THE MERCHANT OF VENICE

GLOSSARY
ARGOSIES
p. 13: Salerio
(Act 1, Scene 1)
‘galleons’, ‘merchant ships’, ‘cargo vessels’ [see also p. 37]

PORTLY
p. 13: Salerio
(Act 1, Scene 1)
‘majestic’, ‘stately’, ‘billowing’

PAGEANTS OF THE SEA
p. 13: Salerio
(Act 1, Scene 1)
‘carnival barges’

OVERPEER
p. 13: Salerio
(Act 1, Scene 1)
‘look down on’

PETTY TRAFFICKERS
p. 13: Salerio
(Act 1, Scene 1)
‘lowly trading ships’

SUCH VENTURE FORTH
p. 13: Solanio
(Act 1, Scene 1)
‘such business in hand’, ‘been involved in such an enterprise’

VENTURES
p. 13: Salerio
(Act 1, Scene 1)
‘cargos’, ‘consignment of goods’

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

SIGNIORS
p. 17: Bassanio
(Act 1, Scene 1)
‘gentlemen’ [Italian, signor]

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’

SORT
p. 19: Gratiano
(Act 1, Scene 1)
‘kind’, ‘variety’

WHOSE VISAGES A WILFUL STILLNESS ENTERTAIN
p. 19: Gratiano
(Act 1, Scene 1)
‘whose faces maintain a stubbornly impassive demeanour’
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<td>Gratiano</td>
<td>With purpose to be dressed in an opinion of wisdom</td>
<td>19</td>
<td>Act 1, Scene 1</td>
<td>'with the aim of being considered wise'</td>
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<td>Bassanio</td>
<td>Disabled my estate</td>
<td>21</td>
<td>Act 1, Scene 1</td>
<td>'squandered my fortune', 'diminished my financial resources'</td>
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<td>Antonio</td>
<td>Lie all unlocked to your occasions</td>
<td>22</td>
<td>Act 1, Scene 1</td>
<td>'are all freely available to you and your needs'</td>
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<td>Bassanio</td>
<td>Like a wilful youth</td>
<td>22</td>
<td>Act 1, Scene 1</td>
<td>'because I have behaved like a rash and headstrong boy'</td>
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<td>Bassanio</td>
<td>Bring your latter hazard back again</td>
<td>22</td>
<td>Act 1, Scene 1</td>
<td>'repay your last loan'</td>
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<tr>
<td>Antonio</td>
<td>Pressed</td>
<td>23</td>
<td>Act 1, Scene 1</td>
<td>'ready and able', 'engaged'</td>
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<tr>
<td>Bassanio</td>
<td>The means to hold a rival place</td>
<td>24</td>
<td>Act 1, Scene 1</td>
<td>'the financial resources to compete with them'</td>
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<tr>
<td>Antonio</td>
<td>Commodity</td>
<td>24</td>
<td>Act 1, Scene 1</td>
<td>'merchandise', 'goods'</td>
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<td>Portia</td>
<td>Good sentences</td>
<td>26</td>
<td>Act 1, Scene 2</td>
<td>'wise maxims', 'useful precepts'</td>
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<td>Portia</td>
<td>Will . . . Curbed . . . will</td>
<td>27</td>
<td>Act 1, Scene 2</td>
<td>'voluntary wishes . . . restricted . . last will and testament'</td>
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<td>Portia</td>
<td>Neapolitan</td>
<td>29</td>
<td>Act 1, Scene 2</td>
<td>i.e., from the Italian city of Naples</td>
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<td>Portia</td>
<td>Colt</td>
<td>29</td>
<td>Act 1, Scene 2</td>
<td>'young fool'</td>
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COUNTY PALATINE
p. 30: Portia
(Act 1, Scene 2)
‘imperial nobleman’

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.

SPONGE
p. 32: Portia
(Act 1, Scene 2)
‘drunkard’, ‘soak’, ‘sot’

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).

