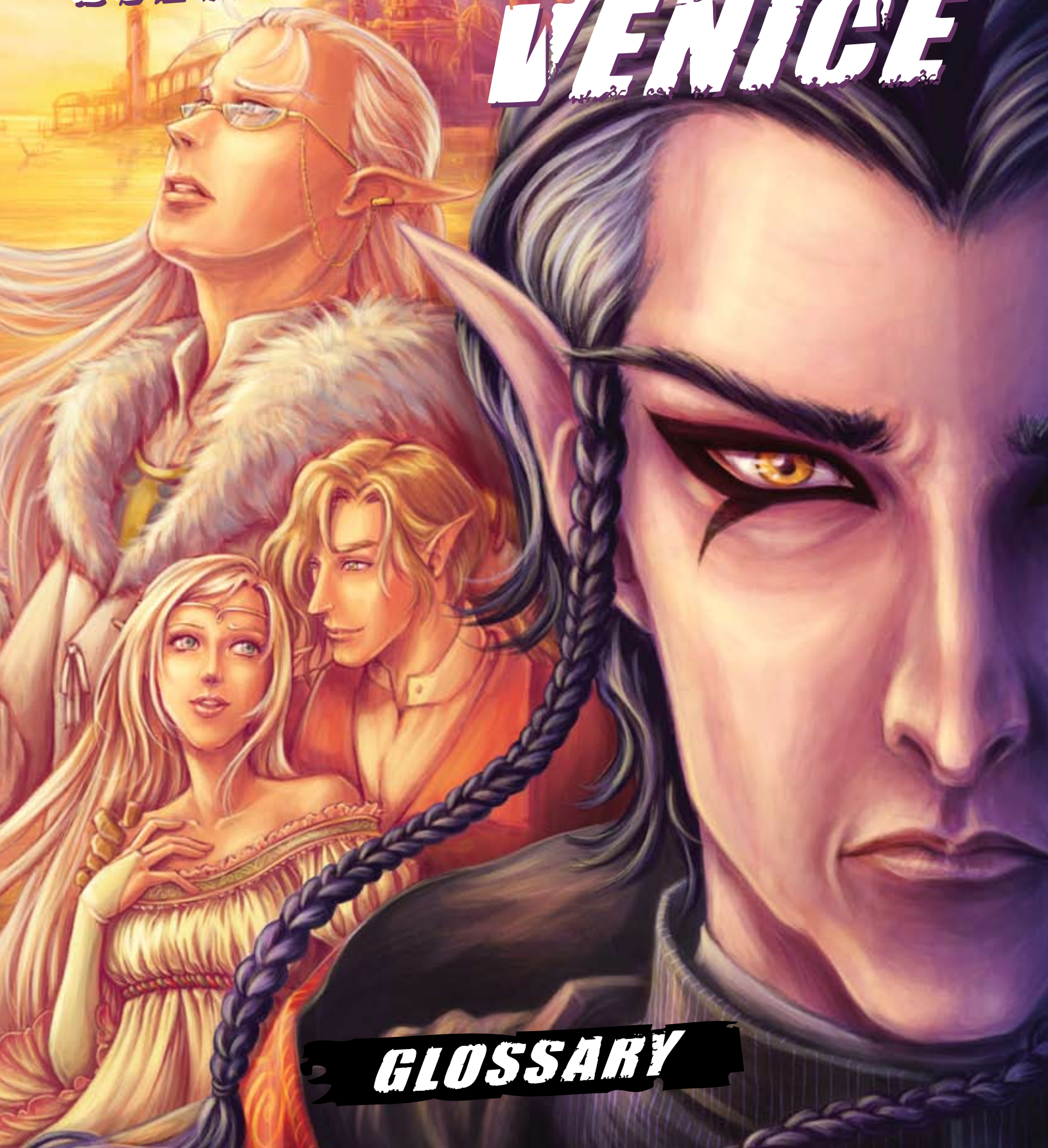


MANGA SHAKESPEARE[®]

THE MERCHANT OF VENICE



GLOSSARY

**ARGOSIES**

p. 13: Salerio
(Act 1, Scene 1)
 'galleons', 'merchant ships',
 'cargo vessels' (see also p. 37)

**VENTURES**

p. 13: Salerio
(Act 1, Scene 1)
 'cargos', 'consignment of goods'

**PORTLY**

p. 13: Salerio
(Act 1, Scene 1)
 'majestic', 'stately', 'billowing'

**THE HOLY STONE**

p. 14: Salerio
(Act 1, Scene 1)
 i.e., the consecrated stone of the
 church's walls

**PAGEANTS OF THE SEA**

p. 13: Salerio
(Act 1, Scene 1)
 'carnival barges'

**SIGNIORS**

p. 17: Bassanio
(Act 1, Scene 1)
 'gentlemen' (Italian, signor)

