ADDITIONAL NOTES:

0.1.1

Gratziano: *Gratiano* is the spelling found in Q1 (and all the quartos) which some editions replace with *Graziano*. The pronunciation is generally that of the Italian, '*gratzia*' as in *Gra-tzi-AH-no*. This was the name of a famous comic doctor and Florio's Italian dictionary defines *Gratiano* as 'a guul, a fool, or clownish fellow in a play or comedy.' (Levith) The name's common meaning may reflect its etymology, with *Gratziano* meaning '*gratzia no*' or 'no thank you,' or even 'thankless,' since this character 'speaks an infinite deal of nothingness.'

Salarino: This name appears in Q1, and all the quartos. Three different characters, with similar names, appear in the original: *Salarino*, *Salanio*, and *Salerio*. Being that the names are so similar (and could all be abbreviated as *"Sal"*) Capell (in 1768) surmised that Shakespeare may have only intended two characters. Wilson (in 1926) put forth the theory that *Salarino* and *Salerio* were names referring to the same character and so he replaced all references to *Salarino* with the name *Salerio*. (He had to replace Salarino with Salerio—as opposed to the reverse—because the name *Salerio* appears in the text whereas the name *Salarino* only appears in the character and stage headings but is never mentioned in the play.) Thereafter, only two characters were listed: *Salanio* and *Salerio*. Many editions follow this two-name schema including Riverside, Norton, Oxford, Arden, Applause, and Kittredge. New Oxford (ed. Halio, 1993), New Cambridge, Folger, and Pelican, retain the three-character schema as found in all the quartos and folios. All the arguments supporting the imposition of this two-name schema (and combining two different characters into one) are specious and unsupported. It is mentioned here only because several editions have opted to adopt it this schema, and not because it holds any merit or value. [For a complete discussion, see *Appendix: The Three Sallies — Salarino, Salanio, Salerio*.]

Shylock (also referenced in Q1 as *Jew*, or *the Jew*): *Shylocke* is the name found in all the quartos. The name *Shylock* is first found, in error, in the character list of Q3 (although *Shylocke* is the name used in the text of Q3). The name *Shylocke* is more accurate, and the change of spelling to Shylock is not needed nor supported—yet, due to the standard spelling of *Shylock*, (and the lack of any value in using the old spelling) the more common spelling is used. [See Appendix for facsimile of Q3 character list]

The name may be derived from the Hebrew 'Shallach' which was a frequently-used Elizabethan term for usurers. It may have also come from a dialect word 'shallock' meaning to idle, or slouch, though this is unlikely given the nature of the character. (Such a term might be better applied to Shylock's servant, Launcelet).

Launcelet (also referenced as *the Clowne*) is the name found in Q1 (1600) and Q3. *Lancelet* is

used in Q2. *Launcelet* (or *Lancelet*) means 'little lance' and may be a reference to the fool's sharp little tongue, which cuts like a small lance. Many modern editions replace the name *Launcelet* with the familiar and notable name of *Lancelot*. (The spelling *Lancelot* first appeared as a typo in the character list of Q3.) Giving our fool, the name of *Lancelot* is misapplied since it evokes an association with the heroic knight of King Arthur's court—a knight who shares nothing in common with our foolish knave.

1.1.0

Antonio's sadness

The original play opens with Antonio's famous line, 'In sooth I know not why I am so sad'—but why does the play open with the theme of Antonio's sadness (i.e., his grave concern over something) when this has little bearing on the play? It is not clear whether or not Antonio's is 'sad' (or grave) because that is his nature or in relation to some specific thing—such as his ships or Bassanio. We are clearly made to know that Antonio's concern is not over his ventures (as surmised by the Sals), and we do not see evidence of an overriding seriousness in his character or demeanor, and so we must conclude that Antonio's concern relates to Bassanio, and perhaps some worry about loss with respect to a secret meeting that Bassanio is having (with a woman). Later in the scene we clearly come to see that losing Bassanio's affection, or trust, is far worse a fate to Antonio than the loss of all his ships.

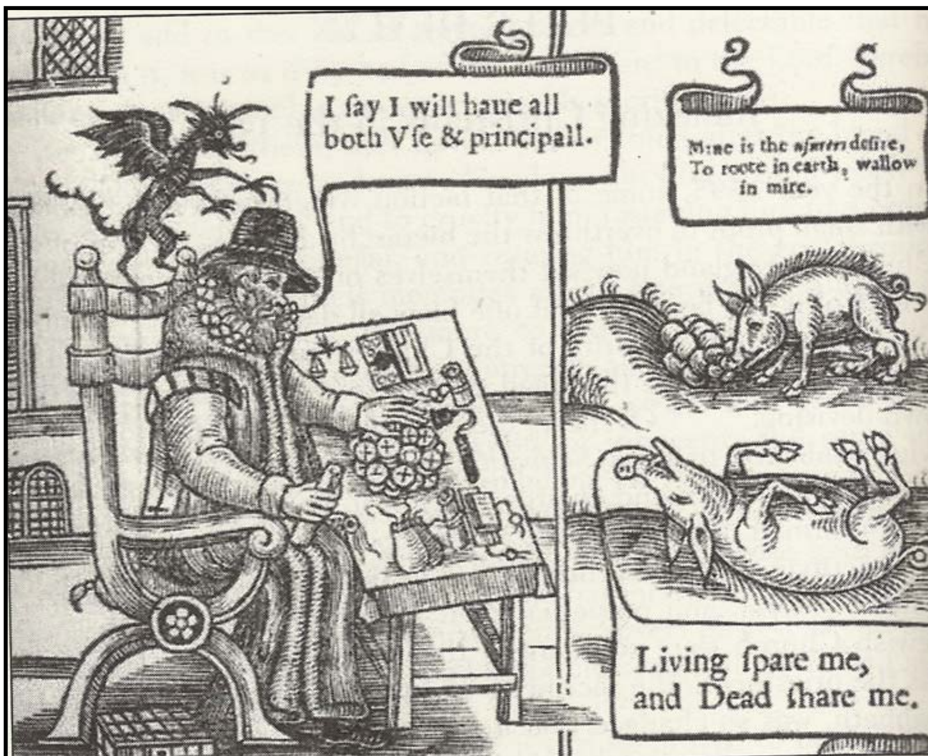
Usury

The brunt of the conflict between Antonio and Shylock is over usury, not religion. The overarching power of the religious themes presented—and the modern audience's ignorance with respect to the Elizabethan attitude toward usury—displaces the central conflict of this play to one between Shylock, the Jew, and Antonio, the Christian. Such a conflict then implicates and involves a conflict between the whole of Judaism and Christianity—which is really not the central conflict of the play. Hence, without knowing about Antonio's attitude toward usury, from the beginning, before he meets with Shylock, we do not have the proper context in which to understand the action of the play. Some productions open up by showing a context of Jewish oppression—which then allows us to empathize with the character of Shylock—but the real action of the play takes place within the context of usury, not religion.

Thus, Shylock's practice of usury (and his lack of righteousness) should be divorced from his claim to Jewishness. He may have been born a Jew, but his behavior may not be aligned with Jewish principles or practice; thus he is more a usurer than a Jew. Such a disassociation (between Shylock's imperfect form of Judaism and his villainous practice of usury), however, is difficult, if not impossible, to make when considering the overall context of Jewish oppression which was all-pervasive during the time. To try and make some meaningful distinction between Antonio's vehemence against usury (and Shylock as a usurer) and not to Judaism and Shylock as a Jew, several clarifying passages have been added—including this opening passage, somewhat boldly placed at the very onset of the play.

Elizabethan Attitudes on Usury

> Yea, usury is a manifest and voluntary known theft, which men do use knowingly and wittingly, for either they think they do evil, and forebear it never a wit, or (that which is worst of all) they think they do well, and so, by oft using his filthiness, do lull themselves in sin without any sense of feeling of their most wretched wickedness and horrible dealing. . . And therefore for my part, I will wish some penal law of death to be made against those usurers, as well as against thieves or murderers, for that they deserve death much more than such men do, for these usurers destroy and devour up, not only whole families, but also whole countries and bring all folk to beggary that have to do with them, and therefore are much worse than thieves or murderers, because their offence hurteth more universally and toucheth a greater number, the one offending for need, and th'other upon wilfulness. And that which is worst, under the color of friendship, men's throats are cut, and the doers counted for honest and wise men amongst others that have so ungodly gathered goods together. What is the matter that Jews are so universally hated wheresoever they come? Forsooth, usury is one of the chief causes, for they rob all men that deal with them and undo them in the end. And for this cause they were hated in England and so banished worthily, will' whom I would wish all these Englishmen were sent that lend their money or their goods whatsoever for gain, for I take them to he better then Jews. Nay, shall I say they are worse then Jews.
>
> (*This passage is from Thomas Wilson (1528-1581), a Protestant, Cambridge scholar, and tutor to King Edward VI; after exile by Queen Mary he became a member of parliament and councilor to Queen Elizabeth. His writings against usury were the best known and most influential during the time of Shakespeare.*)



a) I say I will have all both Use & principal

b) Mine is the usurers desire, To root in earth, wallow in mire

c) Living spare me, and Dead share me.

The Jew of Malta

The Merchant of Venice came about six years after Christopher Marlow's play, *The Jew of Malta* (1590), and Shylock was surely viewed in light of Marlow's Jewish villain Barabas. Barabas was more singular in his villainy than Shylock and certainly made to look less human. He was a cartoon-like stereotype who embodied all the myth and fear held toward Jews at the time. (All was myth and hearsay, however, since Jews had been banned from England for centuries and no actual Jews were actually seen.) In the following passage, Barabas tells of how he would poison wells at night (a commonly held belief about Jews) and how he would fill the jails with bankrupts as a result of his usury:

Ithamore: Oh, brave master! I worship your nose for this.
Barabas: As for myself, I walk abroad a-nights
And kill sick people groaning under walls.
Sometimes I go about and poison wells,
And now and then, to cherish° Christian thieves, > expose
I am content to lose some of my crowns° > coins
That I may, walking in my gallery,
See 'em go pinioned° along by my door. > in chains
Being young, I studied physic,° and began > medicine
To practise first upon the Italian.
There I enriched the priests with burials
And always kept the sexton's arms in ure° > use
With digging graves and ringing dead men's knells.
And after that was I an engineer,
And in the wars 'twixt France and Germany,
Under pretence of helping Charles the Fifth,° > king of Spain
Slew friend and enemy with my stratagems.
Then after that was I an usurer,
And with extorting, cozening, forfeiting,
And tricks belonging unto brokery,
I filled the jails with bankrupts in a year,
And with young orphans planted hospitals,
And every moon made some or other mad,
And now and then one hang himself for grief,
Pinning upon his breast a long great scroll
How I with interest tormented him.
But mark how I am blest for plaguing them.
I have as much coin as will buy the town.

1.1.1

Antonio's sadness

Antonio's describes his state as being 'sad' yet the images supplied indicate restlessness or

disquietude. Such a discrepancy may have come about by a revision made in the first draft which introduced Salarino and Salanio into the opening scene: the original draft may have opened with Antonio talking about his sadness (and his sad nature) to Gratziano and Lorenzo [with the original opening somewhere around line 73]. We see that Gratziano is well aware of Antonio's sad nature (as is Antonio), and he 'plays with' and satires Antonio's sad nature (showing it to be opposite his own nature) rather than making any attempt to appease it or understand its cause—as the Sals so diligently endeavor to do. Antonio's second line is: 'It wearies me, you say it wearies you' which would not apply to the Sals, since, it appears, that this is the first time they are hearing about Antonio's sadness. Gratziano, on the other hand, may have heard about Antonio's sadness on many occasions, and was bold enough to tell Antonio that he (Gratziano) is tired with Antonio's continued talk of sadness.

In the original play, it seems that this first portion of the opening scene—wherein Salarino and Salanio are trying to find out why Antonio is sad— was added *ad hoc*, as part of a revised draft, and that the play originally opened somewhere around line 73, with Antonio talking about his sadness with Gratziano (and Lorenzo)—not Salarino and Salanio. Hence, as it stands, we hear the theme of Antonio's sadness two times, first with the Sals, and then repeated with Gratziano. Yet, this twice-mentioned theme of Antonio's sadness, which commands the full opening of the play, has no bearing on his character, no effect on the play or on Antonio's actions, nor does it provide a meaningful context for the play (nor does it offer any useable insight into Antonio's mindset). In sum, the theme of Antonio's sadness is orphaned and irrelevant, as nowhere in the play is Antonio effected by a glum and indifferent sadness—to the contrary his actions are carried out with clarity, presence, love, and fortitude. Antonio's talk of sadness may give the audience some clue of ill-boding, and inauspicious events that will come upon Antonio later in the play, yet such a context does not appreciably enhance the play. Antonio's interaction with Shylock in the third scene, and the gruesomeness of the bond they enter into, is ill-boding enough for the audience.

Antonio's talk of sadness, without any appreciable relevance to any other scene, may cause the audience to surmise that Antonio's relates to his misplaced love for Bassanio, rather than understanding that Antonio is a sad person by nature (which he confirms by saying that the part he must play upon the stage of the world 'is a sad one.')

Line Shift
The addition of a new opening passage about usury, makes for a somewhat imperfect transition to Antonio's talk about his sadness—especially since Antonio's original opening makes us feel as though we have entered the scene in the middle of an ongoing conversation. Hence, to make this transition more seamless, three of Antonio's initial seven lines [lines 2, 6, and 7] could be deleted.

1.1.2 'It wearies me, you say it wearies you.'

This line (which is the second in the original play) indicates that Salarino (and Salanio) have heard about Antonio's sadness on numerous occasions, and have even commented to Antonio that such talk is wearisome to them. Such is unlikely, given their response to Antonio's sadness (thinking it is new, and that some business venture has caused it). It is likely that this line is a

remnant of a prior draft, where in the opening scene Antonio was talking about his sadness to Gratziano (who, having heard about it on numerous occasions, told Antonio that he, Gratziano, was weary of it)..

you say: It is likely that this statement was directed to Gratziano in a prior draft of the play, and here remains as a remnant. Regardless of the person(s) to whom this line is directed, 'you say' implies, a) that Antonio has talked of his sadness on prior occasions, b) that he has told it to them enough times for it to weary them—so much so that they told Antonio that it wearies them, and c) that Antonio's sadness is a long-standing condition, part of his nature, and not the result of some recent ventures or event.

Salarino and Salanio serve as 'sounding-board' characters, and their main function in the play is to support Antonio. When he is sad they seek to make him happy—*And quicken his embracèd heaviness / With some delight or other.* [2.8.52-53] As such, it would not be in their character to tell Antonio that his sadness wearies them, as it would with the more outspoken Gratziano. Moreover, it appears that Sal and Sal do not know the source of Antonio's sadness, and seem to have come upon it recently, and would not have had occasion to be wearied by it, nor would have had the occasion (nor temperament) to tell Antonio that his sadness wearies them. On the other hand, Gratziano (who is a happy person) knows well of Antonio's sad nature, having encountered it in the past, and knows well that Antonio's sadness does not relate to any specific cause or event—and Gratziano is likely to have told Antonio that he (Gratziano), wanting to be playful and foolish, is wearied by Antonio's sadness. [See Appendix: *Sal and Sal*].

If, however, one holds that 'you say' applies to the Sals, (and that it is not a remnant from a prior draft involving Gratziano), then it would likely refer to what Salarino and Salanio *might say*, or what Antonio suspects they might say, rather than to something they have actually said.

1.1.5 'I am to learn.'

Some editors hold that this was a revision in the original text made by a playhouse (NCS)—but such a rude and insensitive change of the text , right at the beginning—and for no foreseeable reason, and not repeated in other passages—is unlikely. (Had it been a deliberate playhouse 'editing,' as some suggest, we would have see more evidence of such 'editing' throughout the play—which we do not). Others hold that it represents a pause in Antonio's speech, indicating his hesitancy to talk about his sadness (Brown). Most likely, this shortened line is a result of an unintentional error, probably something as simple as a smudge or marking found on the text which rendered the text unreadable. Such an error would more likely occur on the front page of a manuscript which was more exposed to the elements (including make-up, finger grease, water, and possible tears) than pages within the text.

This line has been rectified with a possible version of the missing text, restoring the line to five iambs instead of two

1.1.6

{And such a want-wit sadness makes of me
That I have much ado to know myself}

These two lines are somewhat orphaned and may have been included as part of a revision of the opening scene. They repeat the same sentiment as the truncated line 5 {I am to learn}. Both line 5 and lines 6-7 suggest that Antonio does not know the cause of his sad nature. Lines 6-7 are anomalous in that they introduce a concept regarding Antonio's nature (that his sadness makes him into a want-wit) which is never supported nor realized in the play. In other words, the lines have no appreciable meaning, and it is curious that these are among the very first words we hear. We never see Antonio forgetful or made a 'want-wit'—except for, perhaps, by love, but never sadness.

1.1.14

1.1.28

{Vailing her high-top lower than her ribs}
    / With her top-most sails lower than her ribs.
    / Her top-most sails, now hung below her ribs

{To kiss her burial.}
    / As a shroud kissing (the) ground at her burial.
    / As would a shroud but kiss the ground at a burial.
    / A shroud now cov'ring her ill-fated grave.

1.1.47

The reason for this repetition (and why Salanio's lines in this section are somewhat amiss—and more mythological than maritime) is that Salarino and Salanio were likely added in as part of a second and third draft. The earlier draft likely opened *in media res* with Antonio, Gratziano, and Lorenzo, talking about human nature and Antonio's sad nature. This speech, now assigned to Salanio, was probably that of Lorenzo's in the earlier draft. Now Lorenzo, who is made to arrive later in the scene, is left without anything meaningful to say.

1.1.72

    Lorenzo: I pray you, have in mind where we must meet.
    Bassanio: I will not fail you.   [1.1.71-72]

This unlikely exchange between Lorenzo and Bassanio is possibly a confusion that came as a result of a draft revision. These lines (along with the previous two by Lorenzo) are misplaced as they implicate Bassanio (in the scheme to steal Jessica) and they tell of a planned meeting (at dinner-time) which never takes place. Bassanio has his own concerns and would not have any reason to obligate himself to Lorenzo nor make an assurance that he (Bassanio) could be depended upon. Lorenzo's intention, as it turns out, is to steal away Jessica—something which Bassanio has no knowledge of nor any participation in. Hence, this line likely involves Salarino (and Salanio) who do meet with Lorenzo later, and who help Lorenzo steal away Jessica, and not Bassanio.

The addition of 'we'll be there as planned' to line 72 creates a full meter. Since this is the last

line Salarino utters before he and Salanio exeunt, it is more properly spoken as a full line, rather than a truncated one.

(Show Original Facsimile)

Original

Salarino: We'll make our leisures to attend on yours.
Exeunt Salarino, and Solanio

Lorenzo: My lord Bassanio, since you have found Antonio
We two will leave you; but at dinner time,
I pray you, have in mind where we must meet.
Bassanio: I will not fail you.

1.1.73

When the scene opens in the original play, with Antonio telling of his sadness to Salarino and Salanio, it opens in *media res*, in the middle of a conversation and Antonio seems to be answering a question. Here the conversation appears to open in *media res* as well since Gratziano appears to be commenting on a theme previously introduced. But this is not the case since Gratziano has just entered. Hence, in this context (without being part of an ongoing conversation) Gratziano's comments seem pretentious and assuming as he is telling Antonio how he feels and why he feels that way (which is not necessarily out of line with Gratziano's bold character) yet without his comments being based upon something Antonio previously mentioned.

After the first draft was written, the Author may have found the need to add two additional characters (Salarino and Salanio) and thus added a new—but similar beginning—involving Antonio and his sadness. This *ad hoc* addition may have been partly responsible for the similarity in the names of Salarino and Salanio, both of which are indicated in the speech heading, but neither of which are ever spoken in the play. Usually when a character enters, his name is spoken to identify him (or her). In the case of Salarino and Salanio, neither of their names is ever mentioned, again indicating that they may have made their entrance into the play upon revision of the first draft and not as part of the initially contemplated play.

1.1.90

/ There is a sort of men whose face is glum | Just like the muck cov'ring a standing pond
/ There is a sort of men whose countenance | Does foul and fester like a standing pond
/ Is stagnant like the muck of still pond

1.1.112

/ In a good dish of dried ox-tongue, served dead,
And a washed-out maid who's too old to wed.

/ In a good plate of dried ox tongue, laid° plain / served
And a worn-out maid who's wont to complain.
> With the innuendo that the maid is wont complain about being tired of too much sex.

/ In a good platter of dried-out ox tongue
And a sapless maid, whose no longer young.

1.1.113
{It is that anything now.}
/ Did he say anything now?
/ He speaks yet does not say anything now!
/ He speaks and speaks yet does not say a thing!
/ ⌈His words don't fit°⌉—is that anything new? / lack wit

Clearly the line is 'foul,' and confused it its meaning, strongly suggesting that the original line was composed of five iambs (not three), and that the first two iambs have gone missing.

Most editors follow Rowe in the rectification of this line and simply delete the initial 'It,' thus forming the question: 'Is that anything now?' This means, "Did he say anything with all that talk?" or more vaguely, "What was that all about?" Ironically, Gratziano was in fine form and delivered lines which were substantive, not only in humor [80-102] but also in wisdom [75]. Those editors who retain the line, as found in Q1, {It is that anything now}—which is not in the form of a question—have Antonio making an observation, and thus welcoming the newfound silence (come with Gratziano's exit), rather than the empty content of his words. The statement would then carry the meaning, 'Ah—it is now that blessed silence,' or more generally, 'peace at last.' Due to the corruption of the text (along with some portions of it missing) none of these emendations and explanations—based on the remaining six words—are satisfactory.

We can suspect that the editors tried to 'correct,' and give some sense of meaning to the remaining six syllables. We can suspect—from the unclear meaning of the line and that it only contains three iambs instead of the usual five—that the line, as found in Q1, is not what was written in the original manuscript. It is likely that a smear obscured the original lines and that the line looked something like this to the compositor: □□ □□ **it is that anything now.** With additional obscurations, it might have looked like this: □□ □□ □**t** □**s** □**at anything now.**

Some possible rectifications of the line would be as follows:

⌈He speaks and speaks,⌉ yet says not anything now.
Talk without wit—is that anything now!
Words lacking wit—is that anything now?
(i.e., is that anything we don't already know!)
Not a thing! He said not anything now!
He speaks yet does not say anything now!
He speaks and speaks yet does not say a thing!

1.1.118
/ Our Gratziano speaks an infinite
Amount of nothing, more than any man
In Venice. But the worth of what he says

Are like two grains of wheat concealed° in two / well-hid
Bushels of chaff: you shall seek them all day
Ere you find them . . .

/ Our Gratziano speaks a great deal of
Nothing, more so than any man in Venice.
The worth of what he says are as two grains
Of wheat, concealed in two bushels of chaff:
You shall but seek all day ere you find them;
And when you have them, they're not worth the search.

1.1.120 {Well, tell me now what lady is the same
To whom you swore a secret pilgrimage}

In the conversation which follows these lines Bassanio never, in fact, tells Antonio anything about his secret pilgrimage (nor the identity of the woman he met with, nor what they discussed, nor where they met); he only talks about some things he learned as a result of that meeting and he outlines a course of action inspired by the meeting—namely that Bassanio had a certainty that he should *questionless be fortunate* in winning Portia and her wealth (and thereby be able to pay off all his debts). So what woman did Bassanio have this secret meeting with, why did he swear to have it in secret (and not to reveal the identity of the woman whom he was meeting with, nor even that a meeting took place)—and what exactly did they discuss? Moreover, what did Bassanio learn in the meeting which led him to become *questionless* that he would win Portia? He talks about Portia's favorable glances—which would have some bearing in a normal courtship scenario, where the affection of the woman was relevant—yet this would have no effect upon winning Portia, as she could only be won through the solving of a riddle (and the choice of the correct casket). So, who did Bassanio meet with, if not dear Nerissa? What was the intent and purpose of the meeting? And why was he sworn to keep the meeting a secret?

The chain of events which give meaning to these lines (and which direct us to something which occurred before the play opens) are as follows:

A) A few days earlier, Bassanio tells Antonio, 'I have a meeting with a lady, the identity of which I have sworn to keep secret; I promise to tell you all about this meeting in a few days.' (If the meeting took place in Venice, it is likely that Bassanio would be able to report back to Antonio about the meeting on that very day. Also, Bassanio had the presence to tell Antonio about the meeting, but not what it was about nor whom it was with. Thus it is clear that Bassanio swore to keep the meeting a secret, so much so that he would not say anything about it to his dearest and most trusted friend). The day of telling Antonio *about* the meeting has arrived, and without wasting a word, Antonio asks Bassanio to tell him about it. (There were probably very few things that Bassanio kept secret from Antonio, and so this unusual oath of secrecy was something Antonio must have been very curious about. Antonio, however, never learns the reason why Bassanio had sworn to keep this meeting a secret). This pilgrimage may have sounded like a lover's tryst; however, the fact that Bassanio had sworn to keep it secret (even from his best friend) suggests that it was not simply a lover's tryst. In addition, Bassanio, in his telling Antonio about the secret pilgrimage may have also told him that he (Bassanio) did not know the identity of the woman—only that it was a secret meeting. Moreover, Bassanio did not even know what the meeting was about—before he swore to keep it a secret—all he knew was

that he was to meet a woman in such and such a place, and swear not to tell anyone about it. Bassanio, before actually having the meeting and learning what it was about, may have had the full intention to tell Antonio everything about it, as promised. However, once Bassanio had the meeting, and agreed to the conditions proposed in the meeting, he could not then tell Antonio anything more about it, nor does he.

B) Bassanio goes for the secret meeting, at the time and place designed. (This meeting, including the time and place, was likely arranged by Gratziano). Bassanio's 'pilgrimage' was likely to Belmont (or to a place nearby); and the lady he met with was Nerissa (who recalls that Portia was also impressed with him—when he visited Belmont some time ago).

C) In this secret meeting, Nerissa tells Bassanio about the lottery involving the choice of three caskets, as determined by the will of Portia's father. (Bassanio recalls Portia and the favorable glances he received from her—though he never actually spoke with her; thus he is confident that he holds a favorable position in her heart.) He is also told that Portia has no choice in the matter and that she cannot effect the outcome of the lottery in favor of whom she chooses. Nerissa, being the ever-helpful servant then proposes this: if Bassanio can win Portia's love (if Portia falls in love with him, by her own choice) then she (Nerissa) will 'tip him off' as to which casket to choose. Bassanio's task, then, is to win Portia's love—and if he can do this, he is assured of getting a clue which will enable him to win the lottery. That is the proposal which was made in the secret pilgrimage (and that is why Bassanio had to swear to keep secret the identity of the woman with whom he met and the exact agreement reached in the meeting). Had anyone known that Bassanio met with Nerissa prior to the lottery then, by implication, all would know that he had received her help.

D) Bassanio agrees to the plan; his is quite sure, as per her favorable glances and Nerissa's encouragement—and having confidence in his own charming abilities—that he would be able to win Portia's love and thus gain the helpful hint to winning her fortune (through winning the lottery). And now, to activate the plan which he is quite sure will go his way—and which does not carry the same degree of hazard as a chance lottery made by other suitors—he approaches Antonio asking him to fund this venture—which is not pitched as a risky lottery, nor as a scheme to gain some help in the lottery, but as a love venture that Bassanio is quite sure of winning.

E) The plan does not stand within the eye of honor—which is Antonio's condition for helping Bassanio. Bassanio cannot tell Antonio of the agenda of the secret meeting, with whom he met, nor anything about the meeting, nor details about the lottery by which Portia must be won. He presents Antonio with something very different: he tells only of his courtship intentions and the favorable glances he received (and his sureness that he will win Portia's love). Antonio is led to believe that this is a normal courtship, standing in the eye of honor; he knows nothing of plan—which involves some measure of deceit—nor does he know anything about the terms of the lottery. Bassanio, however, does present some truthfulness in that he is not simply engaging in a chance drawing of chests, as is the case with the other suitors. Bassanio is quite sure that he will be able to win Portia's love by his own charm, and thus is quite sure that he will get help with the lottery (as agreed) and so he is quite sure that he will be fortunate (and come back with all the money needed to pay off his debts).

For a more detailed explanation, see Appendix: *The Lottery*.

