

be uttered in slow time, marked by that tremor of voice in which all suppressed passion is spoken. But he knows how vain the oath and the threat of a Jew must be before such a tribunal, and so with admirable tact he at once assails his judges in their weakest point. As a trading community whose very prosperity depended on the fidelity of their laws and relations with "aliens," he appeals to the city's charter and freedom.

"If you deny it | let the danger | *light*  
Upon your *charter*—and your *city's freedom*."

Here again he changes his manner. There was the religious solemnity of an oath followed by the determination to pursue his vengeance. With that his judges had no sympathy. But here in this warning he is representative, with a powerful constituency; and so his manner changes, and is marked by greater dignity and the consciousness of superiority.

"You'll ask me—*why* | I rather choose to have  
A weight of *carion flesh* (*contemptuous*) than to receive  
Three thousand ducats (*very slow*). I'll not answer that:  
But say, it is | my *humour*: is it answered?"

A falling inflexion on "answered" will be more significant of the satisfaction that he can carry his point. He knows his power, for the law is with him.

"What if my house be troubled with a *rat*."

Antonio is no more than "a rat" in his estimation—a thing that must be killed, and so the word is delivered with an expression of hatred and loathing.

"And I be pleased to give *ten thousand ducats*  
To have it *bàned*? What, are you answered *yét*?  
Some men there are | love not a *gaping pig*;  
Some that are *mad*—if they behold a *cat*:  
"Now for your answer."

Shylock feels at this point that intellect is triumphing over mercy. He delivers these words, and all that follow, with the imperious satisfaction of success; and, hurried along by the impetuosity of his malignity,—his contempt too for all opposition, his vehemence rises into the sublimity of passion, reaching its climax in the words "hate" and "loathing." The utterance of these words will be most effective by using the strongest aspirated emphasis, that is, a quality of voice in which the breath mingles with the voice like a powerful whisper, reaching its fulness on the word "loathing." Edmund Kean and his son Charles successfully imitated him, made the hearer shudder with the intensity of his hatred, as, in the manner described, he flung his impassioned malignity against Antonio.

"Now for your answer:  
As there is no firm reason | to-be-rendered |  
Why he cannot *abide* a *gaping pig*,  
Why he | a *harmless* | necessary *cat*;  
So can I give no reason, nor I will not,  
More than a *lodg'd* | *HÀTE* | and a certain *LOATHING*  
I bear *Antonio*, that I follow thus  
A losing suit | against him. Are you answered?"

The final question must end with the falling inflection, as if Shylock had said "That is my answer."

"Bassanio. This is no answer, thou unfeeling man,  
To excuse the current of thy cruelty."

Shylock next turns to Bassanio with an expression of utter contempt in his aspect and voice, which changes to the fiercest hatred and suppressed anger in the latter part of the dialogue.

"Shylock. I am not bound to please *thee* with my answer."

A rising inflection is better than a falling on "thee," because a falling inflection would indicate contrast and defiance, while the rising inflection, in this case, with the tone prolonged, best expresses mockery and contempt.

Bassanio. Do all men *kill* the things they do not love?

Shylock. *Hates* any man the thing he would not *kill*?

Bassanio. Every offence is not a *hate* | at first.

Shylock. *What* | would'st thou have a *SERPENT* sting  
thee *twice*?"

It is impossible to describe the precise manner of delivering this line. When uttered by the Keans, it fell on the ear like the hissing of a serpent in the act of piercing its victim with its poisonous fangs.

Nothing marks the delivery of Antonio's reply but a calmness and dignity of tone, expressive of resignation to his fate. But Bassanio again interferes with a liberal offer to bribe Shylock, whose answer, full of scorn and defiance, is given with slowness but fierce energy, indicating a resolution unshaken as a rock.

Bassanio. For thy three thousand ducats here is *six*.

Shylock. If every ducat | in six thousand ducats

Were in *six parts*, and *every part* a *DUCAT*

I WOULD NOT DRAW THEM. I *would* have my *bond*.

In the speech that follows, Shylock again defends his motives and conduct with a logic which, viewed from the Jewish standpoint, cannot be answered. His manner should, however, be calmer and more dignified. He is addressing the Duke, and he is conscious that in reasoning on his claim there is none in the court that can reply to him.

Duke. How shalt thou hope for *mèrcy*, *rend'ring* none?

Shylock. What *judgment* shall I dread, doing no *wrong*?

You have among you many a purchased *slave*,  
Which like your *asses* | and your *dogs* and *mules*  
You use in abject and in slavish parts,  
Because | you *bought* them.

The force of the argument evidently lies in the fact that as Christians robbed human beings of their rights because they had bought them, he was acting only on the same Christian principle. But the reading, especially in the simile, is expressed with bitterness and contempt for their inconsistency. Hence the words "asses" and "dogs" receive this emphasis.

Shall I say to you,  
Let them be *frée*—*màrry* them to your *heirs*?  
Why *sweat* they | under *burthens*? let their *bèds*  
Be made as *soft* as *yours*, and let their *pàlates*  
Be seasoned with such *vànds*?

The series of sentences that follow "Shall I say to you" are all objects of this sentence, and as objects they must each end with the inflection which any single object of "say" would take. Besides, a change of inflection on the object would be inconsistent with the excitement under which Shylock presses this argument.

You will answer,  
The *slaves* are *ours*—So do I answer *yòu*:  
The pound of flesh which I demand of him,  
Is *dearly* bought; 'tis *MINE*—and I *will* HAVE it.

The last part of this line must be delivered in tones full of force, firm, resolute as the will which dictates them. There must be a very terror in their utterance—the terror of the fixed and cruel revenge which pervades them.

"If you deny me, *fiè* upon your *law*!  
There is no *force* in the decrees of Venice."

Utter these words slowly and deliberately so that they shall fall ominously, warningly, and rebukingly on the ear.

"I stand for judgment: ANSWER; shall I *have* it?"

This again is a question which, like a preceding one, is not one of inquiry but command, and therefore takes the falling inflection, while the whole statement is uttered with imperious dignity prompted by a sense of right and superior power.

The dialogue that follows is unimportant. The friends of Antonio endeavour to support him. Then Nerissa, the waiting maid of Portia, disguised as a lawyer's clerk, enters the court with a letter from Bellario, an eminent lawyer, whom Portia had consulted. In the meantime, as the Duke is reading the letter, Shylock bends his knee to the floor, and with deliberate coolness sharpens his