

Whose own hard dealings teaches them suspect
The thoughts of others! Pray you tell me this:
If he should break his day what should I gain
By the exaction of the forfeiture?

A pound of man's flesh, taken from a man,
Is not so estimable, profitable neither,
As flesh of muttuns, beefs, or goats. I say
To buy his favour, I extend this friendship.
If he will take it, so; if not, adieu,
And for my love, I pray you wrong me not.

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

SHYLOCK Then meet me forthwith at the notary's.
Give him direction for this merry bond,
And I will go and purse the ducats straight,
See to my house left in the fearful guard
Of an unthrifty knave, and presently
I'll be with you.

ANTONIO Hie thee, gentle Jew.

The Hebrew will turn Christian, he grows kind.

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

ANTONIO Come on, in this there can be no dismay,
My ships come home a month before the day.

Exit

170

Exeunt

170 SD] Q1-2, F; placed at end of line, Capell 170-1 Hie...kind] As in Q3; ...turne / Christian...Q1-2, F
171 The] Q1-2; This F

154 dealings...teaches Plural subjects with a singular form of the verb are not uncommon in Shakespeare (Abbott 333).

160 muttuns, beefs sheep, oxen. The distinction between the native English word for the animal and the French one for its meat was not rigid in the sixteenth century.

163 for my love for my sake.

168 fearful untrustworthy.

169 unthrifty careless.

169 knave Not as disparaging as in modern English. Its primary meaning was still 'servant', as in *Oth.* 1.1.45.

170 gentle A pun on 'Gentile' as at 2.6.52.

173 dismay i.e. cause for dismay.

SIDE #6 START HERE (Morocco, Portia, (Nerissa))

2.[1] [*A flourish of cornets.*] Enter [*the Prince of*] MOROCCO, a tawny Moor all in white, and three or four followers accordingly; with PORTIA, NERISSA, and their train

MOROCCO Mislike me not for my complexion,
The shadowed livery of the burnished sun,
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phoebus' fire scarce thaws the icicles,
And let us make incision for your love
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath feared the valiant; by my love I swear
The best-regarded virgins of our clime
Have loved it too. I would not change this hue,
Except to steal your thoughts, my gentle queen.

PORTIA In terms of choice I am not solely led

Act 2, Scene 1 2.1] Rowe subst.; not in Q1-2; Actus Secundus. F o SD A...cornets] Malone subst.; not in Q1-2; Flo. Cornets / follows / train / in o SD.3, F o SD the Prince of] Capell; not in Q1-2, F o SD MOROCCO] Capell; Morochus Q1-2, F 1 SH MOROCCO] Q1 subst.; Moroc. Q2; Mor. F

Act 2, Scene 1

o SD.1 A...cornets This musical stage direction from F is a theatrical addition. A flourish was a short call or phrase, probably extemporised. Cornets at the time were thin, curved woodwind instruments, as in C. Walter Hodges's drawing (illustration 4, p. 28 above). They signified the entry of an important person.

o SD.1 tawny i.e. light-skinned, as distinct from a 'blackamoor', or sub-Saharan Negro. See Eldred Jones, *Othello's Countrymen*, 1965, pp. 68-9.

o SD.2 white Shakespeare, who may have known that white was a ceremonial colour in Islam, visualises a theatrically effective contrast between the strangers and the rich colours worn by Portia's 'train'.

o SD.2 three or four This vagueness is typical of a dramatist's own manuscript.

o SD.2 accordingly i.e. 'complexioned and dressed as Morocco' (Brown).

1 complexion The metre requires this to have four syllables. This may suggest Morocco's careful 'foreign' diction, in contrast to Portia's trisyllabic 'direction' (14) and 'affection' (22).

1-3 Mislike...bred Reminiscent of Song of Sol. 1.5 (BB): 'Marvell not at me that I am so black, for why? the sun hath shined upon me.'

2 shadowed dark; with some play on the word

as applied to a way of weaving or dyeing textiles (*OED* sv 5), rather than the heraldic meaning 'outlined' proposed by NS and subsequent editors.

2 livery uniform; with a nuance of the original meaning 'something bestowed' (*OED* sb 1).

2 burnished bright like polished metal. A word from Shakespeare's 'high style'; he uses it to enliven Plutarch's description of Cleopatra's barge, as translated by North (*Ant.* 2.2.191).

3 near bred (1) reared nearby, (2) closely related. Morocco makes himself sound both subservient ('livery') in the courtly-love tradition and super-humanly connected with the sun god, Phoebus.

4 fairest most light-skinned.

6 make incision The image keeps the idea of the flesh bond, heard of only minutes ago, reverberating in our minds.

7 reddest 'Red blood is a traditional sign of courage' (Johnson).

9 feared terrified.

10 best-regarded most admired.

12 queen Like 2-3, this suggests both courtly-love subservience and royal condescension.

13 terms of Probably in the vague sense recognised by Onions and the *OED*, 'as a matter of, in respect of', as when Hamlet says 'in my terms of honour' (5.2.246).

By nice direction of a maiden's eyes.
 Besides, the lottery of my destiny 15
 Bars me the right of voluntary choosing.
 But if my father had not scanted me,
 And hedged me by his wit to yield myself
 His wife who wins me by that means I told you,
 Yourself, renownèd prince, then stood as fair 20
 As any comer I have looked on yet
 For my affection.

