

THE TWO
GENTLEMEN
OF VERONA

The names of all the Actors.

Duke: Father to Siluia.

*Valentine. }
Protheus. } the two Gentlemen.*

Anthony: father to Protheus.

Thurio: a foolish riuall to Valentine.

Eglamoure: Agent for Siluia in her escape.

Host: where Iulia lodges.

Out-lawes with Valentine.

Speed: a clownish seruant to Valentine.

Launce: the like to Protheus.

Panthion: seruant to Antonio.

Iulia: beloued of Protheus.

Siluia: beloued of Valentine.

Lucetta: waighting woman to Iulia.

Characters in the Play

VALENTINE, a gentleman of Verona
SPEED, his servant

PROTEUS, a gentleman of Verona
LANCE, his servant
ANTONIO, Proteus' father
PANTINO, an attendant to Antonio

JULIA, a lady of Verona
LUCETTA, her waiting-gentlewoman

SYLVIA, a lady of Milan
DUKE (sometimes Emperor), Sylvia's father

THURIO, a gentleman
EGLAMOUR, a gentleman

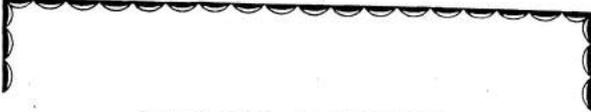
HOST, proprietor of an inn in Milan

OUTLAWS, living in a forest near Mantua

Servants; Musicians; Crab, a dog

From the 1623 First Folio.

(Digitally rearranged from double columns to single column.)



THE TWO
GENTLEMEN
OF VERONA

ACT 1



1.1 Valentine, preparing to leave for Milan, says farewell to Proteus, who stays in Verona to be near Julia. Valentine's servant, Speed, informs Proteus that he has given Proteus' letter to Julia. Speed then leaves to join Valentine.

O SD. **Proteus:** The sea-god **Proteus** in Greek mythology could transform himself into any number of shapes; the name became equated with fickleness. It is here set in opposition to **Valentine**, a name associated with true love.

2. **Home-keeping:** i.e., stay-at-home; **homely:** simple, dull

3. **affection:** love

7. **sluggardized:** i.e., made lazy or sluggish

12. **haply:** by chance (Some editors argue that the Folio spelling, "hap'ly," means "happily," since it is not "by chance" that Valentine will be seeing **rare noteworthy** objects [line 13].)

15. **hap:** fortune

17. **Commend:** entrust, commit; **grievance:** suffering, pain

18. **beadsman:** i.e., one who prays for the soul of another (The word refers to the beads of the rosary.)

19. **love-book:** a book treating the subject of love (A **beadsman** would normally pray on a prayer book, not a **love-book**.)

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ACT 1

Scene 1

Enter Valentine and Proteus.

VALENTINE

Cease to persuade, my loving Proteus.
Home-keeping youth have ever homely wits.
Were 't not affection chains thy tender days
To the sweet glances of thy honored love,
I rather would entreat thy company 5
To see the wonders of the world abroad
Than, living dully sluggardized at home,
Wear out thy youth with shapeless idleness.
But since thou lov'st, love still and thrive therein,
Even as I would when I to love begin. 10

PROTEUS

Wilt thou be gone? Sweet Valentine, adieu.
Think on thy Proteus when thou haply seest
Some rare noteworthy object in thy travel.
Wish me partaker in thy happiness
When thou dost meet good hap; and in thy danger, 15
If ever danger do environ thee,
Commend thy grievance to my holy prayers,
For I will be thy beadsman, Valentine.

VALENTINE

And on a love-book pray for my success?

PROTEUS

Upon some book I love I'll pray for thee. 20

7

22. **Leander**: a famous lover in Greek mythology who drowned while trying to reach his love by swimming across the **Hellespont** (See page 18.)

24. **over shoes**: deeply immersed (with wordplay on "over-shoes," i.e., up to the ankles)

25. **over boots in**: i.e., recklessly committed to pursuing

27. **give me not the boots**: proverbial (meaning, perhaps, don't make a fool of me) There may also be a reference here to **the boots**, a Scottish instrument of torture used to extort confessions from prisoners. (See page 116.)

28. **boots**: profits

33. **watchful**: wakeful

35. **If lost . . . labor won**: i.e., if the object of one's love is **lost**, then all one has gained is **a grievous labor**

36. **How ever**: i.e., in either case; **but**: merely; **wit**: mind, intellect

38. **circumstance**: circumlocution

39. **circumstance**: situation, condition

40. **love, Love**: Here, as elsewhere in the play, the meaning shifts between **love** as an emotion or passion and love's personification as **Love**, i.e., Cupid, the Roman god of love. (See page 66.) It is not always clear which meaning is intended.

42. **yokèd**: subjugated, enslaved

43. **Methinks**: i.e., it seems to me; **chronicled for**: put on record as

VALENTINE

That's on some shallow story of deep love,
How young Leander crossed the Hellespont.

PROTEUS

That's a deep story of a deeper love,
For he was more than over shoes in love.

VALENTINE

'Tis true, for you are over boots in love,
And yet you never swam the Hellespont.

25

PROTEUS

Over the boots? Nay, give me not the boots.

VALENTINE

No, I will not, for it boots thee not.

PROTEUS

What?

VALENTINE

To be in love, where scorn is bought with groans,
Coy looks with heart-sore sighs, one fading
moment's mirth

30

With twenty watchful, weary, tedious nights;

If haply won, perhaps a hapless gain;

If lost, why then a grievous labor won;

How ever, but a folly bought with wit,

Or else a wit by folly vanquishèd.

35

PROTEUS

So, by your circumstance, you call me fool.

VALENTINE

So, by your circumstance, I fear you'll prove.

PROTEUS

'Tis love you cavil at; I am not Love.

40

VALENTINE

Love is your master, for he masters you;

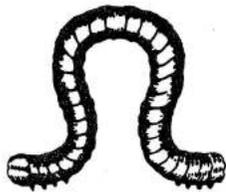
And he that is so yokèd by a fool

Methinks should not be chronicled for wise.

PROTEUS

Yet writers say: as in the sweetest bud

45. **canker:** cankerworm, grub (See below.)
 46. **Inhabits:** dwells
 47. **most forward:** earliest
 48. **blow:** blossoms
 50. **blasting:** blighted
 51. **his:** i.e., its; **the prime:** springtime (for the lover, the springtime of his life)
 53. **wherefore:** why
 54. **fond:** foolish
 55. **road:** i.e., harbor
 56. **shipped:** embarked, aboard the ship
 58. **take our leave:** bid farewell (to each other)
 59. **Milan:** pronounced "millin" (as in the word "millinery") See page xvi.
 60. **success:** fortunes (good or bad)
 66. **friends:** This word often meant "relatives, family," and probably does so here.



A cankerworm. (1.1.45, 48)
 From John Johnstone, [*Opera aliquot*,] (1650-62).

The eating canker dwells, so eating love
 Inhabits in the finest wits of all. 45

VALENTINE

And writers say: as the most forward bud
 Is eaten by the canker ere it blow,
 Even so by love the young and tender wit
 Is turned to folly, blasting in the bud, 50
 Losing his verdure, even in the prime,
 And all the fair effects of future hopes.
 But wherefore waste I time to counsel thee
 That art a votary to fond desire?
 Once more adieu. My father at the road 55
 Expects my coming, there to see me shipped.

PROTEUS

And thither will I bring thee, Valentine.

VALENTINE

Sweet Proteus, no. Now let us take our leave.
 To Milan let me hear from thee by letters
 Of thy success in love, and what news else 60
 Betideth here in absence of thy friend.
 And I likewise will visit thee with mine.

PROTEUS

All happiness bechance to thee in Milan.

VALENTINE

As much to you at home. And so farewell. *He exits.*

PROTEUS

He after honor hunts, I after love. 65
 He leaves his friends, to dignify them more;
 I [leave] myself, my friends, and all, for love.
 Thou, Julia, thou hast metamorphosed me,
 Made me neglect my studies, lose my time,
 War with good counsel, set the world at nought; 70
 Made wit with musing weak, heart sick with thought.

[Enter] Speed.

72. **'save you:** i.e., God save you (a conventional greeting)

73. **But now:** only this moment, just now

75. **sheep:** stupid person (punning on the sound of "ship" in the word **shipped**)

77. **An if:** i.e., if

81-82. **my horns . . . wake or sleep:** probably an allusion to the nursery rhyme "Little Boy Blue" (See longer note, page 189, and picture, page 172.)

86. **circumstance:** particular case or instance

87. **It shall . . . but I'll:** i.e., I'm sure that I'll be able to

95. **cry "baa":** i.e., bleat like a sheep (with a possible pun on "bah," an expression of impatient rejection or contempt)

98. **mutton:** i.e., sheep

99. **laced mutton:** a phrase usually describing a courtesan, but sometimes indicating merely a richly dressed woman (See longer note, page 190.)

SPEED

Sir Proteus, 'save you. Saw you my master?

PROTEUS

But now he parted hence to embark for Milan.

SPEED

Twenty to one, then, he is shipped already,
And I have played the sheep in losing him.