**OVERPEER**

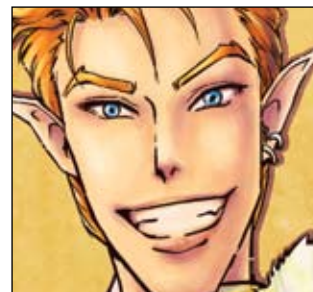
p. 13: Salerio
(Act 1, Scene 1)
 'look down on'

**WE'LL MAKE OUR
LEISURES TO ATTEND
ON YOURS**

p. 17: Salerio
(Act 1, Scene 1)
 'We'll ensure that our free time
 coincides with yours'

**PETTY TRAFFICKERS**

p. 13: Salerio
(Act 1, Scene 1)
 'lowly trading ships'

**SORT**

p. 19: Gratiano
(Act 1, Scene 1)
 'kind', 'variety'

**SUCH VENTURE FORTH**

p. 13: Solanio
(Act 1, Scene 1)
 'such business in hand', 'been
 involved in such an enterprise'

**WHOSE VISAGES A WILFUL
STILLNESS ENTERTAIN**

p. 19: Gratiano
(Act 1, Scene 1)
 'whose faces maintain
 a stubbornly impassive
 demeanour'



**WITH PURPOSE TO BE
DRESSED IN AN OPINION
OF WISDOM**

p. 19: Gratiano
(Act 1, Scene 1)
'with the aim of being considered
wise'



**THE MEANS TO
HOLD A RIVAL PLACE**

p. 24: Bassanio
(Act 1, Scene 1)
'the financial resources to
compete with them'



DISABLED MY ESTATE

p. 21: Bassanio
(Act 1, Scene 1)
'squandered my fortune',
'diminished my financial
resources'



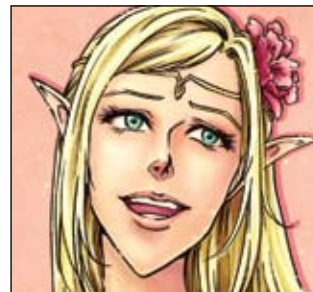
COMMODITY

p. 24: Antonio
(Act 1, Scene 1)
'merchandise', 'goods'



**LIE ALL UNLOCKED TO
YOUR OCCASIONS**

p. 22: Antonio
(Act 1, Scene 1)
'are all freely available to you
and your needs'



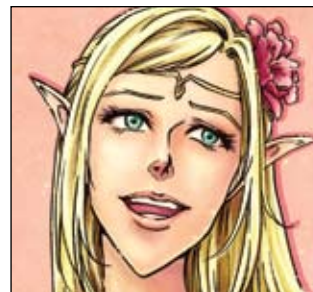
GOOD SENTENCES

p. 26: Portia
(Act 1, Scene 2)
'wise maxims', 'useful precepts'



LIKE A WILFUL YOUTH

p. 22: Bassanio
(Act 1, Scene 1)
'because I have behaved like a
rash and headstrong boy'



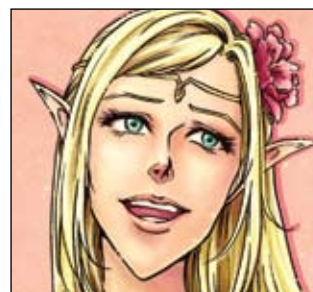
WILL . . . CURBED . . . WILL

p. 27: Portia
(Act 1, Scene 2)
'voluntary wishes . . . restricted .
. . last will and testament'



**BRING YOUR LATTER
HAZARD BACK AGAIN**

p. 22: Bassanio
(Act 1, Scene 1)
'repay your last loan'



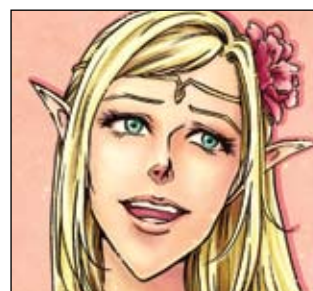
NEAPOLITAN

p. 29: Portia
(Act 1, Scene 2)
i.e., from the Italian city of Naples



PRESSED

p. 23: Antonio
(Act 1, Scene 1)
'ready and able', 'engaged'



COLT

p. 29: Portia
(Act 1, Scene 2)
'young fool'

**COUNTY PALATINE**

p. 30: Portia
(Act 1, Scene 2)
'imperial nobleman'

**WELL**

p. 36: Shylock
(Act 1, Scene 3)
'good', 'OK'

**NEIGHBOURLY CHARITY**

p. 31: Portia
(Act 1, Scene 2)
This reference to a passage in the Bible ['Charity worketh no ill to his neighbour', Romans, 13: 10] makes a dark joke about the age-old frictions between England and Scotland that had newly flared up again at the time Shakespeare wrote the play in 1596.

**SUFFICIENT . . . IN SUPPOSITION**

p. 36: Shylock
(Act 1, Scene 3)
'satisfactory . . . in doubt'

**SPONGE**

p. 32: Portia
(Act 1, Scene 2)
'drunkard', 'soak', 'sot'

**ARE BUT BOARDS**

p. 38: Shylock
(Act 1, Scene 3)
'are only made of wood'

**AS CHASTE AS DIANA**

p. 33 Portia
(Act 1, Scene 2)
In Roman mythology Diana was the goddess of the moon, associated with chastity (sexual abstinence).

