

LORENZO Hold here, take this. Tell gentle Jessica
I will not fail her; speak it privately.

20

Exit Lancelot

Go, gentlemen:

Will you prepare you for this masque tonight?
I am provided of a torchbearer.

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

SOLANIO And so will I.

LORENZO Meet me and Gratiano

25

At Gratiano's lodging some hour hence.

SALARINO 'Tis good we do so.

Exeunt [Salarino and Solanio]

GRATIANO Was not that letter from fair Jessica?

LORENZO I must needs tell thee all. She hath directed
How I shall take her from her father's house,
What gold and jewels she is furnished with,
What page's suit she hath in readiness.

30

If e'er the Jew her father come to heaven,
It will be for his gentle daughter's sake;

And never dare misfortune cross her foot,
Unless she do it under this excuse

35

That she is issue to a faithless Jew.
Come, go with me; peruse this as thou goest.
Fair Jessica shall be my torchbearer.

Exeunt

20-2] *As three lines, Collier; as two lines divided after privately Q1-2, F; as two lines divided after go Capell 20 privately.] Q2; privately, Q1; privately: F 20 SD] Placed as White; after 23, Q1-2, F; after go Capell 20 SD Lancelot] Rowe; Clowne Q1-2, F 21 Go, gentlemen] Rowe; Goc gentlemen Q1-2, F; Go.-Gentlemen Theobald; Go.-/ Gentlemen Capell 25-6 Meet...hence] As Pope; Meet...lodgings / Some...hence Q1-2, F 27 SD] Capell subst.; Exit Q1-2, F 39 SD] Rowe; Exit Q1-2, F*

19 this A tip.

26 some hour about an hour.

34 gentle With a hint of the earlier pun on 'gentle' and 'Gentile' (1.3.170).

35 cross her foot obstruct her path. There is an implicit allusion to the traditionally unlucky

omen of tripping over something when on a journey

37 faithless i.e. lacking the Christian faith, but with the more usual meaning of 'untrustworthy' (which the audience may feel comes oddly from Lorenzo in the circumstances).

SIDE #9 START HERE (Shylock, Lancelot, Jessica)

[2.5] Enter [SHYLOCK] the Jew and [LANCELOT] his man that was, the Clown

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

5

LANCELOT Why, Jessica!

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

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

Enter JESSICA

JESSICA Call you? What is your will?

10

SHYLOCK I am bid forth to supper, Jessica.

There are my keys. But wherefore should I go?

I am not bid for love, they flatter me;

But yet I'll go in hate, to feed upon

The prodigal Christian. Jessica my girl,

15

Look to my house. I am right loath to go;

There is some ill a-brewing towards my rest,

For I did dream of money bags tonight.

LANCELOT I beseech you, sir, go; my young master doth expect your
reproach.

20

Act 2, Scene 5 2.5] *Capell subst.; not in Q1-2, F 0 SD SHYLOCK] Rowe; not in Q1-2, F 0 SD LANCELOT] Q2; not in Q1, F 0 SD his man that was, the Clown] NS, conj. Thirlby; Enter Jewe and his man that was the Clowne Q1, F; not in Q2 1 SH SHYLOCK] Q2; Jewe Q1, F 6, 8, 19, 22, 38 SH LANCELOT] Rowe; Clowne Q1-2, F 8-9 Your...bidding] As in Q2; as two lines divided after me Q1, F 19-20] As prose, Pope; as two lines divided after master Q1, F; as two lines divided after go Q2*

Act 2, Scene 5

2.5. See 2.3. n. above.

0 SD SHYLOCK After being 'Jew' here and in 1 SH, Shylock is given his name in the remaining speech headings of this scene, in which he figures as the householder and father rather than the moneylender.

0 SD *his man...Clown* Probably Shakespeare first wrote 'his man that was', meaning 'his former servant', and then added 'the Clown' to make clear that Lancelot is intended. See Textual Analysis, p. 181 below. It is less likely that Shakespeare meant 'his servant who used to be a country bumpkin'; in

a stage direction 'Clown' could only mean the company's chief 'comic', even when he played a sophisticated Fool such as Feste. See 2.2.0 SD *the Clown* and n.

5 rend apparel out wear clothes out by tearing them.

16 Look to Take good care of.

18 money bags Dreams were supposed to go by opposites, so Shylock is afraid he is going to lose money – rightly, as it turns out.

18 tonight i.e. last night, as Romeo means when he says 'I dreamt a dream tonight' (*Rom.* 1.4.50).

SHYLOCK So do I his.

LANCELOT And they have conspired together – I will not say you shall see a masque; but if you do, then it was not for nothing that my nose fell a-bleeding on Black Monday last, at six a clock i'the morning, falling out that year on Ash Wednesday was four year in th'afternoon. 25

SHYLOCK What, are there masques? Hear you me, Jessica, Lock up my doors, and when you hear the drum And the vile squealing of the wry-necked fife, Clamber not you up to the casements then Nor thrust your head into the public street 30 To gaze on Christian fools with varnished faces; But stop my house's ears – I mean my casements – Let not the sound of shallow foppery enter My sober house. By Jacob's staff I swear I have no mind of feasting forth tonight: But I will go. Go you before me, sirrah; Say I will come. 35

LANCELOT I will go before, sir.
[*Aside to Jessica*] Mistress, look out at window for all this:
There will come a Christian by 40
Will be worth a Jew's eye [Exit]
SHYLOCK What says that fool of Hagar's offspring, ha?

