

Act/Scene/Line	Quote	Explanation
1.1.1	In sooth I know not why I am so sad... But how I caught it, found it, or came by it... I am to learn	This sets the scene perfectly to depict Antonio as a melancholy figure who is sad (and it is within his nature): Antonio provides no explanation to justify his own feelings, leading readers to conclude that it is his own character to be sad
1.1.22	My wind cooling my broth/Would blow me to an ague when I thought/what harm a wind too great might do at sea	Notion of death is developed in these lines Ague refers to a shivering fever (shows anxiety) when Antonio supposedly thinks about the damage that could be done to his ships at sea (foreshadowing of the losses of his argosies)
1.1.42	My ventures are not in one bottom trusted/Nor to one place; nor is my whole estate/Upon the fortune of this present year	Shows the wealth of Antonio, such that he can divide it among his various argosies (that he was safe from failure due to the diversification of his wealth) Also, he did not place all his chips on the earnings of one year (he is calculative and only takes the necessary risks): this is in stark contrast to Bassanio, who is more rash and is quick to cash in on opportunities without taking serious note of the risks involved
1.1.58	Here comes Bassanio, your most noble kinsman/Gratiano and Lorenzo, Fare ye well/We leave you now with better company  I would have stayed till I had mad you merry/If worthier friends had not prevented me	This shows the business-like nature of Venice (whereby friendship has different levels of intimacy). Salarino and Solanio leave because they feel that their presence is overshadowed by the entrance of the other three members (all of which are closer to Antonio)  Shows how the relationship between Bassanio and Gratiano with Antonio is very close (and that the messengers would leave based to the hierarchy of importance)
1.1.74	You have too much respect upon the world/They lose it that do buy it with much care	Gratiano mentions how Antonio had too much regard for the world (and that people who take the world too seriously lose their ability to enjoy it)
1.1.78	A stage where every man must play a part/And mine a sad one	Antonio mentions that his role of existence in the world was to be an extremely sad character (and it was by destiny that he was chosen to fit into this mould)
1.1.79	Let me play the Fool	Gratiano injects a comedy element and shows his light-hearted nature (in contrast to the sombre tone from Antonio): he is a character that brings life to the group
1.1.81	And let my liver rather heat with wine	Gratiano is portrayed as a party loving person who enjoys the company of alcohol
1.1.109	Thou shalt not know the sound of thine own tongue	Gratiano admits that he talks so much that others do not have the opportunity to voice their own opinions (they are silenced to the point that they cannot recognize their own voice)
1.1.114	Gratiano speaks an infinite deal of nothing, more than any/man in Venice	Bassanio's personal view of Gratiano as a noisy character who is extremely talkative (clear exaggeration by comparing him with all other men in Venice)
1.1.115	His reasons are as two grains of wheat hidden in two bushels of chaff	This shows the irrelevance of most of Gratiano's speeches and dialogues (that the true meaning was little compared to the amount which he spoke) Long winded Gratiano was not regarded highly by Bassanio (who was talking about his character behind

		his back): shows the fragile friendship between people in Venice
1.1.118	Well, tell me now what lady is the same/To whom you swore a secret pilgrimage/That you today promised to tell of	Antonio is the close confidante of Bassanio and really cares about his relationship (genuinely concerned in comparison to the scheming Bassanio) They are willing to reveal secrets to maintain their relationship (and for Bassanio, to obtain financial help)
1.1.121	'Tis not unknown to you, Antonio/How much I have disabled mine estate	Bassanio shows his character by pointing out how he was a bankrupt and was in need of money to help him to fund his journey to Belmont (sets the scene of a lack of wealth)
1.1.126	...but my chief care/Is to come fairly off from the great debts	Bassanio is after Portia for her immense wealth, and does not show true love (he simply hopes to benefit financially): reveal much about the society in Venice (money precedes everything else)
1.1.129	To you, Antonio/I owe the most in money and in love/And from your love I have a warranty/To unburden all my plots and purposes/How to get clear of all the debts I owe	Shows how the relationship between Bassanio and Antonio is built on the foundations of material wealth (Note: Bassanio mentions money before love, making sure that money is his main priority) He wants to use the relationship to remove all of his debts, such that he can become a 'clean' person again
1.1.136	Within the eye of honour	Despite his care and concern for Bassanio, Antonio is not willing to break the law of Venice (relevant and consistent with the plot: unwilling to go against the law-did not appeal about his sentence and forfeiture of the bond)
1.1.137	My purse, my person, my extremest means/Lie all unlocked to your occasions	Shows how the friendship revolves around money (riches are placed before the character): foreshadowing of how the 'person' is bound by the bond (also shows Antonio's willingness to help Bassanio)
1.1.140	In my schooldays, when I had lost one shaft... but if you please/To shoot another another that self way/Which you did shoot the first, I do not doubt/As I will watch the aim, or to find both/Or bring your latter hazard back again/And thankfully rest debtor for the first	The idea that Bassanio is trying a second shot to marry Portia, in the hope that he can find his first lost shaft (which is the equivalent of being able to repay his debts). In the case that he fails, he can at least bring back the second arrow (the money that he had borrowed). He is willing to take the risk ("hazard" appears on the caskets and shows the danger involved)
1.1.160	In Belmont is a lady richly left/And she is fair- fairer than that word/Of wondrous virtues	Shows how Bassanio valued her money more than her beauty or her own character Proves his true intentions of marrying Portia (as a means for financial gain)
1.1.162	Sometimes from her eyes/I did receive fair speechless messages	Bassanio believes that Portia has feelings for him (shows that Portia has personal opinions of her suitors) Bassanio is convinced that she is interested in him
1.1.168	Her sunny locks/Hang on her temples like a golden fleece	Tries to describe the true beauty of Portia (that she was a blonde lady who had golden hair): yet another attribute to material wealth (gold? Why not blonde?)
1.1.178	Therefore go forth/Try what my credit can in Venice do	Despite the fact that Antonio is already out of money (since his ships are all at sea), he is still willing to use every effort to help his friend (Bassanio would be unable to get a loan without a surety, since he had owed many people money and was a bankrupt: unlikely that he could return the loan)
1.2.1	By my troth, Nerissa, my little body is weary of this great world	Comparison between Belmont and Venice (two sad and weary characters set the stage for the different places): both with high regard for the world