75

PROTEUS

Indeed a sheep doth very often stray,
An if the shepherd be awhile away.

SPEED You conclude that my master is a shepherd,
then, and I ¹a sheep?

PROTEUS I do.

80

SPEED Why, then my horns are his horns, whether I
wake or sleep.

PROTEUS A silly answer, and fitting well a sheep.

SPEED This proves me still a sheep.

PROTEUS True, and thy master a shepherd.

85

SPEED Nay, that I can deny by a circumstance.

PROTEUS It shall go hard but I'll prove it by another.

SPEED The shepherd seeks the sheep, and not the
sheep the shepherd; but I seek my master, and my
master seeks not me. Therefore I am no sheep.

90

PROTEUS The sheep for fodder follow the shepherd; the
shepherd for food follows not the sheep. Thou for
wages followest thy master; thy master for wages
follows not thee. Therefore thou art a sheep.

SPEED Such another proof will make me cry "baa."

95

PROTEUS But dost thou hear? Gav'st thou my letter to
Julia?

SPEED Ay, sir. I, a lost mutton, gave your letter to her, a
laced mutton, and she, a laced mutton, gave me, a
lost mutton, nothing for my labor.

100

PROTEUS Here's too small a pasture for such store of
muttons.

103. **overcharged:** too crowded
 104. **stick:** stab, kill (with a probable bawdy double meaning)
 105. **pound:** (1) enclose in a pound; (2) crush by beating (Speed responds as if the word meant the sum of money he was to receive.)
 110. **a pin:** i.e., a worthless object
 115. **noddy:** fool, simpleton
 120. **take it for your pains:** an expression used when offering a gratuity (as in lines 132–33 and 145)
 122. **fain:** obliged, content; **bear with:** put up with
 124. **Marry:** i.e., indeed (originally, an oath on the name of the Virgin Mary); **orderly:** properly, duly
 126. **Beshrew me:** a mild oath (originally meaning “curse me”)
 128. **open:** reveal, disclose
 136. **perceive:** comprehend, understand (but used by Speed, line 138, in its meaning of “obtain, receive”)

- SPEED If the ground be overcharged, you were best stick her.
 PROTEUS Nay, in that you are astray; 'twere best pound you. 105
 SPEED Nay, sir, less than a pound shall serve me for carrying your letter.
 PROTEUS You mistake; I mean the pound, a pifold.
 SPEED
 From a pound to a pin? Fold it over and over, 110
 'Tis threefold too little for carrying a letter to your lover.
 PROTEUS But what said she?
 SPEED, ¹nodding Ay.
 PROTEUS Nod—“Ay.” Why, that’s “noddy.” 115
 SPEED You mistook, sir. I say she did nod, and you ask me if she did nod, and I say “ay.”
 PROTEUS And that set together is “noddy.”
 SPEED Now you have taken the pains to set it together, take it for your pains. 120
 PROTEUS No, no, you shall have it for bearing the letter.
 SPEED Well, I perceive I must be fain to bear with you.
 PROTEUS Why, sir, how do you bear with me?
 SPEED Marry, sir, the letter, very orderly, having nothing but the word “noddy” for my pains. 125
 PROTEUS Beshrew me, but you have a quick wit.
 SPEED And yet it cannot overtake your slow purse.
 PROTEUS Come, come, open the matter in brief. What said she?
 SPEED Open your purse, that the money and the matter 130 may be both at once delivered.
 PROTEUS, ¹giving money Well, sir, here is for your pains. What said she?
 SPEED, ¹looking at the money Truly, sir, I think you’ll hardly win her. 135
 PROTEUS Why? Couldst thou perceive so much from her?

139. **ducat:** gold coin

141. **in telling:** i.e., when you tell her

147. **testerned me:** i.e., given me a tester (a slang term for a sixpence)

148-49. **commend you to:** i.e., give your greetings to

150. **wrack:** shipwreck (Proverbial: "He that is born to be hanged shall never be drowned.")

154. **deign:** graciously accept

155. **post:** messenger; ignorant dolt

1.2 Julia receives Proteus' letter and pretends to be very angry at his presumption.

4. **resort:** gathering

5. **parle:** conversation

6. **worthiest:** i.e., most deserving of

SPEED Sir, I could perceive nothing at all from her, no, not so much as a ducat for delivering your letter. And being so hard to me that brought your mind, I 140
fear she'll prove as hard to you in telling your mind. Give her no token but stones, for she's as hard as steel.

PROTEUS What said she? Nothing?

SPEED No, not so much as "Take this for thy pains." 145
To testify your bounty, I thank you, you have
"testerned" me. In requital whereof, henceforth
carry your letters yourself. And so, sir, I'll com-
mend you to my master.

PROTEUS

Go, go, begone, to save your ship from wrack, 150
Which cannot perish having thee aboard,
Being destined to a drier death on shore.

["Speed exits."]

I must go send some better messenger.
I fear my Julia would not deign my lines,
Receiving them from such a worthless post. 155

He exits.

Scene 2

Enter Julia and Lucetta.

JULIA

But say, Lucetta, now we are alone,
Wouldst thou then counsel me to fall in love?

LUCETTA

Ay, madam, so you stumble not unheedfully.

JULIA

Of all the fair resort of gentlemen
That every day with parle encounter me, 5
In thy opinion which is worthiest love?

14. **gentle:** wellborn, courteous
 17. **passing:** i.e., surpassing
 19. **censure . . . on:** give an opinion . . . of;
lovely: loving, amorous
 23. **woman's reason:** Proverbial: "'Because' is
 woman's reason."
 27. **moved:** i.e., made a proposal or request to



Leander swimming the Hellespont. (1.1.22, 3.1.119)
 From Grammaticus Musaeus, [*Hero and Leander*,] (1538).

LUCETTA

Please you repeat their names, I'll show my mind
 According to my shallow simple skill.

JULIA

What think'st thou of the fair Sir Eglamour?

LUCETTA

As of a knight well-spoken, neat, and fine;
 But, were I you, he never should be mine.

10

JULIA

What think'st thou of the rich Mercatio?

LUCETTA

Well of his wealth, but of himself so-so.

JULIA

What think'st thou of the gentle Proteus?

LUCETTA

Lord, Lord, to see what folly reigns in us!

15

JULIA

How now? What means this passion at his name?

LUCETTA

Pardon, dear madam, 'tis a passing shame
 That I, unworthy body as I am,
 Should censure thus on lovely gentlemen.

JULIA

Why not on Proteus, as of all the rest?

20

LUCETTA

Then thus: of many good, I think him best.

JULIA Your reason?

LUCETTA

I have no other but a woman's reason:
 I think him so because I think him so.

JULIA

And wouldst thou have me cast my love on him?

25

LUCETTA

Ay, if you thought your love not cast away.

JULIA

Why, he of all the rest hath never moved me.

30. **closest:** i.e., most tightly confined

43. **goodly broker:** i.e., proper or convenient go-between

44. **wanton:** amorous

46. **office:** service, duty; position of responsibility

47. **officer:** one who performs a duty; agent

52. **That:** i.e., so that

53. **I would:** i.e., I wish; **o'erlooked:** read

LUCETTA

Yet he of all the rest I think best loves you.

JULIA

His little speaking shows his love but small.

LUCETTA

Fire that's closest kept burns most of all. 30

JULIA

They do not love that do not show their love.

LUCETTA

O, they love least that let men know their love.

JULIA I would I knew his mind.

LUCETTA, *handing her a paper* Peruse this paper, madam. 35

JULIA *reads* "To Julia."—Say from whom.

LUCETTA That the contents will show.

JULIA Say, say who gave it thee.

LUCETTA

Sir Valentine's page; and sent, I think, from Proteus. 40

He would have given it you, but I, being in the way, Did in your name receive it. Pardon the fault, I pray.

JULIA

Now, by my modesty, a goodly broker! Dare you presume to harbor wanton lines? To whisper and conspire against my youth? 45

Now trust me, 'tis an office of great worth,

And you an officer fit for the place.

There, take the paper; see it be returned,

Or else return no more into my sight.

LUCETTA, *taking the paper*

To plead for love deserves more fee than hate. 50

JULIA

Will you be gone?

LUCETTA That you may ruminate. *She exits.*

JULIA

And yet I would I had o'erlooked the letter.

54. **It were a shame:** i.e., it would be disgraceful
 55. **to a fault:** i.e., to commit an offense
 56. **What fool is she:** i.e., what a fool she is; **maid:** maiden, unmarried girl
 62. **presently:** soon, immediately; **kiss the rod:** proverbial for "accept punishment meekly"
 65. **angrily:** angrily
 68. **remission:** pardon
 73. **kill your stomach:** (1) suppress your appetite; (2) destroy your anger; **meat:** food
 74. **maid:** maidservant

It were a shame to call her back again
 And pray her to a fault for which I chid her. 55
 What fool is she that knows I am a maid
 And would not force the letter to my view,
 Since maids in modesty say "no" to that
 Which they would have the profferer construe "ay"!
 Fie, fie, how wayward is this foolish love 60
 That like a testy babe will scratch the nurse
 And presently, all humbled, kiss the rod!
 How churlishly I chid Lucetta hence,
 When willingly I would have had her here!
 How angrily I taught my brow to frown, 65
 When inward joy enforced my heart to smile!
 My penance is to call Lucetta back
 And ask remission for my folly past. —
 What ho, Lucetta!