1.1.137 {And if it stand, as you yourself still do, | Within the eye of honour}

Bassanio says to Antonio, I will tell you 'all my plots and purposes' yet tells him nothing. He presents a normal courtship scenario (which seems to stand withing the eye of honour) but tells Antonio nothing of the real plot, and the gamble involved. The plan, if entered fairly, is nothing but a wager, a gamble, a hazard—with 1 in 3 odds of winning. In actuality, the plan does not stand withing the eye of honour, but involves benign deceit: Bassanio must borrow the money to appear as a wealthy suitor and then, if he can win Portia's love, he will assuredly get help from Nerissa in choosing the winning casket. (That is the most likely possibility and the theory supported throughout the commentaries). The plan is to cheat on the lottery, and win Portia—in the name of love (or, perhaps money?) Such a plan (which includes deceit and which brings about unearned money) goes against Antonio's staunch Christian position—which is that one must earn money through the sweat of his own brow (otherwise it is considered unnatural and ill-gained). Bassanio's plan involves the gaining of another person's wealth, through cunning and deceit—not sweat. Nothing is honorable about his plan. Even the presentation of the plan to the ever-helpful Antonio, by Bassanio, is deceitful (and not within the eye of honour) as it does not disclose the whole of plan (which Antonio is likely to protest against). Bassanio hinges his plan upon (and his assurance of success) upon the smiles he once received from Portia—and this is what he tells Antonio—yet, the outcome of the lottery, and one's chances of winning it, are decidedly irrelevant to a show of Portia's affection or her bent for a particular suitor.

So why does Antonio eagerly support Bassanio's scheme to gain quick wealth through the winning of a lottery—and not by earning it through the sweat of his brow—while condemning Shylock's practice of usury, of the unnatural action of gaining interest on money? Here, Bassanio is not proposing an honorable way to earn money—since it is clearly not earned at all, but to be won from another. (And, to remain 'within the eye of honour' Bassanio does not tell Antonio about his scheme, which either involves a risky gamble or deception (i.e. cheating), as both these schemes fall outside the realm of honor.) Antonio, it seems, is so eager to help Bassanio, that he does not want to waste time with details. All he says is:

> I pray you, good Bassanio, let me know it,
> And if it stand, as you yourself do,
> Within the eye of honour, be assured
> My purse, my person, my extremest means,
> Lie all unlocked to your occasions. [1.1. 135-139]

Bassanio, of course, never affirms Antonio's caveat, and never tells Antonio that his plan stands 'within the eye of honour'—because his plan does not. Hence, Antonio is blameless in his love-blind willingness to help his friend; Bassanio takes advantage of that love-blindness by never telling Antonio the actual plan—which does not stand within the eye of honour. All Antonio knows is that Bassanio plans to woo Portia, win her love, marry her, gain all her wealth, and pay off all the debts he owes (including Antonio's present sum) all within 3 months!

Upon what moral ground, then, does Antonio support Bassanio's attempt to gain unearned wealth in this way, while at the same time condemning Shylock's money which is gained through charging interest? Shylock's means seem to be *more* honorable than Bassanio's as they do not involve deceit or chance. (We notice in the next scene, when Bassanio approaches Shylock to borrow the money, that Shylock never asks him as to the purpose of why he would need such a large amount). Certainly Shylock comes to know the reason soon enough, but never

comments on it.

1.1.151
{Or bring your latter hazard back again}
{And thankfully rest debtor for the first.}

In these two lines Shakespeare in using the terms *latter* and *first*, which is more recognizable as *former* and *latter*, or *first* and *second*; and he is using this as a metaphor for the two arrows. The present money he is asking of Antonio is the *latter hazard* (the second arrow he desires to shoot) while all his debts from the past are the *first* sum he owes (the first arrow which has been lost).

I'll bring your latter money back again,

《All that you would hazard in this venture》
And thankfully clear° my former debtors. / pay
/ And pay off all my debtors from the first.
/ And gladly pay off my former debtors
/ With ample funds to clear my debts from the past.
/ And clear my former debtors from the past.

As this time I will watch the aim with care
And find both: I'll bring back all I owe you,
And enough to clear up my prior debts.

1.1.170 (The Golden Fleece)
In Colchis, Jason met with the king, and they agreed that if Jason could pass two seemingly impossible tests, he could have the golden fleece. The first test was the yoking of two fire-breathing bulls and then the ploughing of a field. The next was to sow the teeth of a dragon, which would produce and an army of slain warriors who would then turn against the one who sowed the dragon's teeth. Jason, winning the heart of the king's daughter, Medea, (who was a sorceress) agreed that if she would help him, he would marry her. So, she taught him various charms by which he was able to appeased the fire-breathing bulls and turn the warriors away from Jason and against themselves. Jason then won the golden fleece and returned to claim his kingdom. (Jason later betrayed Medea. One part of this story is invoked by Jessica, in the 'night game' she plays with Lorenzo. [5.1.12-14])

1.1.174
Why does Bassanio need to borrow the funds? Certainly, by the terms of the lottery—wherein the person who chooses the right casket wins Portia—one need not have such wealth. Bassanio could have made his way to Belmont, donning his best garb, and made his choice—without borrowing a ducat or having to put a deceitful show of having wealth.

We find such examples even the Arthurian legends, where skill and talent are held above wealth. Even the terms of the lottery were meant to reveal a suitor who was smart enough to chose the right casket, and not one of certain wealth. Later, when Bassanio realizes that

Antonio must put up his life to secure the money, Bassanio says, *You shall not seal to such a bond for me. / I'll rather dwell in my necessity.* [1.3. 151-52] At that point, Bassanio could have rejected the bond, shown up in Belmont as he had in the past—presenting himself as a 'scholar and a soldier' and not as a rich Venetian lord—and chose the right casket. (Such would have been even more impressive, showing that the winning of Portia had nothing to do with wealth but by sheer wit.)

So, Bassanio could have gone to Belmont without having borrowed the money and without presented himself as a rich man—or could he? In normal custom, it would have been unheard of for Bassanio to show up as a poor man or unattended—however, it was possible. In accordance with the thesis that Bassanio received help in choosing the right casket from Nerissa—but would only receive such help if Portia fell in love with him, and choose him—Bassanio had to woo Portia, and win her love, and that is why he had to present himself as a suitable suitor, and not as a poor spendthrift. [See *Essay: The Lottery*]

1.1.76
In support of the theory put forth: It seems Bassanio is quite sure that he will win Portia, not by a fair drawing of the lottery, but in accordance with the agreement he put in place with Nerissa (which is, if Bassanio can win Portia's heart—and if she freely chooses him—then he will receive some kind of 'assistance' with the lottery.) .Hence, when Bassanio tells Antonio that he will *questionless be fortunate*, he is referring to his certainty that he will, as a proper suitor, be able to charm Portia and win her love (a presage which is supported by the loving glances he received from her). Hence, if he can win Portia's love through his charm (which he is quite sure he can do) then he will get help with the lottery and be able to win Portia's wealth. He is questionless about his ability to win Portia, not to be able to chose the right casket by his superior wit, and win her in accordance with the terms of the lottery.

1.2.26
Portia is being courted by men of great wealth, none of whom who need her father's wealth. Hence, in a real life scenario, (if Portia is bound by the first condition of her father's will) she could simply give up her father's wealth in the name of love, and marry whomever she pleases. Hence, we must assume that Portia has given her word to he father, to carry out his will, and so it is her loyalty to her own word that is keeping her bound. Her father's will is clearly an *imposition,* and Portia, already stating that she would do anything to avoid marrying the German sponge, would clearly go against her father's bizarre will in the name of love. The reason she is not going against his will is because it has been fortified by her own loyalty. (Jessica, we see, not only goes against her father's will, but actively harms him.)

1.2.58
In the previous lines (where he is compared to the two previous suitors) this line could suggest that he has labored to outdo two other suitors in the very thing they are best at—and he has bettered them: he has a better horse than the Neapolitan (who talks about his horse all day) and a better bad habit of frowning than the Count, who frowns all day. Hence: he is so busy trying to outdo everyone else that he doesn't even know who he is.

1.2.75

A deletion of this passage about the Scottish lord would bring down the number of known suitors from six to five—which would have no impact on the future reference—since the reference in the original text is to there being *four* suitors [120] and not to the six who are mentioned in the text. As the text only refer to four suitors (as opposed to six) we could surmise that in an earlier draft, there were only four suitors; with a later addition of two more suitors, this number was brought to six. Which two suitors were not found in the original draft?—most likely the Scott and the Englishman [63-80], who may have been added later to benefit the English clientele.

1.2.96

Without the entrance of a *Servingman* (to tell of the new intention of the suitors), Nerissa would have to reveal this line in jest. If a production includes the entrance of a *Servingman,* he would whispers a message to Nerissa, then depart. After hearing the news, she would then tell it to Portia. Later in the scene [118] a *Servingman* enters, and says to Portia aloud, that the four strangers seek to 'take their leave.' Hence, the only difficulty with the entrance of the *Servingman* in [96] is that he enters again a few moments later. This, however, may be preferable to Nerissa's holding back crucial information from Portia.

1.2.127

Portia is expressing the typical prejudice of her time, which equated light-skinned, or a fair complexion, with beauty, and which despised dark-skin, as such people where held to be ugly and to have the same complexion as the devil. Thus the Prince of Morocco (whose complexion is likely to be dark) is herein likened to a devil; even if he had the condition of a saint (yet was dark-skinned) Portia would rather have him use that saintliness in capacity as a saintly priest to absolve her of her sins (as in confession) rather than have him as her husband. This light-hearted line also reminds us that Portia is still a girl, and swayed by romantic notions: her primary concern in a husband is his outer looks, with saintliness far behind, or not even a consideration. This innocuous line—perhaps to expose to prejudice of the day—may tell us something about Portia's sudden love for Bassanio. Upon what premise was it based? Bassanio is handsome, a charmer, one who presents a compelling outer show—yet to effect this kind of outer show one must employ some measure of cunning, pretense, and falseness ('So may the outward shows be least themselves.) This is something far from a saintly condition.

1.3.1

During Shakespeare's time, 3000 ducats was equal to 600-800 pounds sterling. By comparison, Shakespeare himself purchased a substantial property, *New Place*, for the sum of £60. If such a property were worth the present sum of US$100,000, then Shylock's loan would be worth anywhere from $600,000 to $800,000. Thus, when Portia deprives Shylock of the return on his interest—which would have been paid with her money—she is already exacting a substantial penalty.

1.3.38

It is not certain that Antonio would appear sad (as in the opening scene), because he is just now meeting his dearest friend—but it is possible. Shylock is likely taken by Antonio's

accommodating manner, and his show of affection to Bassanio, contrasted with the harsh manner in which he is wont to treat Shylock. If *publican* is taken to imply an obsequious innkeeper, we then note that the first thing which Shylock comments on—and the first thing that catches his eye—with respect to Antonio, is his weakness. This fits in with the theme of *power* which plays out between Shylock and Antonio: Shylock is made to feel powerless by Antonio's inhumane treatment of him; and Antonio is made to feel powerless when the tables turn and his bond expires.

1.3.39
Shylock hates Antonio specifically for the way he (Antonio) abuses him (Shylock) and the way Antonio takes actions to thwart Shylock's business. The heart of the conflict, however, is over usury, and more specifically over the way that usurers take advantage, manipulate, and 'cheat' people out of their hard-earned wealth. Shylock sees this action as legal, according to the laws of the state (and perhaps justified—due to the oppression of Jews and their being forced to earn money in this way); Antonio sees this action as immoral, contrary to nature, and 'illegal' in the eyes of God. The conflict is not personal, per se, but is played out that way since each person embodies the characteristics had by opposing side. See Antonio's opening lines (in the revised version of the play), to understand his position toward usury and usurers.

What we know is that Shylock hates something about Antonio's Christian-ness and the way he uses it to oppress the Jews—an interpretation which would tie in with the previous line, referring to Antonio as a publican (a tax-collector working for the Romans and oppressing the Jews). Shylock could hate Antonio's Christian hypocrisy, where he puts on one face yet treats Jews with another face. (Here Antonio is likened to an publican, not as a tax-collector but as an accommodating innkeeper). Moreover, we learn that this hatred of Antonio's Christianity is not so keen as Shylock's hatred of Antonio's *low simplicity*, where he loand out money, interest-free, and thus undermines Shylock's business. Later we see Shylock's hatred based on Antonio's hatred of Jews (*he hates our sacred nation*) and specifically to his mis-treatment of Shylock, which he does not mention in this aside, but waits for the chance when he can say it to Antonio directly.

1.3.57
Some productions have Shylock ignore Antonio upon his entrance, or pretend not to notice him—and continue the conversation with Bassanio—while others have Shylock take keen notice of Antonio the moment he arrives.) Shylock is clearly aware of Antonio the moment he spots him, and his conversation, thereafter, with Bassanio is essential substance-less and idle—a filler which allows Antonio to come within speaking distance. He also wants to take this opportunity—when he is, for the first time, on equal ground with Antonio, and when he has Antonio's full attention—to welcome Antonio as amicably as possible. We cannot say that Shylock's intention are totally benign, as he may want to welcome Antonio to make him feel uneasy, to test him, or to lure him into a comfort zone just so that Shylock will then be able to fully express his grievance. Regardless, some part of Shylock longs to be seen as an equal in Antonio's eyes, and there is some measure of heart-felt warmth in his welcome.

1.3.71
Shylock's askew paraphrase is from Genesis 27 and 30. Easu was next in line to inherit from his

father Isaac, and would have been the 'third possessor' after Abraham, had not Rebecca, Jacob's wise mother, conspired with him to intervene. Isaac was blind, and could only tell his sons apart though touch: Esau was hairy and Jacob was smooth. So, when it came time for Isaac to bless his eldest son, Esau, and give him his inheritance, Jacob (through the advisement of his mother) covered himself in sheep's wool and went for his father's blessing. Isaac, him to be his son Esau, blessed Jacob and gave him all he owned. Thus Isaac was deceived—through his own blindness—and Esau, too, was deprived of his rightful inheritance. Shylock's savoring of Jacob as being the 'third possessor' tells of his harping approval of this deceitful practice—which he justifies by Biblical precedence, and which he distinguishes from theft. The Bishop's Bible, which Shakespeare often relied, comments: 'Jacob was not without fault, who might have tarried until God had changed his father's mind.' [See Penguin Edition, pp. 12-16]

1.3.93
We are not clear on what Shylock was about to say before his was cut off. Perhaps some real point with respect to his story—but there was no real point in the first place, nor any additional point that one might consider. Frankly, his story was vague, unconvincing, and somewhat desultory. Perhaps it was more of a time-filler where Shylock could talk and command Antonio's attention, rather than with the clear intention to make some germane point. So, was Shylock going to continue with his story, or come to the real issue— his grievance against Signor Antonio?—which he comes to deliver ten lines later?

The lines, from 'signor' [93] to Signor Antonio [103] can be staged in two (or more) ways: a) where Antonio's comments are a direct confrontation of Shylock—and serve to thwart him from continuing with his scriptural defense of usury, of b) where Antonio's remarks are made as an 'aside' and Shylock is interrupted by something other than Antonio.
These lines, from 'signor' to 'Signor' can be staged as follows:
a) Shylock's train of thought (and the point he is about to make about Jacob) is interrupted by Antonio's caustic remarks. Here Antonio's comments, beginning with, 'Mark you this, Bassanio' is spoken to Bassanio but meant to be heard by Shylock. In the staging, Antonio feels entitled enough to insult Shylock in front of his face (as he had done with impunity in the past), calling him an 'evil soul,' 'a villain,' and 'rotten at heart'—all within the span of a few lines. This makes plain his ill-treatment of Shylock (which Shylock bears with a shrug) but is somewhat misplaced here, especially since Antonio is in a position of need, and wanting to help his friend, and such harsh words would only harm his friends chances of getting the funds.

b) Shylock is interrupted by something other than Antonio and he busies himself with that which has pulled his attention. After he says, "But note me, signor—" someone could suddenly come in, to whisper him a message, or in a gestures about his coins breeding as fast, some coins could spill over and he endeavors to collect them; or it could be a sudden idea (where he lifts his own finger up and stops himself), then attending to some paper or some calculations. Hence, when Shylock is distracted with something, Antonio then delivers his comments as an aside to Bassanio (which Shylock may or may not hear).

Two additional lines (more caustic than the preceding ones) could be added to Antonio's comment to paint him in a more negative light. If so, the 'aside' could be delivered as an aside

(where Shylock hears none of it) or it could be made in two parts: the first part of which is spoken as an aside, which Shylock is meant to overhear; and then a more private 'aside' with more caustic words, such as: 'My God, of all the people, could you not | Find someone other than this wretched Jew?'

1.3.99

This theme of appearing one way, outwardly, but having an opposite quality inwardly, appears throughout the play. Earlier Shylock was despising Antonio's hypocrisy—putting on a Christian smile and touting Christian virtue while vilifying Jews. Here Antonio is noting what he believes to be a similar kind of hypocrisy. Later Bassanio himself comments on this exact theme when rejecting the gold casket—the seeming truth which cunning times put on to entrap the wisest. [3.2.100-01]

1.3.127

What is missed on the modern audience in this short passage—which does not have the context in which to fully place it—is Antonio's hard position against usury and all it stands for. (His position is not against Jews, even though most of the usurers were Jewish, and they could not make money as freely as Christians). In the play, however—and mainly because of Shylock's positioning behind his Jewishness, and claiming Antonio hates him because he is Jewish, and not because he is a usurer—the conflict seems to be over Shylock's Jewishness, but this is never the case. It is always founded upon usury and the apparent evil of that practice. Usury was not simply about loaning money with interest, it was more about deception, subterfuge, theft, and bilking money out of people who are in desperation (and should be helped with charity) rather than abused with usurious schemes. The view of this practice, is the eyes of an Elizabethan audience, would be akin to modern view of con-man who bilks a poor and hopeless old lady out of all her savings, by way of some deceptive scheme or manipulation.

1.3.137

I have offered, as a person and as a friend, to loan you the money, but you will not hear me (accept me) as a person. Part of this 'hearing' is for Antonio to accept Shylock's offer to 'forget the shames' that Antonio has 'stained' him with. Antonio will not 'hear' such an offer, for Antonio does not accept that he has stained Shylock with any kind of shame—to accept that, he must accept Shylock as a person, a person whom Antonio has wronged. Antonio refuses. All this is in context of Antonio's previous lines where he refuses to be Shylock's friend, but prefers to stay on strictly business terms and remain Shylock's enemy. Antonio is refusing to accept ('hear') Shylock as a person, or as an equal. We see the adamant and repeated reversal of this position—where Shylock will not 'hear' Antonio—in 3.3, after the bond has been forfeited:

Ant: Hear me yet, good Shylock. *Shy*: I'll have my bond. Speak not against my bond. . .
Ant: I pray thee, hear me speak. *Shy*: I'll have my bond: I will not hear thee speak. | I'll have my bond: and therefore speak no more.

1.3.138

The term *kind* can have a number of meanings—which Bassanio interprets here as meaning 'kindness'—but Shylock's likely meaning refers to an offer of likeness—of friendship, of 'sameness' and in kind with Antonio's habit of loaning money without interest. The two 'kinds'

are related.   The underlying sentiment that Shylock is offering (or rather, pretending to offer) goes something like this: 'I am offering to be your friend, to be on equal terms with you, and to then loan you the money as if to a friend—gratis—but if I am loaning money as to a friend, and on friendly terms (without collecting interest) then you must accept me as a friend in order for me to do that.' It seems that Antonio accepts this kindly offer, made under the rouse of a proposed friendship—and gets entrapped by it. Antonio is self-righteous and angry, yet pure and honest in heart; Shylock has true cause for grievance against Antonio, and sees this an a schema to get back at, and rectify, Antonio's mistreatment of him.

Antonio accepts the loan, on friendly terms, without incurring interest—yet he has no intention of being Shylock's friend. (Why Antonio did not accept the loan under the conditions he so proposed—as if to an enemy, and incurring interest—is not known. Antonio, perhaps seeing the best in Shylock, felt that by accepting such a loan he would be redeeming Shylock—'the Hebrew will turn Christian, he grows kind.'

In sum, Antonio is accepting the loan without interest (as if from a friend) but refusing Shylock's offer of friendship, because this goes against everything that Antonio believes, and everything he stands for—for to accept Shylock as a friend Antonio would have to accept his usury. All the lines preceding this one are offers of friendship—with the overt line, 'I would be friends with you and have your love'—are likely to make Antonio cringe.

Underlying the possible motive of entrapment (made under the guise of friendship, or more likely, under the opportunity for Antonio to turn the Hebrew into a Christian), is Shylock's desire to be on equal terms with Antonio, and for Antonio to acknowledge him as a person, as an equal—something which he has never done. (He has treated him as a 'dog' not as a person). Shylock is willing to forgive Antonio for all the years of abuse (so he says—and it may be so) yet, Antonio does not see Shylock as a person, nor does he see his treatment of Shylock, the Jew, as abuse, or something that needs to be forgiven. Antonio's acceptance of Shylock, on equal terms, would suggest an acceptance of his usury, his Judaism, and his humanness—and this is something Antonio cannot do.   Hence we see Antonio never responds to Shylock's several offers of friendship.

Tying to pin Shylock with a singular motivation is risky: it seems that he truly wants to be on equal terms with Antonio (and to put and end to all his abuse), but at the same time, his offer of friendship, in this context, is suspect: it seems that Shylock's intention is to entrap Antonio into signing this bond as a way to force a state of equality between himself and Antonio and bring about a scenario where Antonio is beholden to Shylock.   So, Shylock seeks a relationship which holds the equality of friendship (where one person does not have an upper position upon the other—where one does not have the other 'upon the hip'), but not an actual friendship—which Shylocks knows is not possible with Antonio.

1.3.148a

/ Your bonded guarantee,° and let it say, / Your guarantee, in full / Your condition'l bond
If you do not pay me on such a day,
In such a place, such sum or sums as are
Presently owed, then as a merry sport,
We'll have the forfeit be nominated as

That of an equal pound of your fair flesh,
To be cut off and taken from any
Part of your body that so pleaseth me.

/ put your seal
On this bond, covering its full amount, and
As a playful game, if you don't pay° me {repay}
Such sums as expressed in the conditions,

/ Let be the forfeit, that an equal pound
Of your fair flesh be then cut off and taken
/ Let be the forfeit, so named, that an equal
Pound of your fair flesh be cut off and taken

The owèd sums,° then, as a merry sport, / full amount / balance owed
So name the forfeit as° an equal pound / Let's have the forfeit be / Let be the forfeit
Of your fair flesh, to be cut off and taken
From what part of your body pleaseth me.

1.3.148

The recent movie version by Radford, plays the first part of the scene in a market, where Shylock purchases a pound of animal meat and carries this around with him during the scene. Hence, he seemingly comes up with the idea of exacting a pound of fair flesh by some direct, linear association with the pound of flesh he has in his hands. If some association prompts Shylock to 'nominate' a pound of flesh for his bond, a more likely prompting might be Shylock holding a few ducats in his hand, and noticing its weight, comes up with the idea of a pound. Else, Shylock could come up with the notion of one pound by some other means. Without specification, a pound of flesh—taken from whatever part pleaseth me—would likely refer to a man's genital, and Shylock, having been made to feel less than a man (by Antonio) may, in some symbolic way, want to make Antonio feel less than a man by the mere idea of castrating him. Perhaps Shylock just came up with the idea, as a kind of absurdity, and without any direct prompting.

But the pound of flesh, initially nominated, to be cut off and taken from 'what part of your body pleaseth me' changes to, 'to be cut off and taken from that part 'nearest the heart.' Thus, the initial terms proposed, give Shylock free reign over Antonio's entire body—and give a more gruesome range to the imagination—whereas the revised terms, specify the exact place—the breast, 'nearest the heart.' The exact terms of the bond, and the reasons for the revision are unclear, yet both the terms could relate to sexuality: the cutting off of a man's genitals and the cutting off of a woman's breast. As is known, in Venice at the time, prostitutes were required to expose their breasts so one could verify that they were woman. In a roundabout way, we can consider how Shylock's words, 'what part of your body pleaseth me' might refer to a prostitute, whose parts are hire, and whose purchase of such parts are with the intention of finding pleasure, or that which 'pleaseth' a man. Hence, the idea to change the terms of the bond—and take the forfeiture from 'nearest the heart' was prompted by an exposed breast (weighing about a pound) which Shylock saw on his way to the notary. Such a revision in terms, inspired by a prostitute had the result of making the terms seem less perverse, but still sufficiently embarrassing (and perhaps, in Shylock's mind, likening Antonio to a prostitute).

How innocent was the bond?

The pound of flesh as a forfeiture is a deliberate device and part of an overall stratagem used by Shylock which furthers Shylock's aim with respect to Antonio. Even though none of the parties considers the bond to be more than a merry sport—and its forfeiture an impossibility—it accomplishes several things for Shylock: It allows him to be on equal terms with Antonio, and offer Antonio an interest-free loan of money, as would be made between friends. (Antonio must consider him a friend for as long as the bond is active, and perhaps for some time afterwards.) One might even say that "Antonio owes him one." Hence, Antonio would not likely spit on Shylock in the future—and certainly not during the time the loan was active. When the loan was paid off, Shylock could always claim that the loan was interest-free (which it was), and that he loaned Antonio money as a friend (which he did) and that there was no possibility of Antonio ever forfeiting (so the terms of the bond were moot). Even if Antonio had forfeited (which was never considered a real possibility when the bond was made) Shylock (at the time the bond was made) would not consider taking the pound of flesh. [See *Essays: Character Analysis, The Merry Bond*] [See Additional Scene, 2.1A, which includes an explanation as to why Shylock named a pound of flesh as the forfeiture.]

Terms of the bond from source stories:

1.3.176

The original line uttered by Bassanio (*I like not fair terms in a villain's mind*) is odd in that it is the only line in which Bassanio speaks ill of Shylock. Part of this distortion may have crept in due to its having to rhyme with the previous line; specifically finding and end word which rhymed with *kind*. Bassanio, throughout, is very friendly and personable with Shylock, and there is no ill-will between them (as there is between Antonio and Shylock) as Bassanio is somewhat aloof to a moral criticism of Shylock's money-lending. Bassanio's only concern is to secure the money and Shylock is the only one who will loan it to him. Bassanio, moreover, seems to to play the role of peace-maker, and even has some sense of gratitude toward Shylock, though he is dismayed by the grotesque terms of the bond. In sum, there is no reason for Bassanio to suddenly call Shylock one with a *villain's mind.*

A similar linking of *Jew* to *villain* is later made by Launcelet when he says, *I am a Jew* [villain] *if I serve the Jew any longer.* [2.2.108]

2.1.175

It is not viable to suppose that Shylock would loan the money to Antonio in the long-shot hope that Antonio would forfeit—which would then allow Shylock his pound of flesh. Did Shylock loan the money to Antonio as a peace offering, as a way to become a friend, an equal to Antonio? The most likely reason that Shylock loaned the money to Antonio (interest-free) was to gain a moral upper-hand on him: Antonio could never, in the future, in good conscience, spit on Shylock or belittle him in public for loaning out money (with interest) when Antonio himself was wont to use Shylock's services. Moreover, Shylock could now dilute the import of Antonio's future attacks against him by telling everyone that he loaned a substantial amount of money to Antonio, interest-free. Moreover, by this "kind" gesture, this interest-free loan—which enables Antonio to help his friend—Antonio may feel somewhat indebted to Shylock. Such a

sense of indebtedness might be cause for Antonio to pause next time he thinks to mistreat old Shylock. All this is supported by the fact that Shylock will not loan out the money based on Antonio's note, but insists to speak with Antonio in person. Shylock confronts Antonio) and twice mentions to him that he, by securing this money, is contradicting his own position—thus further eroding Antonio's position of Christian righteous and moral superiority. Shylocks' previous-stated position of trying to gain an advantage on Antonio, to *catch him once upon the hip* [43] (in order to *feed fat this ancient grudge I bear him*) is often interpreted as Shylock trying to entrap Antonio in the forfeiture of the bond, and thus be in a position to kill him. We have no idea exactly what advantage Shylock is referring to which would enable him to feet fat his ancient grudge. This advantage, this catching him upon the hip, could likely be getting him at a moral advantage, when Antonio (out of his love for Bassanio) is forced borrow money from Shylock. Thus, the very loaning of money to Antonio—in this case, interest-free—is Shylock's catching Antonio upon the hip, not the actual forfeiture of the bond (which was not considered as a real possibility when the bond was signed).

