

laughed at my losses, mocked at my gains, scorned my nation,  
thwarted my bargains, cooled my friends, heated mine enemies – 45  
and what's his reason? I am a Jew. Hath not a Jew eyes? Hath not  
a Jew hands, organs, dimensions, senses, affections, passions? Fed  
with the same food, hurt with the same weapons, subject to the  
same diseases, healed by the same means, warmed and cooled by 50  
the same winter and summer as a Christian is? If you prick us, do  
we not bleed? If you tickle us, do we not laugh? If you poison us,  
do we not die? And if you wrong us, shall we not revenge? If we  
are like you in the rest, we will resemble you in that. If a Jew wrong  
a Christian, what is his humility? Revenge. If a Christian wrong a 55  
Jew, what should his sufferance be by Christian example? Why,  
revenge! The villainy you teach me I will execute, and it shall go  
hard but I will better the instruction.

*Enter a [SERVING]MAN from Antonio*

SERVINGMAN Gentlemen, my master Antonio is at his house, and  
desires to speak with you both.

SALARINO We have been up and down to seek him. 60

*Enter TUBAL*

SOLANIO Here comes another of the tribe; a third cannot be matched,  
unless the devil himself turn Jew.

*Exeunt [Salarino and Solanio with the Servingman]*

SHYLOCK How now, Tubal, what news from Genoa? Hast thou found  
my daughter? 65

TUBAL I often came where I did hear of her, but cannot find her. 65

57 SD SERVINGMAN] *Brown*; man Q1-2, F 58 SH] *Rowe subst.*; not in Q1-2, F 62 SD] *Capell subst.*; *Exeunt Gentlemen*  
*Enter Tubal* Q1; *Exeunt Gentlemen* Q2, F

47 dimensions parts of the body, limbs.

47 affections, passions Elizabethan psychology distinguished between affections, which were the inclinations of the senses (as in the quotation in 42 n. above), and passions, which were the feelings believed to originate in the heart. See supplementary note on 4.1.47-52. Actors such as George Frederick Cooke who have 'dwelt pathetically' on 'affections' distort the effect of this speech.

49-50 warmed...summer Shylock's second use of the rhetorical figure chiasmus, or crossed antithesis (see 1.3.19-20); or perhaps his third (see 33 n. above).

54 what is his humility? i.e. in what spirit does he receive the injury? That of humility such as is

enjoined on Christians?

55 sufferance forbearance; as at 1.3.102.

56 revenge! Kean made this a climax in voice and gesture, and then 'hissed out' the final sentence with 'deep concentrated malignity' (Cowden Clarke, 1, 392).

56-7 it...but unless great difficulties prevent it, i.e. assuredly.

62 SD Tubal's entry is repeated here in Q1. Shakespeare may have failed to cross out this entry after he had inserted a passage (57 SD to 62 SD) containing an entry for Tubal. See Textual Analysis, p. 184 below.

61 cannot be matched cannot be found to equal the others.

SHYLOCK Why there, there, there, there! A diamond gone cost me two  
thousand ducats in Frankfurt! The curse never fell upon our  
nation till now, I never felt it till now. Two thousand ducats in  
that, and other precious, precious jewels! I would my daughter  
were dead at my foot, and the jewels in her ear: would she were 70  
hearsed at my foot, and the ducats in her coffin. No news of them,  
why so? And I know not what's spent in the search. Why thou loss  
upon loss – the thief gone with so much, and so much to find the  
thief, and no satisfaction, no revenge, nor no ill luck stirring but  
what lights o'my shoulders, no sighs but o'my breathing, no tears 75  
but o'my shedding!

TUBAL Yes, other men have ill luck too. Antonio as I heard in  
Genoa –

SHYLOCK What, what, what? Ill luck, ill luck?

TUBAL – hath an argosy cast away coming from Tripolis. 80

SHYLOCK I thank God, I thank God. Is it true, is it true?

TUBAL I spoke with some of the sailors that escaped the wreck.

SHYLOCK I thank thee, good Tubal: good news, good news! Ha, ha,  
heard in Genoa!

TUBAL Your daughter spent in Genoa, as I heard, one night four score 85  
ducats.

SHYLOCK Thou stick'st a dagger in me; I shall never see my gold  
again. Four score ducats at a sitting! Four score ducats!