39 SD] Collier's subst.; not in Q1-2, F 41 Jew's] Keightley; Jewes Q1-2, F; Jew's F4; Jewess' Pope 41 SD] Rowe subst.; not in Q1-2, F

24 nose fell a-bleeding There are many Elizabethan allusions to this ill omen. 'Lancelot's prognostications mock Shylock's dream about the moneybags' (NS).

24 Black Monday A traditional name for Easter Monday. All explanations of it are folklorist and unreliable.

29 wry-necked 'Fife' (like 'drum') could be used of the player as well as the instrument, so the image may simply be of a musician twisting his neck to play the fife, which is traverse-blown. Boswell quotes Barnaby Riche, *Irish Hubbub* (1619 edn), p. 57: 'A fife is a wry-necked musician, for he always looks away from his instrument.' Robert McDonnell, however, thinks that the sound of the fife is being likened to the high-pitched call of the bird called a wry-neck. If 'wry-necked' could thus mean 'untuneful' there would be some point in Riche's words, which are supposed to be a 'witty sentence' (*SQ* 15 (1964), 115-17).

32 with... faces wearing painted masks.

35 By Jacob's staff Though not a Jewish expression, this recalls Shylock's admiration for Jacob's 'thrif'. Jacob set out for Padan-arum with only a staff in his hand (Gen. 32.10), and returned a rich man. Brown quotes G. Babington's 1592 Commentary: 'A notable meditation morning and evening for rich merchants'.

41 Jew's eye The old inflected genitive is kept in this phrase, which was proverbial for something of high value. Gabriel Harvey has 'dear as a Jew's eye' (*Works*, ed. A. B. Grosart, 1884-5, II, 146). The source is more likely to be the biblical 'an eye for an eye' than stories of medieval atrocities against Jews.

42 Hagar's offspring This has a triple relevance. The Egyptian bondswoman Hagar fled Abraham's house complaining of harsh treatment (Gen. 16); Ishmael, her son by Abraham, was a mocker (Gen. 21.9), as Lancelot is at 19-20 and 22-6; consequently, Hagar and Ishmael became outcasts, as Shylock considers all Gentiles to be.

JESSICA His words were 'Farewell, mistress', nothing else.

SHYLOCK The patch is kind enough, but a huge feeder,
Snail-slow in profit, and he sleeps by day 45
More than the wildcat. Drones hive not with me,
Therefore I part with him, and part with him
To one that I would have him help to waste
His borrowed purse. Well, Jessica, go in;
Perhaps I will return immediately. 50
Do as I bid you, shut doors after you.
Fast bind, fast find:
A proverb never stale in thrifty mind. Exit
JESSICA Farewell, and if my fortune be not crossed,
I have a father, you a daughter, lost. Exit 55

Side #9 End here

[2.6] Enter the masquers, GRATIANO and SALARINO

GRATIANO This is the penthouse under which Lorenzo Desired us to make stand.

SALARINO His hour is almost past.

GRATIANO And it is marvel he outdwells his hour,
For lovers ever run before the clock. 5

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

52] As in Q2; as part of 51, Q1, F Act 2, Scene 6 2.6] Capell subst.; not in Q1-2, F 2 stand] Q1-2; a stand F

44 patch Probably a contemptuous term for something as insignificant as a scrap of cloth (*OED* sv *sb* 1), but with overtones of *sb* 2, 'fool'. Bottom speaks of a 'patched fool' (*MND* 4.1.209), and Caliban calls Trinculo a patch (*Temp.* 3.2.63).

46 wildcat A nocturnal animal which rests by day.

49 go in Shylock is hesitating anxiously at the door that we have come to identify during 2.2. and 2.3 as the entrance to his house. The door key becomes an important stage property.

52 fast...find A very common proverb from the fifteenth century onwards (Tilley B352).

Act 2, Scene 6

2.6 See 2.3 n. above.

0 SD masquers Fantastic costumes and vizards (Shylock's 'varnished faces'), with a torch or two, help build up the atmosphere of Carnival abandon and recklessness.

0 SD SALARINO Rowe and other editors substitute Solanio, on the assumption that Salarino, if he figured in this scene, could not witness the parting of Bassanio and Antonio which he describes in 2.8.37-50. But see 59 n. below.

1 penthouse A projecting upper storey. Gratiano may indicate either the slightly projecting gallery above the stage doors, or the whole stage roof, which could have supported the upper storey of the tiring-house.

5 lovers...clock A quasi-proverbial truism (Tilley L568). Sir Eglamour makes a similar comment in *TGV* 5.1.4-5.

6 Venus' pigeons i.e. the doves drawing Venus's chariot (rather than the lovers themselves). At the end of *Venus and Adonis* Venus is carried away by her 'silver doves'.

8 obligèd plighted.