「Enter Lucetta.」

LUCETTA What would your Ladyship? 70

JULIA

Is 't near dinner time?

LUCETTA

I would it were,
 That you might kill your stomach on your meat
 And not upon your maid.

「She drops a paper and then retrieves it.」

JULIA

What is 't that you took up so gingerly? 75

LUCETTA Nothing.

JULIA Why didst thou stoop, then?

LUCETTA

To take a paper up that I let fall.

JULIA And is that paper nothing?

LUCETTA Nothing concerning me. 80

JULIA

Then let it lie for those that it concerns.

82. **lie where it concerns:** i.e., speak untruthfully in matters of importance

85. **That:** i.e., in order that

86. **set:** i.e., compose a tune (The words **tune**, **note**, and **set** begin a series of puns on musical terms that continues through line 103 with the words **burden**, **sharp**, **flat**, **concord**, **descant**, **mean**, and **bass**.)

87. **As little:** i.e., **set as little** ("To set little by" meant "to have low regard for.") **toys:** trifles

88. "**Light o' Love**": the name of a song referred to by Shakespeare in other plays as well

89. **heavy:** serious, important

90. **Belike:** no doubt, probably; **burden:** (1) load; (2) bass accompaniment

93. **reach so high:** (1) i.e., sing such **high** notes; (2) i.e., love someone so much above my social rank

94. **minion:** a term of contempt

95. **tune:** (1) proper pitch; (2) mood, temper

98. **sharp:** i.e., raised in pitch a semitone, or above the proper pitch (perhaps a pun involving stage action) See longer note, page 190.

99. **saucy:** insolent

100. **flat:** plain, blunt (with wordplay on the musical sense)

101. **descant:** an ornamental melody sung above a musical theme

102. **There . . . mean:** i.e., there is lacking only a middle or tenor part ("Trebles and basses make poor music without means" [*The Atheist's Tragedy*, 3.3 (1611)].)

104. **bid the base:** a term from a game called "prisoner's base" (Editors disagree about the meaning of the term in this context.)

LUCETTA

Madam, it will not lie where it concerns
Unless it have a false interpreter.

JULIA

Some love of yours hath writ to you in rhyme.

LUCETTA

That I might sing it, madam, to a tune,
Give me a note. Your Ladyship can set—

85

JULIA

As little by such toys as may be possible.
Best sing it to the tune of "Light o' Love."

LUCETTA

It is too heavy for so light a tune.

JULIA

Heavy? Belike it hath some burden then?

90

LUCETTA

Ay, and melodious were it, would you sing it.

JULIA

And why not you?

LUCETTA

I cannot reach so high.

JULIA, ¹taking the paper¹

Let's see your song. How now, minion!

LUCETTA

Keep tune there still, so you will sing it out.

95

And yet methinks I do not like this tune.

JULIA You do not?

LUCETTA No, madam, 'tis too sharp.

JULIA You, minion, are too saucy.

LUCETTA Nay, now you are too flat

100

And mar the concord with too harsh a descant.

There wanteth but a mean to fill your song.

JULIA

The mean is drowned with ¹your¹ unruly bass.

LUCETTA

Indeed, I bid the base for Proteus.

106. **coil**: disturbance, fuss
 109. **makes it strange**: i.e., pretends to be indignant (The phrase could also mean "keeps a standoffish attitude.")
 115. **several paper**: separate piece of paper
 118. **thy name**: i.e., a piece of paper on which is written the word **Julia**
 122. **thoroughly**: thoroughly
 123. **search it**: i.e., probe the **wound** (medical language, continued in **sovereign**, used to describe remedies that are extremely potent)
 127. **That . . . bear**: i.e., let **some whirlwind** carry that
 133. **sith**: since



"Injurious wasps, to feed on such
 sweet honey . . ." (1.2.113)

From Henry Peacham, *Minerua Britannia* . . . [1612].

JULIA

This babble shall not henceforth trouble me. 105
 Here is a coil with protestation.

「*She rips up the paper. Lucetta begins
 to pick up the pieces.*」

Go, get you gone, and let the papers lie.
 You would be fing'ring them to anger me.

LUCETTA

She makes it strange, but she would be best pleased
 To be so angered with another letter. 「*She exits.*」 110

JULIA

Nay, would I were so angered with the same!
 O hateful hands, to tear such loving words!
 Injurious wasps, to feed on such sweet honey
 And kill the bees that yield it with your stings!
 I'll kiss each several paper for amends. 115

「*She picks up some pieces.*」

Look, here is writ "kind Julia." Unkind Julia,
 As in revenge of thy ingratitude,
 I throw thy name against the bruising stones,
 Trampling contemptuously on thy disdain.
 And here is writ "love-wounded Proteus." 120
 Poor wounded name, my bosom as a bed
 Shall lodge thee till thy wound be thoroughly healed,
 And thus I search it with a sovereign kiss.

But twice or thrice was "Proteus" written down.
 Be calm, good wind. Blow not a word away 125
 Till I have found each letter in the letter

Except mine own name. That some whirlwind bear
 Unto a ragged, fearful, hanging rock
 And throw it thence into the raging sea.
 Lo, here in one line is his name twice writ: 130

"Poor forlorn Proteus, passionate Proteus,
 To the sweet Julia." That I'll tear away—
 And yet I will not, sith so prettily
 He couples it to his complaining names.

137. **stays:** waits

140. **respect:** value, prize; **best . . . up:** i.e., it would be **best** to pick them up

141. **taken up:** reprimanded sharply

142. **for catching:** i.e., lest they should catch

143. **month's mind:** liking, fancy

145. **judge I wink:** suppose that my eyes are closed

1.3 Proteus, reading a letter from Julia, encounters his father, Antonio, and tells him that the letter is from Valentine, who wishes Proteus were with him in Milan. Antonio informs Proteus that he is to leave immediately to join Valentine in Milan.

1. **sad:** serious

2. **Wherewith:** with which

6. **suffer:** allow

Thus will I fold them one upon another. 135
Now kiss, embrace, contend, do what you will.

「Enter Lucetta.」

LUCETTA

Madam, dinner is ready, and your father stays.

JULIA Well, let us go.

LUCETTA

What, shall these papers lie like telltales here?

JULIA

If you respect them, best to take them up. 140

LUCETTA

Nay, I was taken up for laying them down.

Yet here they shall not lie, for catching cold.

「She picks up the rest of the pieces.」

JULIA

I see you have a month's mind to them.

LUCETTA

Ay, madam, you may say what sights you see;

I see things too, although you judge I wink. 145

JULIA Come, come, will 't please you go?

They exit.

Scene 3

Enter Antonio and Pantino.

ANTONIO

Tell me, Pantino, what sad talk was that
Wherewith my brother held you in the cloister?

PANTINO

'Twas of his nephew Proteus, your son.

ANTONIO

Why, what of him?

PANTINO

He wondered that your Lordship 5
Would suffer him to spend his youth at home

8. **preferment:** advancement in condition, status, or position in life

13. **meet:** fit, proper

16. **impeachment:** detriment; discredit, disparagement

19. **hammering:** earnestly deliberating

21. **perfect:** thoroughly accomplished

24. **perfected:** accent on first syllable

28. **Emperor:** See longer note, page 190.

30. **him:** i.e., Proteus

31. **tilts and tournaments:** medieval sports that even in the sixteenth century were part of the essential education of young noblemen (See pages xxxvi-xxxvii.)

33. **in eye of:** i.e., able to see

While other men, of slender reputation,
Put forth their sons to seek preferment out:
Some to the wars to try their fortune there,
Some to discover islands far away, 10
Some to the studious universities.

For any or for all these exercises
He said that Proteus your son was meet,
And did request me to importune you
To let him spend his time no more at home, 15
Which would be great impeachment to his age
In having known no travel in his youth.

ANTONIO

Nor need'st thou much importune me to that
Whereon this month I have been hammering.
I have considered well his loss of time 20
And how he cannot be a perfect man,
Not being tried and tutored in the world.
Experience is by industry achieved
And perfected by the swift course of time.
Then tell me whither were I best to send him. 25

PANTINO

I think your Lordship is not ignorant
How his companion, youthful Valentine,
Attends the Emperor in his royal court.

ANTONIO I know it well.

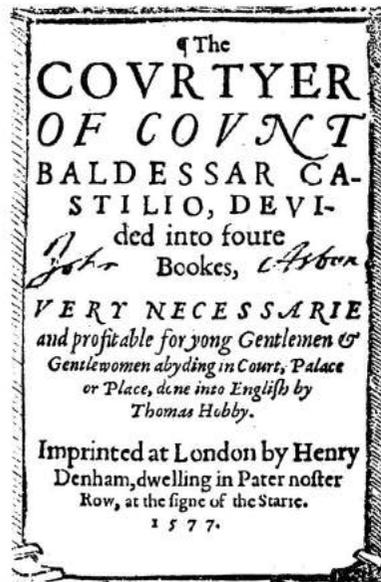
PANTINO

'Twere good, I think, your Lordship sent him thither. 30
There shall he practice tilts and tournaments,
Hear sweet discourse, converse with noblemen,
And be in eye of every exercise
Worthy his youth and nobleness of birth.