1.2.7	Superfluity comes sooner by white hairs, but competency lives longer	Too much riches and extravagance would only help to age Portia even more quickly, while people could live longer if they were to be satisfied by what is sufficient for them (shows the intelligence of Nerissa, not an ordinary maid) This blurs the distinction between the social level between Portia and Nerissa (since in many other communities and families, the maid was not the character that advised the mistress of the house)
1.2.19	I may neither choose who I would, nor refuse who I dislike, so is the will of a living daughter/curbed by the will of a dead father	The filial piety of Portia is shown, since she is willing to follow the wishes of her father (her own personal intentions are sacrificed in place of her father's views) Also shows the gender discrimination (the patriarchal society whereby males make the decisions for the family): this curbs the ability for Portia to choose the true person whom she really loved
1.2.36	I am much afeared my lady his/mother played false with a smith (Neapolitan Prince)	Sense of humour of Portia and her ability to give harsh criticism to her suitors (implies that the prince enjoyed horses so much that he must be the biological son of a blacksmith that crafted horseshoes) Shows her crude humour (usually cold and harsh)
1.2.42	I had rather be married to/a death's head with a bond in his mouth than to either of this (County Palatine)	Her general distaste for the two suitors is expressed (appearing slightly more picky of her suitors): claims that the Spaniard is too glum and would rather have death than either of the man (in a figurative manner of speech)
1.2.49	He is every man in no man... he will fence with his own shadow. If I should marry him, I should marry twenty husbands (Monsieur Le Bon)	Summarizes her feelings for her French suitor (who would follow everything and did not have a mind of his own to make his own decisions) He could assume the role of multiple characters and suit the instructions and dictations of his wife
1.2.59	He is a proper man's picture, but alas who can converse with a dumbshow? How oddly he is suited (Falconbridge)	Points out that he was not quite a real person and put on an appearance (since he was the pinnacle of a proper man) He had a weird sense of fashion
1.2.71	When he is best he is a little worse than a man, when he is worst he is a little better than a beast (German)  I pray thee set a deep glass of Rhenish wine on the contrary casket... I know he will choose it... married to a sponge	Intellectual wit (again) Comprehensive analysis of her own suitors (and likes to point out the obvious flaws in one's character which was not to her own preference)  Points out the truth of the German's addiction to alcohol, and that he would choose any casket which had a deep glass of German wine on it (sponge would refer to a person who soaks up all the alcohol)
1.2.92	a Venetian/a scholar and a soldier, that came hither in the company of the Marquis/of Monferrat?	Reference to Bassanio (a lie of epic proportions: boast that seems to have convinced Portia): Portia fails to realize Bassanio's deception Shows how Bassanio is desperate to capture the attention of Portia
1.2.106	If he have/the condition of a saint, and the complexion of a devil, I had rather/he should strive me than wive me	Racist society (even though it was acceptable to have racial prejudice in the Elizabethan Era): Portia is more concerned about the looks and character of her suitor (she does not need to worry about finances since she has plenty of money)
1.3.1	Three thousand ducats	Said very slowly and deliberately (to appear as if Shylock was considering accepting the offer): quickly agreeing to the bond would arouse suspicion (he had to act in his normal ways)
1.3.14	He is sufficient... he hath an argosy bound to Tripolis,	Shylock weighs the possibility of Antonio failing to repay the bond (and likes to think that the chances are

	another to the Indies... Mexico... England... peril of waters, winds and rocks	moderately high due to the number of threats posed to his large number of ships away from the Rialto for trading purposes): that the deal could be struck due to the improbability of a definite return of the sum of money
1.3.30	I will not eat with you, drink with you, nor pray with you	Shylock is very determined to protect his religion and faith (and will not break his Jewish religion to dine with Christians) Note: Jews could only consume Kosher foods (fit or allowed to be eaten only by the Halakhic community)
1.3.33	How a fawning publican he looks!/I hate him for he is a Christian	Setting of the stage for the theme of hatred (hatred as result of religious differences)
1.3.36	He lends out money gratis, and brings down /The rate of usance here with us in Venice	Shylock names the evil deeds done by Antonio in an attempt to cripple the economy of the Jews (explains the hatred: due to monetary factors) Antonio follows his Christian values and does not collect interest because it is a Christian value to share
1.3.38	If I can catch him once upon the hip/I will feed fat the ancient grudge I bear him	Proves that Shylock would take every chance to get his revenge on Antonio (any opportunity will not be missed) "Ancient" shows the long-standing hatred between the two
1.3.52	Your worship was the last man in our mouths	Shylock found it very surprising that the person who often criticizes usury would have to resort to borrowing money from a usurer (irony: not the logical thing that Antonio would have done)
1.3.55	Yet to supply the ripe wants of my friend/I'll break a custom	Bassanio's close relationship with Antonio means that he is willing to go to great lengths to please his dear friend (shows the intimacy of their friendship)
1.3.90	The devil can cite Scripture for his purpose	Portrayal of Shylock as the 'devil' and how he could say many things to have person gain (not to take his words seriously)
1.3.91	An evil soul producing holy witness/Is like a villain with a smiling cheek/A goodly apple rotten at the heart	Blaming Shylock (and explaining how his inner nature is one of complete evil and ruin) Shylock is putting on an appearance
1.3.103	You call me misbeliever, cut-throat dog/And spit on my Jewish gaberdine  You that did void your rheum upon my beard/And foot me as you spurn a stranger cur/Over your threshold  You spat on me Wednesday last... You called me dog	Evidence of discrimination from Antonio (and the harsh and brutal treatment delivered upon Shylock) Spitting on the clothes is a mark of disrespect to one's identity
1.3.122	I am as like to call the so again/To spit on thee again, to spurn thee too	Antonio shows no signs of remorse about his discriminatory actions towards Shylock (and promises to deliver more of the same treatment in the future): clearly he shows hatred towards the Jew
1.3.136	This kindness will I show/Go with me to the notary, seal me there/Your single bond...	Shows Shylock's intellectual superiority by trying to warm up his relations with Antonio to encourage him to take the bait (spoken on very vague terms to mislead Antonio to believe that it could be true kindness and not to exact revenge)
1.3.147	You shall not seal to such a bond for me/I'll rather dwell in	Bassanio shows some concern for Antonio (worries about his abilities to repay Shylock): seems more