TUBAL There came divers of Antonio's creditors in my company to  
Venice that swear he cannot choose but break. 90

SHYLOCK I am very glad of it. I'll plague him, I'll torture him. I am  
glad of it.

72 what's] Q1-2; how much is F 72 thou] Q1-2, F; then F2 75 o'my shoulders] *Rowe*<sup>2</sup>; a my shoulders Q1, F; on my  
shoulders Q2 75 o'my breathing] *Rowe*<sup>2</sup>; a my breathing Q1, F; of my breathing Q2 76 o'my shedding] *Rowe*<sup>2</sup>; a my  
shedding Q1, F; of my shedding Q2 79 what?] *Theobald*; what, Q1, F; what Q2 82 wreck] *Theobald*; wrack Q1-2, F  
84 heard] *Neilson and Hill, conj. Kellner*; heere Q1-2, F; where? *Rowe*

67 Frankfurt The scene of a famous jewellery fair every September.

67 curse Probably Christ's prophecy of the destruction of Jerusalem is meant (Matt. 23.38). See Barbara Lewalski, 'Biblical allusion and allegory in *The Merchant of Venice*', *SQ* 13 (1962), 327-43.

71 hearsed coffined.

71 coffin Kean took advantage of the next sentence beginning with 'No' to gasp out 'No, no, no!' here, as if to efface his own curses (W. J. Fox quoted by A. C. Sprague, *Shakespeare and the Actors*, 1944, p. 24).

72 why so? The actor has the choice of making

this an exclamation, a question (Q1, F), or a kind of deliberation (Q2).

72-3 thou loss upon loss Either Shylock apostrophises his loss or, Robin Hood suggests, he breaks off after 'thou' in a way that implies Tubal's enquiries have cost him further money in trying to retrieve his original loss.

80 cast away wrecked.

85 heard This emendation of Q1-2 and F 'heere' is very acceptable, as *d* and *e* were easily confused in Elizabethan handwriting, and Shylock has once already (79) eagerly echoed Tubal's words.

90 break go bankrupt.

SIDE #4  
START  
HERE  
(Shylock,  
Tubal)

TUBAL One of them showed me a ring that he had of your daughter for a monkey.

SHYLOCK Out upon her! Thou torturest me, Tubal: it was my turquoise, I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys. 95

TUBAL But Antonio is certainly undone.

SHYLOCK Nay, that's true, that very true. Go, Tubal, fee me an officer, bespeak him a fortnight before. I will have the heart of him if he forfeit, for were he out of Venice I can make what merchandise I will. Go, Tubal, and meet me at our synagogue, go, good Tubal, at our synagogue, Tubal. 100

*Exeunt*

## Side #4 End here

[3.2] *Enter* BASSANIO, PORTIA, GRATIANO, [NERISSA,] and all their trains

PORTIA I pray you tarry, pause a day or two  
Before you hazard, for in choosing wrong  
I lose your company; therefore forbear a while.  
There's something tells me, but it is not love,  
I would not lose you; and you know yourself 5

95-6 turquoise] *Rowe*; Turkeys Q1-2, F Act 3, Scene 2 3.2] *Rowe subst.*; not in Q1-2, F o SD NERISSA] *Capell*; not in Q1-2, F

95 torturest The truth or otherwise of this accusation has to be decided by actor and director. Tubal can be played as a business rival now getting his own back on Shylock, or he may simply be feeding Shylock's anger because he shares his hatred of Antonio.

95 Out... Tubal Olivier omitted this in order to concentrate the whole emotional effect upon the rest of the speech, which climaxed in the 'great, ascending first syllable' of 'wilderness' (Richard Foulkes, 'Henry Irving and Laurence Olivier as Shylock', *Theatre Notebook* 27 (1973), 26-36).

95-6 turquoise J. C. Boswell, 'Shylock's turquoise ring', *SQ* 14 (1963), 481-3, argues that the turquoise was an eastern talisman which Jessica deliberately parted with because, in the west, it was held to cause sterility.

99 fee me an officer i.e. hire a sheriff's officer at my expense to arrest Antonio.