2.2.1

This scene is commonly staged where Launcelet enters and is debating with himself. The scene could also open with Launcelet asleep, perhaps in his dream-like state, swatting a fly which is buzzing around his head, and suddenly realizing that he has been asleep on the job (like a guard who finds himself asleep) and quickly jumps to his feet.

Each of the main characters in the play has a shadow or reflective character: Bassanio-Gratiano, Portia-Nerissa, Antonio-Sal & Sal. Shylock does not have such a counterpart, though Tubal could act as such a character. Also, Shylock's servant (and the mind is supposed to serve the person) could represent some feature of Shylock's fragmented psyche. Here, in Launcelet, we see reflected a fragmented mind, constantly oscillating between opposite courses of action: leave or stay. The same oscillation occurs with Shylock. Shylock tries to rectify this division (putting his heart and soul on but one course of action) by making 'oaths to heaven' but such an extreme measure, such an oath to 'our holy Sabaoth' would not be needed if Shylock were convinced about the rightness of his action in the first place. He is not convinced. Making such a vow would only come in the context of Shylock's deeply divided conscience.

In sum, this soliloquy suggests the deep division in Shylock conscience; even though he comes to state his intention over and over again, citing reasons and vows to heaven, ("the lady doth protest too much, methinks") he remains unsure, unconvinced, and morally conflicted. There are three ways to play the court scene: a) Shylock intends to kill Antonio; he is adamant and undivided in his intended course of action, and so addled by rage and anger (which cover his incurable pain) that he is oblivious to reason or any other change in his course of action. b) Shylock intends to kill Antonio—as stated and in accordance with some vow he has made—but he is not convinced. He is doing everything within his limited power to convince himself to take Antonio's life, even though he has enough retrospective consciousness, to know it is wrong. His intention to kill Antonio is in his mind and he has not yet been confronted with the actual brutality of the act. As such, he is divided. He may or may not kill Antonio; his rageful revenge will be thrown into doubt by his conscience, his business sense, and the brutality of the deed in front of him. c) Shylock never intends to kill Antonio, but only to psychologically torment him, stretching this torment 'til the last moment.'

2.2.29
A production wishing to edit portions of this scene (and also keep Launcelet's opening soliloquy) could delete the section from line 30 to line 107—which is the whole of the interaction between Launcelet and Old Gobbo. As such, instead of Old Gobbo entering here, Bassanio with Leonardo would make their entrance after Launcelet decides to run. Launcelet then speaks the line, 'O rare fortune! Here come the man: to him, father: for I am a Jew if I serve the Jew any longer.' With no actual father present, Launcelot (unable to muster his own courage to speak directly to Bassanio) could invoke (and play the part of) an imaginary father to help him, displaying the same kind of split-personality he displayed in the opening of the scene.

2.2.0
As explained in note 2.2.1, the opening soliloquy with Launcelet alone on stage—though not directly moving along the action of the play—may be significant in that it reflects something of Shylock's inner state. Hence, a possible way to edit down this scene, which keeps these opening lines, but which removes the appearance of Launcelet's father, would be as follows:

Editing:

Launce: Certainly my conscience will serve me. . . I will run. [1-29]

Enter Bassanio with Leonardo and others.
Launcelet runs into one of Bassanio's men as he is exiting.

Bass: You may do so . . . come anon to my lodging. [109-113]
Launce: [*still on the ground*] God bless your worship. [115]
Bass: Gramercy. Wouldst thou aught with me? [116]
Launce: ⌈I⌉ hath a great infection sir, as one would say, to serve— [120]
Bass: ⌈An infection for what?⌉
Launce: [*getting up*] Indeed the short and long is, I serve the Jew, and have a desire, as ⌈I⌉ shall specify . . . [122-23] [*getting full on his feet*] To be brief, the very truth is that the Jew, having done me wrong, does cause me, as I shall frutify unto you. [126-28] In very brief, the suit is impertinent to myself, as your worship shall know by my father's name, and though I say it, it is as if my poor father is speaking— [131-134]
Bass: One speak for both° —what would you ⌈want⌉? [135] / Speak one for the both
Launce: ⌈To⌉ serve you sir. ⌈That is the very defect of the matter, sir.⌉ [136-137]
Bass: I know thee well . . . so poor a gentleman. [138-142]
Launce: The old proverb . . He hath enough. [143-145]
Bass: Thou speak'st is well.— ⌈go son with thy father°⌉ . . . see it done. [146-49] /conscience
Launce: I'll take my leave of the Jew in the twinkling ⌈of an eye⌉. [160-61]
Exit Launcelet

[Launcelet's later lines, 150-161, could be deleted or retained and modified. If retained, the first line, 150-51, could be deleted (which refers directly to his father) and the rest of the lines retained—with the second reference to 'father,' in 160, being seen as a reference to the thought of his father. If deleted in full, Launcelet could exit after line 149 and say no more.]

2.2.113

As part of the preparations, Bassanio makes special mention that he wants to see Gratiano right away, as Bassanio wants to make sure that Gratiano comes with him to Belmont. Later in the scene, we see that Gratiano had the same idea (of wanting to go to Belmont) and he asks this of Bassanio (if he can go with him) even before he says 'hello.' [169]

According to a credible time-line, it appears that all the events of 1.1 - 2.7 took place on the same day, which means Bassanio arranged to borrow the funds from Shylock in the morning, invited Shylock to have dinner with him that evening; in the afternoon he made the arrangements for his departure; put on a dinner party and masque, starting at 5 o'clock (which Shylock attended) and during which Jessica stole away; and then he set sail for Belmont (shortly after 9 o'clock). In Belmont, there is action also taking place. We know that all the action between 2.1 and 2.7 take place on the same day since Morocco contemplates the caskets in the afternoon [2.1] and then makes his choice later that day, after dinner [2.7] Thus, it appears that Bassanio borrowed the money, prepared for his trip (which included making servant uniforms and securing provisions), put on a feast/masque, and then left for Belmont on the same day—which makes perfect sense, as any delay might ruin his chances to win Portia (who has suitors coming in from the four corners of the earth to win her). This immediate departure by Bassanio, however, presents a problem in the overall time-line of the play, which requires a time-span of three months, not three days. [See: *Essays, Time Warp*].

2.2.160

. . . before I take a tinkle (tinkle: slang for 'pee' or 'take a piss.') / before I relieve myself / before I take my tinkling / before I take a piss.

Herein the term *tinkle* is used only because is sounds like *twinkling*. The parody here is on the hero's cry who, having an urgent task to perform, tells his lady that he will not sleep until the task is accomplished (and he returns). This is the pledge Bassanio makes to Portia right before be leaves Belmont [3.2.321-24]. Here Launcelet is claiming that he will not urinate until the task is accomplished. As part of a comic staging, Launcelet could look as if he were very restless, needing to go real bad, and hence in a great hurry to take leave of the Jew and relieve himself.

2.2.171

If we surmise a prior meeting between Nerissa and Gratiano, we can surmise that in the secret pilgrimage had between Nerissa and Bassanio (where the plan to rig the lottery was finalized), on of the conditions may have been that Bassanio bring Gratiano with him to Belmont. In 2.2.95 Bassanio asks that Gratiano see him anon (and we can assume that Bassanio has the intention to take Gratiano with him to Belmont). Here, Gratiano enters with the same intention—that he must go with Bassanio to Belmont. He brings his request even before saying 'hello'—which shows you the urgency of it—and Bassanio grants him his suit even before he names it. Bassanio may full well know Gratiano's suit before he asks it, and he may also know his reasons—so he can see Nerissa. (Why must Gratiano go to Belmont?—*You must not deny me. I must go with you to Belmont*. Why will he not be denied? What is calling him there so

urgently? Is it the scenery or a particular woman who happens to resides on Belmont?)

This whole exchange supports the notion of a chance meeting had between Gratiano and Nerissa (where the two took a liking for each other), and then a *secret pilgrimage* between Bassanio and Nerissa (to discuss the lottery). Bassanio, having sworn the meeting to remain a secret, cannot discuss any of it with Gratiano, nor even tell Gratiano about it.

2.2.181

It appears that the proviso's for Bassanio's receiving help from Nerissa with the lottery, is that he wins Portia's heart (and that she chooses him.) Bassanio goes to Belmont very confident that he will do just that based upon the past indications of her favorable glances. Yet, he must be present himself in the same light as he previous appeared, and how he has been described (by Nerissa) as a "scholar and a soldier," and thus possessing the qualities of intellect and refinement (scholar) as well as courage, loyalty, and duty (soldier). Gratziano, acting loud and uncouth, would reveal a wild and irresponsible side of Bassanio which might expose his false presentation of himself (as not being the rich, cultured man). This would ruin his hopes of winning Portia's heart. (If Bassanio's friend Gratziano was true to his colors, then Portia might see through Bassanio's pretense of wealth and refinement—and see him a duplicitous and self-seeking—and she would dismiss him as vehemently as all the other flawed suitors. (In this case, Bassanio would not get help from Nerissa, since the likely deal made with Nerissa carried this proviso: only if Bassanio could win Portia's heart would he get help from Nerissa with the lottery.) [See: *Essays, The Lottery*]

?? / . . . lest
Your boisterous and wild behavior
Disfavor me in the place I go to
And ruin° my hopes. / dash

2.3.19

For those who adhere to a positive reading of Shylock (which often calls forth a negative reading of Jessica) one could say that Jessica shares none of Shylock's loyalty, faithfulness, honor, or sense of righteousness—and in this regard she is certainly not of his manners. Though Jessica is introspective enough to know that her attitude toward her father is sinful, this does not prevent her from further "slapping her father in the face" by stealing his wealth and giving away his ring. This action seems more a "heinous sin" than her being ashamed of being her father's child, but there is no musing in regards to her actual betrayal and the sinfulness of that action.

2.4.9

According to Jessica's plan, Lancelet was supposed to deliver the letter to Lorenzo at dinner. This would not have allowed him the time to make preparations (as might have been stated in the letter) and also to then steal away Jessica (before Shylock returned home from the same dinner). Clearly then, the plan was already in place, and in the opening of this scene we suspect that Lorenzo is already discussing it. Hence, the purpose of Jessica's letter is unclear since it would not likely arrive in time for Lorenzo to respond to it. As we learn, the letter primarily states details which are not central to the plan, such as how much gold she is going to steal and what kind of clothes she'll be wearing. But how is it that Lancelet comes by these four in the first place? He was supposed to deliver the letter to Lorenzo, when he saw him at Bassanio's dinner party, but here—not at dinner, and well before dinner—he finds Lorenzo and delivers him the

letter.

2.4.21

The Q1 text reads:

I will not fail her, speak it privately
Go Gentlemen, will you prepare you for this mask tonight,
I am provided of a Torch-bearer. *Exit Clowne.*

The text is somewhat amiss in construction ('will you prepare you') and in meter (with seven iambs in the second line). The second line is in the form of a question, but Salarino's prompt response ('Ay, marry, I'll be gone about it straight') is more fitting a directive than a question—a directive like, 'Go and prepare you for the masque tonight.' To appease this 14-syllable line, some editions transpose 'Go' to the previous line ('I will not fail her. Speak it privately. Go') and have 'Gentlemen' be its own line This emendation adds an additional syllable to Launcelet's line and reduces the next line to 3 syllables. A 'cleaner' emendation would simply be to divide the line into two, with 'Go Gentlemen' on one line and 'Will you prepare you for this masque tonight?' on another.

I will not fail her, speak it privately. Go	I will not fail her, speak it privately.
Gentlemen,	Go Gentlemen,
Will you prepare you for this mask tonight?	Will you prepare you for this mask tonight?

Another rectification would be to interpret 'Go Gentlemen' as a stage direction for [*to Gentlemen*] or [*to Salarino and Salanio*], which makes sense since Lorenzo was, in the line before, talking to Launcelot. In the case where 'Go Gentlemen] is positioned as a stage direction, and not spoken, the standard meter would be preserved in both lines.

I will not fail her, speak it privately.
[*to Salarino and Salanio*] Will you prepare you for this mask tonight?

Another rectification would be to simply shorten the line:

I will not fail her, speak it privately.
[*to Sal and Sal*] Go gentlemen—prepare you for the masque.
I am provided of a torchbearer.

2.4.37

This statement about misfortune comes as a bit of irony since he, and Jessica, are faithlessly stealing from Shylock. Lorenzo is saying that any misfortune that comes upon Jessica will be a result of her faithless (infidel) father, and not because she just betrayed her father and stole his wealth. Lorenzo words, *but if it does* are portentous; he intimates that misfortune might come to Jessica—though he sees Jessica's excuse as being her father's Jewishness, rather than her own actions. (As stated previously, this line is amiss and should be dismissed, i.e., deleted).

2.5.38

This may be the first time he is ever invited to dine with Antonio (as an equal). Thus, his

going—despite his many hesitations—expresses Shylock's secret desire to belong, to be counted as an equal among the Christians (and Antonio). This seem to be the only reason—despite strong motivations to the contrary—why he goes. Secretly, or not so secretly, though despising Antonio, he seeks to be forgive Antonio, be his friend, be on equal terms with him. So, despite Shylock's claim to Bassanio of never eating with him, despite the mutual *reproach,* despite his concerns over his house and his daughter's involvement with the masque, despite having no desire to "feast forth tonight," and despite his ill-boding dreams, he is still motivated to go. He states that he is going out of hate, but this is an unlikely reason; it is a reason he might state aloud to Jessica (to mask his true feelings) but that is not his true reason for going.

2.5.43 (Revise)

Now Sarai, Abram's wife, had borne him no children. But she had an Egyptian maidservant named Hagar; so she said to Abram, "The LORD has kept me from having children. Go, sleep with my maidservant; perhaps I can build a family through her." Abram agreed to what Sarai said. Genesis 16:1-2

Ishmael (who became father to the Arabs) was the result of this union.

2.5.54

Shylock never mentions *our* house but only *my* house: "There are my keys," "Look to my house," "Lock up my doors," "stop my house's ears—I mean my casements," "my sober house." But the heart cannot be bound in this way. The exact opposite takes place—the faster the binding, the faster the flight. Like the opposites of Shylock's dream, where he dreams of having money and his money is lost, here he tries to bind Jessica and she takes flight. Shylock reacts to life in the only way he knows how—which is a very linear approach, unable to consider the non-linearity of the heart. There is not much faith involved here. In life, we see that the very attempt to bind a person (in an attempt to keep him or her) is what brings about the opposite action and impels a person to take flight and seek freedom. It is not the binding fast that keeps someone, but the opposite—it is the "letting go," and the imparting of freedom, which impels someone to stay.

Additional versions:

'What you can bind tight, will never take flight'
A proverb of thrift to keep in your sight.
'What you can hold fast, is but sure to last,'
A proverb of thrift that should ne'er be passed.
'What you can keep bound, will always be found,'
A proverb ne'er stale in a mind that's sound.

2.6.0

The stage heading suggests that two or more characters enter with *Gratiano* and *Salarino*, which would not be the case unless the maskers entered and then exited. All said, this stage heading contains a typesetter addition (i.e., error); the original stage heading probably read: 'Enter the maskers—implying the entrance of *Gratiano, Salarino*, and *Salanio* (who are the maskers—and whom we know are the maskers from their discussion in 2.4). The typesetter, not recalling who the maskers were—and trying to clarify the text, perhaps from memory, added the name of Gratiano, and—now with less certainty—the name of 'Salerino.' A proper emendation or

clarification would have been: 'Enter the maskers—*Gratiano, Salarino*, and *Salanio*' or more simply, 'Enter *Gratiano, Salarino*, and *Salanio*' (who are the maskers). Due to this typesetting 'addition' (and resulting 'error by omission') all editors assume that Salanio (or in some case Salarino) is absent from the scene, when this is not likely to be what Shakespeare intended or indicated.

Additional indications of a typesetting error is that standard stage directions list the main characters first, followed by any supporting characters. Hence, if any characters were listed, the stage heading would read, 'Enter *Gratiano*, and the masquers' (which would include two or more characters—in this case, both Sals.) The meaning could be: 'Enter the maskers—i.e., *Gratiano* and *Salarino*.' but such is specious: in that case, the heading would simply say: "Enter *Gratiano* and *Salarino*.' Perhaps the implication is that Gratiano and Salarino enter wearing masques: if that were the case, the heading would read: 'Enter *Gratiano* and *Salarino*, wearing masques.' In addition, when emendations are made (where the typesetting adds a name to the heading—rather than setting a name which appears in the original) spelling errors are more likely—and here we see that same error in the name *Salerino* (rather than *Salarino*). Typesetter additions, are more likely to be found at the end of a line (rather than at the beginning)—and here we see that the names *Gratiano* and *Salerino* (*Salarino*) are added after the maskers.

As mentioned, Salarino and Solanio appear together in 2.4. where they are making plans for the masque with Gratiano and Lorenzo and where they are also discussing the plan involving Jessica—which is being actuated in this scene. Thus, by all indications both Salarino and Salanio appear in this scene. The original stage direction most likely read 'Enter the maskers'—which indicated the entrance of *Gratiano*, *Salarino*, and *Salanio*. After a typesetter's emendation, the stage direction—now found in Q1—reads, 'Enter the maskers, *Gratiano* and *Salerino*.' As a result of this stage direction, most productions include Salarino in this scene (which is closer in spelling to *Salerino* than is Salanio) and exclude *Salanio*—or vice versa—but it is likely that this is not what Shakespeare intended.

Salerino is probably a misspellings for *Salarino*, and this may have came about when the typesetter (for clarification) added the name when no actual name was listed in the version he was typesetting. (We notice a similar typo in the stage direction of 3.3—and such an error often occurs when the typesetter adds a name to the stage direction—for clarification—and not when he is setting a name that appears in the original). Besides the misspelled name, another anomaly in this stage heading (which suggests a typesetter revision) is that the names *Gratiano* and *Salerino* are placed after the more generic 'the maskers' which clearly suggests that these two names were added *ex post facto*. The stage direction found in the original document likely read 'Enter the maskers'—the maskers being the ones we heard planning for the masque in 2.4—*Gratiano, Salarino*, and *Salanio*. A more precise (yet longer) stage direction could have read, 'Enter *Gratiano,* and the maskers,' or Enter *Gratiano, Salarino*, and *Salanio*.'

The three speech entries found in this scene are all *Sal.*, which in the original indicated either *Salarino* or *Salanio*. This ambiguity was found from the beginning, in 1.1, and in order to clarify this confusion, the typesetter changed the name *Salanio* to *Solanio*. After this emendation, abbreviated speech headings of *Sol.* (or *Sola.*) would refer to Solanio, whereas the abbreviations of *Sal.* (or *Sala.*) indicated *Salarino.* In this scene, the typesetter unwittingly deleted the presence of one of the Sals by altering the stage direction. With only one Sal present, all the lines are his, yet when two Sals are present, it would be unbalanced to assign all the lines

to one Sal and none to the other. Hence, if there are two Sals present, we can assume that both speak (with one Sal having the first two lines and the second Sal having the third). Hence, in this production—where both Sals are present—lines 2 and 5-7 are assigned to Salarino and line 20 is assigned to Salanio. [The reverse assignment could also be so]

No edition includes both Salarino and Solanio in this scene because of the anomalous stage direction which mistakenly suggests the presence of only one Sal. Since *Salarino* is closest to the misnomer *Salerino* he is most often included. Some editions, beginning with Rowe, list *Solanio* here (as opposed to *Salarino*) under the supposition that if *Salarino* were present in this scene he could not have witnessed the parting of Bassanio and Antonio which he describes in 2.8.36-49. This supposition lacks weight; both Gratiano and Antonio are in this scene and both were present at Bassanio's departure. Rowe assumes that Salarino, who is present in this scene, could not have been present at Bassanio's departure, yet Gratiano is present in both this scene and the departure. Although Salarino departs at the end of this scene with Lorenzo and Jessica, he is likely to part company with them as soon as possible, so as not to be seen with them nor implicated in their theft of Shylock's gold. Moreover, he is likely to have headed straight to the masque, as people may have been waiting for him there, and so he could use the masque as an alibi. In Salarino's mind, the masque is still going on, and so he heads there straightaway. Had Salarino showed up to find that the masque had ended early—or to discover that the masquers had taken a break to see off Bassanio—he would have been directed to the port to see Bassanio's departure. [See Essay, *Sal and Sal,* for an additional discussion]

2.6.7

Could be a reference to the earlier meeting where Lorenzo was so excited about Jessica being his torchbearer (i.e., at the prospects of marrying Jessica) but slow when it comes to following through on that pledge (and arriving on time). This could also be a reference to one who is quick to make an initial pledge of love and just as quick to break that pledge—telling of those who are more inclined to rush toward a new love (with the speed of Venus' pigeons) than they are to honor the vows already made, to which they are obligèd.

/They fly ten times faster than Venus's doves
To seal a new bond of love, then they are wont
To keep faithful to their wedding contract.

/Ten times faster than the pigeons of Venus
Do they fly, to seal a new bond of love,
Than to keep their marriage vows unbroken.

/ They'll fly faster than the doves of Venus
To seal love's new bond, and then just as fast
When it comes time to breaking those pledges.

2.6.48

There is mention of going to Bassanio's, yet we do not really know where they are going. Clearly people are expecting them at Bassanio's feast (because they told everyone they would be there). The concern seems to be that they want to leave Venice before people (at the feast) notice they are not there, and start asking about them, which might arouse the suspicion of Shylock and cause him to hurry home. Obviously the time is growing late: the feast began

around six o'clock (with everything ready by five) and now it is approaching nine o'clock.

This entire plan does not make sense—it if flawed both in its motivation and its actuation. Why steal Shylock's wealth and have to run away as a fugitive, living in exile from all their community and their life in Venice? (Why for moral and ethical reasons as well?) Why does Jessica have to dress up as a boy, and play the part of a public torchbearer? Why any kind of disguise if the departure is being made under the cover of night? Why not just wear hooded garb? Why the escaping parties must display themselves (Lorenzo as himself and Jessica in disguise) at the masque—and not just slip away, unnoticed, under cover of night—while everyone, including Shylock, is occupied by the masque—is never made clear. Even the disguise was of little effect, as shortly after their flight, Shylock hears that Lorenzo and Jessica were seen together in a gondola. [2.8.7-9]

2.6.59
It seems as if Lorenzo (and Jessica) are now heading off to Bassanio's—but, as previously mentioned, this is unlikely. It is impossible that the pair would go to the masque at Bassanio's (where Shylock happens to be) as opposed to making a clean getaway (with all the stolen loot) by cover of night (while everyone is busy at the masque). Hence, if they are going to actually meet their *masquing mates* (who are also in disguise) it must be as part of some getaway plan, and they are not likely to be meeting these *mates* at Bassanio's party, but in some other location.

Additional versions:

Ah, so you're here? On gentlemen, away!
Our fellows at the masque await our play.° / our stay

Ah, so you're here. On gentlemen, no care
Our fellows at the masque await us there.

Come gentlemen, let's go and be alive,
Our masquing mates wait for us to arrive.

2.6.60
Antonio's appearance here is amiss. It seems that Bassanio has recently and unexpectedly announced his intention to make an immediate departure for Belmont. Gratiano could not be found and Antonio has since contacted 20 men to go our looking for him. The timing is odd since Shylock, being hesitant about going to dinner in the first place, would certainly have left the dinner by now. Once Antonio left the dinner (in search of Gratiano) Shylock would have no cause to remain. In other words, had Antonio left the dinner, Shylock, too, would have left the dinner, and (being hesitant to go in the first place) would have hurried straight home. Hence, Shylock would have arrived at his house well before Antonio (who had to take the time to organize a search party, and who himself would have taken a circuitous route).

Antonio appearance here seems to indicate that he had no hand in Jessica's flight nor did he know anything about the plan.

2.6.66

Why would Antonio send out twenty men in search of Gratiano? It appears that Bassanio's departure has been unexpectedly announced (due to the wind having come about) but since his journey is not contingent upon the wind, and since so many people are involved, it is likely that Bassanio's departure time had been well-planned, and announced, in advance. Here we must assume that Gratiano, and his fellows (so involved with the flight of Jessica), forgot about the departure time, and that is why Antonio greets him with a scolding, *Fie, fie.* In a recent movie, Bassanio decides to leave in the middle of a rainstorm—which is not an opportune time to leave. Thus, his leaving in the middle of a rainstorm would show that he was in a great hurry to get to Belmont, so much so that he would not even delay his trip by one day, and would leave even when the weather was inhospitable.

2.7.9

The story of the caskets appears in a slightly different form than the story found in "History 32 of *Gesta Romanorum*," first printed in 1595, with a slight change in the inscriptions:

> "He let bring forth three vessels: the first was made of pure gold, well beset with precious stones without and within, full of dead men bones, and thereupon was engraven the posey: *Who so chooseth me shall find what he deserves.* The second vessel was made of fine silver, filled with earth and worms, and the superscription was thus: *Who so chooseth me shall find what his nature desires.* The third vessel was made of lead, full within of precious stones, and thereupon was insculpt this posey: *Who so chooseth me, shall find what God has disposed for him.*

2.8.0

The unusual similarity in the names of three characters, Salerio, Salarino, and Salanio, most likely came about through an expansion of the text (through several drafts) which required the *ad hoc* addition of two new characters, derived from one original character. The original character was Salerio, who first appears, and is introduced by name in 3.2 as a 'Messenger from Venice.' In a later draft of the play, Salerio's role was expanded and he was brought into 1.1 to be sounding board for Antonio, and again in 2.4 and 2.6 to help Lorenzo. When additional expansion in the character's role was required, there came the need to create two characters and to divide all the lines originally attributed to Salerio between two characters: Salerio and Salarino. All the lines previous to 3.2 were thus attributed to the newly created character called *Salarino*, with *Salerio*, retaining his role as a Messenger, who makes an entrance in 3.2. This new character, named *Salarino* (and abbreviated as *Sal.*), was most likely named thus as a matter of convenience, so this new name could be seamlessly incorporated in text without having to go back into the and change every speech heading. The abbreviated speech heading used for Salerio (*Sal.*) Could now accommodate the new character of *Salanio* with no changes in the speech heading, and with only a slight change in two of the stage directions (where the name *Salerio* was changed to *Salarino*). Two characters were needed since Salarino's role was that of a fellow trader and supporter of Antonio, while Salerio's original role remained as a messenger and court official. That was the first name derivative of Salerio. Then Salarino's functions were expanded still further and there came a need for Salarino to talk (to another character) *about* Antonio and Shylock. This dialogue was needed to inform the audience about the action of the two main characters without either being present. Thus, another character—in this case a 'mirror character'—who was also a trader and equally knowledgeable about 'news on the Ryalto,' was

needed. This new character, named *Salanio*, was essentially a clone or half-division of Salarino, and his function and voice was indistinguishable from that of Salarino. This new character, *Salanio*, was named as such (sharing the first four letters with *Salarino*) to seamlessly accommodate any needed changes in speech headings—for, as it turned out, about half the lines originally attributed to *Salarino* would soon be attributed to *Salanio*. Thus, the abbreviated speech headings for *Salarino,* appearing as *Sal.* (or *Sala.*) could, by using a similarly-beginning name, be quickly changed. Thus, speech headings abbreviated as *Sal.* (or *Sala.*)—originally indicating *Salarino* could now be attributed to *Salanio* by adding one more letter (*Sala.* to *Salan.*) or by changing one letter (*Salar.* to *Salan.*) Thus *Salarino* was derived from *Salerio*, and *Salanio*, was derived from *Salarino*. The names were made similar by a matter of convenience, as a useful tool which allowed for a swift and painless change in the abbreviated speech headings to accommodate *ad hoc* changes made in the text.

Discussions with respect to the three Sals—and reasons as to why three characters could have come to having such similar names—is largely an academic question as the names of *Salarino* and *Salanio* are never mentioned in the text and their names have no bearing on the play. The two Sals appear in several scenes and are always staunch supporters of Antonio, yet no one ever mentions their name—which further supports the notion that the characters were created as part of a later embodiment of the play. It is part of a standard formula that when a new character appears on stage, that his name be mentioned: this was the case with Salerio—our original character—but not with the later-derived character of Salarino and Salanio. (Certainly there were many places where their names could have been easily added, such as in 1.63, when Antonio makes special mention of his affection for Salarino (and Salanio)).