MOROCCO Even for that I thank you.
 Therefore I pray you lead me to the caskets
 To try my fortune. By this scimitar,
 That slew the Sophy and a Persian prince 25
 That won three fields of Sultan Solyman,
 I would o'er-stare the sternest eyes that look,
 Outbrave the heart most daring on the earth,
 Pluck the young sucking cubs from the she-bear,
 Yea, mock the lion when a roars for prey, 30

25 prince] Q1, F; Prince, Q2 26 of] Q1-2, F; for conj. Chew 27 o'er-stare] Q1, F; out-stare Q2 30 a] Q1; he Q2, F

14 nice over-discriminatory, 'choosy'; from Portia's words at 1.2.106-8 we suspect she is also using the term to mean 'fastidious'.

14 direction (1) guidance, (2) point towards which one turns.

17 scanted restricted (*OED* v 6).

18 hedged confined.

18 wit sagacity; with a possible pun on the obsolescent meaning 'testament' (Hilda Hulme, 'Wit, rage, mean: three notes on *The Merchant of Venice*', *Neophilologus* 41 (1957), 46-50).

18-19 yield...who bestow my hand upon the man who.

20 then...fair would then have stood as good a chance (with some play on 'fair' as meaning 'light-skinned'). The audience, who have heard Portia's views on her previous suitors, recognise this as a back-handed compliment.

22 For my (1) Of gaining my, (2) Of deserving my.

24 scimitar Morocco perhaps draws and flourishes it, to the alarm of Portia's attendants.

25 Sophy The Shah of Persia. No Shah was slain in battle in the sixteenth century, so either Shakespeare has got his facts wrong or he is making Morocco a boastful liar.

25-6 That...Solyman A recollection of Kyd's *Soliman and Perseda* (1592): 'Against the Sophy in three pitched fields, / Under the conduct of great

Soliman / Have I been chief commander of a host / And put the flint-heart Persians to the sword' (1.3.51-4). The Turks under Solyman the Magnificent, to whom the Moroccans owed allegiance, were at war with the Persians in the mid sixteenth century. The Turks were generally the victors, and no Persian prince won three battles, so there is some justification for S. C. Chew's conjecture 'for' in place of 'of' in 26 (*The Crescent and the Rose*, 1937, p. 255). With a comma after 'prince', as in Q2, 'scimitar' then becomes the antecedent of 'That'. This would make both the Sophy and the Persian prince victims of the well-tried blade. However, Shakespeare was probably more intent on creating dramatic effect by a doubly-sworn oath than on maintaining historical accuracy.

29 Pluck...bear The exploit was proverbial (Tilley s292), and probably based on the biblical image of ferocity: 'chafed in their minds, and are even as a bear robbed of her whelps in the field' (2 Sam. 17.8, BB). Both this line and the next recall another grandiloquent stage Moor, Muly Hamat in Peele's *Battle of Alcazar* (1594), who forced food from a lioness.

30 a This sixteenth-century form of the third person singular is modernised to 'he' in Q2 and F.

To win thee, lady. But alas the while,
 If Hercules and Lichas play at dice
 Which is the better man, the greater throw
 May turn by fortune from the weaker hand.
 So is Alcides beaten by his rage, 35
 And so may I, blind Fortune leading me,
 Miss that which one unworthier may attain,
 And die with grieving.

PORTIA You must take your chance,
 And either not attempt to choose at all
 Or swear before you choose, if you choose wrong, 40
 Never to speak to lady afterward
 In way of marriage: therefore be advised.
 MOROCCO Nor will not. Come, bring me unto my chance.
 PORTIA First forward to the temple; after dinner
 Your hazard shall be made.

MOROCCO Good fortune then, 45
 To make me blest - or cursèd'st among men!

Cornets. Exeunt

Side #6 End here

31 thee] Rowe²; the Q1-2, F 35 rage] Q1-2, F; page Theobald; wag NS; rogue Sisson; wage conj. Brown 46 SD Cornets] F (crowded into margin after 45); not in Q1-2

31 thee Rowe's emendation is supported by Morocco's surprising (or perhaps foreign) use of the condescending or familiar second person singular at 8. Michael J. Warren prefers Q1's 'the lady' as typical of Morocco's deliberately 'heroic' style ('A note on *The Merchant of Venice* II.1.31', *SQ* 32 (1981), 104-5).

32 Hercules E. A. Honigmann ('Shakespeare's Plutarch', *SQ* 10 (1959), 27-33) points out that Plutarch, in his *Life of Romulus*, has an anecdote about Hercules playing dice with the guardian of his temple, and so winning 'a fair gentlewoman' (Plutarch's *Lives*, 1, 52). On the same page of North's translation there is mention of the she-wolf which suckled Romulus, so Shakespeare's imagination may have moved from the 'she-bear' of 29, via Hercules' fight with a lion (30), to the same god's success in a lottery for a lady, such as Morocco is now engaged in.

32 Lichas Hercules' servant, who unwittingly brought him a poisoned shirt and was then thrown into the sea by him (Ovid, *Metamorphoses* 9, 152-229).

35 Alcides The Greek name for Hercules. The god's destructive frenzy caused by the poisoned shirt is likened to the destructive grief which will overwhelm Morocco if he fails to win Portia. Hilda Hulme however takes 'rage' to mean 'rash jest, wild folly'; that is, the folly of entering such a dicing contest. She quotes the Elizabethan saying that 'the best throw of the dice is to throw them away' ('Wit, rage, mean: three notes on *The Merchant of Venice*', *Neophilologus* 41 (1957), 46-50). There is no need to emend 'rage'.

42 be advised consider, be cautious.

43 Nor will not Either Morocco is agreeing to the condition that, if he chooses amiss, he shall never court any other lady; or he is simply throwing caution to the winds.

44 temple Morocco's 'pagan' term for a church. Oaths in the period were customarily taken at an altar.

46 SD Cornets Another musical direction added to F.