FORERUNNER
p. 35: Messenger
(Act 1, Scene 2)
‘herald’, ‘messenger’

WELL
p. 36: Shylock
(Act 1, Scene 3)
‘good’, ‘OK’

SUFFICIENT . . . IN SUPPOSITION
p. 36: Shylock
(Act 1, Scene 3)
‘satisfactory . . . in doubt’

ARE BUT BOARDS
p. 38: Shylock
(Act 1, Scene 3)
‘are only made of wood’

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

FOR . . . GRATIS . . . RATE OF USANCE
p. 40: Shylock
(Act 1, Scene 3)
‘because . . . for free . . . interest rates’ (and see p. 124)

FEED FAT
p. 40: Shylock
(Act 1, Scene 3)
‘satisfy to the full’

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

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

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

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

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

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).

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

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

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

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

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

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

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’

PREFERRED . . . PREFERMENT
p. 58: Launcelot and Bassanio
(Act 2, Scene 2)
‘recommended . . . promotion’

A HARD WAY TO HIT
p. 53: Old Gobbo
(Act 2, Scene 2)
'a difficult route to find’
USE ALL THE OBSERVANCE OF CIVILITY . . . GRANDAM

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

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’

MASQUE

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

PAGE’S SUIT

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

GOURMANDIZE

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

FEED UPON THE PRODIGAL CHRISTIAN . . . LOOK TO

p. 69: Shylock
(Act 2, Scene 5)
‘dine with the extravagant Christian . . . take care of’

SOME ILL A-BREWING TOWARDS MY REST

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

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)

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’

GARNISH

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

BY THIS TIME FOR US STAY

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

HAZARD

p. 76: Morocco
(Act 2, Scene 7)
‘risk’, ‘gamble’, ‘wager’
THE MERCHANT OF VENICE

ACT TWO

NOR . . . NOR
p. 78: Morocco
(Act 2, Scene 7)
‘neither . . . nor’

A CARRION DEATH
p. 81: Morocco
(Act 2, Scene 7)
‘a putrefied skull’

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’

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

NUPTIAL RITES
p. 86: Portia
(Act 2, Scene 9)
‘marriage ceremony’

UNFOLD
p. 87: Aragon
(Act 2, Scene 9)
‘disclose’, ‘reveal’

“YOU ARE SPED”
p. 90: Aragon
(reading the inscription)
(Act 2, Scene 9)
‘that concludes your business here’

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’
THE MERCHANT OF VENICE

ACT THREE

STILL DECEIVED WITH ORNAMENT
p. 109: Bassanio
(Act 3, Scene 2)
(always deluded by superficial decoration)

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.

I WILL NONE OF THEE
p. 109: Bassanio
(Act 3, Scene 2)
‘I want nothing to do with you’

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

RATHER THREATEN’S T 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’

FLEET TO AIR . . . DOUBTFUL
p. 111: Portia
(Act 3, Scene 2)
‘evaporate . . . apprehensive’

COUNTERFEIT . . . LIMP BEHIND
p. 111: Bassanio
(Act 3, Scene 2)
‘likeness . . . fall short of’

“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’

STAND HIGH IN YOUR ACCOUNT
p. 110: Bassanio
(Act 3, Scene 2)
‘be highly prized by you’

PRESAGE
p. 116: Portia
(Act 3, Scene 2)
‘predict’, ‘forecast’

FORTUNE
p. 117: Gratiano
(Act 3, Scene 2)
‘destiny’, ‘good luck’

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’
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**SCAPE**  
- p. 120: Bassanio  
  (Act 3, Scene 2)  
  ‘avoid’, ‘escape’

**LOSE A HAIR**  
- p. 122: Portia  
  (Act 3, Scene 2)  
  ‘suffer even the most trivial injury’

**“MISCARRIED”**  
- p. 123: Bassanio  
  (reading Antonio’s letter)  
  (Act 3, Scene 2)  
  ‘come to harm’, ‘foundered’

**YIELD TO CHRISTIAN INTERCESSORS**  
- p. 125: Shylock  
  (Act 3, Scene 3)  
  ‘submit my will to Christian intermediaries’