2.8.15

The Jew of Marlow's play, Barabas, has been stripped of all his wealth (and all the Jews of Malta stripped of half their wealth—unless they protested, like Barabas, in which case all their wealth was taken) to help the governor pay money owed to the Turks. However Abigail, Barabas' daughter, had hid away some of his wealth under the floorboards. In this scene, she appears above [like Jessica in 2.6] and is throwing some bags of gold down to him:

Abigail:
Here. Hast thou't? There's more, and more, and more.
Barabas: O my girl,
My gold, my fortune, my felicity,
Strength to my soul, death to my enemy.
Welcome the first beginner of my bliss.
Oh Abigail, Abigail, that I had thee here too,
Then my desires were fully satisfied.
But I will practice thy enlargement thence:
Oh girl, oh gold, oh beauty, oh my bliss!

2.9.29

/ The ignorant masses, who only choose

By outer show, not knowing one bit more
Than what the fancy of their eyes teach them.
They cannot plumb the interior, but are
Like the bird, which takes to building its nest
On the outside wall, exposing itself
To weather (rains storms) and the risk of destruction.

2.9.43
{How many then should cover that stand bare}
a) Covering the head (*that stand*) with a meritorious hat, headdress, or crown is a sign of honor─something supposedly worn by those who deserve it. But they are imposters, so few of them are deserving of such a head piece. Hence: "How many then would have true merit to wear such a hat or crown─None! Hence, everyone who is not in a high position to wear such a hat (and now presumes to do so) would have a *bare stand*, a head without a hat.
b) Relates to covering one's head by keeping on one's hat─and not doffing it to someone of high rank as they pass by, especially when that high rank in undeserved. Hence: 'How many then would keep on their hats (*cover that stand bare*), when those who claim outer merit (but don't posses it) pass by?'─Everyone! c) Could also related to the notion of 'standing naked,' not being able to hide behind the outer show of honor, such as might be displayed in the elegant clothes than one of high rank wears. Refers to the image used by Arragon suggesting that the show of honor is false, and procured by the wearing of the right hat, or clothes; and if this outer garment were stripped away, then those of seeming honor would be just like everyone else.

2.9.44

{O, that estates, degrees, and offices
{Were not derived corruptly, and that clear honour
{Were purchased by the merit of the wearer.
{How many then should cover that stand bare?
{How many be commanded that command?

O, that one's wealth, degrees, and positions
Were not so gained through falsehood, and that honor
Were not procured through a tailor's merit.
⟨Who could well-fashion them a coat of rank.⟩
How many then would be standing naked! / How many then would have nothing to wear!
How many so commanding be commanded! / How many that command would now obey!

If 'wearer' is read as 'weaver' and if the line is constructed with the same negation as the previous line, it would suggest:

Were not derived corruptly, and that clear honour
Were <u>not</u> purchased by the merit of the <u>weaver</u>,

This interpretation then suggests that the next line (*How many then should cover that stand bare*)

may refer to clothes of high rank (with **stand** = body) as opposed to the universal interpretation of this line referring to a hat or head cover (with stand = head). Hence, if uniforms of high rank and honor were only worn by those who clearly deserved to wear them—and not purchased from a tailor of merit, who could fashion a counterfeit uniform—then everyone would be standing with their body bare or naked (as opposed to hatless). Hence, reading *wearer* as an error for *weaver* (which is not likely) the line could read:

{O, that estates, degrees, and offices}
{Were not derived corruptly, and that clear honour}
Were not procured through a tailor's merit.
How many then would be standing naked!

2.9.48

{How much low peasantry would then be gleaned
From the true seed of honour! And how much honour
Picked from the chaff and ruin of our times
To be new varnished!}

How much low peasantry could then be gleaned
From those who wear the decor° of true honor. / medal / badges
/ . . . Found | Lurking behind the medals of true honor.
And how much 'honor' could be new-created {gleaned from}
By those assuming the display° of honor / outward shows
But naught in themselves e'er deserving it—° / being worthy of it
They wear° a coat of varnish! / 'Tis but

/ How much low peasantry could then be found
Amidst the dull and lowly of our time, / fools and dullards
Who could put on a suitable display
Of honor but ne'er being worthy of it.

/ By giving them a shiny badge° to wear. / fancy gloss / coat
/ Who could but wear the outer gloss of honor | But who could never be worthy of it.
/ Who could but cover themselves with the gloss | Of honor but ne'er be worthy of it.

These lines suggest that if you really looked at true honor, and not the outer show of it, then from those who are now honored, we would find plenty of *low peasantry* (those who do not deserve it); and if we looked at the what most consider the *chaff* (that part of the wheat which gets separated from the wheat and discarded) *and ruin of our times* (those who are destitute and downtrodden) we could pick out plenty of 'heros'—and present them as heros by giving them a new coat of varnish (making them look new on the outside)—or by decorating them with the shiny medals of honor. (In another reading of these lines, oblivious to the context, one could interpret Arragon's second line as being gracious, saying here that many heros could be found among the masses—as unsung heros—if only they could get some polishing and be presented as

heros.   But the 'heros' that he alluding to, the kind of heros that those among the masses could become, are not true heros, but the kind of unworthy and undeserving heros that we find today.

/   How much low peasantry would then be found
      Hidden behind a shiny coat of honor;
      And how much 'honor' could be gathered from
      Those who are downcast and ruined, and who just
      Get some new varnish!   {To be new varnished!}

To be new varnished! : New varnish implies something which has taken on a new, shiny look, (like that which gets a new coat of varnish) yet whose outer appearance now belies the low worthiness of that which has been covered. Such newness (or appearance of worth), gotten by a quick coating of varnish, is not earned or deserved; it is only the *appearance* of newness and of worth which the varnish bestows. In other words, most of those who are held as honorable, should rather be ranked among the masses; they are held as honorable only because they put on the outer show of honor and not because they possess true honor.

Arragon, consistent with his arrogance, is saying: How many low peasants would be found among those who now claim themselves as honorable; and how much 'honor' (the kind of honor we see nowadays) could be picked (rather than earned) from among the masses (*the chaff and ruin of our times*), by simply having them display the shiny coat or badge of honor (*new varnish*) but without them actually having it or being truly worthy of it.   Arragon's case seems to be that he alone is truly honorable and deserving of honor (and deserving of Portia)—while all the rest merely give the outer show of honor, but are not truly deserving it. But alas, he is only speaking to himself—trying to convince himself that he is deserving.

2.9.60
Portia is politely saying that it is not her place to say anything (of a personal nature)—nor to comment of Arragon's deservings—since the judgement of his own choice has already been made (and anything she could say—pro or con—would be irrelevant and contrary to the impartial judgement made by the lottery, and by Arragon's own hand).   What she is saying, is: I cannot say anything, since my saying anything goes against the impartial nature of the lottery and the judgement rendered by the lottery and your own choice (which is that you are not deserving of me). What Portia may have meant but could not say, would be this: I need not speak as my comment (or answer to your question) might offend you—because I would say that I am glad that you have not chosen correctly, and that you do not deserve me—which your own choice proves—so I best keep quite for my offensive remarks (and the expression of my delight in that you have chosen the wrong casket) would be contrary to the impartial nature (and judgement) of the lottery.

2.9.100
/ For love, O Lord, Bassanio let it be!
/ Out of love, Lord—Bassanio let it be!
/ O Lord, be it Bassanio, if thy will!

O Lord, let it be Bassanio, if thy will!

O Lord, if it be thy will, let it be Bassanio!'
Lord! Bassanio, if it be thy will!
Bassanio! Lord, if it be thy loving will!
Bassanio! Lord [in the name of] love, if it be thy will.

3.1.69

The last lines could be rewritten with a direct reference to Antonio, rather than portrayed as a vague and global approach (as the revenge of Jews against Christians). Perhaps Shylock is not clear as to how he will direct his anger (which is based upon his daughter's betrayal) and that is why he refers again and again to Christians, and never to Antonio (since Antonio had nothing to do with his daughter's betrayal). Making the line more personal, Shylock could say: "If you wrong us, do we not feel the pain of that wrong? If we are like you in the rest, we are also like you in that. The wrong that Antonio has shown to me, I am only being so kind as to return to him. The cruelty he has shown to me, I will now show him; and it will be hard, but I'll teach him a lesson he will never forget."

3.1.73   (ADD PICTURE)

A few anomalies can be seen in Q1 which suggest that the lines last spoken by Solanio are amiss and probably not penned by Shakespeare. First, the line is meaningless and distracted: if the Sals were looking for Antonio, and heard word from him, their focus would shift toward Antonio and away from Shylock. Second, such a remark is simply out of place and irrelevant to Solanio. Third, and most obvious, the stage direction '*Enter* Tuball' appears twice, thus indicating some kind of mistaken addition. Fourth, the entry for Salarino is in error, as it reads '*Saleri*.' not '*Salari*.' as it does in all previous entries of the scene. (In addition, there is no speech heading for Man; the line simply begins with 'Gentleman' It may be that the speech heading for Antonio's Man—which is missing—got morphed into the line and became 'Gentlemen.' The original line may have had a speech prefix and read: *Servingman.* My master *Anthonio* . . . — rather than having no speech prefix and beginning, as such, as, 'Gentlemen, my master *Anthonio* . . .)   Last, the stage direction of '*Exeunt Gentlemen*' represents an anomalous addition, as the original stage direction probably read, '*Exeunt*' as it does in virtually all other 'clean' entries. (The 'revisor' may have seen the entry for 'Gentlemen,' which appeared a few lines before, and got the idea—during his last minute addition to the text—to add it to the stage direction.)

More than likely, Shakespeare's manuscript read something like this:

Servingman.   My master *Anthonio* is at his house, and desires to speak with your both.
Salar. We have been up and down to seek him.   *Exeunt.*
Enter Tuball.
Shy. How now *Tuball* . . .

3.1.81
The "curse" Shylock now feels for the first time, relates to the crushing emotions which he feels over his daughter's betrayal—and which he has no was to assuage. His attempt to find relief, is in finding his daughter and punishing her, but this fails. He sadness, unable to find true expression or dissipation (as this is the first time he has felt such a curse), is now able to find expression when converted as rage and anger, of which Antonio (tangentially related to the flight of Jessica) becomes the mark. Sadness and loss are the dominant emotions here, with a thick veneer of anger, with Antonio as its mark. The justifications, such as Shylock's desire to remove Antonio for business reasons, or all the other justifications given by Shylock, are all pretenses, spoken to others, which covers the unexpressible emotion of sadness-loss-rage which is now impelling Shylock. The seeking of revenge, is none other than the expression of this sadness-loss-rage, and the unspoken goal of this expression (killing Antonio) is for Shylock to feel some relief from these emotions. Yet the killing of Antonio will do nothing to relieve Shylock, and Tubal's diversion from the flight of Jessica, to Antonio's bond, is a mere ploy to distract Shylock from his crushing sense of loss. The rage is truly engendered by Jessica's betrayal, never at Antonio's interest-free loans, or even his past mis-treatment of Shylock. The rage, not clearly placeable on Antonio, is a rage against Christianity and Christians—the very thing which has stolen his daughter (so Shylock believes). The rage directed at Antonio, again becomes the expression of Shylock's rage at the whole of the Christian world, and those who populate it. It is only now ("Such a curse never fell upon our nation till now—I never felt it till now."), by this stealing of Jessica—and not as a result of all the past abuse—that Shylock feels this curse. And only now he seeks to respond to that curse he now feels. It is here when Shylock decides to take the pound of flesh from Antonio, not when he made the "merry bond."

3.1.121
Shylock's solution to kill Antonio, thereby getting him out of Venice, so that Antonio will not interfere with Shylock's business is a flawed since Antonio is bankrupt and no longer has the funds to loan out money. Thus, he's in no position to thwart Shylock's business. Secondly, killing Antonio would effectively ruin Shylock's business as this would completely outcast him from the society of traders. Third, such a plan would not allow Shylock to recover any of his principle. A more rational plan—though one is not to be expected, as Shylock is here speaking out of anger and some degree of delirium over the loss of his daughter—would be, in lieu of paying the forfeiture (with his flesh) that Antonio agrees never to loan out money, and that Antonio repay the full principle, over time, as he recovers his losses.

3.1.123
It appears from this line that Tubal and Shylock regularly do business at the synagogue, so

when Shylock directs him to the synagogue it is understood that they are going there to carry out some kind of business. Tubal, well aware that they are going to do business, does not ask Shylock why they are to meet at the synagogue. Most commentators interpret this directive to meet at the synagogue as related to some kind of vow that Shylock make to his holy *Sabaoth* (Lord of Hosts), but this is neither suggested nor supported by the text. Tubal knows nothing of a vow, nor does Shylock mention the taking of a vow at this point, nor is Tubal needed to meet Shylock at the temple in order for Shylock to make a vow to God; Tubal is needed to meet with Shylock at their synagogue to complete some business transaction. As many indicate, this is among the most anti-Semitic lines of the plays, one which portrays Jews as faithless money-grubbers, who use their synagogue as their preferred place of business.

This reference to meeting at the synagogue (to do business) shows the faithlessness of Shylock, and Jews in general, and likens their temple to a "den of thieves." "And he went into the temple, and began to cast out them that sold therein, and them that bought; Saying unto them, It is written, My house is the house of prayer: but ye have made it a den of thieves." (Luke 19:45-46)

Shylock directs Tubal to meet him at their synagogue, and Tubal understands this to be a call to do business, since this is their regular practice. Had Shylock gone to the temple to take a vow, he would not need Tubal for this, and might let the audience know his intention with a line such as: "Tubal, I must go and make a vow at the synagogue—after that I will meet you at the exchange (to carry out our business). Tubal, at the exchange."

3.1.124

Here is a case of sadness over Jessica's betrayal, plus her squandering of Shylock's money, unable to find expression, so it gets turned into anger against Antonio, who—though having nothing to do with any of it—is guilty by association, since he is friends with the Salarino, Gratiano, and Lorenzo. (Recall that Shylock had Bassanio's ship searched, believing that he was about to take Jessica and Lorenzo to Belmont. We see a similar charge in Macbeth, when McDuff is advised to turn his sadness into anger, after his family had been slaughtered. The treatment of Shylock, moreover, is a man who is saddened at the betrayal of his daughter, hurt over the loss of his money, angry at the Christians for stealing his daughter (though he never mentions Lorenzo or the Christians, but puts the onus on Jessica), frustrated at his powerlessness to "find the thieves," find justice, find satisfaction, and feeling helpless and powerless. Hence, the anger at Antonio becomes the way that Shylock can express all this frustration-sadness-hopelessness-anger. Revenge against Antonio appears as the only way Shylock is able to express this pent-up emotion. The devastating feeling of powerless, which is the way Shylock has been made to feel by Antonio over the years—and which has been exacerbated over the incidence with Jessica—is also part of Shylock's expression: he needs to show, to himself and others, that he is still a man, that he still has some power. It is moreover the element of powerlessness, wherein Antonio gets tied into, physiologically, with the crushing loss of Jessica. Antonio has made Shylock feel worthless as a person, as a Jew; and Jessica has made Shylock feel worthless as a father. (In this one betrayal, Shylock must come to feel that all his time, all his love, all his caring for Jessica, all his lessons to her—about life, righteousness, and her Jewish faith—were worthless, as Jessica's flight rendered all of Shylock's love for his daughter null and void.)

3.1.148

In the unlikely event that the bond were forfeited (which was not a real consideration at the time the bond was made) then Shylock would have a power-hand over Antonio. Shylock offered to forgive Antonio for all his past transgressions, but Antonio never admitted doing wrong, nor apologized, nor felt the need to seek forgiveness. (He felt justified in his mistreatment of Shylock). Here, in the impossible event of a forfeit, Antonio would then be forced to ask Shylock for forgiveness, and Shylock could again use this advantage to have Antonio admit all his wrong-doings against Shylock. Hence, in the unlikely event of a forfeiture, Shylock would certainly have Antonio "upon the hip"—for the very first time. Only later, through the betrayal of his daughter—and Shylock's misplaced sadness, powerlessness, and loss into rage against Christianity, and Antonio in particular—do the circumstances transform Shylock's merry bond of friendship, into an instrument of powerful revenge.

> "Even with the signed bond and its forfeiture clause in his possession, Shylock's chances of demanding the forfeit are in fact almost equal to the chances of a first prize through the holding of one ticket in the Irish Sweepstake. A Shylock diabolically bent on ensnaring an enemy for whose blood he lusted might surely have shown sufficient ingenuity for scheme for shorter odds." (Charlton, 1949, p. 147)
>
> The idea that as intelligent a man as Shylock could have deliberately counted on the bankruptcy of as rich a man as Antonio, with argosies on the seven seas, is preposterous." (Goddard, 1960, p. 92)

In no case can we see the bond as a kindly act of true friendship, nor as purely malevolent act, nor as an act which would only accrued benefit for Shylock upon the unlikely possibility that the bond would be forfeited. The terms of the bond are used as an instrument to further Shylock's present aim, which involves rendering Antonio as an equal, or someone actually indebted to him. It can be seen as an instrument of perverse power, and though there is no real consideration that the bond will be forfeited, Shylock does—at least symbolically—hold Antonio's heart, and his life, in his hands.

3.2.29
Mistrust seems to indicate lack of trust, uncertainty or a state of doubt: thus, the only treason mingled with Bassanio's love (i.e., the only feelings which runs contrary to his positive love) is the negative feeling that he may not be able to enjoy his love (if he fails to win the lottery). This "lack of trust" may indicate Bassanio's lack of trust in his destiny; not trusting that his feeling of love will be fully expressed (as should be the case with such a love). Thus, the line could be restated as follows: "Then confess what treason there is mingled with your love." "None but the ugly treason of 'lack of trust' (which is an uneasy feeling that runs contrary to my love); thus I am unsure whether or not I will win you (and fearful that I may lose you) and not enjoy the fullness of my love. But, in terms of my heart, the purity of my love, there is no hint of treason, doubt, or deceit mingled with it; I—without any doubt or countervailing thoughts—love you."

3.2.38
Bas: Let me choose,

For as I am, I live upon the rack.

Por: Upon the rack, Bassanio? Then confess
What treason there is mingled with your love.

Bass: None but that ugly treason of mistrust,
Which makes me fear th'enjoying of my love.
There may as well be amity and life
'Tween snow and fire as treason and my love.

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

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

Por: Well then, confess and live.

Bass: 'Confess and love'
Had been the very sum of my confession.
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.

This dialogue gives expression to two opposing agendas: Portia wanting Bassanio to tarry, and Bassanio wanting to make his choice without a moment's delay. There is no clear answer with respect to the 'answer' that Bassanio has received (which brings about his deliverance). This seems to be a playful exchange, a word game, where Portia is trying to engage Bassanio (and get him to tarry) while he is trying to get free (and hurry up with his choice). (At this point, he as already won her love—and so, according to his agreement with Nerissa, he quite certain, at this point, that he will receive help and win Portia). Portia, on the other hand, feels that every kind of delay will further help Bassanio win her.

With the interplay of these two agendas we see the intent of the conversation shifting, and happening on two levels (where something is spoken in one sense but responded to in another). Bassanio is impatient, his current state of waiting (to make his choice) feels like torture, like he is being stretched on the rack. He says, *For as I am, I live upon the rack.* Portia, rather than responding to Bassanio's impatience, picks up on the term 'rack,' and plays upon its metaphorical implications (thus prolonging the conversation). She suggests that he is on rack because of treason (as those suspected of treason were often put on the rack in order to bring about some kind of confession). She suspects the treason for which he is upon the rack is a treason which goes against (*is mingled with*) love, the heart—which she suspects might be the treason of greed, and that Bassanio has entered the lottery not out of unalloyed love, but that his motives are tainted by greed. Bassanio tells her that the 'treason' has nothing to do with his love, but is "that ugly treason of mistrust,' (i.e., restlessness, impatience, anxiety). This leads him to fear that with all these delays, and all this tarrying, he will never get to the caskets (for his choice) and never get to enjoy his love (Portia). ('Mistrust' could possibly be a reference to some inner turmoil or guilt (where his mind goes against the heart), and which leads Bassanio to fear that he will never be able to whole-heartedly enjoy his love.) Portia says that she does not believe him; since he is on the rack, and his confession is forced, she thinks he will say anything to be set free. To this he says, *Promise me life and I'll confess the truth* which suggests that his past confession—as suspected—may not have been the truth. But now he makes a deal: a true confession if you will spare my life. Portia accepts and says, *Well then, confess and live* (which

is a reversal of the saying, "confess and be hanged.") Bassanio does not respond to the demand: he does not make a confession (which is going to take up too much time) but shifts the vector of conversation, with a play on Portia's words, saying: *'Confess' and 'love' Had been the very sum of my confession* (i.e., is all that I have to say.) (Most modern editions punctuate this line as *"Confess and love"*—rather than *'Confess' and 'love.'* None of the quartos contain quotation marks.) Bassanio, playing upon Portia's *Well then, confess and live* provides nothing more than a playful twist, and comes up with *'Confess' and 'love.'* Bassanio's playful answer is not to Portia's request of "Well then, confess the truth, and I'll let you live" but to "Well then, [say the word] 'confess' and live [and I'll set you free]. So, playing on this, Bassanio says the word 'confess' (which is all he has to do to be set free) and then completes it with 'love.' He says: 'Confess'[which grants me my freedom, my life] and 'love' [which is the love I have for you] is the totality (*very sum*) of what I have to say (*my confession*): your granting me life is not enough (that is only half of my confession) I must also have love, I must also have you.

Then Bassanio says: *O happy torment, when my torturer | Doth teach me answers for deliverance!* Bassanio is here saying: "O I like this kind of torment, when the torturer tells me what (the word) I have to say in order to become free." Bassanio, not giving any kind of confession, but again shifting the conversation, simply says the word 'confess' as his ticket to freedom—and now he is happy since Portia, his torturer, has told him what to say in order to get to free. (He is responding to his own playful interpretation of what Portia has said, i.e., "say the word 'confess' and I'll let you live."

O happy torment, when my torturer Doth teach me answers for deliverance! But what is Bassanio being delivered from? One on level, he is being set free from being on the rack, from being tortured, but what this actually means is that he is being set free from the conversation, and that he has found a way to end it. (Portia has given him the answer, or the means, by which he can end the conversation—and this is what he promptly does).

Bassanio, quickly returns to his initial statement (of wanting to choose and feeling the torment of this delay) and he abruptly puts an end to this torturous (and delaying) chatter. He says: *But let me to my fortune and the caskets.*

3.2.63
(Inset: the song as it appears in Q1)

The song which accompanies Bassanio's *comments on the caskets to himselfe* can be staged in several ways, none of which alters the general rhyme scheme or content. The layout in Q1 (and also in Q2 and F1) has the words *Replie, replie.*, to the far right (which suggest that they are not sung by the same person who sings the first three line), and the words, 'Ile begin it.' without italics (suggesting that they might be spoken rather than sung.)

Some modern editions assign *Reply, reply* to the chorus (Norton, Arden, New Oxford) and others to the singer (New Cambridge, Folger, Arden, Kittredge, Applause, Pelican, Bantam). Virtually all editions incorporate 'I'll begin it' into the song (rather than have it spoken, as indicated in Q1). *New Oxford* (ed. Halio) lays out the song as follows:

⌈ONE FROM PORTIA'S TRAIN⌉

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourishèd?
⌈ALL⌉ Reply, reply.
⌈ONE FROM PORTIA'S TRAIN⌉
It is engendered 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.

Most simply, this is staged with one singer, and a chorus, though the differing contents of the song (the first verse a question, the second an answer) suggest that this could also be played out as a duet. To invoke a knell-like tone, the chorus's final *Ding, dong, bell* could drag out each syllable, the notes descending, with the final *bell* actually sounding like a low bell. (A humorous staging would have this *bell* go on and on until Bassanio, somewhat bothered, curtly ends the song with a motion of his hand, as would a conductor ending a performance).

3.2.65
Some productions have the singer emphasize the last syllable of each line to clearly show that Bassanio is being tipped off. (This would emphasize the comical nature of the scene). To let the audience in on Nerissa's complicity, she could oversee the playing of the song and then whack the singer each time he came to the end of the line, thus reminding him (or forcing him by surprise) to put an additional emphasis on the words that rhyme with lead. In one production, [see note #50] the amicable and rather witless Bassanio—unable to read the obvious clues provided by the song—is about to choose the gold casket, when the musicians (led by Nerissa) are given instructions repeat the first refrain a second time, but now with obvious emphasis on the words that rhyme with *lead.*

3.2.72
Tell me where is fancy bred,
Tell me where do desires flourish, where does the attraction toward things arise
Or in the heart or in the head?
In the heart or in the eyes?
How begot, how nourishèd?
How is it created, how or what sustains it?

It is engendered in the eyes,
Fancy (attraction toward outer things) begins (is born, arises) in the eyes
With gazing fed: and fancy dies
With gazing this fancy is sustained, yet this fancy (our draw to outer things, what attracts the eye) dies (and loses its attraction)

In the cradle where it lies.

And it dies very soon (just after birth), as an infant still in a cradle. Hence, it's worth is fleeting, and short-lived, it will not last—as such, it appears to have value, yet it does not.

Let us all ring fancy's knell:

Let us all ring (signify, give voice to) the death of fancy, the end of that which catches our eye.

/ Let us all ring passion's end, | I have nothing to pretend. | What you give is what you mend.
/ Let's call out this loving ring, | I'll begin, and ever sing. | Ding, dong, ding
/ Let us mourn, for fancy's gone, | I'll begin, but won't sing on. | I'll sing anon.

3.2.73
In this emendation, Bassanio seizes the moment and has the insight of a hero: he is both wise, insightful, and guided by the all-giving spirit of love. The hero is crowned with a pure heart disposed to giving (which is the nature and direction of love) rather than a self-serving approach intent on getting or gaining (for oneself). Moreover, a hero's love is tempered with wisdom. It is this balance which enables the hero, just as the balance between mercy and justice enables the truth of the law. Bassanio, we could say, is disposed with a pure heart but a lack of wisdom and discrimination—and it is these qualities that he embraces in this moment of heroism. In this soliloquy Bassanio is not besieged with negative thoughts (arising from his subconscious mind), nor guided by a simple and unsupported feeling, but filled with the wisdom and guidance of a pure heart—which is the foundation of all attainments. Thus, Bassanio's soliloquy is made to reveal the potential heroism latent within his heart rather than showing a mind infected with dross and worldliness.

We see that Portia is 'all law' in the following of her father's edict, whereas Bassanio (with the help of the good-meaning Nerissa) is more inclined to follow the spirit of the law, rather than its letter. Bassanio is quick to make this plea to the Duke, on behalf of Antonio, 'To do a great right, do a little wrong.' [4.1.213] Carefree Bassanio is not constrained by the literalness of the lottery constructed by Portia's father, designed to find her a man whom *she* truly loves—but more to its spirit. As I have argued, the prior agreement made between Bassanio and Nerissa is founded upon this proviso: if Portia, on her own accord, falls in love with him (Bassanio), then she (Nerissa) will help him to him her. Such an action would not follow the letter of the father's law, but the spirit—which is that Portia end up with someone she loves (and who loved her). Hence, when it becomes known that Portia loves Bassanio, and finds him worthy, then Bassanio receives help from Nerissa: he is told to listen for a hint in the words of the song. He is loyal to the feeling in his heart, his love for Portia (or, in a more cynical reading, he is loyal to his own ability to charm Portia and gain her wealth) than he is to the literal edict of Portia's dead father.

It seems Bassanio is a good-natured man—though certainly not exceptional nor the stuff one would find in a romantic hero. He has neither the daring nor the means to solve the casket test by his own wits or intuition—and the only way he could chose right would be out of luck or because he received some help. Though Bassanio is not a true romantic hero—but more inclined toward the side of wastefulness and a charming opportunist—that is not to say that he could not be redeemed nor that he could not rise to the occasion of the hero, if even for one day. Theories

aside, the audience has no way to meaningfully reckon that Bassanio received help from Nerissa, nor would they, with retroactive insight, surmise that the lady whom Bassanio met with in his secret pilgrimage was Nerissa. That is all lost, as our would-be, and hoped-for hero, stands before the caskets, sure to pick the right one.
Additional renderings:

O Portia, sweet, how can a man give more
When he's already given the summate° / fullness
Of all he is to you? 'Tis here I chose:
A seeking naught to gain, (but) only to lose.

This casket here, the truth it does expound,
He who give all—his prize is surely found
/ A heart that gives—its mark is always found

Here I choose lead: / Here is my choice:
To say what thy heart has already said.
To give what thy heart has already pled.