100-1 I will...forfeit William Winter, *Shakespeare on the Stage*, 1912, pp. 191-2, describes Irving's delivery of these words as a terrifying sight: 'the jaws champing, the left hand turning the

sleeve up on the right arm as far back as the elbow, and the fingers of the right hand stretched forth and quivering, as if already they were tearing out the heart of his hated enemy'.

101 make what merchandise drive what bargains.

102 synagogue A modern director and his audience may think of Shylock's visit to the synagogue as his attempt to rid himself of his vengeful thoughts, but the Elizabethans would think of it as a means of confirming them with a formal oath.

### Act 3, Scene 2

o SD all their trains 'All' suggests a muster of the whole company, to make the scene outshine 2.7 and 2.9. Bassanio and his followers must be as resplendent as the messenger's words at 2.9.85-94 have led us to expect.

2 in choosing if you choose.

4-6 There's...quality The tightrope act of all the willing but modest heroines in Shakespeare's middle comedies. So Beatrice: 'I confess nothing, nor I deny nothing' (*Ado* 4.1.272).

Hate counsels not in such a quality.  
But lest you should not understand me well -  
And yet a maiden hath no tongue but thought -  
I would detain you here some month or two  
Before you venture for me. I could teach you 10  
How to choose right, but then I am forsworn.  
So will I never be. So may you miss me;  
But if you do, you'll make me wish a sin,  
That I had been forsworn. Beshrew your eyes!  
They have o'erlooked me and divided me: 15  
One half of me is yours, the other half yours -  
Mine own, I would say: but if mine then yours,  
And so all yours. O these naughty times  
Puts bars between the owners and their rights!  
And so though yours, not yours. Prove it so, 20  
Let Fortune go to hell for it, not I.  
I speak too long, but 'tis to peize the time,  
To eche it, and to draw it out in length,  
To stay you from election.

20 Prove it so.] *Rowe*; (prove it so) Q1-2, F 22 peize] Q1-2, F; poize *Rowe*; peecce *Rowe*<sup>2</sup>; piece *Johnson* 23 eche] Q1; eck Q2; ich F; eke *Johnson*

### 6 quality manner.

7-10 But...for me Portia is saying that she would like to keep Bassanio with her so that he might come to know her feelings, even though she cannot, in modesty, express them openly. Line 8 is not so much the folk-saying 'maidens should be seen and not heard' (Tilley M45) as the courtly convention expressed by Helena, *MND* 2.1.242: 'We should be woo'd, and were not made to woo.'

14 Beshrew A mild and affectionate imprecation, as at 2.6.53.

15 o'erlooked bewitched (as by the evil eye), *OED* v 7. In *Wiv.* 5.5.83, Pistol, acting as Hobgoblin, tells Falstaff: 'Vile worm, thou wast o'erlooked even in thy birth.'

16-18 One...yours Otto Rank's interpretation of this as a revealing verbal slip (*Zentralblatt: für Psychoanalyse* 1 (1911), 109) has gained wide publicity through Freud's use of it in *Psychopathology of Everyday Life*. But it may be that Portia is deliberately being witty. 'Mine own I would say' then becomes a clarification rather than a correction, and means: 'I ought to say "mine" (in modesty and in deference to the hazard).'

18 naughty bad. The word, basically meaning

'worthless', is much stronger in Elizabethan than in modern English.

19 Puts The subject of this verb, 'times', is 'singular in thought' (Abbott 333).

20 Prove it so i.e. 'if it happens that I am lost to you' (Pooler).

21 Let...not I i.e. 'let fortune go to hell for robbing you of your just due, not I for violating my oath' (Benjamin Heath, *Revisal of Shakespeare's Text*, 1765, p. 117). Besides meaning 'lot, destiny', 'Fortune' is often conceived as the power that bestows that destiny. Compare 2.1.36, 2.9.37.

22 peize weigh down, retard; as in *R3* 5.3.105: 'Lest leaden slumber peize me down tomorrow'. Rowe, in his 1714 edition, and Johnson both read 'piece', in the tailoring sense of 'piece out' (= extend, by adding a piece or pieces). But the submerged image of the weights of a clock possibly leads Shakespeare's mind through 'eche' and 'draw' to the idea of the rack.

23 eche Q2 shows that the cognate 'eke' was replacing 'eche' by 1619. Shakespeare perhaps makes use of the older and more regional word to avoid the speak/eke jingle.

24 election choice; as in 2.9.3.