ANTONIO

I like thy counsel. Well hast thou advised, 35
And that thou mayst perceive how well I like it,
The execution of it shall make known.

40. **may . . . you:** a deferential phrase of address
 45. **in good time:** just at the right moment; **break with him:** reveal to him what's in our minds
 46. **lines:** i.e., words, writing
 47. **hand:** handwriting
 53. **May 't . . . Lordship:** a deferential phrase of address
 54. **commendations:** greetings
 59. **gracèd:** shown favor to
 61. **stand you affected:** i.e., are you disposed



The title page of the most famous Renaissance handbook for fashioning the ideal gentleman.
 From Baldassare Castiglione, *The Courtier* (1577).

Even with the speediest expedition
 I will dispatch him to the Emperor's court.

PANTINO

Tomorrow, may it please you, Don Alphonso, 40
 With other gentlemen of good esteem,
 Are journeying to salute the Emperor
 And to commend their service to his will.

ANTONIO

Good company. With them shall Proteus go.

Enter Proteus reading.

And in good time! Now will we break with him. 45

PROTEUS, *to himself*

Sweet love, sweet lines, sweet life!
 Here is her hand, the agent of her heart;
 Here is her oath for love, her honor's pawn.
 O, that our fathers would applaud our loves 50
 To seal our happiness with their consents.
 O heavenly Julia!

ANTONIO

How now? What letter are you reading there?

PROTEUS

May 't please your Lordship, 'tis a word or two
 Of commendations sent from Valentine,
 Delivered by a friend that came from him. 55

ANTONIO

Lend me the letter. Let me see what news.

PROTEUS

There is no news, my lord, but that he writes
 How happily he lives, how well beloved
 And daily gracèd by the Emperor,
 Wishing me with him, partner of his fortune. 60

ANTONIO

And how stand you affected to his wish?

64. **something sorted:** i.e., somewhat in agreement
65. **Muse:** wonder
66. **there an end:** i.e., there's no more to say
69. **friends:** family
70. **Like exhibition:** i.e., the same support
72. **Excuse it not:** make no excuses; **peremptory:** resolved
75. **Look what thou want'st:** Whatever you need
76. **stay:** delay, postponement, waiting
78. **expedition:** journey
82. **take exceptions to:** object to
83. **vantage:** benefit
84. **excepted most against:** i.e., done the most damage to (literally, objected most to)

PROTEUS

As one relying on your Lordship's will,
And not depending on his friendly wish.

ANTONIO

My will is something sorted with his wish.
Muse not that I thus suddenly proceed, 65
For what I will, I will, and there an end.
I am resolved that thou shalt spend some time
With Valentinus in the Emperor's court.
What maintenance he from his friends receives,
Like exhibition thou shalt have from me. 70
Tomorrow be in readiness to go.
Excuse it not, for I am peremptory.

PROTEUS

My lord, I cannot be so soon provided.
Please you deliberate a day or two.

ANTONIO

Look what thou want'st shall be sent after thee. 75
No more of stay. Tomorrow thou must go.—
Come on, Pantino; you shall be employed
To hasten on his expedition.

〔Antonio and Pantino exit.〕

PROTEUS

Thus have I shunned the fire for fear of burning
And drenched me in the sea, where I am drowned. 80
I feared to show my father Julia's letter
Lest he should take exceptions to my love,
And with the vantage of mine own excuse
Hath he excepted most against my love.
O, how this spring of love resembleth 85
The uncertain glory of an April day,
Which now shows all the beauty of the sun,
And by and by a cloud takes all away.

〔Enter Pantino.〕

91. **accords:** assents, consents



Friendship.

From Richard Brathwait, *The English gentleman* . . . (1633).

36

37

The Two Gentlemen of Verona ACT 1. SC. 3

PANTINO

Sir Proteus, your ¹father¹ calls for you.
He is in haste. Therefore, I pray you, go:

90

PROTEUS

Why, this it is: my heart accords thereto.
¹Aside.¹ And yet a thousand times it answers "no."

They exit.



THE TWO
GENTLEMEN
OF VERONA

ACT 2



2.1 Valentine learns (with Speed's help) that the letter Sylvia had him write conveying her love to an admirer was intended for himself.

3. **one: On** and **one** were obviously pronounced much the same, since there were many such puns on the two words.

8. **How now:** an interjection (elliptical for "how is it now"); **sirrah:** a form of address to a male social inferior

12. **you'll still be:** i.e., you are always

14. **Go to:** an expression of impatience

18. **Marry:** i.e., indeed (originally an oath on the name of the Virgin Mary)

20. **relish:** sing, warble



"To wreathe your arms . . ." (2.1.19)

From [Robert Burton,] *The anatomy of melancholy . . .* (1638).

ACT 2

Scene 1

Enter Valentine [and] *Speed*, [carrying a glove.]

SPEED

Sir, your glove.

VALENTINE

Not mine. My gloves are on.

SPEED

Why, then, this may be yours, for this is but one.

VALENTINE

Ha? Let me see. Ay, give it me, it's mine.

Sweet ornament that decks a thing divine!

5

Ah, Sylvia, Sylvia!

SPEED, [calling] Madam Sylvia! Madam Sylvia!

VALENTINE How now, sirrah?

SPEED She is not within hearing, sir.

VALENTINE Why, sir, who bade you call her?

10

SPEED Your Worship, sir, or else I mistook.

VALENTINE Well, you'll still be too forward.

SPEED And yet I was last chidden for being too slow.

VALENTINE Go to, sir. Tell me, do you know Madam Sylvia?

15

SPEED She that your Worship loves?

VALENTINE Why, how know you that I am in love?

SPEED Marry, by these special marks: first, you have learned, like Sir Proteus, to wreathe your arms like a malcontent; to relish a love song like a robin redbreast; to walk alone like one that had the

20

23. **ABC**: spelling book, primer
24. **grandam**: grandmother; **takes diet**: i.e., is on a diet (from the French *observer une diète*)
25. **watch**: stay awake; **puling**: plaintively
26. **at Hallowmas**: i.e., on All Saints' Day (There is some evidence that beggars asked special alms on this day.)
29. **presently**: immediately; **sadly**: i.e., sad, serious
30. **want**: lack
31. **with**: i.e., by; **that**: i.e., so that
34. **without you**: i.e., in your appearance and behavior (literally, "on your exterior") Usually **without you** would mean "in your absence," and this is the sense the phrase seems to have in Valentine's reply (line 35).
- 36-37. **without you were**: i.e., if you were not
37. **would**: i.e., would perceive them
- 37-38. **so without**: i.e., so much on the outside of (i.e., surrounding)
40. **urinal**: a glass vessel employed to hold urine for medical examination; **not . . . but**: i.e., every **eye that sees you**
49. **hard-favored**: ugly
50. **fair**: beautiful; **well-favored**: (1) handsome; (2) filled with grace and exceptional kindness
53. **of you, well-favored**: i.e., looked on by you with approval
55. **favor**: grace and kindness (In the next line, Speed plays on the sense of **favor** as "face.")

pestilence; to sigh like a schoolboy that had lost his ABC; to weep like a young wench that had buried her grandam; to fast like one that takes diet; to watch like one that fears robbing; to speak puling like a beggar at Hallowmas. You were wont, when you laughed, to crow like a cock; when you walked, to walk like one of the lions. When you fasted, it was presently after dinner; when you looked sadly, it was for want of money. And now you are metamorphosed with a mistress, that when I look on you, I can hardly think you my master.

VALENTINE Are all these things perceived in me?

SPEED They are all perceived without you.

VALENTINE Without me? They cannot.

SPEED Without you? Nay, that's certain, for without you were so simple, none else would. But you are so without these follies, that these follies are within you and shine through you like the water in an urinal, that not an eye that sees you but is a physician to comment on your malady.

VALENTINE But tell me, dost thou know my Lady Sylvia?

SPEED She that you gaze on so as she sits at supper?

VALENTINE Hast thou observed that? Even she I mean.

SPEED Why, sir, I know her not.

VALENTINE Dost thou know her by my gazing on her and yet know'st her not?

SPEED Is she not hard-favored, sir?

VALENTINE Not so fair, boy, as well-favored.

SPEED Sir, I know that well enough.

VALENTINE What dost thou know?

SPEED That she is not so fair as, of you, well-favored.

VALENTINE I mean that her beauty is exquisite but her favor infinite.