For one who's given all, there is nothing left
To give, yet here I speak of such an act.
'Tis here I chose, this lead which looks so plain—
This heart which seeks to give, and ne'er to gain.
/ This heart which seeks to give and give again.

Rendering of Original:
—Bassanio [*to the gold casket*]
Those who are least, do reveal° themselves most; [1] / display / promote / glitter
The world is ever duped [2] by outer show.° {ornament} / appearance / lavishness showiness / floridness
In law, a plea that's false and corrupt,
Yet made with a gracious and seasoned voice,
Obscures the show° of evil. In religion, / sum / heart
What damnèd° act° does not become a blessing, / damning {error}
When some sober brow° will approve it with text, / learnèd man / dry scholar
Hiding° gross error with fair ornament? / Gilding
How many cowards, whose hearts would soon crumble
Like stairs° of sand, do wear upon their chin {stayers} / walls
The beards of Hercules and frowning° Mars, / fearless
Who, inward searched, have livers as white as milk? / searched within

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1. {So may the outward shows be least themselves; | The world is still deceived with ornament}
/ So they are least who appear to be most;
/ So they are least who glisten° themselves most;
/ The world is e'er deceived by its own beauty
the outward shows: those who put on a good or lavish outer show

2. {still deceived} / ever taken / e'er deceived

And these assume but the ostent of valor [3] / plumage / visage / display
To render them fearful.° Look on beauty {redoubted}/ dreaded / so feared
And you shall see 'tis purchased by the weight,
This cream, when plied upon the face works wonders
Making them fairest who wear most of it.
So are those crispèd,° flowing, golden locks,
Which make such wanton gambols with the wind,
But such pretense of beauty, as we know, ZZZ

Comes from a wig, from hair of° another's head,
The skull of which now lies in some lost grave.
Thus, outer show is but the guilèd° shore / tempting / charming
To a most dangerous° sea; the beauteous scarf / threatening / imperilled
Veilig a queen's wretched face; in a word:
The seeming truth which cunning times put on
To entrap the wise. Therefore, thou gaudy gold,
You're as worthless to me as the hard° food / golden
That none, not even Midas, could hope to eat.
I'll have none of thee.
[*to the silver casket*]
Nor of thee silver;
You are° none but the stuff of common coin, / Which is
Passed between the drudging fingers of men.
But thou, meager lead, which rather threatens
Than give any promise or hope of gain;
Thy plainness moves me more than eloquence.° / finery / regal lies
And here I choose. May heaven be my prize! May joy be the result what is given

3.2.101
Such an approach might be put in place by adding the following stage directions:

To entrap the wisest . . .

> *Bassanio hesitates, himself entrapped by the luster of the gold—and in contrast to his long-winded admonition—hesitates; he is about to choose the gold casket. Nerissa bids musicians the play. They play first verse of the song again, this time with special emphasis on the last words, rhyming with* lead. *Bassanio, catching his wit (getting the hint), rejects the gold casket.*

. . . Therefore, thou gaudy gold

3.2.107

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3. These cowards but assume valour's plumage

The riddle of the caskets can be approached and determined on three levels:

a) **The metal**, which involves the quality of the actual metal—without consideration of the inscriptions. Morocco cannot get past this literal level as he holds the value of gold 20 times that of silver and cannot bear to have Portia's picture in anything less than gold. Morocco moves toward the metal of the gold—the opposite in color to himself—which reflects his egoic and naive, yet honorable, position of self-worth.

b) **The inner aspect of the metal**, which is the quality suggested by the metal—without consideration of the inscriptions. Bassanio is centered on this level, as he comments about wholly about ornamental (and deceptive) aspect gold, but is ultimately moved by the pale quality of the lead (which is a function of the first level). Bassanio's entire discourse is irrelevant to the riddle presented by the inscriptions. His response to the caskets, as with his predecessors, reveals little about the actual caskets, and their inscriptions, but can be seen to reveal more about the suitors, as the projection of their own self is ultimately what determines their choice of caskets. Bassanio spends 39+ lines in rejecting the gold (which reflects the deceiving quality of his own outer show)—which suggests Shakespeare's most telling line: 'The lady doth protest too much, methinks.' He then dismisses the silver in two lines (on the level of the metal, because silver is for common coins); and then he justifies his choice of the lead casket in another two lines (on the level of the metal, because the paleness of lead promises nothing and moves him). (In this soliloquy, there is no mention of Portia, nor her beauty—nor of Bassanio himself—which some interpret as indication of a his selfless quality). Hence, what we see here is that Bassanio, like his predecessors, choosing the caskets that most resembles himself.

C) **The inscription and its meaning**,, from the ego-based position of wanting to have or win the prize offered by the lottery. This involves an intellectual process of discovery. Arragon makes his determination on this level, but his choice is influenced by excessive self-concern. Here he moves away from the lead and gold, and, interpreting the inscriptions through the cloud of his own arrogance, he chooses according to 'what he deserves.'

D) **The heart or true 'direction' of the inscriptions,** taken as a whole, from the point of view of selfless giving, not self-centered based getting. Thus, the consideration is based on the selfless love of the heart and the wisdom which fulfills it. None of the choices were made on this level—which is the level of choice made by the true romantic hero, and the level on which the heroine of *Gesta Romanorum* (the story from which Shakespeare borrowed the casket scene) makes her choice.

Bassanio's Soliloquy

In sum, Bassanio's soliloquy is an anomaly: it is not spoken in the voice (nor with the love) of a true romantic hero, nor do we ever come to know the actual process (and the inner wisdom) by which he arrives at his choice. Such discordant images with respect to the gold (all of which are merely an elaboration on the first line he delivers), the lack of consideration of the inscriptions, and no indication of the process by which he came to his choice of the lead casket, in my mind, support the case that Bassanio received help, and was directed to the lead casket by

outside information—and therefore had no speech to give—as did his predecessors—which revealed the process by which he came to a choice.

Had Shakespeare wanted to present Bassanio as a true romantic hero (which would involve cleaning up his previous faults and not having his princess do all the rescuing), how might his soliloquy be different? Motivated by love and tempered by heroic wisdom, what might we have heard? Here is one possibility:

BASSANIO

What says the gold?—' . . . shall *gain* what many men desire.'
I know not what many men desire
Nor what they hope to gain by such desire—
I only know what the heart yearns to give.
O gold, your splendor promises much to those
Intent on gain but your offer is like
Golden food which king Midas cannot eat.
Therefore, gaudy gold, I'll have none of thee.
And what of silver?—'. . . shall *get* as much as he deserves.'
I know not how much he gets or deserves,
I only know that in giving do we
Receive the fullest treasure of the heart.
O silver, thou pale promise but entraps
Those still tainted by self-worth and pretense—
'Tis fitting of a thief or a beggar
Whose greedy hands but grasp at falling° coins. / fleeting / passing
And lead?—'. . . must *give* and hazard all he has.'
O lead, you promise nothing, but enjoin thee
Only to give and to risk all I have.
But what do I have? Pray tell, what hazard / I can // I claim as mine own
Is there for one who has already lost ° / given
His heart, his very breath, to his lady?° / such beauty?
What radiance does her beauty° bestow? / glory
What shall I cite in comparison? The sun?
The heavens?—Nay, this giving has no end.
I care not for gain—the offer of gold;
Nor to get—as promised by silver,
But only to give, as called for by lead. /prompted
O sweet Portia, how can a man give all
When he's already given the summate° / fullness
Of his heart to you? Here, 'tis here I chose:° / Here I choose—to live!
Seeking not to gain, but only to lose. / to give.

Solving the Riddle

The inscriptions on the caskets are as follows:

Gold: *'Who chooseth me shall gain what many men desire.'*
Silver: *'Who chooseth me shall get as much as he deserves.'*
Lead: *'Who chooseth me must give and hazard all.'*

The inscriptions found in Shakespeare's source story, *Gesta Romanorum*, are as follows:

Gold: *'Who so chooseth me shall find what he deserves."*
Silver: *'Who so chooseth me shall find what his nature desires.'*
Lead: *'Who so chooseth me, shall find what God hath given.'*

Shakespeare alters the inscriptions, and pivots the choice not on faith in God but upon the notion of selfless giving and love. Here the gold and silver inscriptions would appeal to one seeking to gain or to get (for himself), whereas the inscription on the lead casket would appeal to the heart, which is selfless, and which only knows how to give:

'Who chooseth me shall gain what many men desire.'
'Who chooseth me shall get as much as he deserves.
'Who chooseth me must give and hazard all.'

[For a full discussion, see Essays: *The Lottery*]

3.2.113
{How all the other passions fleet to air:
{As doubtful thoughts, and rash-embraced despair,
{As shudd'ring fear, and green-eyed jealousy!
{O love, be moderate! Allay thy ecstacy,
{In measure rain they joy, scant this excess!
{I feel too much thy blessing. Make it less,
{For fear I surfeit.

{In measure rain thy joy, scant this excess! }
/ Rein in thy joy, come lessen this delight
/ Hold back your joy—do not let it take flight.
/ Hold in the reins of joy—keep it in sight.
{I feel too much thy blessing. Make it less,}
/ I feel these blessing o'erflow, curb their might
/ I feel too many blessing, curb their might

a) / O heart be sparing, come rein in thy bliss
Hold back your joy—don't give too much of this.
b) / Come rein thy joy, and make this excess flee
These blessings I fear with o'ertaketh me.

3.2.129
Methinks it should have power to steal away

Both of his eyes and leave the work unfinished. {unfurnished} / undone
Yet look how far the substance° of my praise / fullness
Doth wrong this copy° in underprizing it {shadow}
Just as this copy is a dreadful match
To the real Portia. Now then, here's the scroll

And here are° two lips, always found together, / Herein are / And find we
Only her sugar° breath, laced with sweetness,° / kindly // kindness
Should sunder such sweet° and beloved° friends. / dear // endearing
Here, in her hair, the painter plays a spider
Weaving a golden mesh so to entrap
The hearts of men faster than gnats in web.° / cobweb
But her eyes—how could he see to do them?
Having made one, methinks that one would have
The power to steal both his eyes, and leave
The work unfinished. Yet look how far

3.2.138

For a fairy-tale ending (which the play, however, does not suggest) the kiss could come somewhere at the very end of Act 5. There is no place for it to occur during the actual scene and it could happen just before the couples walk off. (Many Hollywood-type movies end with the couple finally kissing at the end, while the music plays and the final credits flash by. In a production that wants to romanticize this kind of happy ending, Act 5 could end with Portia and Bassanio left on stage, where Bassanio finally is able to claim her with a long, loving kiss. To leave the audience in doubt as to the fate of the everlasting bliss of the couple, the kiss could be more perfunctory, and matter-of-fact, with the message that he will never be able to fully claim her. (Many productions end with the lone figure of Antonio—isolated and bereft of love—while the three loving couples retire. Other productions have Jessica left alone at the end, a Jew not fitting in to a Christian world). The high romantic ending of Bassanio finally claiming Portia with a kiss would have to be more comedic than romantic, and it would only have meaning if the audience is aware that Bassanio never claimed her with a kiss, and that he has tried to kiss her throughout but has been thwarted (perhaps by Portia who felt the timing was not right). He only gets the kiss at the very end when Portia gives it.

3.2.148

The term *ratified* usually refers to the confirmation of a legal contract, such as a bond. Herein the likeness between this bond, found in the casket, and Shylock's bond with Antonio, is apparent. The 'deed' or 'bond' to Portia's heart (held by Bassanio) is likened to—but opposite of—Shylock's bond granting him rights to Antonio's heart. (Shylock has sought Antonio's heart, i.e., his love and acceptance, for years, yet never received it. Now, having purchased it, and instead of it being freely given, Shylock is in a position to demand it.) Bassanio does not trust the words on the scroll, and asks for a sign or token from Portia; upon his request, she ratifies her giving herself to him, by entrusting Bassanio with a her ring, and bidding him to seal with an oath that he will never part with it. (Just as she confirms her love by giving him a ring, he confirms his love by his oath that he will forever wear the ring). Bassanio later breaches his agreement and oath to Portia at the request of Antonio.

3.2.155
{A thousand times more fair, ten thousand times
More rich, that only to stand high in your account (six iambs)
I might in virtues, beauties, livings, friends,
Exceed account.}

One could rectify the anomaly found in the second line (which we must suspect was the result of some error, and not intended by the author) by removing the word 'only' or by merging the line into the one which follows:
A thousand times more fair, ten thousand times
a) More rich, to stand more° high° in your account. / higher // that I may stand
/ More rich, that I exceed all expectation

b) More rich, that I in virtues, beauty, wealth | Exceed account.
c) More rich, that I might exceed your account | In virtue, beauty, friendship, and in wealth.

In the previous line, Portia sought to multiply herself (her virtue), her fairness (her beauty), and her riches (her livings), which is thus reflected in this line. There is no mention of needing to expand her friends, yet this intent is also mentioned here.

3.2.157
Just as I am. Though as I am, I am
Content, and would not wish myself better—
For you I would wish I were twenty times,
Better, a thousand times more beautiful,
Ten thousand times more wealthy; that I might
Stand higher in your account. That I might
Exceed your hopes of virtue, beauty, and love.

3.2.158
In this section Portia uses a sequence of terms associated with commerce, such as *account*, *sum*, and *gross*, which could be coincidental or the arising from an unconscious voice which puts Portia's giving herself to Bassanio as a conditional transaction, like a business deal, and not the unconditional giving of blind love (such as we might see in the true fairy-tale princess). However, since these commercial terms only appear in one small portion of the speech—and not throughout—Portia's overall speech does not invoke any kind of clear commercial metaphor.

3.2.183
/ Of the crowd, as their beloved prince appears,
And each yell of something blends together
Into a wild nothing of one joyous
Cry, expressed yet unexpressed. O Portia

/ Of the masses, after hearing the (fair) words
Of their beloved prince for the very
First time. Now in me, every voice is lost

In a single outburst of joy, each cry
Expressed, but none singly heard.   O Portia,

3.2.185

/ All that speaks now is but the blood coursing° / that courses
Through my veins; and yet my powers of speech
/ The only thing that speaks now is the blood
That courses through my veins, yet my powers
Are confused, like the rapturous° cheering °
/ Are confused, like the buzzing wild cheers
/ Are unruly, like the enraptured cheers
Of the masses,° when hearing their beloved {multitudes}
Prince greet them° for the first time. Where every / speak
Of the masses, after° hearing the words / when first
Of their beloved prince.
Something blends together in a wasteland / is blended into
Of nothing—save° of joy.° And now, in me / but / except // delight
/ Something blended together turns into
A wasteland of nothing, save joy. And now
Each° voice is lost in a single° outburst / Every . . one
Of joy; each° cry expressed yet not expressed. / every
O, when this ring parts° from my finger's stead, / When this ring does part
Then be so bold to say, 'Bassanio's dead.'
/ Then be so bold to say, Bassanio's dead
/ Then forsooth° you can say, 'Bassanio's dead.' / in truth / for sure / in sooth

/ When this ring is pried from my finger's mast
Dead in the earth, this body will be cast,
Then you can say, 'Bassanio's breathed his last.'

/ Of the masses, upon finally seeing
Their beloved prince; and every voice is lost
In a single outburst of joy, each one
Expressed, but none singly heard. When this ring
Parts from my finger, then life parts from me,° / thee
Then boldly say, "Bassanio—dead is he!"
Then say 'Bassanio's dead'—'tis a certainty.

Optional line (add): 《 I'll be in my grave, with the worms well fed, 》

3.2.283

When Jessica was still with Shylock, we hear nothing of Antonio's ships having failed. At that time, the likelihood that Antonio would forfeit the bond is remote—and Shylock would not be in a position to take a firm and adamant opinion on the matter. (Shylock hears later, long after

Jessica was gone, that Antonio's ships crashed upon the rocks). He could never have sworn anything to Tubal and Chus while Jessica was still with him. Jessica's words, then, could only refer to something she may have overheard at a later time. In addition, Shylock would never have spoken such harsh words in front of Jessica (so, if she heard something when she was 'with him' she must have overheard him. 'With him' would refer to the time when Jessica was living in his house, and not when she was physically with him, in his presence.). All said, we must assume that Jessica is referring to something she heard (from someone else) and not something she actually heard.

3.2.196

This condition put forth by Nerissa (that Gratiano could only have her if Bassanio won Portia) supports the premise that Nerissa conspired with Bassanio, and agreed that she would help him choose the right casket, *under the proviso* that Portia must fall in love with him (that she choose him). Nerissa's assistance to Bassanio would allow Portia to have the suitor of her choice, and also allow Nerissa to have the man of her choice, Gratiano. Gratiano also says, "you saw the mistress, I beheld the maid" which could indicate a prior "seeing" or meeting between Gratiano and Nerissa—perhaps Gratiano first saw Nerissa when Bassanio first saw Portia, which was at the time Bassanio first visited Belmont (in the company of Marquis of Montferrat [1.2.110]). The short period of one day (between Gratiano's arrival and his proposal of marriage) would hardly be enough time for the two to meet, fall in love, have Gratiano woo her (for the long amount of time he indicates) and then complete their courtship, with Nerissa giving him a promise of love only if Bassanio chose the right casket, (while both were attending their respective masters)—though in the unreal setting of a comedy, such is possible. Nerissa definitely had taken a position (conditioned upon Bassanio making the right choice) which was stronger than her love for Gratiano—and taking this position does not make a lot of sense outside the context of Nerissa and Bassanio having some kind of pre-arrangement and he assurance that Bassanio would choose the right casket. Why would she make a proviso left to random chance? Why would Nerissa willingly give up her power of choice (which was stripped of Portia, and which Portia so bitterly complained)? Perhaps Nerissa was making a choice and not leaving her fate up to the random change (or dead wisdom of Portia's father).

3.2.231

Bassanio's plan, as explained to Antontio, was to borrow the money, win Portia's wealth, and they pay off Antonio and all his past debtors. What derailed this plan? Where did the three months go? There was no unforseen event (like a shipwreck) or some complete lapse which caused a distraction and which caused Bassanio to lose track of the time (as was the case in the source story Il Perecone, where the hero (Ginnetto) win the lady of Belmont, but is so caught up in the celebration of his new love that he forget about the flesh bond put up by his uncle in Venice, and the bond thus expires. Here there is nothing that prevents Bassanio from actuating his plan and paying off the debt in time. But, for dramatic purposes, some ten or more weeks seems to evaporate. [See Additional Notes, 3.2.231]

Or, more likely, Bassanio is asking specifically about Antonio because he knows that the bond had just been forfeited. Ruling out Bassanio's mindless blunder and insensitivity of having forgotten the due date of the bond (which was already past due)—we can assume that Bassanio

did not take the bond seriously and never considered its import, and held the assured sense that the forfeiture of the bond could simply be paid off at a later date. This, too, was a blunder. (Bassanio's friends Salarino and Solanio took the bond seriously, after Shylock stated his intention to take it: "Let good Antonio look he keep his day, | Or he shall pay for this || Marry, well remembered." [2.8.25-26]). Therefore, the rude awakening that Bassanio has, is not that the bond is forfeit (since we give him the benefit of the doubt and assume he is aware of the forfeiture date—or that the bond was forfeited on the day he departed from Venice) but that Shylock actually intends—beyond all reason or considering—to take it, and that Antonio's life, as result, is about to be lost. So, there is sadness here, but supplanted moreover by rage.

At no time do we hear Bassanio express any regret at having forgotten the debt, or having not taken the terms of the bond seriously, or not having done anything to help cure it before its forfeiture (with his new-won wealth), or not having believed Antonio when, upon his departure for Belmont, Antonio told him not to think about the bond. This oversight on the part of Bassanio is not blameless, but another show of his irresponsibility and self-indulgence. Shylock made it clear to Bassanio's friends, after the flight of Jessica, that he fully intended to take the pound of flesh from Antonio, and this he conveyed in convincing measure to Salarino and Solanio [3.1.41-69]. Right after Shylock makes it clear that he intends to take the bond, both Salarino and Solanio are summoned by Antonio to his house. Certainly Antonio was made aware that Shylock fully intended to take the forfeiture of the bond and that Antonio should take all measures to insure that the bond was paid before its due date.. Could Antonio, out of love for Bassanio, have tried to shield him from this knowledge, downplaying it's seriousness, and even assuring Bassanio, before his trip to Belmont (which was taken on, or on the night before, the bond was due), not to worry about the "Jew's bond," but to have all his thoughts on courtship and the "fair ostents of love"? [3.8.41-45] Perhaps Antonio was an accomplice in Bassanio's oversight by this empty assurance. As mentioned in note 1 or 1.3, here we must beg the question as to why Bassanio first proposed a time limit on the bond of three months (as opposed to four months) if the three month period did not give Bassanio enough time to go to Venice, win his fortune, and then return to Venice to acquit Antonio of the debt. Certainly, as we have seen—as there was no unforseen event, or act of God, to delay Bassanio's departure—three months certainly allowed him enough time to complete his plan. What we have in this play is the anomaly of some two months of time simply evaporating, which then allows for the bond to expire. Otherwise, it would have taken Bassanio all of one week to prepare for his trip to Belmont, sail to Belmont, choose a casket (as he did, within two days of his arrival), and then come back to Venice to free Antonio from the bond. [See Appendix for a discussion on this time-frame anomaly].

3.2.254

Bassanio is saying, "I was a gentleman, and then I told you true" but "I should then have told you that I was worse than nothing" for I have borrowed all the money used to get here (and appear as a wealthy suitor) from a dear friend. But, Bassanio never *truly* told Portia that his estate was worth nothing, although he mouthed the outer words. Clearly, he intended to speak the truth (outwardly) but not speak the truth (as his words were meant to be taken metaphorically, not literally, by Portia). Hence, Bassanio's claim that he was a gentleman and told the truth, in itself is another lie! Herein Portia, must now know that Bassanio's estate is literally nothing, and that he is so poor that he needed to borrow money to get to Belmont. Moreover, she now realizes

that she was deceived by Bassanio's outer show, which is in direct contrast to Bassanio's speech about not being deceived by the outer show of the golden casket. However, according to the fairy-tale nature of the scene, Portia still holds Bassanio as her prince and rescuer. (In many fairy tales, the rescuer of a princess is a brave knight, and his righteousness, courage, and fearlessness are his virtues—not outer wealth. Bassanio's virtues neither resemble that of a knight, nor a wealthy suitor—who had the wits to chose the right casket. His virtues are—well, that is for each person to decide.) Perhaps the term "Prince Charming" can be duly applied to our Bassanio.

3.2.265

Bassanio is clearly aware of every aspect of Antonio's business—as is Shylock and everyone else. Certainly Bassanio, having in mind such details, would be acutely aware of when the bond was due. Hence, by all accounts, something is amiss is the timing or in Bassanio. Bassanio was aware, when he left for Belmont, that Antonio was still in debt to Shylock and that none of his ships had yet come in. In addition, Bassanio's plan was to win Portia, and her wealth, and use the money to pay off Antonio's debt—well within the 3 month time frame. So, something was foul with Bassanio's plan—and his timing: no unexpected event forestalled he journey, nor his making his choice (which he did within one day of his arrival in Belmont). Hence, he could have easily traveled to Belmont, won Portia's wealth, and returned to Venice to pay off the debt before the due date. That was his plan. But, to create the drama of this scene, some two months had to be expunged from the normal time line. [See Appendix, Timing]

This question— *What, not one hit?*— suggests that Bassanio thought that at least one of Antonio's ships would come to port before the bond was due—which then suggests that Bassanio had been on Belmont for more than one day before making his choice. Hence, when Bassanio left Venice yesterday (or perhaps two days ago) he was aware that none of Antonio's ships had come in, and it is unlikely that something would have changed over the past few days. Hence, all of this suggests that Bassanio has been on Belmont for a much longer time then indicated by his previous encounter with Portia, which suggested that Bassanio had made his choice the day after he arrived in Belmont. This passage—along with Bassanio and Gratiano asking about Antonio—suggest that the party has been on Belmont for several weeks, and that Bassanio delayed for some time in Belmont before making his choice. But. . . If Bassanio was aware of the due date of the bond, he would not have delayed for several weeks in Belmont; rather he would have made his choice without any delay, well in time to put his plan in place and pay off Antonio's debt.

3.2.283

/ I heard from his fellows Tubal and Chus—
Having assured them beyond all doubt—
{That he would rather have Antonio's flesh}
{Than twenty times the value of the sum}
{That he did owe him} / That was owed to him;

3.2.311

She is here saying: *Since you are bought dear* (I have paid a high price for you, I have made a great sacrifice to get you, I have given up much for you) *I will love you dear* (my love for you will also be at some expense, a hardship, a sacrifice). Pope said this line was "unworthy of Shakespeare" and relegated it to a footnote. If Bassanio is dear bought, what price did Portia pay? What did she give up for Bassanio? Money? Her soul? Her truthfulness?

What did she give up to get Bassanio? It seems she has bought Bassanio with the truth: she has just learned that she had been deceived by Bassanio, that he presented himself as a rich man but was really an imposter, a poor man, who irresponsibly borrowed the money (and in so doing put his best friend's life in jeopardy). Hence, she now has to give up her idyllic, fairy-tale version of love; else she does not have to give it up—she can give up the truth about Bassanio and go on pretending that he is someone whom he is not, that he is her prince in shining armor as opposed to an opportunist (whom she apparently loved) and who was able to win her. She pays dearly to have this fairy-tale lie, with the cost of the truth.

Another cynical interpretation—which might be called for since Portia has just learned that she was deceived by Bassanio (that he portrayed himself to be a rich man, when in fact he was penniless and in debt) and that she must use her wealth to clear up his debts—and that he is about to leave her, to go to his dear friend, on their wedding day! Portia is rightly annoyed. Along the same lines, Portia could be saying, "Loving you is going to cost me even more dearly (in terms of heartache) then what I paid for you in gold." And we see the proof of that as Bassanio is rushing off to Venice before the marriage is even consummated. You were dear bought (in ducats) now, my love for you, is going to cost me in tears. In the first draft, (before lines 3.2.312-324 were added) this rhyming couplet signaled the end of the scene. Such a edgy verse would be expected. To recap the scene: Bassanio chooses the right casket; Portia is elated by Bassanio's winning her; she gives herself to him like a virginal school-girl (expecting the fairy tale to go, at least as long as til the sun sets); before they are even married she discovers that he has deceived her, that he is not a wealthy suitor, as he appeared to be, but a poor man who is in debt. (On top of this, she must give him 60,000 ducats to help clear up his debt). Instead of it being Bassanio's happiest day, with a fairy-tale ending, it is his most miserable day, filled with deep sadness. He wants to run off to Venice to help his friend, and she bids him to get married first ("dispatch all business"), knowing all too well that the marriage will not be consummated, nor the marital bliss enjoyed, till some other time—and maybe not for a very long time, if Antonio cannot be saved. (It was probably not going to be a happy marriage ceremony, either, as Bassanio's mind and heart were elsewhere). Clearly, the fairy-tale fantasy has come to an end, and it is not surprising to find Portia back in the skeptical, sardonic mood we found her in when various suitors were first appearing on Belmont.

The sense could be more passive, implying that since Bassanio was dearly bought *by Antonio* (Antonio has put up his life for Bassanio) that Portia would now match the same (pay the same high price) with her love. *Dearly bought* could also imply: "You came to me at great expense—me having to sacrifice all my freedom of choice and give in to my father's will (which entailed a great risk, i.e., high price). Since it was my fate to pay a high price (win you in this way) and will now choose freely to love you; you came to me by fate, and it is by that same fate that I will come to love you. A more positive rendering might be as follows: "Your friends will be glad, we'll be left to cry; | You were dear bought, yet the price was not high." Hence, she has paid a high price for Bassanio, and that he is worthy, and well worth the high price she has paid.

3.2.312

In the original, this line is spoken by Portia, who says, *Let me hear the letter of your friend*—which weakens the impact of her previous lines. To preserve the closing punch of Portia's last two lines (which are weakened by her change of focus and her sudden desire to hear Antonio's letter) Gratiano could here speak the line, saying, "But let us hear good Antonio's

letter" or "Let us hear the letter from Antonio."   In either case, Antonio's letter needs to be heard; Portia would certainly more motivation to know the contents of letter, since she has already asked to know it, and since she would be curious as to what shrewd contents could steal the color from Bassanio's cheek. Gratiano is likely to have some hint about the content of the letter—yet Gratiano, who asked Salerio about good Antonio in a previous line, is likely to be as curious as to the contents as Portia, and more than likely to mouth his ccuriosity.

