

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

Exeunt [Portia and Nerissa]

ANTONIO My lord Bassanio, let him have the ring. 445
 Let his deservings and my love withal
 Be valued 'gainst your wife's commandment.

BASSANIO Go, Gratiano, run and overtake him;
 Give him the ring, and bring him if thou canst
 Unto Antonio's house. Away, make haste. 450

Exit Gratiano

Come, you and I will thither presently,
 And in the morning early will we both
 Fly toward Belmont. Come, Antonio.

Exeunt

[4.2] *Enter [PORTIA and] NERISSA*

PORTIA Enquire the Jew's house out, give him this deed,
 And let him sign it. We'll away tonight
 And be a day before our husbands home.
 This deed will be well welcome to Lorenzo.

Enter GRATIANO

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

444 SD *Portia and Nerissa*] *Theobald subst.*; not in Q1-2, F Act 4, Scene 2 4.2] *Capell subst.*; not in Q1-2, F
 O SD PORTIA and] F; not in Q1-2

440 scuse This is an alternative form of 'excuse' rather than a contraction made to fit the metre.

443 hold...enemy i.e. continue to be your enemy.

447 commandment A four-syllable word. Shakespeare makes use of the same old spelling and pronunciation in *1H6*: 'From him I have express commandment' (1.3.20).

Act 4, Scene 2

4.2 Rowe has no change of scene here, but one is indicated by Gratiano's speedy exit at 4.1.450 to catch up with the lawyer, as he now does.

5 Fair...o'ertane i.e. I am glad I've caught up with you. A short line since Gratiano is out of breath.

6 more advice further reflection, second thoughts.

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

GRATIANO That will I do.

NERISSA [*To Portia*] Sir, I would speak with you.

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

PORTIA Thou mayst, I warrant. We shall have old swearing 15
 That they did give the rings away to men;
 But we'll outface them, and outswear them too.

— Away, make haste, thou know'st where I will tarry.

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

[Exeunt]

SIDE #8 START HERE (Lorenzo, Jessica)

5.[1] *Enter LORENZO and JESSICA*

LORENZO The moon shines bright. In such a night as this,
 When the sweet wind did gently kiss the trees,
 And they did make no noise, in such a night
 Troilus methinks mounted the Troyan walls
 And sighed his soul toward the Grecian tents, 5
 Where Cressid lay that night.

JESSICA In such a night
 Did Thisbe fearfully o'ertrip the dew,

9 His] Q1, F; This Q2 12 SD] *This edn*; not in Q1-2, F 13 SD] *Capell*; not in Q1-2, F 19 SD] F; not in Q1-2
 Act 5, Scene 1 5.1] *Rowe subst.*; not in Q1-2; *Actus Quintus*. F 1 The...this] *As one line*, Q1, F; *as two lines divided*
 after bright Q2

15 old extraordinary; as in *Ado* 5.2.96, 'yonder's old coil at home', and in *Mac*. 2.3.2-3, 'old turning the key'. We still say 'a high old time'. The return to the familiar, jesting language of 1.2 and 3.4 helps to distance the high drama of the trial.

Troy, gazing at the Greek camp to which Criseyde has been taken in an exchange of prisoners. Ann Thompson points out that this is the only reference by Shakespeare to the lovers (outside of *Troilus and Cressida*) which is not comic or satirical (*Shakespeare's Chaucer*, 1978, p. 65).

7, 10, 13 Thisbe...Dido...Medea Their stories, in this order, are told in Chaucer's *Legend of Good Women*, which he himself regarded as a sequel to *Troilus and Criseyde*, and which followed it in sixteenth-century editions (J. Hunter, *New Illustrations to Shakespeare*, 1845, 1, 309-15).

7 dew This belongs to the previous morning in Chaucer (*Legend*, 775).

Act 5, Scene 1

1-14 For the dramatic force of this rhetorically patterned dialogue about famous and ill-fated lovers, see p. 4 above.

4 Troilus A memory of Chaucer's *Troilus and Criseyde*, 5; in the stanza beginning line 645, the sighing Troilus watches the moon wane, and in the stanza beginning line 666 he walks on the walls of

And saw the lion's shadow ere himself,
And ran dismayed away.

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

JESSICA In such a night
Medea gathered the enchanted herbs
That did renew old Aeson.

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

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

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

JESSICA I would outnight you, did nobody come:
But hark, I hear the footing of a man.