57. **out of all count:** incalculable
 60. **counts of:** thinks much of, values
 61. **How esteem'st thou me:** i.e., what estimation do you hold me in; **account of:** think highly of
 70. **love is blind:** proverbial ("Love looks not with the eyes but with the mind; / And therefore is winged Cupid painted blind" [*A Midsummer Night's Dream* 1.1.240–41].) See below and page 66.
 71. **lights:** ability to see; sight
 72–73. **going ungartered:** i.e., forgetting to tie his hose with a garter
 75. **passing:** surpassing, great
 79. **Belike:** perhaps, probably
 82. **swinged:** beat, thrashed
 84. **stand affected to:** remain in love with
 85. **would:** wish; **set:** seated (rather than standing)



"Love is blind." (2.1.70)

From an anonymous engraving inserted in Jacques Callot, *La petite passion* [n.d.].

SPEED That's because the one is painted, and the other out of all count.

VALENTINE How painted? And how out of count?

SPEED Marry, sir, so painted to make her fair, that no man counts of her beauty. 60

VALENTINE How esteem'st thou me? I account of her beauty.

SPEED You never saw her since she was deformed.

VALENTINE How long hath she been deformed?

SPEED Ever since you loved her. 65

VALENTINE I have loved her ever since I saw her, and still I see her beautiful.

SPEED If you love her, you cannot see her.

VALENTINE Why?

SPEED Because love is blind. O, that you had mine eyes, or your own eyes had the lights they were wont to have when you chid at Sir Proteus for going ungartered! 70

VALENTINE What should I see then?

SPEED Your own present folly and her passing deformity; for he, being in love, could not see to garter his hose, and you, being in love, cannot see to put on your hose. 75

VALENTINE Belike, boy, then you are in love, for last morning you could not see to wipe my shoes. 80

SPEED True, sir, I was in love with my bed. I thank you, you swunged me for my love, which makes me the bolder to chide you for yours.

VALENTINE In conclusion, I stand affected to her.

SPEED I would you were set, so your affection would cease. 85

VALENTINE Last night she enjoined me to write some lines to one she loves.

SPEED And have you?

VALENTINE I have. 90

94. **motion:** puppet show (Speed sees Sylvia as the puppet and Valentine as the interpreter who will provide the dialogue.)

95. **to her:** i.e., for her

96–97. **good-morrrows:** good-mornings

98. **give ye good ev'n:** i.e., God give you good even (a salutation used anytime after noon)

100. **servant:** one devoted to the service of a lady

102. **interest:** wordplay on Valentine's **interest** in Sylvia and her giving him **interest**, in the financial sense, on his **thousand good-morrrows**

108. **clerkly:** learnedly, skillfully

109. **it came hardly off:** i.e., it was hard for me to write it

111. **doubtfully:** uncertainly, hesitatingly

113. **So it stead:** i.e., if it helps

114. **Please you:** i.e., if it please you to (a deferential phrase)

116. **A pretty period:** i.e., a nice conclusion (Sylvia's ironic comment on Valentine's "**And yet**," a phrase that she repeats with various "sequels" in lines 117–19)

SPEED Are they not lamely writ?

VALENTINE No, boy, but as well as I can do them.
Peace, here she comes.

Enter Sylvia.

SPEED, *aside* O excellent motion! O exceeding puppet! Now will he interpret to her. 95

VALENTINE Madam and mistress, a thousand good-morrrows.

SPEED, *aside* O, give ye good ev'n! Here's a million of manners.

SYLVIA Sir Valentine, and servant, to you two thousand. 100

SPEED, *aside* He should give her interest, and she gives it him.

VALENTINE

As you enjoined me, I have writ your letter
Unto the secret, nameless friend of yours, 105
Which I was much unwilling to proceed in
But for my duty to your Ladyship.

He gives her a paper.

SYLVIA

I thank you, gentle servant, 'tis very clerkly done.

VALENTINE

Now trust me, madam, it came hardly off,
For, being ignorant to whom it goes, 110
I writ at random, very doubtfully.

SYLVIA

Perchance you think too much of so much pains?

VALENTINE

No, madam. So it stead you, I will write,
Please you command, a thousand times as much,
And yet— 115

SYLVIA

A pretty period. Well, I guess the sequel;
And yet I will not name it. And yet I care not.

123. **quaintly:** elegantly; skillfully
 128. **I will none of them:** i.e., I don't want them
 134. **for your labor:** i.e., as payment
 139. **sues:** pleads, appeals



A Milanese lady.

From Cesare Vecellio, *Degli abiti antichi et moderni* . . . (1590).

And yet take this again. *[She holds out the paper.]*
 And yet I thank you,
 Meaning henceforth to trouble you no more. 120
 SPEED, *[aside]*
 And yet you will; and yet another "yet."
 VALENTINE
 What means your Ladyship? Do you not like it?
 SYLVIA
 Yes, yes, the lines are very quaintly writ,
 But, since unwillingly, take them again.
 Nay, take them. *[She again offers him the paper.]* 125
 VALENTINE Madam, they are for you.
 SYLVIA
 Ay, ay. You writ them, sir, at my request,
 But I will none of them. They are for you.
 I would have had them writ more movingly.
 VALENTINE, *[taking the paper]*
 Please you, I'll write your Ladyship another. 130
 SYLVIA
 And when it's writ, for my sake read it over,
 And if it please you, so; if not, why, so.
 VALENTINE If it please me, madam? What then?
 SYLVIA
 Why, if it please you, take it for your labor.
 And so good-morrow, servant. *Sylvia exits.* 135
 SPEED, *[aside]*
 O jest unseen, inscrutable, invisible
 As a nose on a man's face, or a weathercock on a
 steeple!
 My master sues to her, and she hath taught her
 suitor, 140
 He being her pupil, to become her tutor.
 O excellent device! Was there ever heard a better?
 That my master, being scribe, to himself should
 write the letter?

145. **reasoning:** talking (Speed's response plays on the proverb "There is neither rhyme nor reason.")

152. **by a figure:** i.e., indirectly (but a **figure** could also mean a **letter** of the alphabet, a meaning that Speed plays on in line 154)

156. **What need she:** i.e., why would she need to

159-60. **perceive her earnest:** i.e., think she was serious (Valentine responds as if **earnest** here were a noun meaning "a pledge in token of a greater gift to come.")

164-65. **there an end:** i.e., there's no more to say

169. **for want of idle time:** i.e., lacking free time; **again reply:** i.e., respond

170. **Or fearing else:** i.e., or else fearing

171. **discover:** reveal, expose

174. **speak in print:** i.e., say precisely, exactly; **in print I found it:** i.e., I read it in a book

176. **have dined:** i.e., have fed on the sight of Sylvia

177. **the chameleon love:** "Love is a chameleon which draweth nothing into the mouth but air" (John Lyly, *Endymion*, 3.4 [1591]). Chameleons were thought to live off air. (See page 58.)

VALENTINE How now, sir? What, are you reasoning 145
with yourself?

SPEED Nay, I was rhyming. 'Tis you that have the
reason.

VALENTINE To do what?

SPEED To be a spokesman from Madam Sylvia. 150

VALENTINE To whom?

SPEED To yourself. Why, she woos you by a figure.

VALENTINE What figure?

SPEED By a letter, I should say.

VALENTINE Why, she hath not writ to me! 155

SPEED What need she when she hath made you write
to yourself? Why, do you not perceive the jest?

VALENTINE No, believe me.

SPEED No believing you indeed, sir. But did you per-
ceive her earnest? 160

VALENTINE She gave me none, except an angry word.

SPEED Why, she hath given you a letter.

VALENTINE That's the letter I writ to her friend.

SPEED And that letter hath she delivered, and there an
end. 165

VALENTINE I would it were no worse.

SPEED I'll warrant you, 'tis as well.

For often have you writ to her, and she, in modesty
Or else for want of idle time, could not again reply,
Or fearing else some messenger that might her 170
mind discover,

Herself hath taught her love himself to write unto
her lover.

All this I speak in print, for in print I found it. Why
muse you, sir? 'Tis dinnertime. 175

VALENTINE I have dined.

SPEED Ay, but hearken, sir, though the chameleon love
can feed on the air, I am one that am nourished by

179. **fain:** gladly; **meat:** food
 180. **Be moved:** (1) have compassion; (2) move toward the dinner table

2.2 Proteus takes his leave of Julia, promising to be faithful and sealing their love with a kind of "handfasting" or betrothal.

4. **turn not:** do not change or alter; do not become fickle or inconstant

7. **seal the bargain:** Proteus and Julia, with their **holy kiss** and the clasping of hands (line 8), perform a version of "handfasting," which constitutes a betrothal. (Customarily, however, handfasting took place in the presence of witnesses.)

9. **o'erslips me:** slips by me

13. **stays:** awaits

14. **The tide:** i.e., the high **tide** needed for the ship to sail

15. **stay:** delay, detain

19. **grace:** adorn, embellish

20. **you are stayed for:** i.e., they are waiting for you

my victuals and would fain have meat. O, be not like your mistress! Be moved, be moved. 180

They exit.

Scene 2

Enter Proteus [and] *Julia.*

PROTEUS Have patience, gentle Julia.

JULIA I must where is no remedy.

PROTEUS

When possibly I can, I will return.

JULIA

If you turn not, you will return the sooner.

Keep this remembrance for thy Julia's sake. 5

[*She gives him a ring.*]

PROTEUS, [*giving her a ring*]

Why, then we'll make exchange. Here, take you this.