	my necessity	shrewd and wise Suspects Shylock to harbour hatred and malicious intent (would rather live himself than to have Antonio put his life at risk) Bassanio does not like to take risks, but instead calculates them meticulously
1.3.171	The Hebrew will turn Christian, he grows kind	Obvious discrimination (that Christians showed kindness while Jews were evil): foreshadowing of the outcome of the plot
1.3.172	I like not fair terms and a villain's mind	Bassanio is weary about the intentions of Shylock (in comparison to Antonio's confidence and arrogance): believes that Jews could never provide such a fair deal for his enemy
2.1.1	Mislike me not for my complexion	Prince of Morocco immediately jumps to the conclusion that Portia would be concerned about his outer looks (and be extremely flustered to have to marry a man with such a dark skin colour)
2.1.7	To prove whose blood is reddest, him or mine	Foreshadowing of blood as the loophole in the bond Refers to courage and determination to win Portia's hand (feels that he is the best candidate due to his burning passion and desire)
2.1.11	I would not change this hue/Except to steal your thoughts, my gentle queen	Despite the fact that his brown skin is adored by the women in his native land, he would be willing to change it to win the heart of Portia (the extent of the sacrifice to win her hand)
2.1.15	The lottery of my destiny/Bars me the right of voluntary choosing	Adds in the clause to ensure that there is fairness in the process of choosing the casket (and that she is bound by her own fate: probably as a female, unable to make her own decisions)
2.1.20	Yourself, renowned prince, then stood as fair/As any comer I have looked on yet	Masks her true feelings about the Prince of Morocco (despite her displeasure, she wants to remain cordial) She believes that the casket will help to select a worthy husband, and she cannot show any prejudice to any suitor
2.1.24	By this scimitar/That slew the Sophy and a Persian Prince/That won three fields of Sultan Solyman...	Appearances by another suitor (in an attempt to impress Portia, the Prince of Morocco has made lies) He comes up with events that have never occurred before, thus proving that yet another suitor is willing to forgo integrity to gain the upper hand
2.1.32	If Hercules and Lichas play at dice/Which is the better man, the greater throw/May turn by fortune from the weaker hand	Argues that the Prince of Morocco may not be fortunate enough to win over Portia (since the contest is all about luck and chance) The stronger person may lose because of the luck from the weaker person
2.1.35	So is Alcides beaten by his rage/And so may I, Blind Fortune leading me/Miss that which one unworthier may attain/And die with grieving	Points out that choosing of caskets is all about luck (fortune is blind because there is a chance that he picks the correct casket) "unworthier" foreshadows the truth that Bassanio is not as deserving to win Portia's hand (However, this makes the Prince of Morocco very similar in nature to Arragon, since both believe that they are more worthy of winning Portia than Bassanio) Prince of Morocco shows his true feelings that he would be very unhappy if another man were to be able to get Portia
2.1.41	Never to speak to lady afterward/In way of marriage	The 1 <sup>st</sup> condition to select the casket (Prince of Morocco is willing to give up his potential of having future heirs to win Portia's hand-assuming that he fails the casket test)



		<p>Conditions of the casket:</p> <ul style="list-style-type: none"> <li>• Never to marry</li> <li>• Leave immediately (never to return)</li> <li>• Cannot reveal their choice</li> </ul>
2.2.27	This is my true-begotten father who being more than sand-blind, high gravel-blind, knows me not. I will try confusions with him	Lancelot is a character who is comical, but does not show filial piety (because he is willing to fool his own father because of his handicap)
2.2.86	I am famished in his service; you may tell every finger I have with my ribs	Lancelot argues that Shylock has not been a very good master and did not feed him well enough (and this was supported by evidence from his loss of weight)
2.2.120	Shylock thy master spoke with me this day/And hath preferred thee, if it be preferment/To leave a rich Jew's service to become/The follower of so poor a gentleman	<p>Questions Lancelot about his true intentions of changing masters (whether he was sacked or was it by his own will): Bassanio is unsure why Lancelot would leave a grand family to serve people in a lower category</p> <p>Bassanio has had correspondence with Shylock over the issue of Lancelot</p>
2.2.152	Thou art too wild, too rude, and bold of voice... To allay with some cold drops of modesty/Thy skipping spirit, lest through thy wild behaviour...	<p>Bassanio isn't very excited by the prospect of being joined by Gratiano upon his journey to Belmont (due to Gratiano's nature as a loud, outspoken and unprincipled person)</p> <p>Bassanio wants Gratiano to curb his habit such that he would not be a hindrance in his cause to win Portia</p>
2.2.162	Talk with respect, and swear but now and then/Wear prayer books in my pocket	Gratiano promises to become a changed person in accordance with Bassanio's personal wishes (and decides to tone down on his love of talking)
2.3.2	Our house is hell, and thou a merry devil/Didst rob it of some taste of tediousness	<p>Jessica shows her gratitude to Lancelot by thanking him for his services in the family (and how he had helped to reduce the suffering she had experienced under the control of her own father)</p> <p>Jessica describes her house as 'hell', showing her strong negative feelings for the Jew</p>
2.3.17	But though I am a daughter to his blood/I am not to his manners	<p>She wants to be different from Shylock despite the bonds within the family (Jessica could have been brainwashed to adopt a Christian mindset)</p> <p>Clash of ideology (Judaism would hinder her progress in life, and only Christianity would allow her to develop)</p> <p>Why? Usance is the only occupation that a Jew can have in Venice</p>
2.3.19	I shall end this strife/Become a Christian and thy loving wife	Jessica relishes the thought of turning to Christianity (and longs to become part of Lorenzo's family)
2.4.29	She hath directed/How I shall take her from her father's house/What gold and jewels she is furnished with	<p>Foreshadowing of the elopement of Jessica (and the detailed plans that have been made beforehand)</p> <p>Jessica has already stolen the necessary riches and she is a thief (with a clear lack of morals, willing to steal from her own father)</p>
2.5.1	Thy eyes shall be thy judge... Thou shalt not gourmandise/As thou hast done with me	<p>Gives Lancelot a final warning before he leaves for the Christian (that Bassanio is not as kind and would not provide enough food for Lancelot)</p> <p>Lancelot's experience will be evidence that Shylock was the better master</p>
2.5.33	But stop my house's ears – I mean my casements - /Let not the sound of shallow foppery enter/My sober house	<p>This shows the sombre mood of a typical Jewish family, forced to accept humiliation and scorn tomfoolery. (as a result of their discrimination)</p> <p>It is in stark contrast to Jessica's time away from home, where she enjoys her freedom by spending her stolen riches and indulging with her husband</p>
2.5.44	The patch is kind enough, but	Shylock is complaining about the actions of Lancelot