**THE RIALTO**

p. 39: Shylock
(Act 1, Scene 3)
i.e., Venice's business district.

**FORERUNNER**

p. 35: Messenger
(Act 1, Scene 2)
'herald', 'messenger'

**FOR . . . GRATIS . . . RATE OF USANCE**

p. 40: Shylock
(Act 1, Scene 3)
'because . . . for free . . . interest rates' (and see p. 124)

**DUCATS**

p. 36: Shylock
(Act 1, Scene 3)
A ducat was a gold (or silver) coin, and a unit of European currency.

**FEED FAT**

p. 40: Shylock
(Act 1, Scene 3)
'satisfy to the full'

**THE GROSS**

p. 41: Shylock
(Act 1, Scene 3)
'the entire sum'

**RATED**

p. 44: Shylock
(Act 1, Scene 3)
'rebuke', 'scold', 'berate'

**TAKING . . .
GIVING OF EXCESS**

p. 41: Antonio
(Act 1, Scene 3)
'charging . . . paying interest'

**USANCES . . .
SUFFERANCE . . .
GABERDINE**

p. 44: Shylock
(Act 1, Scene 3)
'rates of interest . . . forbearance
. . . cloak'

**POSSESSED . . . WOULD**

p. 42: Antonio
(Act 1, Scene 3)
'informed . . . want'

**FOOT . . . STRANGER CUR**

p. 45: Shylock
(Act 1, Scene 3)
'kick . . . foreign dog'

**UPON ADVANTAGE**

p. 42: Shylock
(Act 1, Scene 3)
'at interest'

**WITH BETTER FACE**

p. 46: Antonio
(Act 1, Scene 3)
'more appropriately to your
reputation'

**WHEN JACOB GRAZED HIS
UNCLE LABAN'S SHEEP**

p. 43: Shylock
(Act 1, Scene 3)
The reference is to the Bible story of the brothers Jacob and Esau (Genesis, 27–30), in particular to Jacob's successful breeding of successive generations from the flocks of sheep under his care – which Shylock uses here to defend the practice of usury (or lending money at interest).

**NOTARY**

p. 47: Shylock
(Act 1, Scene 3)
'legal clerk', 'solicitor'

**MARK**

p. 43: Shylock
(Act 1, Scene 3)
'note', 'pay attention to'

**DWELL IN MY NECESSITY**

p. 48: Bassanio
(Act 1, Scene 3)
'remain under the constraints of
my condition', 'stay in need'

**EXACTION OF THE FORFEITURE**

p. 48: Shylock
(Act 1, Scene 3)
'enforcement of the penalty'

**FAIR TERMS**

p. 49: Shylock
(Act 1, Scene 3)
'generous conditions'

**MISLIKE . . . ASPECT . . . FEARED . . . BEST-REGARDED . . . CLIME**

p. 50: Morocco
(Act 2, Scene 1)
'dislike . . . face . . . frightened . . . most admired . . . climate'

**THE VERY STAFF OF MY AGE . . . SAND-BLIND**

p. 54: Old Gobbo
(Act 2, Scene 2)
'my principal means of support in old age . . . half-blind'

**COUNSEL**

p. 52: Launcelot
(Act 2, Scene 2)
'advice'

**GROWS BACKWARD**

p. 56: Launcelot
(Act 2, Scene 2)
'grows in reverse' [i.e. grows shorter, rather than longer, over time]

**TRUE-BEGOTTEN**

p. 52: Launcelot
(Act 2, Scene 2)
'legitimately born' [a deliberately confusing, topsy-turvy way for a son to describe his own father]

**TELL**

p. 56: Launcelot
(Act 2, Scene 2)
'count' [Launcelot reverses the expected complaint – that his ribs can be counted on his father's fingers]

**TRY CONFUSIONS**

p. 52: Launcelot
(Act 2, Scene 2)
Launcelot probably means 'try conclusions' (meaning see what happens, play things by ear), but 'confusions' is also what he now sets about testing ('try') in his father.

**AS FAR AS GOD HAS ANY GROUND**

p. 57: Launcelot
(Act 2, Scene 2)
'to the four corners of the earth'

**A HARD WAY TO HIT**

p. 53: Old Gobbo
(Act 2, Scene 2)
'a difficult route to find'

**PREFERRED . . . PREFERMENT**

p. 58: Launcelot and Bassanio
(Act 2, Scene 2)
'recommended . . . promotion'



**USE ALL THE
OBSERVANCE OF
CIVILITY . . . GRANDAM**

p. 61: Gratiano
(Act 2, Scene 2)
'observe all the proper niceties
of civilized behaviour . . .
grandmother'



**SOME ILL A-BREWING
TOWARDS MY REST**

p. 69: Shylock
(Act 2, Scene 5)
'some malice being plotted
against my peace of mind'