3.2.324

/ Since I have your good leave, I'll go apace
      / And soon return to your loving embrace,
                  / And I shall not sleep, til I see your sight,
                  / Til we're together, deep into the night.

/ Every bed that beckons, I'll greet with spurn,
      All sleep I will banish, until my return.
      / Neither bed nor slumber will touch my eyes,
      Until we meet again, under these same skies.
/ No bed will I stay, no place will I wane,
      No sleep will I have, til we're joined again.
/ No bed shall e'er have me, save my disdain,
      Nor sleep touch me, till I'm with you again.

X At the end of the trial scene (in the last passage of that scene as well) Bassanio says to Antonio: *Come, you and I will thither presently. | And in the morning early will we both | Fly toward Belmont.* [4.1.451-53]

3.3.0

Antonio also states that Shylock wants to kill him for business reasons, never citing his mistreatment of Shylock as a possible cause. Here again, Shylock tells of Antonio's practice of loaning out money, gratis, but finds emotional charge at his being called 'dog' by Antonio. He tells Antonio of this mistreatment, but Antonio does not seem to hear or register this.
Antonio has so dehumanized Shylock that he is not even aware that his actions are inhuman, and that they are the primary cause of Shylock's rage. (Antonio still thinks it has only to do with money). Shylock has stated over and over again, with rage, that Antonio has treated him like a dog, and spit on him, but the only thing that registered with Antonio—and what Antonio holds to be Shylock's sole motivations for wanting to take his life—relates to a small business matter. Antonio holds himself blameless; he cannot see, nor admit, that it his years of cruel treatment toward Shylock is what brought about Shylock's cruel return.

The anger expressed here must be considered as a boyish, misplaced anger arising out of deep sadness. (Shylock is not even aware of the reason for this anger, and he waffles between Antonio's business interference, and his ill-treatment of Shylock—but never directly identifies

the loss of his daughter and the real foundation of his anger.). Why did not Shylock express his anger toward Antonio before? Why did he simply forebear all the insults, as is the way of Jews? Why the expression of anger now? Is Shylock, for the first time, in a position of power, a position wherein he can now express that anger? And why does the scene open up with the words, "Jailer look to him. Tell me not of mercy"? Why does Shylock introduce the notion of mercy (and then refute it)? Who is calling on him for mercy? The jailor?

3.3.0a

Enter the *Iew*, and *Salerio,* and *Anthonio,*
and the Iaylor.

Salerio's inclusion here is in error, as he is in Belmont at this time and could not also be in Venice. The erroneous addition of '*Salerio'* is probably a mistake made by the compositor when he <u>added</u> the name to the stage direction (for clarification) as opposed to it being an erroneous reading for *Salarino*. In other words, it is likely that neither Salarino nor Salanio were mentioned by name in the stage direction, and that the clarifying addition of 'Salerio' to the stage heading, made by an editor, is in error. Q2 rectifies this error by changing *Salerio* to *Salarino.* F, however, changes *Salerio* to *Salanio.* Both rectifications replace *Salerio* with one equivalent Sal and thereby, unwittingly, exclude the other Sal from the scene. Clear indications are that both *Salarino* and *Salanio* are present in the scene come from the two speech headings which contain clear references to both Salarino (abbreviated as *Sal.*) and Salanio (abbreviated as Sol.) and by virtue that Salarino and Salanio are always seen together. The error is rectified here by removing the entry for *Salerio*, (which is mistakenly placed before Antonio in Q1) and by adding entries for *Salarino* and *Salanio* (placed after Antonio).

This error is the same kind as that found in the stage direction of 2.6, where the compositor added names (not appearing in the original) as opposed to miscopying a name which was listed. (The stage direction of 2.6 reads" 'Enter the maskers, *Gratiano* and *Salerino*'—which is an error for Salarino. The original stage direction probably read: 'Enter the maskers' with '*Gratiano* and *Salerino*' mistakenly added by the compositor). In that mistaken stage direction, just like the one in 3.3, one of the Sals in unwittingly eliminated from the scene.

As stated, such errors in the spelling of names, are more common when the compositor intentionally 'clarifies' the text by adding a new name to the heading as opposed to the error resulting from mis-setting a name that appears in the original heading. Further evidence that the name *Salerino* was added to the stage direction is that in the scene's two speech headings for 18 and 24, we find *Sol.* and *Sal.* which are clear references for *Solanio* and *Salarino*—both of whom are friends of Antonio (and both of whom are likely to be with him in his time of need) and both of who always appear together. Another anomaly in this stage direction, suggesting some kind of addition, is that the name of *Salerio* comes before *Anthonio*. This is unlikely as major characters are always listed first. In addition, ' the Iaylor' is listed by name, which is suspect since he has no lines.

There has been much confusion with regard to the three names, Salarino, Salanio (also Solanio) and Salerio. Some hold that the three names actually refer to only two characters (with *Salarino* and *Salerio* being one and the same) and that it was Shakespeare's intention for there to

be only two characters, despite the full names of all three characters being listed in the text several times. Others hold that Shakespeare intended to use three names (though, for some reason, used names so similar as to be confusing.) Another explanation as to why the three different characters have such similar names is put forth in the appendix. [See Essays: *Sal and Sal*, for a further discussion on the names]

X In this scene, most editors list *Solanio.* The use of the name *Solanio* clearly indicates that Salerio and Solanio are different character, since Salerio, at this time, is in Belmont. In sum, it is seems more likely that the character so named here was meant to be *Salarino*—whose name is more easily confused with *Salerio* (both being abbreviated as *Sal.*) then with *Solanio* (abbreviated as *Sol.* or *Sola.* or *Solan.*).

Salerio is in Belmont at this time, yet his name is listed in the header of Q1. (which then allows for the possibility of Salarino and Salerio being the same character).

3.3.5

Certainly the taking of Antonio's life would be enough penalty and Shylock has no reason to mention an oath to try and convince Antonio of anything—he does not even have to say (six times!) "I will have my bond." Clearly this scene is to show that Shylock needs not only to show Antonio his complete power over him, but to convince Antonio that his life is going to end, and that Shylock will have his bond. So, why is Shylock taking such pains to convince Antonio that he is serious and adamant about having his bond?

As mentioned, Shylock identifies with Jacob, whose sons make up the twelve tribes of Israel. His last son, Joseph, who became a ruler in Egypt, took pains to teach his own brothers a lesson, before finally forgiving them. We see here, too, the same kind of setup, where Shylock must convince Antonio that his life is about to end, in order to teach Antonio a lesson. Without Antonio believing this, Shylock's lesson would be ineffectual. In addition, Shylock makes no response to Antonio (when no one is around) because Shylock wants to reproach Antonio, and his actions, in a greater forum, since the primary issue is more a defense of Jews (against the attacks of Christians) as opposed to one man's ill-treatment of another. Shylock is addressing the Christian culture of oppression against the Jews. Again, recall, that Shylock identifies with Jacob (also called Israel, or the one who wrestled with God) and his is considered to be the father of Israel. Shylock— whether he is consciously aware of it or not—has taken to defend the honor of his entire tribe (in light of him and his fellow Jews being oppressed by the Christian culture of Venice). The fact that Shylock can summon the Duke out his house, to help him with the issue of his daughter's flight [2.8.4-11], and also his ability to earn large amounts of wealth, and privileged to liberal rights under Venetian law, tells us that he has more rights than most (but, perhaps, not as much as others).

3.3.10

When Shylock addresses the jailer, he refers to Antonio in the third person and not by name—which is belittling. Also to demonstrate his new position of power, Shylock does not let

Antonio speak; and when Antonio speaks Shylock does not consent to listen—this is the same power that Antonio has showed over Shylock by not recognizing his humanness and never stooping to even hear him.

/ Why you are so a miscreant a jailor | To let this prisoner walk about the streets, | At his request?

3.3.23

Notes, Antonio might also refer to the common notion of karma, ("as you so, so shall you reap") with two more lines: 《 There I would never listen to his pleas. | Now my own deeds are coming back (/returning) to me.》 Though the addition of these two lines are sound, they might displace the reference to Antonio's last line: *That is why he hates me* and also disrupt the notion that Antonio has never been able to hear Shylock, or respond to him in a human way, and so Antonio thinks that the reason Shylock wants to kill him is solely for business reasons.

3.4.0

It is clear from the subsequent dialogue, that the parties have been talking about the situation, and discussing such topics as the Platonic ideal of brotherly love ("godlike amity") shared between Bassanio and Antonio. Having Portia and Jessica have been conversing allows Portia to understand the full scope of the situation, including Shylock's true intentions, motivations, and his character (which only Jessica would know) and the strange events and circumstances that preceded this most bizarre situation. It is only after learning about the whole situation from Jessica, that Portia realizes that Bassanio, with all her wealth, will not be able to do anything.

The issue here is this: why does Portia go to Venice? What motivates Portia to intervene? (Why not just let Bassanio handle the matter?) As a result of her conversations with Jessica, Portia is now convinced that Bassanio's simply and monetary efforts to save Antonio will fail. It is only when she comes to this conclusion—based on her conversation with Jessica— that she decides she must intervene. (Bassanio, not having talked with Jessica, and not really grasping the full import of the situation, is unaware that his plan to pay off the bond ten times over is going to fail (even though Jessica has already stated this). Not in full command of his senses, nor thinking rationally, nor fully aware of Shylock's motivations, Bassanio does not see the futility of his plan). So, in this short interim between 3.2 and 3.4, Portia comes to realize that a direct intervention, on her part is needed. In the same period, she also learns that Bellario, her cousin, has been summoned by the Duke to settle the matter, (and she also knows that her cousin is ill and will not be able to travel to Venice); thus, she constructs her plan of intervention, writes a letter to Bellario outlining her plan, and also asks Bellario to write her an introduction letter, and also to allow her to be her emissary. Though in the original play, Portia does not meet with Bellario—but only gets a recommendation letter and some cloths from him—it is unlikely that she could have pulled off this plan without direct legal instruction from Bellario. There certainly was time for this, and due to the gravity of the situation, Portia would likely have met with Bellario—not only to get knowledge but to be sure that he would go along with her plan. As it stands, she is sure that from here letter alone, that Bellario will say 'yes' to her request, and write a false letter (which puts his own reputation on the line) to the Duke, provide her with legal help, etc. Only a personal meeting would be sufficient to persuade Bellario of her plan, and especially to give Portia enough information to act as the judge in his stead. And why did not

Bellario show up at Venice? Perhaps, even if Bellario were sick, upon Portia's desperate convincing, he would have made the trip to Venice. [See Appendix, "Portia's Motivation" for a further discussion].

3.4.55

A possible emendation to clarify the situation:

> ⟨⟨It now be known that the fair Duke of Venice
> Requested him to settle a crucial
> Matter of law, and yet he is too ill
> To make the journey. Hence, I do propose
> He send a young lawyer to try the case
> Instead. And yet for this, Bellario must
> Prepare the books and all the matter of law° /arguments
> To teach his protege whence he arrives
> Later this day.⟩⟩ Go, waste no time in words,
> But get thee gone. I shall be there anon.

The original [3.4.51-55] reads as follows:

> {And look what notes and garments he doth give thee,
> Bring them, I pray thee, with imagined speed
> Unto the traject, to the common ferry
> Which trades to Venice. Waste no time in words,
> But get thee gone. I shall be there before thee.}

Venice is part of an island system, a short way from the mainland, and not accessible by any overland route; the traject is the port where the ferry travels between the mainland and Venice. In this rectification, some background information regarding Portia's plan of intervention is clarified. Certainly she must have heard that her cousin Bellario was asked by the duke to intervene in the case; that her cousin was ill and not able to intervene; and that she, therefore, could intervene in his stead, and upon his recommendation. To do this she would certainly have to meet with Bellario and get schooled with respect to Venetian law. Both Portia and Bellario would have to review and discuss all aspects of the case and decide how to rule upon it, what laws applied, etc. In the original, Balthazar is send to Padua, and then instructed to meet Portia as the dock where the ship sails to Venice. Certainly there is plenty of time for Portia to consult with Bellario herself, and then return to the ferry. What is she doing all this time when Balthazar is rushing to Padua with all imagined speed? The trial is not taking place until the next day, and there is plenty of time to study the case the night before. In the original version, Portia has Bathazar go to Padua (Belmont-Padua ≈14 miles) retrieve the books and legal garb, and then meet her where the ship sails to Venice (Padua-Venice Ferry ≈20 miles). Portia and Nerissa will travel overland to the Ferry port (Belmont-Venice Ferry≈20 miles). We then suppose that Portia will pour over the books the night before to familiarize herself with the case. But, it would be much easier and more efficient, had she traveled to Padua, and poured over the books with

Bellario, and then made the 20 mile journey to Venice early the next day. [See MAP, p. x]. Portia's plan was uncertain, since she was depending on Bellario's undivided cooperation, as well as his sending a fabricated letter to the Duke. The letter was, after all, a complete lie. All this for his dear cousin. It is more likely—to actuate such a precarious plan—that Portia needed to see Bellario in person, not only to convince him of her plan (and have him endorse it with a letter) but also to get his help on the case and some of his legal expertise. Portia's stratagem to act as the judge, presupposes some kind of knowledge that her acting in such a capacity might help save Antonio (other than her simply saying that "the law allows it and the court awards it.") Did she think that her mere plea (as the judge) for mercy from Shylock would have been enough to persuade him, after the duke and the magnificoes failed in similar attempts? What was she going to offer, that might change the outcome of events, that none of the others could offer? It seems likely that before entering the court, and after having consulted with Bellario—and knowing all her options—that she knew she had an upper hand on Shylock. Certainly, if Bellario was and expert in the law, he would have likely discovered that later claim made by Portia (that Shylock had threatened the life of a Venetian citizen). Or, was Portia so confident that she alone, without any help from Bellario, could find the legal loophole herself, in one night's study? In the end, the only one who could have appeared, who could have changed Shylock's supposed intention to kill Antonio (if no legal remedy was available) was Jessica. In a possible retelling of the scene, Jessica could appear—the dramatic "unknown" witness called in to testify. After Portia fails in her plea for mercy, as a last resort, she shocks Shylock by calling in Jessica; and Jessica then pleads with her father to show mercy to Antonio, for her sake. (In a more outlandish version, Jessica could come in as a lawyer, uncomfortably dressed as a man, and she could then plead with her father, after Portia fails. After he refuses her again and again, she says, "you deny even the pleas of your own daughter?" and with that she removes her disguise and pleads with her father as Jessica herself—no longer in legal or philosophical terms, but with pure emotionality.)

3.5.0

Certainly 3.5 is a filler scene (possibly with some comic relief) and it allows for some transition time between Portia's departure (from Belmont) and the trial scene (in Venice). When this scene is played, all the players are rushing toward Venice—including Bassanio, who rushes there at the end of 3.2, and Portia who rushes there at the end of 3.4—and so this slowed and uneventful filler scene (which takes us back to Belmont) tends to drag. The audience has been impelled toward Venice, through crisis, and it's mind is now on the fate of Antonio and all who are involved. Hence, a better-suited scene would be one that relates to the upcoming trial, in Venice—and not idle chatter taking place in Belmont, which the audience may have no patience for at this time.

A simple deletion of the entire scene may deliver us too quickly into the court in Venice, without allowing the audience enough 'psychological time" to make the transition. A scene that takes place later that night, would certainly mark the passage of time and indicate the flurry of activity preceding the trial. There could be a scene with Portia and Bellario, pouring over a large pile of books, burning the midnight oil, in Padua. Or, there could be a transition scene with Bassanio (and Antonio's friends) visiting Antonio in prison, eking out the hours, trying to comfort and console him (which would include his long-time comforters, Salarino and Solanio). This scene, of Antonio and his friends, would require the addition of text, whereas the scene showing Portia and Bellario pouring over the books would not. Another scene that would not require additional text would be that of Shylock, alone, readying himself before the trial. In the

revised version, a scene of Shylock alone, and then joined by Tubal, is used in place of the original filler scene which takes place in Belmont.

[See Appendix - Act 3, Scene 5, for the original scene (in revision)].

Comments on Revised Scene:

In this scene we see Shylock silent and alone—and it is the first time we see any character alone. This would convey the sense of Shylock's isolation—not so much his isolation as a Jew, or an outsider, but his isolation in regards to the absence of Jessica. There is also an isolation in terms of Shylock's own interior self, as he has been forced to confront the deepest aspects of his psyche—feeling the curse of his nation for the first time. Shylock's motivation for "having Antonio's heart" has been discussed, but one unconscious motivating factor for Shylock is his need to try and fill this sudden emptiness he feels with the betrayal of his daughter. Figuratively, his heart has been cut out and his inability to deal with this emptiness, and this dooming sadness, gets misplaced onto Christianity, and Antonio, in the form of rage. In this scene, Shylock comes to realize that nothing he can do, with regards to Antonio, will ever fill this emptiness, nor will any amount of profit he might gain (from the removal of Antonio and his interference in Shylock's business) be of use.

Shylock's original motivation (which could plausibly be to teach Antonio a lesson) gets displaced by the sadness-rage that Shylock feels over the loss of his daughter. He is so incensed that *he says* he wants his daughter dead [*I would my daughter were dead at my foot.* 3.1.69] and later, in the same discussion with Tubal, he says that he wants the same for Antonio—though he never states it as directly as he does with regard to his daughter. [*I will have the heart of him if he forfeit.* 3.1.120]. Shylock is trying to do everything to appease this alien and inexorable flood of emotions, hoping that the death of his daughter, and then the death of Antonio, might appease him. (Obviously he has no idea how to deal with this sadness-rage, which he now feels, and is in some way regressed back to the time, and the emotional position, of when he did feel these feelings: in other words, he has reverted back to the emotional state of a child who only knows how to kill or get rid of that which has enraged him.)

Here, in the stillness of his own self, Shylock realizes that the curse of his nation, which he now feels for the first time, will not be relieved or undone by his killing Antonio—and likely the curse will become even more damning if he takes this course of action. Killing Antonio will not do one wit in curing Shylock's sense or loss over his daughter, nor do anything to fill Shylock's emptiness, nor do anything to bring his daughter back. Shylock is besieged by grief, which is usually accompanied by lack of motivation and lack of clear action. Up til now Shylock has been trying to appease that sense of inner loss, by actuating some brutal outer action, but this course of action—perhaps his first rageful reaction (the same as his wanting his daughter dead) is here mollified and corrected.

In sum, the remedy for Shylock is not in the killing of Antonio, but in the "teaching of a lesson" to him, and to the Christian world, and to present himself (and Judaism) with the honor, respect, and power he (it) deserves. That is the remedy, the partial remedy, for Shylock's deep sense of loss, sadness, and powerlessness.

Any anger or rage shown by Shylock—which only came after the loss of his daughter—must be seen in the context of sadness and loss. Rage is an emotion that is powerful enough to

temporarily cover this sadness; or this sadness can be displaced into anger; or the fear of facing this sadness can be covered with rage. The reasons for killing Antonio—none of which hold water nor make any real sense—are all attempts to displace this sadness and loss that Shylock feels; he has no idea as how to deal with these newfound feelings of loss of being betrayed. It is an implosion of his whole identity, and a cut much deeper than that which could come from outside forces—it is from his own daughter.

3.5.01
The addition of this dialogue with Tubal is used to make explicit Shylock's motivations, and move the audience from a position of not truly knowing Shylock's motivation—or simply assuming they know it (form what has been stated in the play by Shylock and Antonio)—to truly knowing Shylock's motivation and the reason he is going through with his 'strange' course of action. Nothing in the original tells us, for sure, that Shylock intends to kill Antonio. We only hear that he has sworn to kill Antonio, and we hear this several times. As such, the audience comes to believe thee words; yet the Duke, and all the magnificoes (right up to the time the trial begins) do not believe Shylock's words—they assume it's a strange rouse and that he will forgive Antonio at the last moment. The true motivation of Shylock, thus, remains unknown. This dialogue with Tubal makes specific his motivation, and thus, the audience enters the court "in the know." The high-drama of whether or not Shylock will actually kill Antonio does not really come with the trial scene, since everyone knows that Antonio will be spared and Shylock will be thwarted. The only drama relates to how Shylock will be foiled (if, indeed, he intended to kill Antonio). Even if the audience hears Shylock tells his friend Tubal exactly what he is thinking, there is still the chance that his actions may contradict his words, and so, some modicum of doubt is preserved.

3.5.02

XX

Added dialogue, which makes clear Shylock's intention not to kill Antonio, but only to appear as if he intends to kill Antonio, in order to teach him a lesson. As the play now stands, the audience is not clear of Shylock's intentions, and assumes throughout that he fully intends to kill Antonio, and that he is stopped, in the end, not by his own conscience, but by the legal maneuvering of Portia.

This added dialogue tells of a Shylock who has been made to feel powerless and inhuman, to whom others would not listen, and who now wants to be heard. This was originally conceived to explain Shylock's motivations and show that he was not acting out of anger and hatred, nor that he intended to kill Antonio, only that he was using the forum of open court to express his grievance against Antonio (for the years of mistreatment) and also to teach Antonio a lesson as to how he (Shylock) has been made to feel in the hands of Antonio. (In the court scene, additional lines were added to further this point, and where Shylock tells the court of the many hardships he was made to suffer under the hands of Antonio.)

—Shylock

〈I've no intention to carve out Antonio's heart—I only intend to have him believe that till the end. Let him suffer. Let all the magnificoes believe it. Let them stir. They would not hear me—but now they must. They would not pay me one moment of heed—but now they must. Til the last moment hear me they must.〉

XX

These additional lines were vetoed for several reasons, foremost because they suggest an action that is calculated and clear. As such, they would replace any sense of inner turmoil that Shylock might show—such as any turmoil involving Shylocks moral sense of righteousness. The audience is well-aware that Antonio will not be killed, but they do not know how Shylock will the thwarted—by law, by his own conscience, or by some other force. Hence, without making his motivations explicit, there allows room for discovery and surprise.

Shylock's motivation—be they known or surmised—are crucial to the action of the play, and it determines some of the upcoming emendations of the play. Hence, if Shylock's intent to teach Antonio a lesson is accepted (and this scene is included) then this would alter several emendations that take place in the court scene.

This scene was initially written to put forth, and bring the audience into the 'know' about, Shylocks true intention—which was to psychologically torment Antonio, teach him a lesson (he would not soon forget), but not kill him. This course of action fits in with the entire Jewish sentiment, and even resembles the teaching (and testing) given by Joseph in regards to his brothers. Shylock statement to Sal and Sal: 'The villainy you teach me I will execute, and it shall go hard but I will better the instruction.' [3.1.56-57]: supports this notion of instruction, of teaching Antonio a lesson (which is the only character Shylock is really concerned with), however, such an interpretation is uncertain: Shylock could also mean that he intends to teach Christians a lesson by killing Antonio. (Such a lesson however, would be lost: Shylock would be seen as killing Antonio due to a forfeit of a bond, and not because he has treated Shylock with such loathing over the years. Hence, killing Antonio would not better the instruction, but obfuscate and confuse it. Only the torment, and then forgiving of Antonio, would 'better the instruction') Hence, this dialogue can be handled in several ways: a) delete the dialogue altogether, and reveal nothing more about Shylock's motivation, b) remove any reference to direct motivation, and the level-headed plan to forgive Antonio in the very last moment, or c) keep the entire dialogue, as is, which makes clear Shylock's intention to forgive Antonio. I have included the last scenario, because that was the original conception in writing the scene, however, if one chooses to include the scene, the second option (which does not reveal such a cool plan, but indecision) is more viable; with this option the audience remains unaware of what action Shylock intends to take (as he remains unaware) which adds drama to the court scene.

4.1.35

The term *Sabaoth* is of Hebrew origin and means “to wage war,” or “army.” In this regard, “by our holy Sabaoth” may refer to the God of war, or the God of justice, or by God’s justice, or to the God who dispenses justice. Shylock’s use of this term suggests that he is waging some kind of holy war; he is not taking the pound of flesh as a personal vendetta, nor out of greed, but out of adherence to a righteous principle (perhaps as a defense of Judaism itself). He is acting as a servant in God’s war—and God’s war is always in protection of righteousness and against injustice.

This term is used in the New Testament (Rom. 9.29; James 5.4) and in Christian hymns, (*Sanctus* and *Te Deum* — ‘Holy, holy, holy, Lord God of Sabaoth.’). This is also part of a common term for God, and is used in the Hebrew Bible more than fifty times; God is referred to by the name *Yahweh Sabaoth*, “Lord of Hosts,” “Lord of Armies,” “Lord of War/Battle,” or by extension, “Lord of Justice.” This title was derived from earlier Canaanite and Babylonian deities who led battalions of followers in war against enemy gods or monsters to bring forth creation. The term ‘Lord of Battle,’ as used in the Hebrew Bible, at times, refers to God at the forefront of troops of angels and at other time as the chief of the armies of the Israelites. In *Henry V*, Shakespeare has Henry address his deity as ‘God of Battles’ (4.1.288), which can be seen as a reference to *Yahweh Sabaoth*.

During Elizabethan time, the word may have been taken to mean ‘heavenly repose,’ and this has been morphed in many editions to become the more common word *Sabbath*. Hence, in most editions, Shylock is deemed to say, ‘And by our holy Sabbath have I sworn | To have the due and forfeit of my bond.’ (Editions by Norton, Oxford, Folger, Arden, Kittredge, Bevington, and Applause use the term *Sabbath* (which is also found in Q2), while the New Cambridge and the Pelican editions keep the original *Sabaoth*, as it is found in the Q1. A textual change from *Sabaoth* to *Sabbath* not only strips this term of its intended meaning—which suggests that Shylock sees himself as a warrior in God’s ‘holy war’ against injustice— but it enfeebles Shylock’s position altogether. Shylock’s vow to his Jewish holy Sabbath is meaningless to Christians and would make no sense to Jews: How can a person make a vow upon God’s Sabbath (to keep the Sabbath holy) in the 4th Commandment as justification to break God’s other commandment, “thou shall not kill”?
4.1.42
The various humours, as described by Shylock, are as follows: the one who ‘love not’ a gaping pig is likely dominated by phlegm, and would be dull, pale, and cowardly. (Dull and indifferent when served a fine meal). The one who goes mad at seeing a ‘necessary cat’ is likely to have an imbalance in black bile and a prone to madness and paranoia. Such a dominance of black bile—or *melan* (black) *choler* (bile)—might also incline one toward melancholy and depression. The one who is afraid of the sound of a bagpipe (and wets himself in fright) has weak blood which causes one’s liver to become white and brings about a fearful nature. [See Bassanio’s speech: 3.2.86] [A person who becomes sad at the sound of a bagpipe, and is moved to tears, would be dominated by dark bile, and possess a melancholic nature.] Shylock—who by inference counts himself in this group—is dominated by yellow or light bile and whose invariant disposition is to be ‘choleric’ violent, and vengeful. In Shylock’s ‘hath not a Jew eyes’ speech he claims that he has learned revenge by Christian example; here he is saying that he is vengeful by nature, according to his humour (which is yellow bile).

The Greek concept of humoral physiology and psychology was dominant during Shakespeare's time, and explicated in detail by Andreas Laurentius (1558-1609). With respect to the humours, he writes:

> . . . there are four humours in our bodies, Blood, Phlegme, Choler [yellow bile] and Melancholie [dark bile]; and that all these are to be found at all times in every age, and at all seasons to be mixed and mingled together within the veins, though not alike for everyone: for even as it is not possible to finde the partie in whom the foure elements are equally mixed...there is alwaies someone which doth over rule the rest and of it is the partie's complexion named: if blood doe abound, we call such a complexion, sanguine; if phlegme, phlegmatic; if choler, cholerike; and if melancholie, melancholike (Laurentius 84).

He describes the man whose humour is dominated by dark bile, whose nature is 'melancholic' [*melanos* (black) + *chole* (bile, gall)], and seems to be a trait found in Shakespearean characters, such as Hamlet:

> The melancholike man... is out of heart... fearfull and trembling... he is afraid of everything... a terror unto himselfe... he would runne away and cannot goe, he goeth always fighting, troubled with... an unseperable sadnesse which turneth into dispayre... disquieted in both body and spirit... subject to watchfullness, which doth consume him... dreadful dreams... he is become as a savadge creature haunting the shadowed places, suspicious, solitarie, enemie to the sunne, and one whom nothing can please, but only discontentment, which forgeth unto inselfe a thouand false and vain imaginations (Laurentius 82).