	a huge feeder/Snail-slow in profit, and he sleeps by day/More than the wildcat	(that he is an incapable servant who was extremely lazy and had done nothing but eat): shows his disgust towards his servants, not mentioning anything good and worthy of praise that he had done
2.6.4	And it is marvel he outdwells his hour/For lovers ever run before the clock	Gratiano criticizes Lorenzo for being late (since he believes that lovers would always arrive earlier than planned)
2.6.35	I am glad 'tis night, you do not look on me/For I am much ashamed of my exchange	This shows how Jessica had decided to cross-dress in order to make her escape more realistic (it also shows the possibility of her shame of stealing from her father; the exchange of money from one hand to another)
2.6.37	But love is blind, and lovers cannot see/The pretty follies that themselves commit	Signs of infatuation instead of love (because both parties are unable to spot the flaws of each other) They have carried the wrong notion of love, and have perceived it in a warped manner
2.7.5	Who chooseth me, shall gain what many men desire Who chooseth me, shall get as much as he deserves Who chooseth me, must give and hazard all he hath	<ol style="list-style-type: none"> <li>1. The person who chooses the gold casket will obtain an outcome that many others want</li> <li>2. The person who chooses the silver casket will obtain an outcome that he should get</li> <li>3. The person who chooses the lead casket will take a risk (one has to make a leap of faith)</li> </ol>
2.7.18	This casket threatens: men that hazard all/Do it in hope of fair advantages	Allusion to Bassanio (he decides to risk all that he has such that he can reap the rewards of his success: the financial security and stability that he can get)
2.7.39	From the four corners of the earth they come/To kiss this shrine, this mortal breathing saint	Tries to show his true love and flatter Portia by praising her beauty (comparison to a saint) Argument that men all around the world sought to win Portia (her popularity)
2.7.52	Or shall I think in silver she's immured/Being ten times undervalued to tried gold?	"Tried gold" means refined gold. Prince of Morocco argues that he ought not to take the silver casket since it would be an insult to the true value of Portia
2.7.55	They have in England/A coin that bears the figure of an angel/Stamped in gold; but that's insculped upon/But here an angel in a golden bed/Lies all within	Mentions how Portia is the true figure of the angel on the coin (the coin is only drawn upon and cannot be taken to be real) Tries to enhance the feelings for Portia to justify his decision to select the gold casket (and how it was likely that her figure would be in the gold casket)
2.7.65	All that glisters is not gold	This statement shows the wit of Portia's father (to ensure that her future husband would not marry her simply because of her immense wealth)
2.8.15	My daughter! O my ducats! O my daughter!... A sealed bag, two sealed bags of ducats.../stolen from me by my daughter	This shows his grief and sadness because of two reasons (his money and his daughter: due to the evident placing of money before daughter, this shows how he valued his empire above his blood links with his own daughter) He emphasizes the point that he has an unfilial daughter
2.8.21	Find the girl!/She hath the stones upon her and the ducats!	Shylock is also outraged that her daughter had the audacity to steal from him (and wanted to find her to recoup his losses)
2.8.47	His eyes being big with tears... And with affection wondrous sensible/He wrung Bassanio's hand	This is the intimate friendship between Antonio and Bassanio (and Antonio who truly feels the friendship and invests emotionally in it)
2.8.51	I think he only loves the world for him	This is a reference to Antonio and Bassanio (that Antonio only serves to exist because of Bassanio's presence: his attachment as a friend and close partner)
2.9.21	You shall look fairer ere I give or hazard	Prince of Arragon does not believe that Portia is as fair as many claim to be (he does not want to risk all that