JULIA

And seal the bargain with a holy kiss.

PROTEUS

Here is my hand for my true constancy.

And when that hour o'erslips me in the day

Wherein I sigh not, Julia, for thy sake, 10

The next ensuing hour some foul mischance

Torment me for my love's forgetfulness.

My father stays my coming. Answer not.

The tide is now—nay, not thy tide of tears;

That tide will stay me longer than I should. 15

Julia, farewell.

[*Julia exits.*]

What, gone without a word?

Ay, so true love should do. It cannot speak,

For truth hath better deeds than words to grace it.

[*Enter*] *Pantino.*

PANTINO Sir Proteus, you are stayed for. 20

2.3 Lance grieves that he must part from his family to travel with Proteus, and he chastises his dog, Crab, for not sharing his grief.

2. **kind:** family

3. **received . . . Son:** an allusion to the parable of the Prodigal Son (Luke 15.11-32), which begins with the son saying, "Father, give me the portion of the goods that falleth to me. So he divided unto them his substance." (See page 56.) **proportion:** his error for "portion"

4. **Imperial's:** his error for "Emperor's"

5. **sourest-natured:** The word **crab**, through its link to the sour crab apple, meant "sour-natured."

8. **house:** household, family

10. **a stone:** Proverbial: "A heart as hard as a stone." **pibble:** pebble

11. **A Jew . . . wept:** Proverbial: "It would make a Jew rue." (That there was such a proverb indicates how widespread anti-Semitism was in Shakespeare's time.)

13. **look you:** a phrase used to request attention (but here set in the context of the **grandam** who is **blind**)

18. **worser sole:** probably wordplay on the supposed inferiority of the female soul; **hole:** probably an obscene joke about female anatomy

21. **small:** slender

PROTEUS Go. I come, I come.

「*Aside.*」 Alas, this parting strikes poor lovers dumb.

They exit.

Scene 3

Enter Lance, 「weeping, with his dog, Crab.」

LANCE Nay, 'twill be this hour ere I have done weeping.

All the kind of the Lances have this very fault. I have received my proportion like the Prodigious Son and am going with Sir Proteus to the Imperial's court. I think Crab my dog be the sourest-natured dog that

lives: my mother weeping, my father wailing, my sister crying, our maid howling, our cat wringing her hands, and all our house in a great perplexity,

yet did not this cruel-hearted cur shed one tear. He is a stone, a very pibble stone, and has no more pity

in him than a dog. A Jew would have wept to have seen our parting. Why, my grandam, having no eyes, look you, wept herself blind at my parting.

Nay, I'll show you the manner of it. 「*He takes off his shoes.*」 This shoe is my father. No, this left shoe is

my father; no, no, this left shoe is my mother. Nay, that cannot be so neither. Yes, it is so, it is so; it hath the worser sole. This shoe with the hole in it is my

mother; and this my father. A vengeance on 't, there 'tis! Now sir, this staff is my sister, for, look you, she is as white as a lily and as small as a wand. This hat

is Nan, our maid. I am the dog. No, the dog is himself, and I am the dog. O, the dog is me, and I am myself. Ay, so, so. Now come I to my father: "Father, your blessing." Now should not the shoe

speak a word for weeping. Now should I kiss my father. 「*He kisses one shoe.*」 Well, he weeps on. Now

5

10

15

20

25

29. **wold:** a form of the word "old," already obsolete in Shakespeare's time (See longer note, page 190.)

31. **up and down:** in every respect; precisely

36. **shipped:** embarked, aboard the ship; **post after with oars:** i.e., hurry after him in the rowboat used to get to a ship at anchor

39. **if the tied were lost:** The quibble on **tide** and **tied** continues through line 42.

43. **lose the flood:** i.e., miss high tide

46. **service:** situation or place as a servant



The story of the Prodigal Son. (2.3.3)
From [Guillaume Guérault,] *Figures de la Bible . . .* (1565-70).

come I to my mother. O, that she could speak now like a ¹wold¹ woman! Well, I kiss her. ¹He kisses the other shoe.¹ Why, there 'tis; here's my mother's breath up and down. Now come I to my sister. Mark the moan she makes! Now the dog all this while sheds not a tear nor speaks a word. But see how I lay the dust with my tears.

¹Enter¹ Pantino.

PANTINO Lance, away, away! Aboard. Thy master is shipped, and thou art to post after with oars. What's the matter? Why weep'st thou, man? Away, ass. You'll lose the tide if you tarry any longer.

LANCE It is no matter if the tied were lost, for it is the unkindest tied that ever any man tied.

PANTINO What's the unkindest tide?

LANCE Why, he that's tied here, Crab my dog.

PANTINO Tut, man. I mean thou'lt lose the flood and, in losing the flood, lose thy voyage and, in losing thy voyage, lose thy master and, in losing thy master, lose thy service and, in losing thy service—¹Lance covers Pantino's mouth.¹ Why dost thou stop my mouth?

LANCE For fear thou shouldst lose thy tongue.

PANTINO Where should I lose my tongue?

LANCE In thy tale.

PANTINO In thy tail!

LANCE Lose the tide, and the voyage, and the master, and the service, and the tied. Why, man, if the river were dry, I am able to fill it with my tears; if the wind were down, I could drive the boat with my sighs.

PANTINO Come. Come away, man. I was sent to call thee.

LANCE Sir, call me what thou dar'st.

PANTINO Wilt thou go?

LANCE Well, I will go.

They exit.

Scene 4

Enter Valentine, Sylvia, Thurio, [and] Speed.

SYLVIA Servant!

VALENTINE Mistress?

SPEED Master, Sir Thurio frowns on you.

VALENTINE Ay, boy, it's for love.

SPEED Not of you.

VALENTINE Of my mistress, then.

SPEED 'Twere good you knocked him.

SYLVIA, [to Valentine] Servant, you are sad.

VALENTINE Indeed, madam, I seem so.

THURIO Seem you that you are not?

VALENTINE Haply I do.

THURIO So do counterfeits.

VALENTINE So do you.

THURIO What seem I that I am not?

VALENTINE Wise.

THURIO What instance of the contrary?

VALENTINE Your folly.

THURIO And how quote you my folly?

VALENTINE I quote it in your jerkin.

THURIO My "jerkin" is a doublet.

VALENTINE Well, then, I'll double your folly.

THURIO How!

SYLVIA What, angry, Sir Thurio? Do you change color?

VALENTINE Give him leave, madam. He is a kind of chameleon.

THURIO That hath more mind to feed on your blood than live in your air.

2.4 Proteus arrives and is greeted by Valentine and Sylvia. He immediately falls in love with Sylvia.

7. **knocked:** hit, beat

10. **Seem you that:** i.e., do you appear to be that which

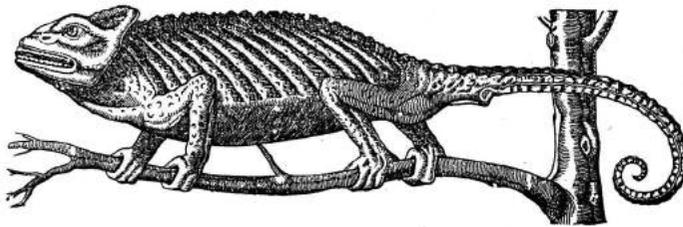
16. **instance:** evidence, proof

18. **quote:** observe (pronounced like "coat," allowing the wordplay on **jerkin** and **doublet**)

19. **jerkin:** sleeveless jacket or coat

20. **doublet:** close-fitting jacket (See longer note, page 190, and picture, page 62.)

25. **chameleon:** (1) reptile that can change its skin color; (2) inconstant person (For the belief that the **chameleon** lived off **air** [line 27], see note to 2.1.177.) See picture below.



A chameleon. (2.1.177, 2.4.25)

From Edward Topsell, *The history of four-footed beasts and serpents* . . . (1658).

28. **You have said:** i.e., you've finished your speech

29. **and done too:** Proverbial: "No sooner **said** than **done**" and "So **said** so **done**."

32. **volley:** literally, a discharge of firearms

36. **gave the fire:** applied the flame (to the gun-powder)

38. **kindly:** properly, fittingly

42. **exchequer:** literally, a royal or national treasury

44. **bare liveries:** threadbare uniforms

45. **bare words:** i.e., words alone

48. **hard beset:** strenuously assailed (referring to her two suitors)

53. **any happy messenger:** i.e., anything bringing good news

56. **worthy estimation:** i.e., of excellent reputation

57. **not without desert:** i.e., deservedly

VALENTINE You have said, sir.

THURIO Ay, sir, and done too for this time.

VALENTINE I know it well, sir. You always end ere you 30
begin.

SYLVIA A fine volley of words, gentlemen, and quickly
shot off.

VALENTINE 'Tis indeed, madam. We thank the giver.

SYLVIA Who is that, servant? 35

VALENTINE Yourself, sweet lady, for you gave the fire.
Sir Thurio borrows his wit from your Ladyship's
looks and spends what he borrows kindly in your
company.

THURIO Sir, if you spend word for word with me, I shall 40
make your wit bankrupt.