**PUT ON YOUR BOLDEST
SUIT OF MIRTH . . .
PURPOSE MERRIMENT**

p. 61: Bassanio
(Act 2, Scene 2)
'adopt the merriest and most
colourful behaviour you can . . .
intend to have fun'



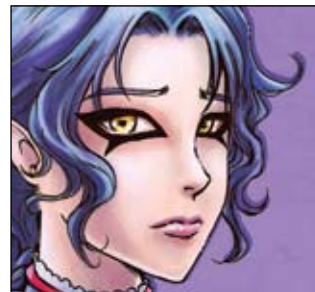
**DRONES HIVE
NOT WITH ME**

p. 71: Shylock
(Act 2, Scene 5)
'there's no room for spongers in
my household' (drones are the
non-working males in a beehive)



MASQUE

p. 65: Lorenzo
(Act 2, Scene 4)
'pageant', 'carnival'



**ASHAMED OF MY
EXCHANGE**

p. 73: Jessica
(Act 2, Scene 6)
[1] 'embarrassed by my
page-boy's disguise'; [2]
'uncomfortable at the theft that
has accompanied our elopement'



PAGE'S SUIT

p. 66: Lorenzo
(Act 2, Scene 4)
'page-boy's uniform'



GARNISH

p. 74: Lorenzo
(Act 2, Scene 6)
'disguise'



GOURMANDIZE

p. 67: Shylock
(Act 2, Scene 5)
'feed luxuriously'



BY THIS TIME FOR US STAY

p. 75: Lorenzo
(Act 2, Scene 6)
'are waiting for us by now'



**FEED UPON
THE PRODIGAL
CHRISTIAN . . . LOOK TO**

p. 68: Shylock
(Act 2, Scene 5)
'dine with the extravagant
Christian . . . take care of'



HAZARD

p. 76: Morocco
(Act 2, Scene 7)
'risk', 'gamble', 'wager'

**NOR . . . NOR**

p. 78: Morocco
(Act 2, Scene 7)
'neither . . . nor'

**NUPTIAL RITES**

p. 86: Portia
(Act 2, Scene 9)
'marriage ceremony'

**A CARRION DEATH**

p. 81: Morocco
(Act 2, Scene 7)
'a putrefied skull'

**UNFOLD**

p. 87: Aragon
(Act 2, Scene 9)
'disclose', 'reveal'

**HIS LIFE HATH SOLD BUT MY OUTSIDE TO BEHOLD**

p. 81: Morocco
(Act 2, Scene 7)
'has lost his life merely for the sake of the gold from which my casket is made'

**"YOU ARE SPED"**

p. 90: Aragon
(reading the inscription)
(Act 2, Scene 9)
'that concludes your business here'

**COLD**

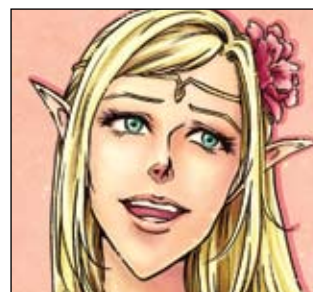
p. 81: Morocco
(Act 2, Scene 7)
'futile', 'dead in the water'

**WROTH**

p. 91: Aragon
(Act 2, Scene 9)
'misfortune', 'angry disappointment'

**RAISED**

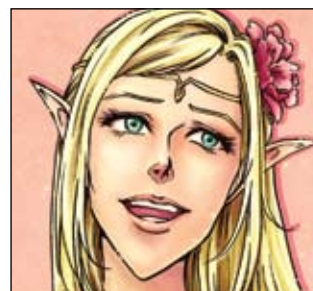
p. 84: Solanio
(Act 2, Scene 8)
'awoken', 'roused'

**DELIBERATE**

p. 91: Portia
(Act 2, Scene 9)
'scrupulously thoughtful',
'calculating'

**LOOK HE KEEP HIS DAY**

p. 85: Solanio
(Act 2, Scene 8)
'make sure he keeps his appointment [to pay Shylock back his loan]'

**BY THEIR WIT**

p. 91: Portia
(Act 2, Scene 9)
'for all their intelligence'



CUPID'S POST THAT COMES SO MANNERLY

p. 93: Portia
(Act 2, Scene 9)
 'this messenger from the boy-god of Love who arrives in such a courteous and becoming way'



LEAH

p. 104: Shylock
(Act 3, Scene 1)
 i.e., his late wife
 [and Jessica's mother].



THE GOODWINS

p. 94: Salerio
(Act 3, Scene 1)
 i.e., the Goodwin sands, six miles offshore from the Kent coast.



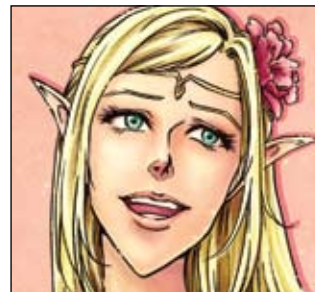
FEE ME AN OFFICER

p. 105: Shylock
(Act 3, Scene 1)
 'go and hire a bailiff at my expense'



THE TAILOR THAT MADE THE WINGS SHE FLEW WITHAL

p. 95: Salerio
(Act 3, Scene 1)
 i.e., the person who made the arrangements for her elopement.