		he has because of Portia's lack of beauty, or so he perceives)
2.9.31	I will not choose what many men desire/Because I will not jump with common spirits/And rank me with the barbarous multitudes	Prince of Arragon believes that he is different from the common man, and thus would not make the same decision to choose the gold casket (which he believes would be the favourite of other men): he believes that other people are fools
2.9.36	And well said too, for who shall go about/To cozen Fortune and be honourable/Without the stamp of merit? Let none presume/to wear an underserved dignity	<p>Ironic statement (even more foreshadowing to show how Bassanio does not deserve to win Portia)</p> <p>Undeserved dignity clearly points at Bassanio (who made up all his stories about his riches and titles, which are in fact a complete lie)</p> <p>Prince of Arragon is trying to claim that he could cheat Fortune and continue to be honourable since he had the merit</p>
2.9.40	O, that estates, degrees, and offices/Were not derived corruptly, and that clear honour/Were purchased by the merit of the wearer	In another example to show the flaws of Bassanio, and how he concocted lies about his wealth and occupation (and that his honours were bought): scholar and soldier Corruptly is a strong word that serves to undermine the credibility of Bassanio
2.9.58	Did I deserve no more than a fool's head?/Is that my prize? Are my deserts no better?	<p>Prince of Arragon appears stunned that he had not won Portia's hand, and instead got something which he did not want</p> <p>Note: Christians often believe that human beings do not deserve God's grace but receive it in spite of themselves</p>
2.9.74	With one fool's head I came to woo/But I go away with two	<p>Prince of Arragon feels that it had been a waste of his time and effort to try to win Portia (that he had been foolish to even ignore the fact that he could have left empty-handed)</p> <p>He would now leave with two fool's head (after collecting another one after picking the wrong casket)</p>
2.9.91	So likely an ambassador of love	This shows how Bassanio had managed to fit the image of the perfect suitor (who was a good candidate to win Portia's hand)
3.1.28	My own flesh and blood to rebel!	<p>Shylock appears surprised that even a close family member would leave his company (rendering him to be a lonely person after losing his servant and daughter)</p> <p>He is also depressed by the fact that his creation could turn back against him</p>
3.1.38	He was wont to lend money for a Christian courtesy; let him look to his bond	Increasing obsession of Shylock to the bond which he had signed (shows his deteriorating state of mind)
3.1.42	If it will feed nothing else, it will feed my revenge	Even if Antonio's pound of flesh would not be of great use to him (he would still have the pleasure from removing the flesh, to forget his pain and enjoy his revenge)
3.1.46	What's his reason? I am a Jew. Hath not a Jew's eyes? Hath not a Jew's hands, organs, dimensions, senses, affections, passions?	<p>Comparison between the Christian and the Jew (blurs the distinction between the two religion)</p> <p>Appears as if Shylock feels that discrimination is not necessary due to the similarities between him and Antonio</p>
3.1.53	If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge? The villiany you teach me I will execute, and it	<p>Shylock puts forth his argument that if Christians were allowed to take revenge for being wronged, then Jews could do the exact same action without facing stiff deterrence and objection by the law.</p> <p>Antonio's prejudice that has been shown will be returned upon him, only that Shylock will go one step further to fulfil his innermost desires to get his revenge.</p>



	will go hard but I will better the instruction	
3.1.69	I would my daughter were dead at my foot, and the jewels in her ear	Shylock has lost all his positive feelings, and is mad with everyone (he would rather see his daughter dead!) He would go so far as to curse his own daughter
3.1.81	I thank God, I thank God. Is it true, is it true?	Shylock has a sadistic streak, apparently very pleased that Antonio's ship had failed to return to the Rialto (all of these emotions stem from his hatred, and Shylock loses all sense of humanity)
3.1.87	Thou stick'st a dagger in me; I shall never see my gold again. Four score ducats at a seating!	Shylock is enraged that his money has not been properly spent by Jessica (he feels torn by the loss of money)
3.1.91	I'll plague him, I'll torture him. I am glad of it.	A greater display of inhumanity (he is deranged and mentally unstable, with such curses placed upon Antonio, which renders him beast-like)
3.1.95	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	Mentions turquoise because of its potential value to him (and shows his human nature and love for another woman which he cared about): of such significance to him that he would not have given it away Shows how Jessica was merry-making with Lorenzo and was extremely unthrifty (to the point of exchanging a precious item for a monkey) Willingness of Jessica to use her riches and treasury to buy love for themselves
3.2.10	I could teach you/How to choose right, but then I am forsworn	Portia is only willing to play by the rules, despite her true love to Bassanio (she is bound by the will of her father, and shows respect to him by following his final wishes before death)
3.2.16	One half of me is yours, the other half yours... but if mine then yours, so all yours	Portia is already thinking ahead of their union (and is confident that Bassanio will make the correct decision) If Bassanio gets it correct, what belongs to Portia would belong to him as well, thus he would get the full collection of her
3.2.46	My eye shall be the stream/And watery deathbed for him	Portia would be devastated and upset and would cry a river for Bassanio (since he would have to abide by the rules and not marry ever again): she would cry so much that it would be 'a watery deathbed'
3.2.73	So may the outward shows be least themselves/The world is still deceived with ornament	Bassanio is being extremely ironic (by describing himself). He claims that there are many false appearances in the world, when he is in fact, one of them
3.2.83	How many cowards whose hearts are all false/As stayers of sand	Bassanio makes yet another ironic comment (since it is clear that he is after Portia for her money and not true love, thus he is a coward)
3.2.104	Thou meagre lead/Which rather threaten'st than dost promise aught/Thy paleness moves me more than eloquence	Bassanio gives him own reason for choosing the lead casket (by arguing about the merits of choosing lead)
3.2.115	Fair Portia's counterfeit! What demi-god/Hath come so near creation?	Bassanio realizes that he had selected the correct casket (and he sings praises of the beauty of Portia, that she appears as close as it gets to a being which is not mortal)
3.2.147	As doubtful whether what I see be true/Until confirmed, signed and ratified by you	Bassanio switches back into a business-like tone, and makes the marriage sound very much like a business transaction (which was his original intention): he will not believe his fortune unless she agrees upon the marriage
3.2.149	You see me, Lord Bassanio, where I stand/such as I am	Portia shows her mortality (that she exists as a human being): that she was as perceived by Bassanio at that