4.1.49

/ Cannot hold back their urine. So does nature
O'errule our moods and make them thus adhere° / align / abide
To what it likes or loathes.° {Now for your answer: / To how it be inclined.
As there is no firm reason to be rendered°} / stated / given / offered /
/ Master of passion, doth alter our moods
/ The one° that rules our passion, sways our mood / one
/ The master° over passion, sways our mood / ruler

Interpreting 'affection' to mean feeling (as opposed to the more apt interpretation of 'inherent nature' or humour), could yield a rendering as follows:

For our feelings,° / our desires
Cohorts of passion, sway e'er to the mood° / gives way to the bent
Of what our nature likes or loathes. And now
To give° your answer: there is no firm reason / Here is

The punctuation of Q1 reads as follows: {cannot contain their urine for affection. | Maisters of passion sways it to the moode | of what it likes or loathes, now for your answer:} With this punctuation, *affection* is linked with the notion of containing one's urine, and would suggest that

one cannot contain their urine for affection—no matter how much they try. Such an reading would then obscure the meaning of the following passage, which links the notion of *affection* to *passion*. Most editors emend the punctuation as follows: 'Cannot contain their urine. For affection, | Masters of passion, sways it to the mood | Of what it likes or loathes. Now, for your answer:'

4.1.62

/ So can I give no reason, and I will not,
Telling of ° why I would follow this suit, — / Explaining
More than to say there is a certain loathing
And lodged hate that I bear Antonio
⟨For years of hardship he's laid upon me.⟩
That is the sum of my words. Are you answered?

/ I bear Antonio ⟨for the years of hardship
He's laid upon me.⟩ That is why I follow
This losing suit against him.° Are you answered? — / This suit which brings me no gain.
/ This profitless action. Now, are you answered?

/ More than to say I have a lodged hate° — / amassed a hatred
And bear Antonio a certain loathing,
⟨For years of hardship° he's laid upon me⟩ — / countless hardships / the great hardships
That I thus follow this unprofitable
And losing suit against him. Are you answered?

/ More than to say there is a lodged hate
And certain loathing that I bear Antonio
So as to bring this losing suit against him.

4.1.86

In 3.1 (after his daughter steals money from him) he is lamenting his loss of money, claiming that he will never see his gold again, yet here, he is able to recoup all of the money lost. The question here is: what would motivate Shylock—a man motivated by money all his life—to now give up an opportunity for great profit? The most obvious answer is his unmitigated hatred for Antonio, which is a displaced kind of rage, based upon his daughter's betrayal. But even this is not sufficient enough reason There is clearly some kind of pathology here. It could be a disintegration of identity, total despair, where he has lost all interest in money, living, etc.; a loss of reason (which we might call losing his mind or having a nervous breakdown). It could also be, as surmised, part of a rouse, part of plan, where Shylock believes he can psychologically torture Antonio, and also recoup three times the amount owed. Shylock may be too consumed by his sudden position of power (having always felt helpless at the hands of Christians) to willingly give it up, even one moment before he must. In sum, there is no whole explanation as to why Shylock would refuse such an offer and pursue his 'losing suit' against Antonio unless

another agenda was in operation, or unless Shylock lost his mind and all his reason.

4.1.103

The purported position is that if the Duke does not uphold the law, then it will have a negative impact on the free trade of Venice. This position, however, is specious since all of Venice is aware of the special, and bizarre, nature of this case. The Duke's dismissing of it would have no impact on the laws nor the freedom of Venice. Both Antonio and Portia also cite this reason (to protect the laws of Venice) as to why the bond must be upheld. Again, laws evolve; the Duke could simply dismiss the case and add a new law to the books—which would not only preserve the laws of Venice but enhance them. (The new law would be that no penalty on a bond can put someone's life in danger—but such a law was already on the books. The great legal minds, however, could not find it!) The Duke's rigidity about his position (as well as Portia's), in holding fast to all the laws of Venice, as written, carries the same fatal flaw as does Shylock's insistence on keeping to the letter of the law—both stances hold to the letter of the law and ignore its underlying spirit.

4.1.105

To rectify this, a) Portia would state that she heard the Duke had called on Bellario to settle this matter (from Salerio), and Bellario happened to be her cousin. Then, upon this knowledge, Portia intervened and convinced Bellario to let her go in his stead. (She must have been confident that her intercession would be more beneficial to Antonio than Bellario's—and she may have decided this after she and Bellario had "turned over many books together." But how and why would Portia better argue the case than Bellario. Even if Bellario was ill, in this extraordinary matter, involving his dear cousin's new husband's dearest friend, he would have made the trip. So, what did Portia have that Bellario did not? Why did she go? By all accounts it seems that Portia was aware of the later law cited (that it was illegal to threaten the life of a Venetian citizen) before going to the court, and therefore she was confident of victory. What she might not have known prior to going to court (because she had not seen the exact terms of the bond) was the technicality involving the spilling of a drop of blood. In the general court of law, at the time, the accepted legal principle was: 'any right assumes the conditions which make the exercise of the right possible.' She might have had suspicions about this, having been informed as to the nature and terms of the bond by Salerio, but she might not have been familiar with the exact terms, and maybe she was not sure that she could find the technicality. Hence, Shylock *was* allowed to spill blood in the assumption of his rights and the taking of a pound of flesh. So, now we have cause as to why Portia insisted to go in Bellario's stead—so she could interpret the law in a literal way that might have gone against principles that Bellario may have been obligated to uphold. So only Portia, disguised as the doctor, could make such an exact (and suspect) interpretation to meet Shylock's exact (and unreasonable) demands. Certainly, by Bellario's glowing recommendation, with his reputation on the line, he would have had great confidence in Portia's ability, and her ability to argue the matter in his stead. (This supports the premise that Portia and Bellario had met the night before and poured over the books. But then, the reason for the urgent sending of Balthazar to Padua is no longer clear.)

4.1.137

Governed a wolf and was hanged for killing
A human. Then, from the gallows, as the

Corpse did hang, so his cruel° soul quickly fled {fell}
And infused itself in thee whilst thou lay
In thy mother's vile womb. For your desires
Are wolfish, blood-thirsty,° and ravenous. {bloody, starved}

Governed a wolf, hanged upon the gallows,
For human slaughter. Thereupon his soul
Did flee, infusing itself in thee, whilst
Thou lay in thy mother's unhallowed womb;
For you desires are wolfish, blood-thirsty,
And ravenous.

4.1.151
Hence, in Portia's letter sent to Bellario (whereas she knew that the Duke had called on Bellario, and she knew that Bellario was ill) she asked Bellario to willingly lie to the Duke, and endorse Portia—who had no legal training—as being of "a greatness whereof I cannot enough commend." As stated, for such a serious matter, and Portia herself in need of direct legal assistance—and for her to convince Bellario to endorse her plan—certainly a direct meeting with Bellario was needed. Portia could have easily made a trip to Padua, to see Bellario, and then off to Venice. This was the route that Balthazar was asked to take could just as easily have been taken by Portia: she could have visited Bellario, gotten help on the matter, then traveled to Venice (which would have added about 12 extra miles to her trip). Certainly her discovery of a new laws (and a revised interpretation of the bond), both of which overthrew Shylock's case—and none of which was found by any other legal experts reviewing the matter—could only have been found by Bellario, and not Portia.

4.1.159
He is furnished with my opinion which, bettered with his own learning—the greatness whereof I cannot enough commend —comes now at my petition° to satisfy° your grace's request in my stead.

petition: {importunity} / entreaty / beseeching
satisfy: {fill up} / fulfill / complete / perfect

4.1.204a Additional lines:
Here, now, we see the face of good Antonio,
Showing his virtue like a stained-glass window;
But I have only felt the broken glass
Of his abuse, whose shards did rip upon
My humanness and rend my Jewish honor.

4.1.204b Additional lines:

Shy: How is a man to feel when he's treated
With gluttonous cruelty? With such lusty

Dishonor? And such slovenly contempt?—

⟨As this man, lacking goodness, treated me?⟩
Is there no law in your book against that?
Por: [*looking at the law book*]
Not in this book.
Shy: Then where is it written?
In the same place as one finds your mercy?

4.1.219
Now, we also beg the question: The duke said that he had the power to dismiss the case, *unless* Bellario shows up to rule on it. Had neither Bellario nor Portia showed up, what then? The duke would have dismissed the case. So, Portia's showing up, reinstates the case, to Antonio's full disadvantage—unless she is coming in with some premeditated way to repel Shylock's plea. Neither can we take Portia's statement at face value: such a over-ruling, as stated, would not harm Venetian law but further clarify and perfect the law, making it more just and fair. Portia's continued ruling to protect Venetian and the continued allowance to give Shylock a chance to be merciful, further suggests that Portia already knows the strength of her position, and is simply playing out this scenario. She is giving Shylock every chance to show mercy, and she is waiting till the very last minute to overturn his course. This, we might say, is her expression of mercy: she is giving Shylock the chance to show mercy (do the right thing) before taking any action against him. She is allowing him to take the principle, the 3000 ducats, and walk away. She is even allowing him to take 9000 ducats—three times what he is owed—all of which is her money. (Certainly she is aware—and on some level grateful—that Shylock's money enabled Bassanio to come to Venice and win her. A more skeptical reading would be that she is upset with Shylock for having loaned Bassanio, which enabled him to put on wholly false outer show, and win her.) After giving Shylock every chance to be merciful, on her terms, and after his staunch refusal, is this generous offer (9000 ducats) rescinded; Portia then throws the book at him, and reverse her somewhat "merciful" position.

4.1.300
These optional lines remind the audience of Shylock's motivation, which is to teach Antonio a lesson, not to kill him:

—Bassanio [*to himself*]
I will end this. I will kill him before
He harms one hair on good Antonio's head.

Tubal overhears Bassanio.

—Tubal [*to Bassanio*]
He will not harm your friend. I'm sure of it.

—Bassanio
How can you be so sure? Who is this man?

—Tubal
By all I know to be true, I am sure.
Look, for the first time he feels like a man,
One to whom all must listen and pay heed.
Let him go on hissing like a serpent—
He hisses only 'cause he cannot bite. [4]

4.1.301
Some productions, however, have Portia looking at her books, and then suddenly noticing something new in the law. Then there is a sudden *aha* on the part of Portia; and she casually and knowingly says, "tarry a little"—"wait a minute," "not so fast"—I have just found something. Such a staging is based on the improbable fact that Portia's book was open during the trial, that she was focused on reading it—and in this unlikely situation, she then discovered something new (which no one else, not even Bellario, had discovered).

In both cases Shylock is stopped and we never really know whether or not Shylock actually intended to take Antonio's flesh (or whether he intended to strangely hold out til the last moment, and end this course of action only after he was standing in front of Antonio, with a knife, in the all-powerful position of one who gives and takes life). It could be, even in the original, that Shylock never had the intention to take Antonio's flesh. He was stopped before he had the chance to stop the action himself. It might have been his plan to pardon Antonio, at the very last moment, only after he had Antonio's life in his hand. In the original, with no stage direction, we never know Shylock's true intention: whether he intended to take Antonio's flesh, whether he never actually intended to take it (but just psychologically torture Antonio), or whether he intended to take the flesh, but when confronted with the brutality of the deed, at that moment, could not actually go through with it. His action being stopped where it was, we end up assuming that Shylock had every intention to kill Antonio. We cannot take Shylock's oath (that he will have his bond) at face value, and we must see it as a ploy which was used to convince everyone (and Antonio) that he was ready to take Antonio's life. (We see, on numerous occasions, Portia *telling* of her taking a vow, but not actually taking one). [See Notes]

Later in the play, Bassanio is motivated to give the young doctor his ring because he holds that the doctor saved Antonio's life. Even if Shylock put down the knife of his own accord, without being prompted, at the last minute, one could still hold that Portia's words were what persuaded him to do so. As such, in all cases, Bassanio would be convinced that Portia's intervention is what saved his friend.

Many hold that Portia's destruction of Shylock was itself a cruelty; once Antonio was saved, and Shylock's principle (of 3000 ducats) was forfeited—i.e., kept by Bassanio—that would have been enough (and indeed, the original story ends there—with the Jews tearing up the bond, and leaving the court, having lost his principle). In Shakespeare's version, Portia takes additional

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4.. Refers to an Indian story about a snake, where a snake is tormenting a village, and a sage comes and commands the snake not to bit anyone. The villages, seeing that the snake is now passive, and will not bite them, beat up the snake with sticks whenever they see him. Some time later the sage comes back to visit the snake and sees that he is all beat up. The snake tells him that his passive state caused the villagers to beat him. The sage said, 'I told you not to bit—I did not tell you not to hiss.'

and unnecessary actions— after Antonio is free and clear—to willfully destroy Shylock. In the case where Shylock actually intends to kill Antonio, and all appeal to mercy has failed, then such a retribution is not altogether unfounded. But when it is made known that Shylock never intended to kill Antonio, and still Portia seeks to destroy him, her actions then seem all the more cruel. Formulaically, we could say that the position of Shylock and the actions of Portia are inversely proportional: the extend to which Shylock is blameless, Portia's actions are seen as more blameful; to the extend that Shylock's actions are cruel, Portia's actions are less blameful.

By most accounts—and finding nothing to the contrary—we all assume that Shylock's true intention (as he stated) was to kill Antonio and that Portia's legal maneuvering is what saved Antonio. It could be, just as well, and more likely—despite what Shylock told the court—that it never was his intention to kill Antonio (only to teach him a lesson). Shylock has most to gain by waiting till the very last moment: he shows his forgiveness of Antonio (when he has his life in his hands and total power over him); he enacts some degree of psychological torment on Antonio (perhaps giving Antonio a taste of his own medicine—in regard to the way he treats Jews); AND he takes away three times the amount owed. If Shylock simply accepted the money, when offered, he would have missed the opportunity to show power over, Antonio and to teach him a lesson he would not soon forget. In virtually all productions, Shylock never gets to play his endgame; he is thwarted by Portia before he gets to it. Thus, we never see his endgame and must assume, as he stated, that his intention was to actually kill Antonio. With the addition of some dialogue, Shylock could *state* that he never intended to kill Antonio, but this would be seen as an *ex post facto* plea and no one would believe it. A staging which shows that Shylock never intended to kill Antonio would have him approach Antonio with a knife, put the knife down (before hurting Antonio) and then walk away. Shylock's unseen motivations could also be made known through the addition of dialogue. Shylock could tell his plan to Tubal; how he (Shylock) only intended to torture Antonio; how he would refuse the Dukes' request, and make everyone believe that he was going to kill Antonio (by telling everyone that he took an oath); that he was going to teach Antonio a lesson and make him feel some measure of the pain he inflicted on others, etc. [For a scene with such additional dialogue, see Appendix]

For one loyal to the original text—wherein it is common to edit out lines (and occasionally change the order of lines, or words within a line) but not to meaningfully alter any of the original words, one could change around a few lines (and add a little staging) to completely reveal Shylock's intention—something which is only implied in the original. To show that Shylock never intended to kill Antonio, but only intended to torment him, the following line shifts could be made: After this line [4.1.301] a stage direction is added: *Shylock approaches Antonio with the knife, walks around him in a menacing fashion, touches the knife to his cheek—a kiss?—then approaches the table, drops the knife on one side of the scale, and walks from Antonio, without looking back, toward a chest of gold that is on the floor*. Then lines 4.1.315-318. Then lines 4.1.302-313. Delete 4.1.314, which simple repeats the same as the following line, 4.1.319. (Or, you could keep 4.1.314, which would then have Gratiano repeat the same basic line two times). Then continue with 4.1.319. [See Appendix for how this would read].

Several possible stage directions

a) Have Shylock approach Antonio with the knife, about to cut his pound of flesh, and then get stopped amidst with Portia's sudden cry of, "tarry a little." In this regard, the words are rather

forced, as “tarry a little” is lulling and casual, and not the urgent words one would utter who intends to stop an action in progress. In such a case we might hear, “stop Jew,” or even the command uttered later by Portia, “tarry, Jew.” In the original there are no stage directions, and production could have Portia utter the words, “tarry a little,” without any change in action, right in the middle of her conversation with Shylock. Unless Shylock is in the midst of an action, or intending to take some action, the words “tarry a little” is not a perfect fit. The question then becomes, “at what point in the action does Portia say, “tarry a little”? If it does not come at the very end—and used to stop Shylock from actually cutting into Antonio’s flesh—it could come earlier (though it might be a dram less dramatic). For instance, Shylock says to Antonio, “Come, prepare!” Antonio is strapped to a chair, held in place by a few men (or held by all fours on the floor) and Shylock approaches him, lording his power as if an executioner, and poised to take his cruel action—when Portia says “tarry.” Or, as Antonio is held down, and Shylock is about to approach him (and leave his current position)—that Portia looks into her law book, has a revelation, and then—to keep Shylock where he is, before he approaches Antonio—utters “tarry.” Her request to tarry could come at a still earlier point: Shylock could tell Antonio to prepare, and—while Antonio is being prepared, Portia looks down at her book, and then—to stop the present course of the conversation—utters, “tarry.” This causal “tarry a little” would convey the following sentiment: “Wait a moment, there is something else here (in the conditions of the bond) that I have (to my surprise—not having noticed it before) just found, which is: this bond does not allow you to take one drop of blood. . . .”

B) Have Shylock intend to take the pound of flesh from Antonio, but then stop when confronted with the gruesomeness of the deed. Shylock could approach Antonio, ready to take the flesh, but mortified and noticeably besieged with doubt and indecision at the moment of truth. (Like Lancelet the fool wresting with the good and bad demons of his conscience, going back and forth, Shylock, too, could find himself confronted by two conflicting aspects of himself). In the middle of this hesitation—where the audience does not know what course of action he will take—Portia intercedes with the words, “tarry a little.” Or, Shylock could be walking away from Antonio, having made his decision, at the moment, to spare him and take the money offered. As he is walking away from Antonio, having made his decision not to take the bond, Portia says, “tarry a little”—meaning don’t walk away from Antonio. Tarry there and take your bond, as first intended.

C) Have Shylock walk around Antonio in a threatening manor—perhaps to give Antonio some hint of the gruesomeness about to befall him—and then, after this show of power, clearly walk away from Antonio, toward the chest filled with gold, thus suggesting that he never intended to harm Antonio, only to teach him a lesson (mentally torture him) *and* then collect on the 3 times the principle offered. It is when Shylock is walking away from Antonio, toward the chest of gold (or after he has arrived at the gold and is ready to cart it out of the court)—and perhaps after uttering the line, “I take this offer, then. Pay the bond thrice | And let the Christian go.” [4.1.315-16] when Portia calmly says, “tarry a little.”

In some of the staging, where Portia lets Shylock walk around Antonio, it is most likely that Portia is sure that she can stop the action at any time. She is seeing just how far Shylock is willing to go, and she is giving him ample opportunity to forgive Antonio, which is much more likely when Shylock is faced with the actual deed of cutting out his flesh. In other words, Portia

is in full control as she allows Shylock to approach Antonio. However, to prevent any sudden action on the part of Shylock—without fair warning—the following lines could be added after Shylock says, *Come, prepare!*:

《—Portia
Ponder with care from where you take the pound

You must show us before making the cut. 》

4.1.301b
With respect to the knife, in this staging, there are several options: a) Shylock could simply put the knife back into his bag, b) he could drop the knife to the floor (blade imbedded) or place it on a table, or c) he could drop the knife between Antonio's legs, so that it sticks into the chair (and it could be dropped at a particular angle as to mimic an erection). Portia (or Bassanio) would immediately come forward to pull out the knife. This would carry the obvious connotation of circumcision (in the first instance) and castration (in the second). Shylock's symbolic circumcision of Antonio suggests that he has turned Antonio into a Jew, that Antonio now knows what it feels like to be oppressed (and tormented) as he has so done to Shylock.

4.1.302
The delivery of this line can be staged in several ways: a) it can be a timed delivery of Portia's final blow when—after giving Shylock every chance to alter his course of action—she realizes that Shylock intends to kill Antonio; b) it can come as a sudden revelation, in the last moment, where she discovers some law she had previously missed, and where she urgently yells out 'tarry a little' to stop Shylock in the act; c) it can come after Shylock has approach Antonio, and has not killed him, and where Shylock begins to walk away from Antonio toward the money.

The first case, where Portia suddenly discovers something—and yells out 'Tarry a little,' as opposed to a more forceful, 'Stop Jew,'—indicates that Portia came to a sudden realization, in the last moment, and that she entered the court unaware of it. As such, she really had no recourse for stopping Shylock when she entered the court other than her plea for mercy and then a reiteration of Bassanio's offer to three times the principle—both of which failed (and both of which Jessica told her would fail). Hence, why would Portia intervene in the first place, and play the role of Judge, if only to defend the laws of Venice and bring nothing to the table which could thwart Shylock from his action? Why not just urge her uncle to intervene? In sum, this scenario is unlikely, as we must assume that Portia entered the drama of court because she was one-up (as in the ring drama) before entering.

If Portia really had no plan, no prior knowledge that she could overturn Shylock's bond before entering the court, then her best strategy would have been to bend the law to her favor, to urge the Duke to dismiss this one case; she would have listened to Bassanio, and made an exception. (What interest did she, a foreigner, have in preserving the laws of Venice?) If she had no remedy before entering the court, why would she even enter to rule over this matter? Did she naively believe that her misplaced plea to Shylock (filled with the alien imagery of kings and

rulers) would alter Shylock's course of action—even when she was told beforehand, by Jessica, that she could not alter Shylock's course? Such a stance would belittle the wisdom and integrity of our heroine.

In the play Portia does not actually meet with Bellario, but has him send all the books. By all indications (being that Portia had no legal knowledge and was not endeavoring to take Antonio's life in her hands) Portia should have, or must have, met with Bellario beforehand to "pour over the books" and seek to discover and loopholes in the law—in which to arm herself before entering the court. (Had she met with Bellario, and found nothing to her advantage, then she would have urged Bellario to intervene on Antonio's behalf—or urge the Duke to dismiss the case, and he indicated was something in his power to do). Hence, we cannot assume that Portia entered the court room without prior knowledge that she could defeat Shylock; and that she gave him every chance, even to the last moment, to alter his wrongful course of action.

In this scene, Portia not only brings up one interpretation that thwarts Shylock (being that he must take an exact pound of flesh, and shed no blood), but she is also enacts a second refutation that such a bond can be taken only upon pain of death to Shylock. Thus Portia could have discovered two complete refutations in the final moments of the trial (wherein she would have had to been reading her books and not paying attention to the impending action) and must have entered the court (and would only have entered the court) with prior knowledge of her superior position.

The second case assumes that Portia entered the court with prior knowledge of the law, one-up on Shylock (as she was in the ring drama as well), knowing full well that she could defeat Shylock with this trump card if all else failed. Thus, most of the drama could be seen as a test of Shylock (and to some extent Bassanio) affording him every chance to redeem his position willingness. Shylock, however, fails in this regard (holding adamantly to the letter of the law) and so Portia is forced to change his position with the very law upon which Shylock so adamantly clings.

My reading is that Shylock was doubtful about killing Antonio, because he knew it was wrong; thus, in his attempt to bolster his false and amoral position, he dismissed all the contrary thoughts of his conscience, and endeavored to take an oath to God in support of his position. This he did because he was aware that he lacked the strength to carry out the deed upon his own strength as he was internally divided over the course of action—one course being based upon universal righteousness, the other based upon personal interest and revenge. Thus, Shylock entered the court divided but in his own thick-skinned way, tried to enact but one course of action (supported by his oath to God) which went against his very Judaism. Hence, Shylock used God for his own ungodly ends—and in so doing, forfeited his own Jewish identity, which is founded upon righteous action and following God's commands, not having God follow your commands. Hence, Shylock enters the court divided—with all his chips on the wrong hand (his hand rather than God's hand).

According to this theory, then, Shylocks talks about killing Antonio but does not fully consider the immediate brutality of the action. He menacingly brandishes a knife, intent to cut out the heart of that bankrupt, but does not really 'grok' the actual deed. He taunts with words, in center stage, wielding the power that the law seems to afford him, but he lacks the real inner power to carry out the deed which he is seeking as his right. Thus, Shylock approaches Antonio and is

suddenly confronted by the humanness of Antonio, and the import of the deed, and his division becomes even more severe—where the once-defended abstract notion of killing Antonio is now confronted by the actual physical action of the deed. As such, Shylock must hesitate, and he is thrown into a stunned doubt.

Shylock approaches Antonio, confronted by the brutality of what is about to take place, he is not able to act with the neat precision (and upon the cool reasoning) which he had previously entertained in his mind. Thus he hesitates, he pauses—he is in grave doubt. (Now he is thinking about how to get out of this and how to get out of the oath he made to God). Portia (who had been called over by the Duke) is with the Duke, her ear turned toward him, listening, slightly nodding her head, while her eyes are turned toward Shylock. Shylock is still besieged by doubt and is tarrying. Portia walks back to her place and utters the line: 'Tarry a little more—there's something else'—that something else being her decision to finally enact the stopature of his action, and his newfound doubt. (Thus, when Portia tells Shylock about her interpretation of the law, he does not defend his position, nor his oath, but immediately embraces the earlier position to take three times the principle. Surely, if he were so adamant about upholding the letter of the law, why does he drop his oath to God without so much as a word in protest? Perhaps, after realizing the import of the situation, and realizing he could never go through with the deed—and claimed and as vowed—he was looking for some way out of it.)

4.1.333
Why does Bassanio make this offer when he can see that Shylock has been cornered by Portia? Bassanio does not care about the money, nor about 'breaking' Shylock—his only concern is to immediately rescue his friend from harm. Shylock taking the money, at this point, would bring about the immediate closure that Bassanio is seeking. He is not interested in Portia's legal wrangling, nor in actuating the laws of Venice, nor is Portia's form of justice. Bassanio is acting out of emotional concern and has no interest in the cool maneuvering of Portia, nor in exacting justice or revenge. (Perhaps he is also aware that it was he who approached Shylock, and that it was Shylock who helped him—and who ultimately allowed him to win Portia. Bassanio's only interest it to close this matter without one more second of delay. Portia, it seems, has a further agenda then simply saving Antonio and putting an end to the trial forthwith.

4.1.335
At this point we are unaware of Portia's motivations nor why she is seeking a continued (and brutal) course of action against Shylock, when her task to save Antonio has already been accomplished. (Maybe she was outraged at Shylock's cruel behavior; and perhaps she is basing her actions solely upon what she has seen, rather than considering the years of hardship that Shylock already received at the hands of Antonio. Like Antonio, it seems she simply cannot see Shylock, nor does *his* years of suffering draw any of her compassion or mercy). Does she seek to destroy Shylock as part of some righteous duty? Or is there something else? As we know, Antonio is bankrupt, he has lost all his ships. Thus, in all likelihood, after he has been saved, he will come to live with Bassanio on Belmont, or Bassanio will the one who would support him (with Portia's money). Thus, by invoking the next decree, where half of Shylock's wealth goes to Antonio, Antonio will be able to rebuild his business in Venice and not rely upon Bassanio's support. Nor, having received half of Shylock's wealth, will he come to Belmont and compete with Portia for Bassanio's love. Hence, Portia's actions might not be a wonton destruction of

Shylock (who is insignificant in the scheme of things) but as an active bolstering of Antonio, and righting of Antonio, so he can stand alone, in Venice—away from Bassanio. Hence, Portia is not about the end the matter here and now, as Bassanio wants, but will now use her vantage (once having saved Antonio) to keep him occupied in Venice.

4.1.363
These optional lines further examine the theme of mercy, and clearly demonstrate Antonio's show of mercy—a mercy he renders to Shylock in light of Shylock's complete lack of mercy:

—Duke
Soft! I will hear the Jew's plea for mercy—
Yet I will only hear it from a Christian.
Who here will make his plea?

No answer

No one?

—Antonio [*taking the wood out of his mouth*]
Then I will speak for him.

—Duke But good Antonio,
What is your plea?

—Antonio Not one for this one man,
Rather, a plea for He who° makes a man. / that which
Who here among us dare plea for another
When one's own soul stands bereft in the eyes
Of his own maker? Are we all not equal?
When a man falls into darkness, should we
Destroy the man or destroy his darkness? [5]
I do not ask that we now show our mercy
'Cause we have deemed another worthy 'nough,
Nay, for mercy bears no such condition.
If it be so, what man would e'er be worthy?
We live in Venice, a city of trade,
But God's not swayed by our petty affairs.
If mercy then, is given as reward,
Dolled in accordance with some earned° merit, / gained
Such would not come from the hand of God's grace
But from the cool requirements° of business, / requisites
A fair exchange of goods and services.