STAY YOUR ELECTION

p. 107: Portia
(Act 3, Scene 2)
 'delay the moment when you have to choose [between the caskets]'



FOURSCORE

p. 103: Tubal
(Act 3, Scene 1)
 A 'score' = twenty



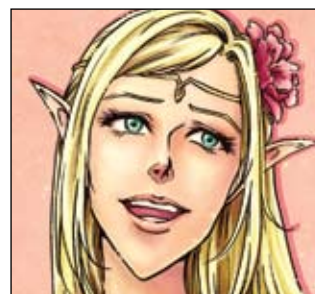
THE RACK

p. 107: Bassanio
(Act 3, Scene 2)
 i.e., the instrument of torture by which the victim was bound by his hands and feet and stretched, via a ratchet, to produce increasingly unbearable levels of pain.



BREAK

p. 103: Tubal
(Act 3, Scene 1)
 'go broke', 'fail', 'be ruined', 'go bankrupt'



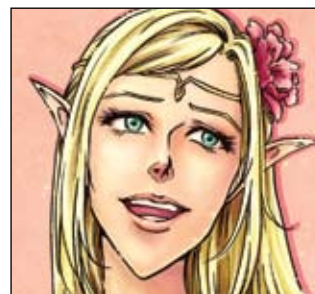
A SWAN-LIKE END

p. 108: Portia
(Act 3, Scene 2)
 Swans, which are not singing birds, were popularly supposed to burst into beautiful song at the time of their dying (hence the term swan-song).



TURQUOISE

p. 104: Shylock
(Act 3, Scene 1)
 i.e., a type of precious gemstone.



FLOURISH

p. 108: Portia
(Act 3, Scene 2)
 'ceremonial fanfare'



STILL DECEIVED WITH ORNAMENT

p. 109: Bassanio
(Act 3, Scene 2)
'always deluded by superficial
decoration'



COUNTERFEIT . . . LIMP BEHIND

p. 111: Bassanio
(Act 3, Scene 2)
'likeness . . . fall short of'



HARD FOOD FOR MIDAS

p. 109: Bassanio
(Act 3, Scene 2)
In Greek mythology, Midas was
a greedy king whose wish to
transform everything he touched
into gold was granted by the gods
– with disastrous consequences
when he tried to eat.



“YOU THAT CHOOSE NOT BY THE VIEW CHANCE AS FAIR, AND CHOOSE AS TRUE!”

p. 113: Bassanio
(Act 3, Scene 2)
'You (who have not made your
choice on the basis of superficial
appearances) now thrive as
fortunately as if you had done so,
since the choice you have made
is as true as her beauty'



I WILL NONE OF THEE

p. 109: Bassanio
(Act 3, Scene 2)
'I want nothing to do with you'



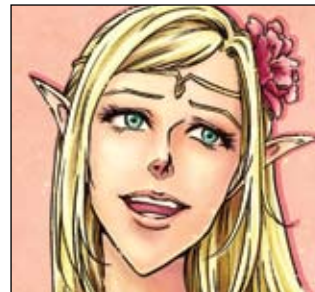
STAND HIGH IN YOUR ACCOUNT

p. 110: Bassanio
(Act 3, Scene 2)
'be highly prized by you'



DRUDGE

p. 109: Bassanio
(Act 3, Scene 2)
Literally 'workhorse', 'beast of
burden', 'slave'; so here 'dreary
means of commercial exchange'



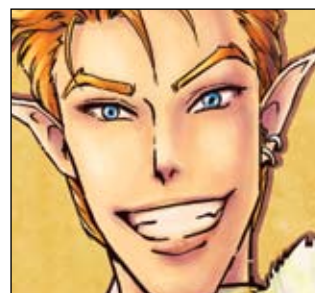
PRESAGE

p. 116: Portia
(Act 3, Scene 2)
'predict', 'forecast'



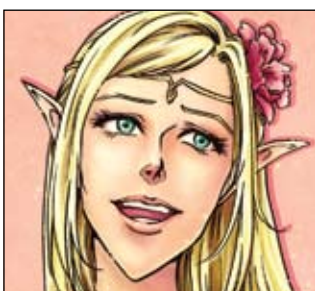
RATHER THREATEN'ST THAN DOTH PROMISE AUGHT

p. 110: Bassanio
(Act 3, Scene 2)
'seems more like a threat [since
lead, used in coffins and for
bullets, was associated with
death] than anything more
promising'



FORTUNE

p. 117: Gratiano
(Act 3, Scene 2)
'destiny', 'good luck'



FLEET TO AIR . . . DOUBTFUL

p. 111: Portia
(Act 3, Scene 2)
'evaporate . . . apprehensive'



OUR FEAST SHALL BE MUCH HONOURED IN YOUR MARRIAGE

p. 118: Bassanio
(Act 3, Scene 2)
'Your own marriage will add
great prestige to our wedding
celebrations'