		moment (no more, no less)
3.2.152	Yet for you/I would be trebled twenty times myself/A thousand times more fair, ten thousand times/More rich	Portia is willing to improve herself such that she could impress Bassanio to a greater extent (such that she could appear to be a more suitable wife in his presence)
3.2.159	Is an unlessoned girl, unschooled, unpractised	Portia tries to lower her status and depreciate her own value (to prevent herself from seeming overly arrogant or out of this world)
3.2.170	This house, these servants, and this same myself/Are yours, my lord's	Portia is quick to make the first move to initiate their union (by handing over all her assets and properties over to the discretion and ownership of Bassanio)
3.2.173	Let it presage the ruin of your love/And be my vantage to exclaim on you	Portia mentions that if Bassanio were to ever part with the ring, it would show his insincerity to their marriage and would ruin their relationship
3.2.183	But when this ring/Parts from this finger, then parts life from hence	Strong words are selected to convince Portia that Bassanio was truly dedicated to their marriage (and if the ring were to be lost, then that would signify the end of Bassanio)
3.2.197	My eyes, my lord, can look as swift as yours/You saw the mistress, I beheld the maid	Gratiano's display of competitiveness (that he was as capable as Bassanio to find a partner) While Bassanio was busy with Portia, he had landed his sights upon the maid
3.2.207	To have her love, provided that your fortune/Achieved her mistress	Proves that Gratiano was not as high up the social hierarchy as Bassanio (that he could only enjoy the company of the maid if Bassanio was successful in his conquest for Portia)
3.2.216	But who comes here? Lorenzo and his infidel	Gratiano fails to accept Jessica as part of the Christian community (infidel in Christianity refers to a person who has no religious beliefs or a person who doubts or rejects the central tenets of that particular religion) Proves that there is misunderstanding and how Jessica is still regarded lowly by Gratiano (who holds to his beliefs)
3.2.242	There are some shrewd contents in yond same paper/That steals the colour from Bassanio's cheek	Portia is extremely observant about the actions of her husband (and shows this by identifying the emotions of Bassanio as he reads the letter)
3.2.247	I am half yourself/And I must freely have the half of anything/That this same paper brings you	It cements their relationship and tests their ties (if Bassanio was truly interested, he would have to act more like a husband and share his secrets with his own wife): if not, it would create a more unstable marriage that could be devoid of trust
3.2.241	I would you had won the fleece he hath lost	It is a pun on the word "fleece"-fleets Salerio is trying to put across the idea that he would rather Gratiano had won the argosies and fleets that Antonio had lost at sea (shows the failure of his business and the likely forfeiture of the bond)
3.2.252	When I did first impart my love to you/I freely told you all the wealth I had/Ran in my veins	Prepares for his final revelation that he was a completely different character (that he mentioned about his riches and wealth to impress Portia) Bassanio had a noble bloodline that had a lot of money (but he had squandered it all)
3.2.257	How much I was a braggart. When I told you/My state was nothing, I should then have told you/That I was worse than nothing	Bassanio tries to show modesty by putting himself down and pretending to be an entirely failed person (he tries to show remorse about his lies) Tries to say that if he mentioned he was a bankrupt, he was worse than that
3.2.260	I have engaged myself to a dear friend/Engaged my friend to his mere enemy/To feed my	There is remorse shown here, because Bassanio's greed and demand to win Portia's hand has resulted in the downfall of his best friend, who could potentially

	means	lose his life (since he is engaged to his enemy)
3.2.276	He plies the Duke at morning and at night/And doth impeach the freedom of the state/If they deny him justice	Shylock is desperate to get his revenge, and uses the laws that govern the state to speed up the process to guarantee the forfeiture of the bond, such that Shylock can be given the justice which he feels he deserves
3.2.285	He would rather have Anotnio's flesh/Than twenty times the value of the sum/That he did owe him	Shylock isn't interested in the money that Antonio owes him (and Jessica knows this because of her affiliations with her father)
3.2.289	It will go hard on poor Antonio	Jessica apepars to have a very pessimistic outlook, and believes that it would be harsh for Antonio (a tone of pity and fear): and shows how she fears her own father as well
3.2.297	What, no more?/Pay him six thousand, and deface the bond/Double six thousand, and then treble that	Shows the immense wealth of Portia (such that she does not care about thirty six thousand ducats) Immaturity of Portia and her willingness to show off her wealth to help her new found love/husband Scoffs at the paltry sum of money (potential arrogance because of her large estate and finance)
3.2.302	Frist go with me to church, and call me wife/And then away to Venice to your friend	Portia wants Bassanio to affirm his love for her (and did not blame him for his false appearances and accepted his true nature)
3.2.316	All debts are cleared between you and I if I might but see you at my death	Antonio is equally pessimistic about his prospects of survival (and this is partly due to his calculative nature as a businessmen) He uses emotional blackmail to get Bassanio to travel to Venice and affirm their friendship such that they can end off without owing each other anything
3.3.7	But since I am a dog, beware my fangs	Shylock uses the former taunts of Antonio against him as a mark of revenge (that Antonio should always have been aware of his true intentions of such a bond to give up a pound of flesh)
3.3.26	The Duke cannot deny the course of law... if it be denied/Will much impeach the justice of the state	Antonio is realistic about his prospects and does not get his hopes up (knowing that the laws of Venice will not be sacrificed for one individual) The Duke has no choice but to allow the cutting of the flesh
3.3.35	Pray God Bassanio come/To see me pay his debt, and then I care not	Antonio wants to die in the presence of Bassanio, to let him know that he had truly cared for Bassanio, and that he had done all that he could to ensure a possible marriage (besides that, he could not be bothered about his own fate)
3.4.63	When we are both accoutred like young men... And wear my dagger with the braver grace/And speak between the change of man and boy... And turn two mincing steps/Into a manly stride	Portia is willing to cross-dress in order to portray herself as a more manly character to suit her profession as a lawyer (due to the gender discriminations in that point in time) Portia is able to change her features and styles to her needs
3.5.15	I shall be saved by my husband; he hath made me a Christian	Jessica shows her gratitude to her husband for freeing her from the confinements of her former religion, and had provided salvation for her
3.5.26	There is no mercy for me in heaven, because I am a Jew's daughter	The social stigma remains with her despite the clear conversion of religion (this shows the deep rooted discrimination that Venetians had for Jewish people: that their roots would continue to be taken into account)
4.1.3	Thou art came to answer/A stony adversay, an inhuman wretch/Uncapable of pity, void	Portrays the biasness of the court (that the Duke had sided with the Christians when he was supposed to be a character that was impartial)

