

|                         |   |
|-------------------------|---|
| 1. Record Nr.           | UNINA9910826975503321   |
| Autore                  | Leimberg Inge   |
| Titolo                  | "What may words say ...?" [[electronic resource]] : a reading of The merchant of Venice // Inge Leimberg  |
| Pubbl/distr/stampa      | Madison, N.J., : Fairleigh Dickinson University Press<br>Lanham, Md., : Co-published with Rowman & Littlefield Pub. Group, c2011  |
| ISBN                    | 1-61147-001-3   |
| Edizione                | [1st ed.]   |
| Descrizione fisica      | 1 online resource (294 p.)  |
| Disciplina              | 822.3/3   |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| Note generali           | Description based upon print version of record.   |
| Nota di bibliografia    | Includes bibliographical references and index.  |
| Nota di contenuto       | <p>""WHAT MAY WORDS SAY...?""; Contents; Preface; Beginning to read; 1. ""What do you call the play?""; 2. ""Good sentences . . .""; Act 1: The Merchant and the Maxims; Scene 1. ""otherwise friendship would bee a meere merchandise . . .""; 1-7 Know thyself; 8-68 ""I know Antonio / Is sad . . .""; 69-112 ""A stage, where every man must play a part . . .""; 113-160 ""Then do but say to me what I should do . . .""; 161-185 ""To have it of my trust . . .""; Scene 2. ""choose you this day whom you will serve""; 1-9 Nothing too much; 10-97 A conversational chain of themes; ""to be seated in the mean""</p> <p>""what were good to do""""O me the word 'choose!'""; 32-98 Interlude: ""these princely suitors""; 99-128 ""the will of a living daughter curb'd by the will of a dead father""; ""How to choose right . . .""; ""my father's will""; Scene 3. ""Be not thou one . . . of those who are sureties for debts""; ""Enter Bassanio with Shylock the Jew"" Harme is at hande; 1 ""three thousand ducats""; a. The number three; b. The number 3000; c. Ducat, the coin and the word; 1-9 ""Antonio shall become bound, well""; 11-34 ""he is sufficient""; 35-47 ""possessed with murd'rous hate""</p> <p>47-65 ""I do never use it""66-97 ""I make it breed as fast""; 59 ""the breach of custom is breach of all""; 98-138 The Golden Rule; 138-175 ""How feel you yourself my friend? . . .""; 176-177 ""And forgive us our debts . . .""; Act 2: Departure; Scene 1. ""what braggardism is this?"";</p> |

Scene 2. "Give him a livery"; 1-30 "An enemy may chance to give good counsel"; 31-35 "this is my true-begotten father"; 36-95 "it is a wise father that knows his own child"; 95-148 "I have brought him a present"; 149-160 "Such beginning, such end"; 161-197 Epilogue: "Something too liberal"

Scene 3. "Farewell good Launcelot" Scene 3. (continued). "We paint the devil foul . . ."; Scene 4. "Will you prepare you for this masque to-night?"; Scene 5. "Lock up my doors . . ."; Scene 6. "No masque tonight . . ."; 1-21 "Haste makes waste"; 22-25 "Here dwells my father Jew"; 26-32 "Who are you?"; 33-50 "catch this casket"; 51-59 "wise, fair, and true"; 60-68 "the wind is come about"; Scene 7. "I stand for sacrifice"; Scene 8. "by some nuntius to recount the things"; Scene 9. "Hanging and wiving goes by destiny"

1-84 "I will use them according to their desert" 85-101 "he bringeth sensible regrets"; Act 3: The Choice; Scene 1. "if you wrong us shall we not revenge?"; 1-66 "The villainy you teach me I will execute"; 67-120 "thou torturest me Tubal"; Scene 2. "If you do love me, you will find me out"; 1-24 "I pray you tarry"; 24-38 "Promise me life . . ."; 39-41 "Suit the action to the word"; 42-53 "Let music sound . . ."; 53-62 "while he doth make his choice"; 63-72 "Tell me where is fancy bred?"; 73 "So may the outward shows be least themselves"

---

## Sommario/riassunto

'What may words say\_?' contains a comprehensive and in many respects unconventional interpretation of The Merchant of Venice. The play's development of ideas is unfolded in a literary analysis that focuses on the poet's words in their philological, historical, and philosophical contexts.

---