**SCAPE**

p. 120: Bassanio
(Act 3, Scene 2)
'avoid', 'escape'

**IMPEACH**

p. 126: Antonio
(Act 3, Scene 3)
'impede', 'discredit', 'obstruct'

**LOSE A HAIR**

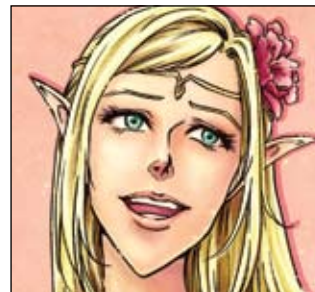
p. 122: Portia
(Act 3, Scene 2)
'suffer even the most trivial injury'

**BATED**

p. 126: Antonio
(Act 3, Scene 3)
'reduced', 'abated'

**"MISCARRIED"**

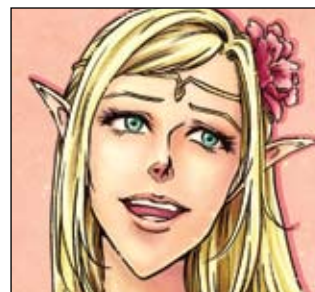
p. 123: Bassanio
(reading Antonio's letter)
(Act 3, Scene 2)
'come to harm', 'foundered'

**HABIT**

p. 129: Portia
(Act 3, Scene 4)
'costume', 'dress'

**YIELD TO CHRISTIAN INTERCESSORS**

p. 125: Shylock
(Act 3, Scene 3)
'submit my will to Christian intermediaries'

**DEVICE**

p. 129: Portia
(Act 3, Scene 4)
'plan', 'scheme', 'intrigue'

**BOOTLESS**

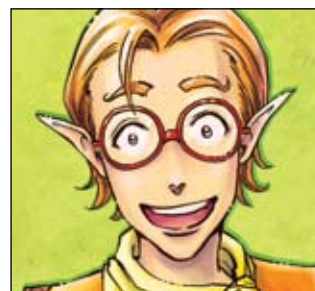
p. 125: Antonio
(Act 3, Scene 3)
'futile', 'pointless'

**BASTARD**

p. 130: Jessica
(Act 3, Scene 5)
'unfounded', 'logically illegitimate'

**GRANT . . . TO HOLD**

p. 125: Salerio
(Act 3, Scene 3)
'allow . . . to pertain'

**RAISE THE PRICE OF HOGS . . . A RASHER ON THE COALS FOR MONEY**

p. 131: Launcelot
(Act 3, Scene 5)
i.e., because by abandoning the Jewish prohibition on eating pork, these converts to Christianity will (or so Launcelot jokes) force up the price of bacon.

**QUALIFY**

p. 134: Antonio
(Act 4, Scene 1)
'mitigate', 'lessen the force of'

**HUMOUR**

p. 136: Shylock
(Act 4, Scene 1)
'quirk of temperament', 'whim',
'fanciful notion'

**OBDURATE**

p. 134: Antonio
(Act 4, Scene 1)
'stubborn', 'obstinate'

**PIERCE THEE**

p. 140: Bassanio
(Act 4, Scene 1)
'get through to you', 'penetrate to
your conscience'

**ARMED TO SUFFER**

p. 134: Antonio
(Act 4, Scene 1)
'steeled myself to withstand'

**DOCTOR**

p. 141: Duke
(Act 4, Scene 1)
i.e., a Doctor of Law (and see p.
192)

**THOU'LT SHOW THY
MERCY MORE STRANGE
THAN IS THY STRANGE
APPARENT CRUELTY**

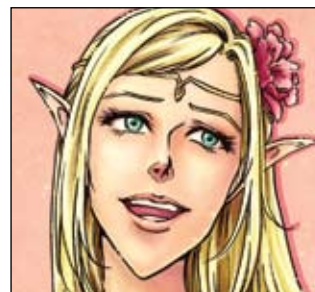
p. 135: Duke
(Act 4, Scene 1)
'Given the grotesquely abnormal
nature of your evident cruelty, it
will be the more extraordinary for
you to be merciful'

**THE DIFFERENCE THAT
HOLDS THIS PRESENT
QUESTION IN THE COURT**

p. 142: Duke
(Act 4, Scene 1)
'the argument that is now being
disputed here in the courtroom'

**LIGHT**

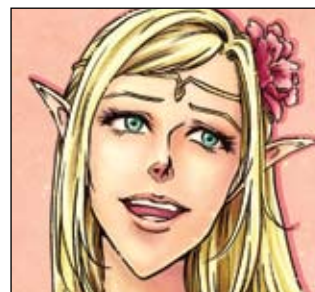
p. 135: Shylock
(Act 4, Scene 1)
'alight', 'fall'