	and empty/From any dram of mercy	Poor description of Shylock (reserves harsh words) This is contrary to the true ideals of being a Duke
4.1.10	I do oppose/My patience to his fury, and am armed/To suffer with a quietness of spirit/The very tyranny and rage of his	Antonio decides to be patient and follow his Christian values (he does not want to appear flustered and will deal with the situation with a calm and rational mind) This is done to show the contrast between Christians and Jews, and to prove the point that Christianity was the better religion to follow
4.1.34	We all expect a gentle answer, Jew	The Duke has laid down his intentions for the outcome of the trial (and expects Shylock to be kind to Antonio): clearly shows the failures of the court in ensuring fairness in a trial
4.1.38	Let the danger light/Upon your charter and your city's freedom	A direct threat to the Duke, because Shylock points out how denying him the bond would end the freedom of the city (and that it would set a precedent for future rule-breakings: because all rules will be nullified)
4.1.44	What if my house be troubled with a rat/And I be pleased to give ten thousand ducats/To have it baned?	Comparison of his actions to the act of getting rid of one mouse (because it would be a thorn in his neck) Getting rid of Antonio would be justified in this example
4.1.50	For affection/Masters oft, passion, sways to the mood/Of what it likes or loathes	Shylock argues that his mood would be dependent on whoever he liked or hated (and that would explain his passionate desire to get revenge against Antonio)
4.1.60	A lodged late and a certain loathing I bear Antonio	Points out the obvious (that there had been lingering hate between the two people that could not be resolved before that)
4.1.67	Hates any man the thing he would not kill?	Shylock believes that revenge is part of a human nature (that it was normal to hate something which he could not get rid of)
4.1.88	How shalt thou hope for mercy, rendering none?	The Duke points out that it would be ironic if Shylock asks for mercy (because he refuses to show any compassion or mercy and does not let Antonio leave without taking his life away)
4.1.99	The point of flesh which I demand of him/Is dearly bought  If you deny me, fie upon your law	The flesh belongs to Shylock because he would have gotten it as a result of the forfeiture of the bond (thus it cannot be taken away)  If the Duke were to deny the flesh to Shylock, the laws of Venice would cease to exist
4.1.111	The Jew shall have my flesh, blood, bones, and all/Ere thou shalt lose for me one drop of blood	Bassanio shows a measure of concern to Antonio (possibly due to his remorse) and feels sorry for his friend. He volunteers to sacrifice himself in place of his dear friend Foreshadows the loophole of blood in the bond once again
4.1.114	I am a tainted wether of the flock/Meetest for the death;the weakest kind of fruit/Drops earliest to the ground, and so let me	Self-deprecating character of Antonio (believes that he is most worthy of failure, and that he was meant to suffer and die early, because he was the weakest of the lot) He thinks that it is fate and destiny which has condemned him to such an ending, and he would rather let nature take its own course
4.1.117	You cannot better be employed, Bassanio/Than to live still and write mine epitaph	Antonio wants Bassanio to continue living and not sacrifice himself to try to save him (he wanted Bassanio to write his epitaph)
4.1.125	No metal can... bear half the keenness of they sharp envy	Gratiano points out that Shylock was bent on getting revenge, such that it would overshadow everything else that others stood for
4.1.127	O be thou damed, inexecrable dog... Thy currish	Gratiano uses harsh words to portray the inhumane nature of Shylock, by comparing him to animals that

	spirit/Governed a wolf... for thy desires are wolfish, bloody, starved, ravenous	are savage (he degrades Shylock to the point of comparing him to mindless beasts that have low intellectual capabilities)
4.1.140	Thou but offend'st thy lungs to speak so loud	Shylock thinks that Gratiano is speaking so loudly that he would be harming his own lungs to make his point (proves that even the Jew felt that Gratiano is loud and brash)
4.1.180	The quality of mercy is not strained/It droppeth as the gentle rain from heaven/Upon the place beneath. It is twice blest:/It blesseth him that gives, and him that takes	This is the first argument that Portia provides to show why Shylock deserves to show mercy to Antonio. Portia clearly uses this argument to appeal to the logical mind of Shylock, and uses logos to convince him rather than pathos (use of emotions) Showing mercy would bless him as well, and not just Antonio would benefit from his decision
4.1.190	It is enthroned in the hearts of kings/It is an attribute to God himself/And earthly power doth then show likest God's/When mercy seasons justice	Portia is trying to show the God-like attribute of mercy, and compares his potential action to elevating him to a godly status (Shylock was an earthly power that could show he was equivocal in some ways to God by showing mercy to his enemy) Portia also casts mercy as a defining factor of Christians (that it was an issue that would polarize Jews and Christians)
4.1.195	That in the course of justice none of us/Should see salvation. We do pray for mercy/And that same prayer doth teach us all to render/The deeds of mercy.	Argues that during prayer, when one asks for mercy, the prayer wishes that all of them who pray ought to show mercy as well (and that he should ignore his own pleas for justice) This speech from Portia appears to be the final ultimatum for Shylock, and this would be the final chance for Shylock to make his decision before his thumping by the laws of Venice
4.1.202	My deeds upon my head! I crave the law/The penalty and forfeit of my bond	Shylock uses this as his sole argument, that his bond must stand despite all odds (and that the law has become his best accomplice in completing his act of revenge against Antonio)
4.1.207	I will be bound to pay it ten times o'er/On forfeit of my hands, my head, my heart	Bassanio, in an act of desperation, professes his care for Antonio in such dire situations (and feels a little sense of guilty for his actions which have resulted in a calamity)
4.1.230	Take thrice thy money; bid me tear the bond	Portia tries to co-erce Shylock into conceding that mercy was more important than the gains which he perceived
4.1.246	How much more elder art thou than thy looks	Shylock shows more discrimination, this time based on the age of the lawyer (he has the perception that people who were older would be more wise and intelligent than youthful lawyers)
4.1.258	I cannot find it, 'tis not in the bond	Shylock uses the bond to his advantage again, preferring to stick to every word that is present (this marks the loophole of the bond, that every word has to be taken into account, and what is not mentioned cannot be taken away)
4.1.263	Fortune shows herself more kind/Than is her custom	Antonio argues that he feels very fortunate of his current situation (compared to the alternatives that could have been taken)
4.1.278	I am married to a wife/Which is as dear to me as life itself;/But life itself, my life, and all the world/Are not with me esteemed above thy life/I would lose all, ay, sacrifice them all/Here to this devil, to	Bassanio is not aware of the presence of his wife and takes advantage of her 'absence' to make his case (about how much he loves her, but that even then she could not be of greater importance than Antonio)