VALENTINE I know it well, sir. You have an exchequer
of words and, I think, no other treasure to give your
followers, for it appears by their bare liveries that
they live by your bare words. 45

SYLVIA

No more, gentlemen, no more. Here comes my
father.

[Enter] Duke.

DUKE

Now, daughter Sylvia, you are hard beset.—

Sir Valentine, your father is in good health.

What say you to a letter from your friends 50

Of much good news?

VALENTINE My lord, I will be thankful

To any happy messenger from thence.

DUKE

Know you Don Antonio, your countryman?

VALENTINE

Ay, my good lord, I know the gentleman 55

To be of worth and worthy estimation,

And not without desert so well reputed.

65. **Omitting:** neglecting
 69. **but young:** i.e., no more than **young**
 70. **unmellowed:** i.e., not yet mature (perhaps, not yet gray)
 72. **Comes:** i.e., come
 73. **feature:** i.e., body (literally, shape, proportions)
 75. **Beshrew me:** a mild oath; **make this good:** fulfill your promises
 77. **meet:** suitable
 85. **cite:** i.e., urge
 86. **send him:** i.e., **send Proteus**



Man wearing doublet and hose. (2.4.20)
 From George Silver, *Paradoxes of defence* (1599).

DUKE Hath he not a son?

VALENTINE

Ay, my good lord, a son that well deserves
 The honor and regard of such a father.

60

DUKE You know him well?

VALENTINE

I knew him as myself, for from our infancy
 We have conversed and spent our hours together,
 And though myself have been an idle truant,
 Omitting the sweet benefit of time
 To clothe mine age with angel-like perfection,
 Yet hath Sir Proteus—for that's his name—
 Made use and fair advantage of his days:
 His years but young, but his experience old;
 His head unmellowed, but his judgment ripe;
 And in a word—for far behind his worth
 Comes all the praises that I now bestow—
 He is complete in feature and in mind,
 With all good grace to grace a gentleman.

65

70

DUKE

Beshrew me, sir, but if he make this good,
 He is as worthy for an empress' love,
 As meet to be an emperor's counselor.
 Well, sir, this gentleman is come to me
 With commendation from great potentates,
 And here he means to spend his time awhile.
 I think 'tis no unwelcome news to you.

75

80

VALENTINE

Should I have wished a thing, it had been he.

DUKE

Welcome him then according to his worth.
 Sylvia, I speak to you—and you, Sir Thurio.
 For Valentine, I need not cite him to it.

85

I will send him hither to you presently. *[Duke exits.]*

VALENTINE

This is the gentleman I told your Ladyship

88. **Had come:** i.e., would have come
 90. **Belike that:** i.e., perhaps
 91. **Upon . . . fealty:** i.e., on receiving another pledge of loyalty
 95. **love:** i.e., a lover (For the wordplay on **love** and **Love** [line 96], see note to 1.1.40.)
 98. **wink:** close his eyes
 104. **entertain him:** i.e., take him into your service
 108. **have a look of:** i.e., receive a glance from



A Milanese young gentleman.
 From Cesare Negri, *Nuoue inuentioni di balli . . .* (1604).

Had come along with me but that his mistress
 Did hold his eyes locked in her crystal looks.

SYLVIA

Belike that now she hath enfranchised them
 Upon some other pawn for fealty. 90

VALENTINE

Nay, sure, I think she holds them prisoners still.

SYLVIA

Nay, then, he should be blind, and being blind
 How could he see his way to seek out you?

VALENTINE

Why, lady, love hath twenty pair of eyes. 95

THURIO

They say that Love hath not an eye at all.

VALENTINE

To see such lovers, Thurio, as yourself.
 Upon a homely object, Love can wink.

SYLVIA

Have done, have done. Here comes the gentleman.

Enter Proteus.

VALENTINE

Welcome, dear Proteus.—Mistress, I beseech you
 Confirm his welcome with some special favor. 100

SYLVIA

His worth is warrant for his welcome hither,
 If this be he you oft have wished to hear from.

VALENTINE

Mistress, it is. Sweet lady, entertain him
 To be my fellow-servant to your Ladyship. 105

SYLVIA

Too low a mistress for so high a servant.

PROTEUS

Not so, sweet lady, but too mean a servant
 To have a look of such a worthy mistress.

109. **discourse of disability:** i.e., discussion of your unworthiness

112. **want his meed:** i.e., lack its reward

114. **die on him:** i.e., fight anyone to the death

125-26. **have them much commended:** i.e., have sent their warmest greetings



Cupid, the Roman god of love. (1.1.40)
From Henry Peacham, *Minerua Britanna* . . . [1612].

66

VALENTINE

Leave off discourse of disability.

Sweet lady, entertain him for your servant.

110

PROTEUS

My duty will I boast of, nothing else.

SYLVIA

And duty never yet did want his meed.

Servant, you are welcome to a worthless mistress.

PROTEUS

I'll die on him that says so but yourself.

SYLVIA That you are welcome?

115

PROTEUS That you are worthless.

「Enter Servant.」

「SERVANT」

Madam, my lord your father would speak with you.

SYLVIA

I wait upon his pleasure. 「Servant exits.」 Come, Sir

Thurio,

Go with me.—Once more, new servant, welcome.

120

I'll leave you to confer of home affairs.

When you have done, we look to hear from you.

PROTEUS

We'll both attend upon your Ladyship.

「Sylvia and Thurio exit.」

VALENTINE

Now tell me, how do all from whence you came?

PROTEUS

Your friends are well and have them much commended.

125

VALENTINE

And how do yours?

PROTEUS

I left them all in health.

VALENTINE

How does your lady? And how thrives your love?

133. **contemning:** disdain, scorning
 139. **watchers:** (1) observers; (2) sleepless companions
 142. **as:** i.e., that
 143. **to his correction:** i.e., in comparison with his punishment
 144. **to his service:** i.e., in comparison with serving him
 147. **very naked:** i.e., mere
 152. **divine:** That Valentine means "of the nature of a god, godlike" (instead of "excellent," "of surpassing beauty," or any of the other secular meanings of the word) becomes clear at lines 157-59.
 153. **flatter her:** praise her unduly or insincerely
 154. **flatter me:** say things that please me

PROTEUS

My tales of love were wont to weary you. 130
 I know you joy not in a love discourse.

VALENTINE

Ay, Proteus, but that life is altered now.
 I have done penance for contemning Love,
 Whose high imperious thoughts have punished me
 With bitter fasts, with penitential groans, 135
 With nightly tears, and daily heartsore sighs,
 For in revenge of my contempt of love,
 Love hath chased sleep from my enthralled eyes
 And made them watchers of mine own heart's
 sorrow. 140

O gentle Proteus, Love's a mighty lord
 And hath so humbled me as I confess
 There is no woe to his correction,
 Nor, to his service, no such joy on earth.
 Now, no discourse except it be of love. 145
 Now can I break my fast, dine, sup, and sleep
 Upon the very naked name of Love.

PROTEUS

Enough; I read your fortune in your eye.
 Was this the idol that you worship so?

VALENTINE

Even she. And is she not a heavenly saint? 150

PROTEUS

No, but she is an earthly paragon.

VALENTINE

Call her divine.

PROTEUS

I will not flatter her.

VALENTINE

O, flatter me, for love delights in praises.

PROTEUS

When I was sick, you gave me bitter pills, 155
 And I must minister the like to you.

157. **by her:** i.e., of her
 158. **principality:** i.e., one of the orders of the angels (Angels are not technically considered **di-vine**.)
 162. **Except . . . against:** unless you wish to take exception to
 163. **prefer mine own:** favor my own, like my own better (But **prefer** is used by Valentine in line 164 to mean "advance, promote.")
 169. **root:** i.e., furnish with roots
 171. **braggartism:** bragging
 172. **can:** i.e., can say
 173. **To:** i.e., in comparison to
 175. **alone:** unique (but Proteus uses it in line 176 in a phrase that means "leave her to herself")
 181. **do not dream on thee:** perhaps, ignore you
 184. **for:** because

VALENTINE

Then speak the truth by her; if not divine,
 Yet let her be a principality,
 Sovereign to all the creatures on the earth.

PROTEUS

Except my mistress.

160

VALENTINE

Sweet, except not any,

Except thou wilt except against my love.

PROTEUS

Have I not reason to prefer mine own?

VALENTINE

And I will help thee to prefer her too:

She shall be dignified with this high honor—

165

To bear my lady's train, lest the base earth

Should from her vesture chance to steal a kiss

And, of so great a favor growing proud,

Disdain to root the summer-swelling flower

And make rough winter everlastingly.

170

PROTEUS

Why, Valentine, what braggartism is this?

VALENTINE

Pardon me, Proteus, all I can is nothing

To her whose worth [makes] other worthies
 nothing.

She is alone—

175

PROTEUS Then let her alone.

VALENTINE

Not for the world! Why, man, she is mine own,

And I as rich in having such a jewel

As twenty seas if all their sand were pearl,

The water nectar, and the rocks pure gold.

180

Forgive me that I do not dream on thee,

Because thou seest me dote upon my love.