5.. From Muktananda, who said, 'Do not destroy men who are wicked, destroy their wickedness.'

Nay, that is not the form of God's true mercy
And so, the mercy we dispense is not
Our own. 'Tis only God's mercy we offer.
Therefore I plea that we attain God's mercy,
That we be worthy and righteous enough
To dispense it according to His will.

—Duke
And it is God's mercy that will be shown.

4.1.379
These additional lines clarify Antonio's position (on money) and reveal the reason why he would never take the money from Shylock, even if awarded to him by the state; if he did, then Antonio's condemnation of Shylock (of taking unearned money) would now apply to himself. Antonio's Christian view is that money which is not earned, not gained from the sweat of one's brow, is likened to money which is stolen. Herein Antonio is referring to illness which results from such a gain.

—Antonio
Nor will I take a ducat for myself.
What benefit can e'er be gained by this,
From sums not gained through the sweat of one's brow?
/ From gain not earned by the sweat of one's brow?
⟨Profit so gained will ruin a man's soul.⟩
'Tis like a poison which, with but one drop
Can bring a sickness to the whole body
Or like a heavy stone tied 'round one's neck
Which sinks the whole of his mind and person;
Or like a corpse, left to rot in one's house,
Which takes to fill every room with foul odor.

4.1.382

Antonio
One thing provided more: that for this favour,
He presently become a Christian.
Shylock
What favour? Is this your show of mercy?

⟨Rather, be merciful and kill me now° ⟩ / where I stand.
You will not steal my soul with such a rouse.° / such artifice
Duke
Antonio, you show a noble intent
Yet the means which you offer are lacking
Mercy is not a gift which can be forced.

It must be freely given and accepted
To be an instrument of divine grace;
Else, it is none but a sham, a human
Contrivance, violence against the spirit—
All of which is contrar' to° natural law, / goes against
And none of which can bring true benefit Hence, it cannot impart true benefit
To the one upon whom it is imposed.
Shylock is a Jew, but this court asks him:
[*To Shylock*] Will you but find it to show the mercy
Of a Christian?

Shylock

At your request, I will:
As much as a Christian I will show it.

——

His faith could neither thwart his anger nor
Dissuade his fell adherence to revenge. / Dissuade adherence to his fell revenge
And more than that, he used his sacred faith
To swear an oath to God for selfish gain / To swear upon his Lord
And inhumane ends. So, in faith° I say, / love
Let him become a Christian; hopefully /and, with hope,
He'll find his heart through God's just love and mercy
So in all goodness, let him become Christian / In goodness, let him so become a Christian
In love, I say, let him become a Christian
To find his heart through God's fair love and mercy
And not upon the altar of his fury. / rage / hatred.

(Too much would suggest that Judaism was feckless and that Christianity was superior; here the indication is that Judaism was unable to effect its purpose, so let's try Chistianity, as this is what Shylock, due to his hardened character, might need. Antonio believes in Christianity. He is not saying that Christianity will work, but hopefully it might; clearly Judaism has not worked for this man, and so Christianity might.

As his own people say he is no Jew,
Let him become a Christian; maybe there,
Within the folds of faith he will find his soul. / heart

—Shylock
I'll not become a Christian.

X {But it seems you believe in nothing —not in God but in your own ways
Other than your own money. Surely as a Christian
Your options to earn wealth will be far increased.}

—Duke
The choice is yours: give up all you possess
And, as a Jew, remain; die; or keep half
Of what is yours, and so become a Christian.

You need not. You have been given a choice:
You may give up all you own as Jew

Or keep half of what is yours as a Christian.

—Shylock
One half—I keep one half of my monies. / of what is mine.
One half—one half of my wealth I shall keep.

4.1.383
Antonio, a Christian of "low simplicity," may see this as an act of mercy—the saving of Shylock's soul. Shylock, on the other hand, feels this as a destruction of his soul and his heritage. Antonio is here stating *for this favor*, yet Antonio has not done any favor for Shylock: he has taken away half of Shylock's wealth and put it into a trust. (The fact that the money will go to his daughter, after his death, still amount to depriving Shylock of half his wealth). Hence, Antonio's "favor" is that instead of him taking half of Shylock's wealth, that the money will go to Lorenzo (*that lately stole his daughter*) and Jessica. Antonio does not forgive the amount owed, as did the Duke, but is using some kind of maneuver to *use* Shylock's wealth, but not actually *take* it. Antonio is certainly aware that Lorenzo and Jessica already stole a good portion of Shylock's wealth (and squandered all of it) yet herein he is rewarding them. (Perhaps it could be argued that the wealth they already stole, and used, made up a portion of the half that was due to them. Perhaps Antonio's maneuver was part of a grander scheme to have Shylock forgive the portion of wealth stolen from him by Lorenzo and Jessica).

4.1.422
In either case (requesting the gloves from Antonio or Bassanio) we must assume that Portia actually sees the pair of gloves that she is requesting. If asked of Antonio, he would have to have them on his person (which, if he just came from prison, is unlikely). The New Cambridge Edition (1926) suggests that Portia asks Bassanio for his gloves so as to expose his ring—which she asks for next. Clearly, Portia's true aim is to get the ring; the asking for the gloves is simply a means to this end. This seems the most likely scenario since the request for gloves—as a token of remembrance—is somewhat odd. Portia says, *I'll wear them for your sake* but there is never an occasion where a woman could wear a pair of men's gloves. If the gloves come from Bassanio, and off his hands, the staging could be that Bassanio's arm is draped over Antonio's shoulder, which makes his gloves very apparent to Portia. She then asks for his gloves which he casually removes, by first removing his arm from around Antonio. After taking off the gloves, he again puts his arm around Antonio.

In a production where Antonio is present (and has not been left behind by Bassanio's running after Portia), the body language between Bassanio and Antonio—demonstrated in front of Portia, unawares—can be telling. One staging could have Bassanio's arms casually draped over Antonio's shoulder—very chummy, like drunken buddies. In such a position, with Bassanio's hand right in front of Portia's face, his ring would become very apparent—which would then catch her eye. Her asking for the ring not only causes Bassanio to withdraw his hand from her but, moreover, to withdraw it from Antonio—which remains off for the rest of the scene. In more over-the-top productions, Bassanio and Antonio could be seen freely hugging and kissing each other in front of Portia, not necessarily as lovers, but clearly intimate—and freely intimate in

front of all. One production, which portrayed Bassanio and Antonio as homosexual lovers, had them approach Portia suggesting that she join them for a threesome later that night—as this was the way they thought to show 'him' their gratitude, however such is a rather forceful imposition upon the text.

5.1.13

Only the romanticized aspects of these tragic legends are cited by the lovers—those aspects which relate to the moon.   We hear that Troilus climbed the walls of Troy, and looks toward the Greek tents stationed outside the walls, where his beloved Cressida lay—longing for her, and awaiting her return (which she promises will be ten days after her departure).   The moon is full. We do not hear about the waning moon: how Troilus stayed up all night, awaiting her return. Yet she dis not return; she broke her word and betrayed him, and gave herself to the Greek warrior, Diomedes, the night before she promised to return to Troilus. Nor do we hear how Troilus, wanting revenge, fought against Diomedes and was eventually killed by the great warrior Archilles.   We hear about Thisbe running in fear (o'ertrip the dew) away from the lion's shadow, which could be seen in the light of the full moon.   We do not hear that Thisbe left behind her shawl, and how Pyramus, finding her bloodied shawl, thought she was dead. In grief he then kills himself. When Thisbe returns, very much alive, she finds her Pyramus dead and thrusts a knife into her heart. (This is the same mistaken turn of events which leads to the tragedy of Romeo and Juliet.)   We hear of the longing of Dido, as she stand upon the banks of a wild sea, with a willow branch in her hand (and emblem of forsaken love) wafting, calling out for her love Aeneus (who is sailing away to Athens) to return to Carthage, where the two lived and made their home.   We do not hear how Aeneus deceived Dido and lived with her as his wife, but never told her that he would soon has to leave. We do not hear how, on the same night Aenues left Carthage, Dido threw herself upon a funeral pyre, stabbed herself in the heart, and cursed Aeneus as he sailed away. We hear how the sorceress Medea gathered enchanted herbs (under the moonlight) and used those herbs to bring Jason's father, old Aeson, back to life. We do not hear how Jason abandoned Medea, and tried to get her banished from their home in Corinth so that he could marry the king's daughter. (Nor do we hear how Medea gave up everything for Jason, and how, using her magical powers, helped him win the Golden Fleece). Nor do we hear how the spurned Medea, out of revenge, kills the king's daughter, and her two children (whom she had with Jason).   Not pretty. The stuff of Greek tragedies. We only hear about the moonlight and the enchanted herbs—which bring life to Jason's old father); we do not hear about how the poison herbs bring death to Jason's intended wife and children.

All the couples of these tragedies are suspect, and the first three are not even married. Troilus and Cressida had made love but once. Thisbe and Pyramus were not yet married, and had never really met. Dido and Aenus were lovers but never married. Medea and Jason were married but Jason had no remorse or guilt over leaving her for mercenary reasons.

5.1.62

Medieval tradition assigned powerful sight to cherubim, and this is alluded to in *Troilus and Cressida*, *Macbeth*, and *Hamlet*. This notion of powerful sight relates to Ezekiel's mysterious vision of cherubim who had eyes all over their bodies. (Ezek. 10.12).("And when I looked, behold the four wheels by the cherubims, one wheel by one cherub, and another wheel by another cherub: and the appearance of the wheels [was] as the colour of a beryl stone [topaz]. (10:9) And their whole body, and their backs, and their hands, and their wings, and the wheels,

[were] full of eyes round about, [even] the wheels that they four had. (10:12)).

5.1.69

Jessica's line, *I am never merry*, and the response that follows—relating to *wanton herds, unhandled colts fetching mad bounds,* and *bellowing*—relate to a restless and unruly condition of the mind. Compare this to Antonio's opening line, *I know not why I am so sad*, and the reply he gets: *your mind is tossing on the ocean*.

5.1.70

The discourse which follows [70-88] is plodding and somewhat taxing, especially since Lorenzo—who is no philosopher—just gave a long philosophical discourse on music and harmony of the spheres. The first discourse was a dreamy-eyed, impersonal exposition about the harmony of the spheres; this discourse is a directly reply to Jessica's statement that she is never merry when she hears sweet music. Here, however, the tonality of the discourse changes: it becomes more damning as Lorenzo implicates Jessica—due to her inability to appreciate music—in league with *stockish* (unfeeling) stones and men who are want to treason and plunder. Lorenzo is trying to bring Jessica into his carefree world, and is trying to do so through a philosophical rather than a loving appeal. Just as sweet music cannot penetrate Jessica's stubborn mind (occupied with remorse and regret) neither can Lorenzo's impersonal and philosophical appeal.

In regard to Jessica, and the sweet music having no effect on her, Lorenzo counters that even wild beasts are pacified by music [71-79]. Then, even the nature of trees and stones are effected by music [79-82]. In the next lines he lowers the bar even further saying that a man (person) who is not moved by music is fit for treason, violence, and that his affections are dark as the underworld. [83-88] Lorenzo may be trying to cajole Jessica out of her despair, saying something like: "music can even reach a wild beast or a stone, so surely, Jessica, it must reach you." But his reply is more insensitive and damaging than pacifying.

Production options:

Option A: Delete the whole of Lorenzo's reply [5.1.70-88] and have Portia and Nerissa enter after Jessica's somewhat troubling remark (*I am never merry*. . .). Such a cutaway (from Jessica to Portia) would reveal the contrast between Portia's enjoyment of the music (and her positive comments on it, as she is approaching her house) and Jessica's being never merry when she hears sweet music.

The play contains many contrasts between Jessica and Portia, such as: Portia embraces (and excels in) her role as a man, while Jessica is embarrassed by it; Portia is adamant in following her father's will—through a sense of loyalty and duty—while Jessica thoughtlessly disobeys her father's will (and moreover, selfishly dishonors it by stealing his wealth and giving away his ring). Portia is Christian, and wealthy, whereas Jessica is (was) Jewish and is now poor. (Both woman, it seems, are equal in that they both married men who are 'below' them.)

In terms of the honor in which Portia and Jessica showed to their fathers, we see a stark difference: In the usual course of human affairs, we find that the one who is honorable and righteousness (which means they are truthful, honest, upright, dutiful, honoring of one's parents, etc.) ends up being happy, while one who is not honorable (one who lies, deceives, steals, etc.) usually ends up unhappy. In this scenario, we find that Portia acted with honor while Jessica did not. (Jessica's stealing of her father's wealth, and the 'giving away' of his ring, had nothing to do with a higher call of love. Even her running off with Lorenzo may have been more prompted by fear, and an hope of some future salvation, rather than love. Ironically, after stealing from her

father, she may have believed that she could, as a Christian, simply ask for forgiveness and all her sins would be forgiven. In the Jewish tradition, God cannot erase the sins that a person commits against his fellow man; God can only erase the sins that a person commits against Him). So what we find her is also a difference in the future outcome of the two characters: Portia, acting righteously is likely to end up happy, whereas Jessica, acting the opposite way, is likely to end up unhappy.
Option B: Delete the entire passage and have Lorenzo give a one-line reply: "You just need listen to it with your heart."
Option C: Edit down the passage (removing the first part or the second) or paraphrase the point in a few lines.

5.1.71
The following lines, appearing in the original, seems to tell of Jessica's restless thoughts, which Lorenzo is suggesting can be stilled by the music. Others suggest that these images of "unhandled colts" is a metaphor for Lorenzo's lustful passions, which the music will calm.

{For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud—
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music:}

—Lorenzo

Music can stop a wild pack of beasts,
Or becalm youthful and unbridled colts
Fetching° mad bounds, bellowing and neighing loud / jumping
Which is the hot condition° of their blood.
If they but hear, perchance, a trumpet sound
Or any hint° of music touch their ears, {air}
You shall perceive how they stand in stillness,° {them make a mutual stand}
Their savage° eyes turned to a modest gaze / raging
By the sweet power of music. Thus did Ovid° {Therefore the poet}
By music's power. Thus the poet Ovid
Tell us° that Orpheus drew trees, stones, and floods, {did feign}
Since naught stockish,°[6] hard, and full of rage, / callous
But music, while it plays,° doth change his nature. {for the time}
The man° that hath no music in himself, / one
And is not moved by concord of sweet sounds,

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6. **stockish:** unfeeling / dull / blunt

Is fit for treason, stratagem and spoils.° [7] / plunder and deceit
The motions° of his spirit[8] are dull as night, / movements / pulses
His heart as dark ° as is the netherworld.° [9] {Erebus} [10]
Let no such man be trusted. Hear the music.

5.1.99
If Portia is made to be more philosophical, one could interpret her statement as follows: A) Nothing is good, unless it is deemed as being good, unless we can respect (appreciate, be open to) its goodness. In other words: beauty is in the eye of the beholder. B) Nothing is good on its own, but only held as 'good' relative to that which is 'not good.' Such a statement of relative value echoes the second verse of the Chinese classic the Tao Te Ching (written 200-500 BC), a text which Shakespeare, no doubt, had never seen.

Everyone sees beauty only because of ugliness
Everyone sees what is good only because of what is bad

Gain and loss arise with each other
Difficult and easy complete each other
Long and short define each other
High and low depend on each other
Sound and silence determine each other
Before and after follow each other

5.1.109
With reference to Endymion—who is put to sleep *forever*, in a cave—Portia is indicating a metaphor about herself. (She is not referring solely to the physical moon, since it can be awakened, and is awakened, when it comes out from behind a cloud). It is no coincidence that Portia's first lines, just prior to her arrival in Belmont suggest a kind of darkness that can never be lifted. She, as the moon, now entering Belmont, is as if asleep in a dark cave (with Endymion, a beautiful youth with whom the goddess of the moon is enamored). Portia as the moon, has her light obscured, as she must enter a cave (Belmont) to be with her beloved—who is a beautiful, sleeping youth (Bassanio). So long as the goddess of moon is with Endymion in his cave, her light is obscured. (Also note a similar comment, made by Portia, about the sun being hidden
(and *daylight sick*) which she makes just prior to Bassanio's arrival in Belmont [5.1.124-26]

In his production, Capell suggests that Portia's line is in response to seeing Lorenzo and Jessica asleep in each other's arms. Such a staging is unlikely, though possible. This staging would stunt the steady movement of the scene and bring to fore an element of harmony between

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7. {spoils} / acts of pillage / violence

8. **The movement of his spirit** / the impulses of his mind // His thoughts are dark and (his mind is) impenetrable

9. / His character dark as the netherworld

10. Erebus, as described in classical legends, is a region of darkness in the underworld, situated between earth and Hades.

Jessica and Lorenzo which is not suggested—and overtly denied—in their previous interactions. Moreover, Portia's next line, *And would not be awakened* clearly delivers us from any particular reference to Jessica and Lorenzo who, if asleep, can easily be awakened; Portia, it seems, is talking about a broader aspect of herself which would not be awakened—perhaps the fairy-tale dream of Belmont which she is about to enter (in stark contrast to the wakeful world of Venice which she just left).

5.1.126

Portia, whose light shown in court of Venice—far brighter than the dull light of Bassanio—is now as the night, or a sickly day, where her true virtue will now be obscured by Bassanio's return. Here again is an indication by Portia that she has been won by a husband who is below her in station, character, wealth, and intellect—and she is aware of this. (Bassanio, after all, came to her as a poor man in debt; he deceived her about his standing; he left her for his friend on their wedding day; he showed no acumen in the court; he was willing to give her up to save Antonio, and he broke his vow to her by giving away her ring. This is a far cry below from the fairy-tale prince—just as Portia is a far cry above the one-dimensional fairy-tale princess, who is won by her prince and who lives happily ever after—riding into the sunset. What we have here is a sunless and sickly day, not a glorious riding into the sunset. This unflattering line, mouthed upon hearing of Bassanio's arrival in Belmont, echoes the unflattering final words to Bassanio before he leaves for Venice: *Bid your friends welcome, show a merry cheer: | Since you are dear bought, I will love you dear.* [3.2.311].

In regards to Bassanio's tucket: Bassanio is the only private citizen in Shakespeare to have his own tucket; as such, the playing of Bassanio's tucket now indicates his status as ruler of Belmont.

5.1.206

{What man is there so much unreasonable,
If you had pleased to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?}

What man, void and bereft of all reason—
/ lacking in all sense of reason—
If you had pleas'd to have defended it
With any terms of zeal—is so shameless°/ lacks the modesty
To urge something held sacred by a vow?
/ To urge a thing endeared° by ceremony? / made dear

5.1.255

What is Portia's motivation here, and what was her motivation in intervening in the trial? We can see that her actions are highly calculated, and she cooling manipulates the men around her to bring the exact outcome she desires. (Perhaps as a reaction to her oppression at the hands of men: her being curbed (by her father) and duped (by her husband)). Perhaps this is a way to regain some of the wifely power she has lost; but in a more emotional sense, we can see these

actions as those of a jealous princess—all beginning when, due to no fault of her own, she was suddenly swept into (or left behind by) the emotional tempest that came rushing into Bassanio's world. Her fairy-tale wedding night (and her fairy-tale ending) was rudely replaced by Bassanio's rushing off (and leaving her behind) to attend to Antonio. On top of that 'dismissal,' Bassanio offers to give up her life in order to save Antonio [4.1.279-82], and above this (three times is the charm) he breaks his vow with her (giving up his ring) on account of Antonio. So Portia has been displaced by Antonio. (The entire ring episode, as you can see, was orchestrated to test Bassanio's love—and Portia again loses out over Antonio.)

The moment Bassanio ran out on her on their wedding day, her actions were motivated to win Bassanio over Antonio. Hence, the intervention in the trial scene. Had she not intervened, and let Antonio die, then she would gain a forlorn husband who would never forgive himself, and her days would them be filled with a sickly gloom. Her saving Antonio, and then destroying Shylock—and then taking pains to assure that half of Shylock's wealth was given to Antonio—could be part of her plan to get Antonio out of the picture. [See note, p. xx].

5.1.267

It seems that the only virtue of producing a letter for Bassanio would be to preserve some triplicate theme of closure, where every party present gets a letter from Portia—a letter for Bassanio, a letter for Antonio, and a letter (deed) for Lorenzo. However, the telling of the story, by Portia, provides the closure, whereas the production of an unnecessary letter from Bellario—whom Bassanio does not know—does not. Likewise, Portia's telling Antonio about the fate of his ships is all that would be needed, though a provided letter may be more convincing.

5.1.277

Portia is not even involved in that business, nor would she be in a position to hear about it. (Admittingly, she chanced upon this news by a "strange accident"—and so we must leave it at that.) Portia's giving of a letter to Antonio completes triplicate symmetry of her letter giving, but could also here be used as n symbolic instrument: It could symbolize a dowry being given (by Portia) to Antonio for his giving away Bassanio. In a more cynical interpretation, it could be seen as the giving of blood-money, as a payoff to Antonio to get out of the way, to let go of Bassanio, and to use the money to go back to Venice.

______________________________________ XXX

The theme of power and control comes in with Antonio, in 1.1, who tells of his sadness and how he has no control over it. The theme of lack of control also extends through the discourses of Sal and Sal, who tell of the danger of the ocean and how one's ventures can be ruined. Next we come to Portia, in 1.2, whose lack of control (and mastery over her situation) is told of specifically—and bitterly protested—in that Portia is subject to the will of her dead father; she cannot chose her own husband, one whom she truly loves. She must not only submit to the will of her father, but to some absurd means of obtaining true love—a lottery so devised by her father. The third main character, Shylock, who appears in 1.3., exemplifies a kind of control in the way he speaks and handles money. Shylock, a Jew, is subject to the oppression of a Christian society; this along with the Christian custom of spitting on Jews, and treating them as inhuman (exemplified most prominently by Antonio) is the sufferance that Shylock had to bear with a

shrug. Shylock displays his need for control not only in the way he handles money and business, but also in the adamant way he controls his daughter and his house. This is summed up in the line, 'fast bind, fast find'—a proverb never stale in a thrifty mind, where Shylock feels he can hold and control Jessica (and her heart) through fast binding it.

The lack of control that so oppresses Portia is resolved the moment she is freed from the dictates of her father's will and is won by Bassanio. She is free of one burden, only to be placed into another: the man she apparently loves—to whom she has given her all—turns out not to be the man whom she thought him to be, nor the man so presented by himself—nor, as she later discovers, a man who truly loves her. (He professes his lover for Antonio, over hers, in court; and he breaks his vow to her and gives away her ring—at the request of Antonio). Bassanio wins the lottery, and in her excitement, in her seemingly desire to surrender to her Lord, she declares herself and all she owns to be his. She is lost in the fairy-tale wonder of surrender, where her soul will be guided in the arms of her beloved. The illusion is still intact—until such time (a few minutes later) when she hears the truth about Bassanio, and about his being a poor man, in debt; about his belying appearance, and his overweening love for Antonio. Her final words are: 'Bid your friend welcome, show a merry cheer: Since you are dear bought, I will love you dear'—a severe and harsh line—to be followed with the perfunctory words, 'O love, dispatch all business, and be gone!' (The line, 'since you are dear bought' is usually interpreted to mean something like: Since I have bought you dearly (paying for you with all my wealth), and since you are not what I paid for (being someone other than whom you presented yourself as), I will pay dearly for this; 'I will love you dear'—i.e. painfully.

> Since you are dear bought (my having had to surrender to my father's will, I having had to give my heart to you), I will love you dear (I will make the most of it, my love for you will be dear—painful.) Since I have bought you dearly with my wealth—and now that I'm stuck with you, having 'bought' something other than I paid for—I will pay dearly with my heart.

After the revelation of Bassanio's true condition—very different from the one he so presented—she takes total control of the relationship and all situations that follow. Thereafter, she wears the pants (which is symbolized be her ready assuming of a male role and her speech of 3.4) and she is one-up on Bassanio from that time afterwards. Moreover, she does not even welcome him with love, upon his return, nor does she show him any affection. In the final scene she is distant, and unflattering, and seemingly assumes control of her house, where Bassanio is made to appear somewhat subservient and even out of place. ((So, was the wisdom of Portia's father misplaced—or did Nerissa's tampering with the lottery (at the unspoken request of Portia) land her in such a position?)) As we see, there is a dramatic shift in the control wielded by Portia, in regard to her destiny and her husband. With Shylock, too, there is a dramatic reversal: before the bond he is treated as a Jew and inhumanly by Antonio (and he is made to feel less than a man), whereas after the bond expires, he feels empowered (by the law) and treats Antonio as less than human, as something he has purchased (like a slave), and someone to whom he does not allow to speak. In the end, there is a further reversal, and Shylock is reduced and dehumanized even more—not only does Antonio regain his power over him, half his half his wealth is taken and he is stripped of his very soul, his right to worship God as he chooses. With Antonio, there is a mirrored reversal—in terms of power and control—to that of Shylock: he has power over Shylock (and his own life), then Shylock has complete power and control over him (and his very life),

and Antonio again regains his power, and his life. Still, however, Antonio's powerlessness over his own nature, his own sadness, remains as it were at the beginning—but worse, since he has lost (for the meantime) his dear friend, Bassanio, the only thing that seemed to assuage his sadness.

X *Why is Antonio sad?*

Salarino and Salanio do not know why Antonio is sad, and they are guessing that it has something to do with his risky ventures—or, later, a wild guess that he may be in love. But both these reasons are refuted by Antonio. (Later, we learn, that Antonio is sad by nature, and not because of any particular reason).   Some commentators hold that Antonio may know the source of his sadness yet may be reluctant to tell the Sals about it—and he is quick to refute Salanio when he 'gets too close' and suggests that it has recently come about by what he imagines to be Bassanio's new love interest [119-120]—a love interest that may disrupt the dear friendship held between Antonio and Bassanio.   This interpretation, though widely held, is unsupported and unlikely.   (Bassanio told Antonio that he had a secret pilgrimage, not that he was in love—and there is really nothing to suggest that Antonio would have come to that conclusion.)   In sum, the likely error at the root of all these speculations is the assumption that Antonio's sadness is recent and was brought about by some event, rather than the source of Antonio's sadness being his sad nature.   In the subsequent dialogue, it seems that the apparent 'cause' of Antonio's sadness is well-known (by Gratiano)—Antonio is a sad person by nature. Hence, in lines 1-7 Antonio is not pondering about something that has brought about or caused a sudden onrush of sadness, rather, Antonio is pondering why he is a sad person, by nature. (He is not to learn about some outer cause, but he is to learn about his own nature, and why he was born a sad person.) In the subsequent conversation (with Gratiano) it is clear that Antonio is a sad person by nature and that his sadness is not a result of any event, as surmised by Salarino and Salanio. In addition—as hinted by Antonio's "you say"— it seems that Antonio has had this conversation a number of times, and has told others of his sadness, or displayed his somber state, a number of times—so much so that others are weary of it, and so much so that others have told Antonio that they are weary of it. [See 1.1.2]

Antonio is likely to be aware of this, though he is here telling the two Sallies something to the contrary.   Thus, we could surmise that Antonio knows the general source of his sadness, but he does not wish to involve the "help" of the Sallies.   This scene—like most of the scenes in the play—opens up in the middle of the action. Here we come into the middle of a conversation and Antonio, at this time, might be thwarting off the concerned questions of the Sallies rather than stating something "in sooth."

XX {You say it wearies you} It could be, in the overall sense—and not in relation to this specific issue that has just come upon Antonio—that Antonio is a sad person, and Salarino and Solanio have told Antonio that his sadness wearies them—but *wearies* may have a closer meaning to *concerns* rather than to *bothers* or *tires*. What they are actually saying is that they don't like seeing Antonio so sad (and therefore are taking pains to try and cheer him up).   Antonio's nature as a sad and

brooding person is suggested later in the scene, as is Salarino and Salanio's desired obligation to cheer him up. In Act 2, Solanio again takes it upon himself (and Salarino) to go and try to cheer up Antonio. This time he knows Antonio is saddened and upset after Bassanio leaves for Belmont: "I think he (Antonio) only loves the world for him (Bassanio). | I pray then let us go and find him out | And quicken his embraced heaviness | With some delight or other." [2.8.50-54]