**BOOTLESS**  
- p. 125: Antonio  
  (Act 3, Scene 3)  
  ‘futile’, ‘pointless’

**IMPEACH**  
- p. 126: Antonio  
  (Act 3, Scene 3)  
  ‘impede’, ‘discredit’, ‘obstruct’

**BATED**  
- p. 126: Antonio  
  (Act 3, Scene 3)  
  ‘reduced’, ‘abated’

**HABIT**  
- p. 129: Portia  
  (Act 3, Scene 4)  
  ‘costume’, ‘dress’

**DEVICE**  
- p. 129: Portia  
  (Act 3, Scene 4)  
  ‘plan’, ‘scheme’, ‘intrigue’

**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’

OBDURATE
p. 134: Antonio
(Act 4, Scene 1)
‘stubborn’, ‘obstinate’

ARMED TO SUFFER
p. 134: Antonio
(Act 4, Scene 1)
‘steeled myself to withstand’

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’

LIGHT
p. 135: Shylock
(Act 4, Scene 1)
‘alight’, ‘fall’

CHARTER
p. 135: Shylock
(Act 4, Scene 1)
‘civic constitution’, ‘legislature’

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

PIERCHE THEE
p. 140: Bassanio
(Act 4, Scene 1)
‘get through to you’, ‘penetrate to your conscience’

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

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’

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’

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’

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’

SO NOMINATED
p. 149: Shylock
(Act 4, Scene 1)
‘thus specified’

DELIVER
p. 151: Bassanio
(Act 4, Scene 1)
‘liberate’, ‘set free’

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

MAKE ELSE AN UNQUIET HOUSE
p. 152: Nerissa
(as the lawyer’s clerk)
(Act 4, Scene 1)
‘otherwise cause some domestic trouble at home’

STOCK
p. 152: Shylock
(Act 4, Scene 1)
‘descendants’

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.

WE TRIFLE TIME. PURSUE SENTENCE.
p. 152: Shylock
(Act 4, Scene 1)
‘We’re wasting time. Proceed to the verdict.’

TARRY A LITTLE . . . SOFT!
pp. 154–5: Portia (as the lawyer)
(Act 4, Scene 1)
‘Wait a moment . . . Not so fast!’

UPRIGHT
p. 156: Bassanio
(Act 4, Scene 1)
‘just’, ‘honourable’

PRINCIPAL
p. 157: Shylock
(Act 4, Scene 1)
i.e., the sum of the original loan.
**THE MERCHANT OF VENICE**

**ACT FOUR**

**COMES TO THE PRIVY COFFER OF THE STATE**
- p. 159: Portia [as the lawyer]  
  *(Act 4, Scene 1)*  
  ‘goes to the government treasury accounts’

**MANIFEST**
- p. 160: Portia [as the lawyer]  
  *(Act 4, Scene 1)*  
  ‘obvious’

**SO PLEASE . . . QUIT THE FINE FOR . . .**
- p. 161: Antonio  
  *(Act 4, Scene 1)*  
  ‘so long as it is acceptable to . . . reduce the penalty to’

**DRAW A DEED OF GIFT**
- p. 163: Antonio  
  *(Act 4, Scene 1)*  
  i.e., prepare the draft of the relevant legal document.

**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’

**TRIFLE**
- p. 167: Bassanio  
  *(Act 4, Scene 1)*  
  ‘trivial token’

**HOLD OUT ENEMY**
- p. 168: Portia [as the lawyer]  
  *(Act 4, Scene 1)*  
  ‘remain hostile’

**I PRAY YOU . . . MY YOUTH**
- p. 171: Portia [as the lawyer]  
  *(Act 4, Scene 2)*  
  ‘please . . . the young man in my service’

**I WARRANT . . . OLD SWEARING . . . OUTFACE**
- p. 172: Portia [as the lawyer]  
  *(Act 4, Scene 2)*  
  ‘I’ll bet . . . intense protestations . . . shame’
IN SUCH A NIGHT . . .
TROILUS . . . CRESSIDA . . .
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.

UNTHRIFT
p. 174: Lorenzo
(Act 5, Scene 1)
‘incautious’, ‘hasty’, ‘careless’

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.)

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].

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

SLIGHTLY
p. 188: Portia
(Act 5, Scene 1)
‘casually’