	deliver you	
4.1.286	I have a wife who I protest I love/I would she were in heaven, so she could/Entreat some power to change this currish Jew	Gratiano simply is competitive even in this manner and does not want to lose out to Bassanio (says something in parallel) Means that he would rather have Nerissa die so that she could help to change the Jew
4.1.311	For as thou urgest justice, be assured/Thou shalt have more justice than thou desirest	Portia finds the flaw in the bond, and warns Shylock of what is present for him (she informs him that he would receive more than the justice which he would deserve: a foreshadowing to the result of the trial)
4.1.318	He shall have nothing but the penalty	Portia uses the law against Shylock, that he cannot escape from the clutches of justice, or the laws of Venice would be forfeit
4.1.329	Now, infidel, I have you upon the hip	Gratiano is elated that the plans of Shylock have been foiled, and that he is unable to exact his revenge upon Antonio (whose life will be saved)
4.1.361	The wealth being forfeit to the state/Thou hast not left the value of a cord... must be hanged at the state's charge	Shylock is now considered a bankrupt since his wealth would be dependent on the decisions of the state Such that even if he were to be given the death penalty, he would still have to use funds from the state (Venice)
4.1.365	I pardon thee thy life before thou ask it... which humbleness may drive unto a fine	The Duke is trying to strike back at the Jews, and point out the differences in the nature of dealing with hatred (the Duke is quick to forgive, but the ulterior motive would be to undermine Judaism)
4.1.395	Had I been judge, thou shouldst have had ten more/To bring thee to the gallows	Gratiano is trying to play down the extent of the punishment (that it could have been a lot worse) Shylock could have lost his own life if the Duke had not pardoned it (and that Gratiano would not have been so kind to let Shylock off with such a light sentence)
4.1.426	This ring, good sir? Alas, it is a trifle/I will not shame myself to give you this	Bassanio is unwilling to part with his ring, and tries to play down the significance and value of the ring (thinking that Balthazar was interested in its monetary value)
4.1.441	If your wife be not a mad woman/And know how well I have deserved this ring	This shows the intellectual sharpness of Portia once again, as she comes up with yet another reason why she deserves the ring (she had worked hard for it, and had even delivered the life of his friend)
4.2.15	We shall have old wearing/That they did give the rings away to men/But we'll outface them, and outswear them too	Portia is trying to remove the gender discrimination, by pointing out their ability to outsmart even their own husbands (men who were deemed to be more intelligent) Both the lawyer and clerk outwit their husbands by allowing them to break an oath
5.1.14	Did Jessica steal from the wealthy Jew/And with an unthrift love did run from Venice/As far as Belmont	Lorenzo is trying to portray her as a spendthrift and a thief, that she was a person without morals (willing to steal to achieve her aims) She was also a person, quick to spend the money which they had (not a very suitable companion).1.
5.1.18	Did young Lorenzo swear he loved her well/Stealing her with many vows of faith/But ne'er a true one	Amplifies the cracks in their relationship (Jessica is now accusing him of making false oaths that he would not keep to): might also represent that his words could not be entirely trusted (similar to that of Bassanio)
5.1.69	I am never merry when I hear sweet music	This shows how Jessica still had ties to her own Jewish roots (and that her upbringing scorned the act of celebration, of merry music) This is in complete contrast to Christians, who enjoyed the sound of music and was captivated by its ability to soothe the soul (shows how Jessica is unable to adapt and adopt the Christian ways, despite her conversion)

		of religion, she still holds part of the Jewish background)
5.1.134	This is the man, this is Antonio, to whom I am so infinitely bound	Bassanio introduces his close friend, and heaps praises upon him (and tries to portray their relationship as one that is genuine)
5.1.147	About a hoop of gold, a paltry ring	Gratiano tries to play down the importance of the loss of his ring
5.1.153	You swore to me when I did give it you/That you would wear it till your hour of death	Nerissa shows off her great memory, by reminding him of his oath to her (and how he had failed to follow it)
5.1.189	Even so void is your false heart of truth	Portia is using a tactic to get Bassanio to feel a sense of remorse (by claiming that she had high expectations of him and that he had failed miserably to uphold her high regard for him)
5.1.244	In both my eyes he doubly sees himself/In each eye one. Swear by your double self/And there's an oath of credit	Portia wants Bassanio to have a real affirmation of his care for her (she has lost her trust placed in him) Bassanio has a double self, and has shown that he had put on an appearance to pretend to be in love
5.1.249	I once did lend my body for his wealth... I dare be bound again/My soul upon the forfeit, that your lord/Will nevermore break faith advisedly	Antonio appears to have forgotten his lesson in Venice, and is willing to use his influence to help Bassanio out of his tight situation (and shows his true commitment to their relationship) Antonio puts his soul upon the forfeit, of a higher rank than money itself (this shows the character as one that is truly concerned by relationships)

Prince of Morocco:

All that glitters is not gold;  
Often have you heard that told:  
Many a man his life hath sold  
But my outside to behold:  
Gilded tombs do worms enfold.  
Had you been as wise as bold,  
Young in limbs, in judgment old,  
Your answer had not been inscroll'd:  
Fare you well; your suit is cold.

Prince of Arragon:

The fire seven times tried this:  
Seven times tried that judgment is,  
That did never choose amiss.  
Some there be that shadows kiss;  
Such have but a shadow's bliss:  
There be fools alive, I wis,  
Silver'd o'er; and so was this.  
Take what wife you will to bed,  
I will ever be your head:  
So be gone: you are sped.

Bassanio:

You that choose not by the view,  
Chance as fair and choose as true!  
Since this fortune falls to you,  
Be content and seek no new,  
If you be well pleased with this  
And hold your fortune for your bliss,  
Turn you where your lady is  
And claim her with a loving kiss.