Side #8 End here

8 lion's shadow The animal is a lioness both in Chaucer (*Legend*, 805) and in Ovid's *Metamorphoses* 4, 97. In both poems Pyramus finds Thisbe's blood-stained garment, concludes she has been killed by a lion, and kills himself. 'Shadow' implies moonshine, and Shakespeare again associates Pyramus with the moon in *Tit.* 2.3.231-2. Bottom and his friends actually turn the moon into a character when they enact the story in *A Midsummer Night's Dream*.

10-12 Dido... Carthage Chaucer relates how Dido was abandoned by Aeneas (*Legend*, 924 ff.), but the details here are from Chaucer's tale of Ariadne, who was abandoned by Theseus on an island in the 'wild sea' (*Legend*, 2164). She went 'high upon a rock' and tied her handkerchief to a pole, to call him back (2187 ff.). The willow is substituted as the traditional symbol of forsaken love, of which Shakespeare makes moving use in Desdemona's 'Willow Song' (*Oth.* 4.3. 40-57).

11 waft Always 'beckoned' in Shakespeare; never merely 'waved'.

13-14 Medea... Aeson After helping Jason win the Golden Fleece (compare 1.1.169 and 3.2.240), the witch Medea concocted a herbal broth with which she rejuvenated his father, Aeson (see p. 41 above). The incident is not in Chaucer's poem, but comes from Shakespeare's favourite passage of the *Metamorphoses* (7, 159-293), where much is made of the full moon.

15 steal creep away. But the occurrence of 'unthrift' in the next line hints at the presence of the word's more usual meaning. Jessica has stolen and prodigally spent her father's gold.

19 Stealing her soul This too has the shade of a more serious meaning than its teasing context implies; Lorenzo has converted Jessica to Christianity.

Enter [STEPHANO,] a messenger

LORENZO Who comes so fast in silence of the night? 25
STEPHANO A friend.

LORENZO A friend? What friend? Your name, I pray you, friend?
STEPHANO Stephano is my name, and I bring word
My mistress will before the break of day
Be here at Belmont. She doth stray about 30
By holy crosses where she kneels and prays
For happy wedlock hours.

LORENZO Who comes with her?
STEPHANO None but a holy hermit and her maid.

I pray you, is my master yet returned?
LORENZO He is not, nor we have not heard from him. 35
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter [LANCELOT,] the Clown

LANCELOT Sola, sola! Wo ha, ho! Sola, sola!
LORENZO Who calls? 40
LANCELOT Sola! Did you see Master Lorenzo? Master Lorenzo, sola,
sola!

24 SD STEPHANO] *Theobald*; not in Q1-2, F 26, 28, 33 SH STEPHANO] *Reed*² *subst.*; Messenger Q1-2, F *subst.* 27 A friend] Q1-2, F; not in Pope 38 SD LANCELOT, the Clown] *Brown*; Clowne Q1-2, F; *Launcelot* / *Rowe* 39, 41, 44, 46 SH LANCELOT] *Rowe*; Clowne Q1-2, F 41 Master Lorenzo? Master Lorenzo] *Cam.*, *conj.* *Thirby*; M.Lorenzo, & M.Lorenzo Q1, F; M.Lorenzo, M.Lorenzo Q2; M.Lorenzo, and M.Lorenza F2; M.Lorenzo and Mrs Lorenza F3

24 SD Enter STEPHANO Neville Coghill thought that Stephano and later Portia and Nerissa needed to enter through the auditorium, since the tiring-house at the back of the stage represented Portia's house (*The Triple Bond*, ed. J. G. Price, 1975, p. 235). But the drawn curtain of the central space would suffice to indicate the house, leaving characters returning from Venice one or other of the two main doors on to the stage to enter by.

27 friend Like Portia at 2.0.84, Lorenzo is bandying words with Stephano, who is probably identical with the Messenger of that scene. Stephano had replied in a mock-military manner to Lorenzo's challenge. Compare 'My friend Stephano' at 51 below.

30-2 She... hours A different course of action from that Portia announced at 3.4.26-32, but this passes unnoticed in the theatre.

33 hermit His failure to appear troubled Johnson, but probably he was never more than a verbal touch of romance.

37 ceremoniously A grammatically transferred word: 'Let us prepare some ceremonious welcome.'

38 SD Lancelot enters from the house, pretending he cannot see Lorenzo despite the bright moonlight.

39 Sola Brown points out that this hunting cry is used as such in a hunting scene in *LLL* (4.1.149).

39 Wo ha, ho A falconer's call (*OED* Wo 1).

41 Master Lorenzo? Master Lorenzo Q1 and F read 'M.Lorenzo, & M.Lorenzo'. F2 and F3, in altering this as if they thought it denoted a couple - Master and Mistress Lorenzo - ignored the 'him' of 46, which suggests that Shakespeare did not have any such pair in mind.