**THE SUIT YOU FOLLOW . . .
IN SUCH RULE . . . IMPUGN**

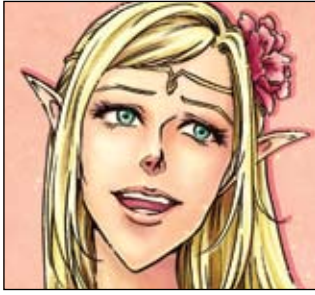
p. 142: Portia (as the lawyer)
(Act 4, Scene 1)
'the case you prosecute . . . of
such legality . . . challenge'

**CHARTER**

p. 135: Shylock
(Act 4, Scene 1)
'civic constitution', 'legislature'

**THE QUALITY OF
MERCY IS NOT STRAINED**

p. 144: Portia (as the lawyer)
(Act 4, Scene 1)
'It is in the nature of mercy that it
cannot be made compulsory'



SHOWS THE DREAD OF . . . SEASONS

p. 144: Portia (as the lawyer)
(Act 4, Scene 1)
'demonstrates the proper awe felt towards . . . qualifies'



STOCK

p. 152: Shylock
(Act 4, Scene 1)
'descendants'



WREST THE LAW TO YOUR AUTHORITY

p. 146: Bassanio
(Act 4, Scene 1)
'use your moral authority forcibly to distort the letter of the law'



BARABBAS

p. 152: Shylock
(Act 4, Scene 1)
According to the Gospels, immediately before Christ's crucifixion, when Pontius Pilate offered to release one of the prisoners, the crowd insistently demanded that Barabbas, a local criminal, be pardoned, rather than Jesus.



SO NOMINATED

p. 149: Shylock
(Act 4, Scene 1)
'thus specified'



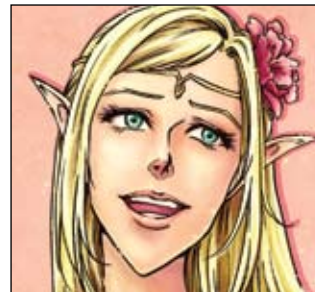
WE TRIFLE TIME. PURSUE SENTENCE.

p. 152: Shylock
(Act 4, Scene 1)
'We're wasting time. Proceed to the verdict.'



DELIVER

p. 151: Bassanio
(Act 4, Scene 1)
'liberate', 'set free'



TARRY A LITTLE . . . SOFT!

pp. 154–5: Portia (as the lawyer)
(Act 4, Scene 1)
'Wait a moment . . . Not so fast!'



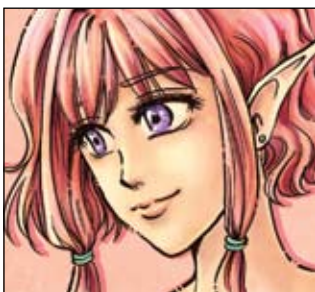
CURRISH

p. 152: Bassanio
(Act 4, Scene 1)
'vicious', 'ferocious' (cur = dog)



UPRIGHT

p. 156: Bassanio
(Act 4, Scene 1)
'just', 'honourable'



MAKE ELSE AN UNQUIET HOUSE

p. 152: Nerissa
(as the lawyer's clerk)
(Act 4, Scene 1)
'otherwise cause some domestic trouble at home'



PRINCIPAL

p. 157: Shylock
(Act 4, Scene 1)
i.e., the sum of the original loan.



**COMES TO THE PRIVY
COFFER OF THE STATE**

p. 159: Portia (as the lawyer)
(Act 4, Scene 1)
'goes to the government treasury
accounts'



TRIFLE

p. 167: Bassanio
(Act 4, Scene 1)
'trivial token'



MANIFEST

p. 160: Portia (as the lawyer)
(Act 4, Scene 1)
'obvious'



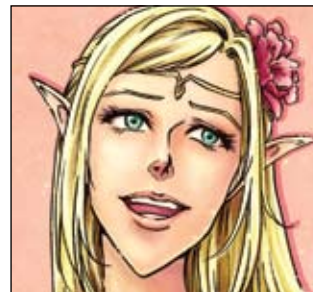
HOLD OUT ENEMY

p. 168: Portia (as the lawyer)
(Act 4, Scene 1)
'remain hostile'



**SO PLEASE . . .
QUIT THE FINE FOR . . .**

p. 161: Antonio
(Act 4, Scene 1)
'so long as it is acceptable to . . .
reduce the penalty to'



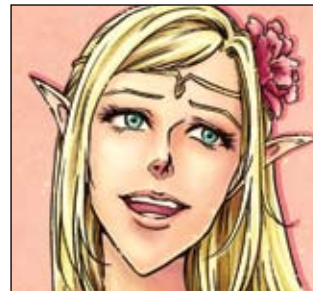
I PRAY YOU . . . MY YOUTH

p. 171: Portia (as the lawyer)
(Act 4, Scene 2)
'please . . . the young man in my
service'



DRAW A DEED OF GIFT

p. 163: Antonio
(Act 4, Scene 1)
i.e., prepare the draft of the
relevant legal document.



