likely references to *Salanio* (abbreviated as *Sola.* in Q1) were rectified with the abbreviations of *Salar.* (instead of the correct abbreviation of *Salan.*). As such, Q2 assigns two entries likely intended for Salanio to Salarino. (I say 'likely' because it is not certain that the original manuscript made a clear distinction between the lines of Salarino and Salanio, and both were simply abbreviated as *Sal.* or *Sala.*) F, which is an edition based upon Q1, also corrects some of the errors in the speech headings, but also introduces a few new errors. It corrects the stage direction (using *Salarino* instead of *Salaryno*), but mistakenly assigns a passage to Salarino, and retains the abbreviations of Q1 (*Sola.*) which finds neither of the Sals.

Stage direction and speech headings, as found in 1.1 are as follows:

1.1.0   Enter *Anthonio, Salaryno,* and *Salanio* (Q1, Q2)
                         Enter Anthonio, Salarino, and Salanio (F)

Q1 Entry	Q2 Entry	F Entry	Full Name
Salarino	*Salarino*	Sal.	Salarino (Salar)
Salanio Salanio	Salar. (x)	Salanio (Salio)	
Salar.	*Salar.*	Sal.	Salarino
Sola.	*Salar.* (x)	Sola. (x)	Salanio
Sola.	*Salar.* (x)	Sola. (x)	Salanio
Sola.	*Salan.*	Sola. (x)	Salanio
Sala.	*Salar.*	Salar.	Salarino
Sal.	*Salar.*	Salar.	Salarino
Sal.	*Salar.*	Salar.	Salarino

                 Exeunt Salarino, and Solanio. (Q1, F)
                 Exeunt Salarino and Salanio. (Q2)

10. In the next entrance of Salarino and Salanio, at 2.4., the typesetting is faithful to the task (yet still trying to save on 'i's) typesets the name Salanio as he finds it: *Enter Gratiano, Lorenzo, Salaryno, and Salanio.*   The typesetter, again trying to clarify designates the first entry to Salarino as Salari. and then adopts the his previous spelling and, for clarity, spells out the full name of *Salanio* as '*Solanio.*'   (Please note, that in this very minor scene, both Salarino and Salanio appear, as they, along with Gratiano and Lorenzo, are planning their entrance to the masque, and also come upon Jessica's letter.   In 2.6, the stage direction reads: 'Enter the masquers, *Gratiano and Salerino.*'   With this erroneous spelling (and errors which seem to plague Salarino and Salanio and no other character names) we can surmise that the typesetter, to clarify, may have emended the scene with the addition of '*Gratiano and Salerino*' whereas the original may simply have read, 'Enter the masquers' indicating all the people in masques— Gratiano, Salarino, and Salanio.

11. After 2.8 the name of *Salanio* has been fully converted to *Solanio* (and apart from a few minor errors) the abbreviation of *Sal.* (or *Salari.*) indicates *Salarino*, while *Sol.* or *Sola.* indicates *Solanio* (which is the new spelling for *Salanio*).

12. The only anomaly (and perhaps a vestige of an earlier draft) appears in the stage heading of 3.3 which reads: 'Enter the *Iew*, and *Salerio,* and *Anthonio,* and the Iaylor.' Not only do we find a space between this entry and the text (which sometimes suggests a change to the text) we find that the name *Salerio* comes before *Anthonio*, which is unlikely, and that 'Iaylor' is listed by name, when he has no lines. Hence, the original stage direction may have been: 'Enter the *Iew*, and *Anthonio*, and others.' To clarify, the name Salerio may have been added, yet this addition is misplaced and wrong, since Salerio is presently in Venice. (The addition of Salerio could also have been a typo, found in the text, and diligently set as listed). Also telling, we find two entries in the speech heading: *Sol.* and *Sal.*   Our typesetter who has gotten this part right by now, clearly indicates the presence of *Solanio* and *Salarino*. In sum, the original stage direction may have read, 'Enter *the Iew* and *Anthonio* or 'Enter *the Iew*, and *Anthonio*, and others' —thus indicating the entrance of Salarino, Solanio, and the Iaylor.

Entries for Salarino, Salanio, and Salerio, as they appear in Q1:

1.1.0	***Enter Antonio, Salaryno, and Salanio***	

Q1 entry	Full Name	Other Editions
Salarino	Salarino	F (*Sal.*)
Salanio	Salanio	F (*Salar.*)
Salar.	Salarino	
Sola.	Solanio	Q2 (*Salar.*)
Sola.	Solanio	Q2 (*Salar.*)
Sola.	Salanio	Q2 (*Salan.*)
Sala.	Salarino	Q2 (*Salar.*)
Sal.	Salarino	
Sal.	Salarino	

1.1.68	***Exuent Salarino, and Salanio***	

2.4.0	***Enter Gratiano, Lorenzo, Salaryno, and Salanio***	
		Q2 (*Salarino*) F (*Slarino*)
Salari.	Salarino	Q2 (*Salar.*)
Saleri	Salarino	
Solanio	Solanio	
Sal.	Salarino	
Sol.	Solanio	Q2 (*Salan.*)
Sal.	Salarino	

2.6.0	***Enter the masquers, Gratiano and Salarino***	
		F (*Salino*)
Sal.	Salarino	
Sal.	Salarino	
Sal.	Salarino	F (*Salino*)

2.8.0	***Enter Salarino and Solanio***	
Sal.	Salarino	
Sola.	Solanio	Q2 (*Salan.*)
Sal.	Salarino	
Sol.	Solanio	Q2 (*Salan.*)
Sal.	Salarino	
Sola.	Solanio	Q2 (*Salan.*)
Sal.	Salarino	
Sol.	Solanio	Q2 (*Salan.*)
Sal.	Salarino	
Sol.	Solanio	Q2 (*Salan.*)
Sal.	Salarino	

3.1.0	***Enter Solanio and Salarino***	
Solanio		
Salari.	Salarino	
Salanio		
Salari.	Salarino	
Solanio		
Salari.	Salarino	

Solanio
Salari.   Salarino
Solan.   Solanio
Salari.   Salarino
Sola.   Solanio
Salari.   Salarino
Salari.   Salarino
Saleri.   Salarino
Solanio

3.2.218   ***Enter Lorenzo, Jessica, and Salerio, a messenger from Venice***

Salerio
Salerio
Salerio
Sal.   Salerio
Sal.   Salerio
Salerio
Sal.   Salerio
Salerio
Sal.   Salerio

3.3.0   ***Enter Shylock the Jew, Solerio, Antonio, and the Gaoler***
                        Q2 (Salarino)* F (Solanio)

Sol.   (Salarino or Solanio)
Sal.   (Salarino or Solanio)

        * Salerio is in Belmont at the time of this scene.   The mis-spelling in Q1, *Solerio*, does not allow us to know which character appears, *Salarino* or *Solanio,* and this is further confused by disparate abbreviations, one referring to Solanio the other to Salarino. Q2 rectifies this by changing the mis-spelled *Solerio* into *Salarino*, while F changes it to *Solanio*. (The correct rectification, however, should have both *Salarino* and *Salanio*).   Clearly, if Salarino is present in this scene, he cannot be the same character as Salerio, who is now in Belmont; if Salanio is in this scene (which is more likely, given that *Solerio* is closer in spelling to *Solanio* than to *Salarino*, and *Sol.* is the first abbreviation) then it neither confirms not denies Salarino's location.

4.1   ***Enter the Duke, the Magnificoes, Antonio, Bassanio, [*Salerio,*] and Gratiano***
Salerio
Salerio