**I WARRANT . . .
OLD SWEARING . . .
OUTFACE**

p. 172: Portia (as the lawyer)
(Act 4, Scene 2)
'I'll bet . . . intense protestations .
. . shame'



GRATIFY

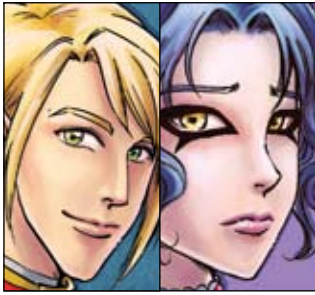
p. 164: Duke
(Act 4, Scene 1)
'express gratitude towards',
'reward'



**FREELY COPE YOUR
COURTEOUS PAINS
WITHAL**

p. 164: Bassanio
(Act 4, Scene 1)
'willingly give you, in recompense
for the careful trouble you have
gone to'





IN SUCH A NIGHT . . . TROILUS . . . CRESSID . . . THISBE

p. 174: Lorenzo and Jessica
(Act 5, Scene 1)

Troilus and Cressida were tragic lovers during the famous Trojan War (the ten-year siege of the city of Troy by the Greeks): Troilus dies in battle after Cressida is escorted to the Greek camp as a hostage. In Greek mythology, the equally tragic Thisbe was loved by Pyramus. On the night of the couple's planned elopement, she is scared away from their rendezvous by a lion, leaving her cloak behind, which the lion stains with the blood of its previous kill. When Pyramus finds this garment he assumes the worst, and kills himself for grief – and his body is found by Thisbe moments later, who then also kills herself. Shakespeare had recently used this plot of tragic misunderstanding in *Romeo and Juliet*, and had ridiculed its melodrama by having the tradesmen (or 'mechanicals') in *A Midsummer Night's Dream* rehearse and perform an amateur production of a play on the same subject. He would later write a strangely bitter play about Troilus and Cressida.



FOOTING

p. 176: Jessica
(Act 5, Scene 1)
'tread', 'footsteps'



SOLA, SOLA! WO HA, HO!

p. 177: Launcelot
(Act 5, Scene 1)
i.e., the traditional calls of a huntsman or falconer (along the lines of 'Tally ho!'): Launcelot is pretending to search for his master in the moonlight.



SILENCE BESTOWS THAT VIRTUE ON IT

p. 182: Nerissa
(Act 5, Scene 1)
'the quiet of night-time allows you to hear it more perfectly'



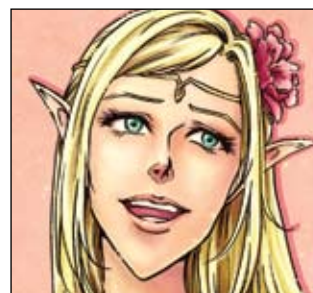
NIGHTINGALE . . . WREN . . . CUCKOO

p. 183–4: Portia
(Act 5, Scene 1)
The nightingale sings its glorious song at night; the wren has a less beautiful, but nevertheless powerful song, but sings it by day; and the cuckoo's song was considered ugly for its connotations of 'cuckold' (= a husband deceived by an unfaithful wife: see p. 196).



UNTHRIFT

p. 174: Lorenzo
(Act 5, Scene 1)
'incautious', 'hasty', 'careless'



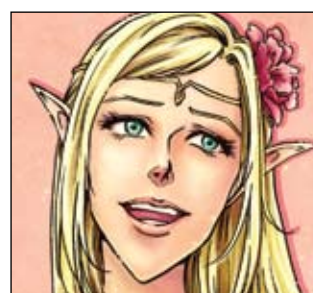
BOUND . . . BOUND

p. 186: Portia
(Act 5, Scene 1)
'morally obliged . . . physically restricted in prison'



OUT-NIGHT

p. 176: Jessica
(Act 5, Scene 1)
i.e., 'successfully compete against you in finding references to beautiful nights enjoyed by pairs of lovers'. (There are more examples in Shakespeare's original dialogue.)



SLIGHTLY

p. 188: Portia
(Act 5, Scene 1)
'casually'

**MASTERS**

p. 189: Portia
(Act 5, Scene 1)
'stands possessed off'

**COME TO ROAD**

p. 199: Antonio
(Act 5, Scene 1)
'arrived in harbour',
'disembarked'

**VOID**

p. 191: Portia
(Act 5, Scene 1)
'empty'

**MANNA IN THE WAY OF STARVED PEOPLE**

p. 200: Bassanio
(Act 5, Scene 1)
A reference to the miraculous food sent by God to the Israelites in the wilderness during their escape from slavery in Egypt (Exodus, 16: 14–16).

**A CIVIL DOCTOR**

p. 192: Portia
(Act 5, Scene 1)
'a Doctor of Civil Law' (i.e.,
Common Law or Case Law)

**COUCHING**

p. 203: Gratiano
(Act 5, Scene 1)
'going to bed with', 'lying'

**SUBJECT**

p. 194: Antonio
(Act 5, Scene 1)
'cause'

**SO SORE**

p. 203: Gratiano
(Act 5, Scene 1)
'as serious', 'as solemn'