My foolish rival, that her father likes

Only for his possessions are so huge,

185. **after:** i.e., go after them
 191. **Determined of:** decided, resolved upon
 196. **inquire you forth:** seek you out
 197. **road:** harbor
 202-5. **Even . . . forgotten:** These lines combine three proverbial expressions: "One fire drives out another," "one nail drives out another," and "one love drives out another."
 208. **reasonless:** irrationally; without cause
 209. **fair:** beautiful
 211. **'gainst:** exposed to
 213. **Methinks:** it seems to me
 217, 218. **advice:** deliberation

Is gone with her along, and I must after,
 For love, thou know'st, is full of jealousy. 185

PROTEUS But she loves you?

VALENTINE

Ay, and we are betrothed; nay more, our marriage
 hour,

With all the cunning manner of our flight 190

Determined of: how I must climb her window,

The ladder made of cords, and all the means

Plotted and 'greed on for my happiness.

Good Proteus, go with me to my chamber,

In these affairs to aid me with thy counsel. 195

PROTEUS

Go on before. I shall inquire you forth.

I must unto the road to disembark

Some necessaries that I needs must use,

And then I'll presently attend you.

VALENTINE Will you make haste? 200

PROTEUS I will. *Valentine and Speed* exit.

Even as one heat another heat expels,

Or as one nail by strength drives out another,

So the remembrance of my former love

Is by a newer object quite forgotten. 205

Is it mine eye, or Valentine's praise,

Her true perfection, or my false transgression,

That makes me reasonless to reason thus?

She is fair, and so is Julia that I love—

That I did love, for now my love is thawed, 210

Which like a waxen image 'gainst a fire

Bears no impression of the thing it was.

Methinks my zeal to Valentine is cold,

And that I love him not as I was wont.

O, but I love his lady too too much, 215

And that's the reason I love him so little.

How shall I dote on her with more advice

That thus without advice begin to love her?

219. **picture**: Editors disagree about whether this is a slip on Shakespeare's part, or whether the word means, unusually, "mere outer appearance," in contrast to **her perfections** or inner beauty (line 221).

220. **dazzled**: confused, dimmed

222. **no reason but**: no possibility but that

224. **compass**: win, obtain

2.5 Lance describes for Speed the tender parting of Proteus from Julia and hears about Valentine's love for Sylvia.

1. **Padua**: In a play filled with inconsistencies, this misplacing of the action from Milan to **Padua** is perhaps the most egregious.

2. **Forswear not thyself**: i.e., don't perjure yourself (by swearing that Lance is **welcome**)

4. **undone**: ruined; **never**: i.e., ever

5. **shot**: reckoning, bill

11. **closed in earnest**: embraced sincerely

12. **fairly**: peaceably; **in jest**: as opposed to "in earnest"

17. **are they broken**: i.e., have they quarreled

18. **whole as a fish**: This proverb means "in good health," but Lance plays on the meaning of **whole** as "not **broken**."

20. **stands well with him**: probably a bawdy reference

23. **block**: blockhead

'Tis but her picture I have yet beheld,
And that hath dazzled my reason's light;
But when I look on her perfections,
There is no reason but I shall be blind.
If I can check my erring love, I will;
If not, to compass her I'll use my skill.

220

[He] exits.

Scene 5

Enter Speed and Lance, [with his dog, Crab.]

SPEED Lance, by mine honesty, welcome to Padua.

LANCE Forswear not thyself, sweet youth, for I am not welcome. I reckon this always: that a man is never undone till he be hanged, nor never welcome to a place till some certain shot be paid and the Hostess say welcome. 5

SPEED Come on, you madcap. I'll to the alehouse with you presently, where, for one shot of five pence, thou shalt have five thousand welcomes. But, sirrah, how did thy master part with Madam Julia? 10

LANCE Marry, after they closed in earnest, they parted very fairly in jest.

SPEED But shall she marry him?

LANCE No.

SPEED How then? Shall he marry her? 15

LANCE No, neither.

SPEED What, are they broken?

LANCE No, they are both as whole as a fish.

SPEED Why then, how stands the matter with them?

LANCE Marry, thus: when it stands well with him, it stands well with her. 20

SPEED What an ass art thou! I understand thee not.

LANCE What a block art thou that thou canst not! My staff understands me.

26. **but:** merely

37. **parable:** enigmatic saying

38–39. **how sayst thou:** i.e., what do you think of the fact

43. **mistak'st me:** misunderstand my words (Lance responds as if the words had meant "have the wrong view of my character.")

52. **ale:** (1) "church-ale," a festival to raise money for a church; or (2) **alehouse** (See page 134.)

2.6 Proteus decides to betray Valentine's elopement plans to Sylvia's father as a step on the way to winning Sylvia for himself.

1. **shall I be forsworn:** i.e., I shall have perjured myself



"My master is become a hot lover." (2.5.45)
From Gilles Corrozet, *Hecatographie* . . . (1543).

SPEED What thou sayst? 25

LANCE Ay, and what I do too. Look thee, I'll but lean,
and my staff understands me.

SPEED It stands under thee indeed.

LANCE Why, "stand under" and "understand" is all
one. 30

SPEED But tell me true, will 't be a match?

LANCE Ask my dog. If he say "Ay," it will; if he say
"No," it will; if he shake his tail and say nothing, it
will.

SPEED The conclusion is, then, that it will. 35

LANCE Thou shalt never get such a secret from me but
by a parable.

SPEED 'Tis well that I get it so. But, Lance, how sayst
thou that my master is become a notable lover?

LANCE I never knew him otherwise. 40

SPEED Than how?

LANCE A notable lubber, as thou reportest him to be.

SPEED Why, thou whoreson ass, thou mistak'st me.

LANCE Why, fool, I meant not thee; I meant thy master.

SPEED I tell thee, my master is become a hot lover. 45

LANCE Why, I tell thee, I care not though he burn
himself in love. If thou wilt, go with me to the
alehouse; if not, thou art an Hebrew, a Jew, and not
worth the name of a Christian.

SPEED Why? 50

LANCE Because thou hast not so much charity in thee
as to go to the ale with a Christian. Wilt thou go?

SPEED At thy service.

They exit.

Scene 6

Enter Proteus alone.

PROTEUS

To leave my Julia, shall I be forsworn.

To love fair Sylvia, shall I be forsworn.

5. **Provokes:** incites, urges
 7. **sweet-suggesting:** i.e., sweetly suggestive; **if thou hast:** i.e., if you have ever
 8. **excuse it:** i.e., justify my behavior, vindicate myself (His justifications begin at line 9.)
 11. **Unheedful:** heedless
 12. **wants:** lacks
 13. **learn:** teach
 14. **unreverend:** irreverent
 15. **preferred:** held out, recommended
 16. **soul-confirming:** i.e., soul-confirmed
 17. **leave:** cease
 24. **still:** always
 26. **Shows Julia:** makes **Julia** look like (in comparison); **Ethiope:** In sixteenth-century England, where fair skin was equated with beauty, the dark-skinned African was often singled out as beauty's opposite.
 32. **used to:** i.e., employed against
 34. **climb:** i.e., climb up to
 35. **in counsel:** in secret, in private; **competitor:** perhaps, associate, partner; or, perhaps, rival

To wrong my friend, I shall be much forsworn.
 And ev'n that power which gave me first my oath
 Provokes me to this threefold perjury. 5
 Love bade me swear, and love bids me forswear.
 O sweet-suggesting Love, if thou hast sinned,
 Teach me, thy tempted subject, to excuse it.
 At first I did adore a twinkling star,
 But now I worship a celestial sun; 10
 Unheedful vows may heedfully be broken,
 And he wants wit that wants resolvèd will
 To learn his wit t' exchange the bad for better.
 Fie, fie, unreverend tongue, to call her bad
 Whose sovereignty so oft thou hast preferred 15
 With twenty thousand soul-confirming oaths.
 I cannot leave to love, and yet I do.
 But there I leave to love where I should love.
 Julia I lose, and Valentine I lose;
 If I keep them, I needs must lose myself; 20
 If I lose them, thus find I by their loss:
 For Valentine, myself; for Julia, Sylvia.
 I to myself am dearer than a friend,
 For love is still most precious in itself,
 And Sylvia—witness heaven that made her fair— 25
 Shows Julia but a swarthy Ethiope.
 I will forget that Julia is alive,
 Rememb'ring that my love to her is dead;
 And Valentine I'll hold an enemy,
 Aiming at Sylvia as a sweeter friend. 30
 I cannot now prove constant to myself
 Without some treachery used to Valentine.
 This night he meaneth with a corded ladder
 To climb celestial Sylvia's chamber window,
 Myself in counsel his competitor. 35
 Now presently I'll give her father notice

37. **pretended:** purposed, intended
 40. **cross:** thwart
 41. **blunt:** stupid, obtuse
 42. **wings:** Cupid was usually pictured with **wings** to suggest love's swiftness. (See, for example, pages 44 and 136.)
 43. **drift:** scheme, design

2.7 Julia decides to follow Proteus to Milan and asks Lucetta to help her disguise herself as a page.

3. **table:** writing tablet
 4. **charactered:** accent on second syllable
 5. **mean:** i.e., means
 6. **with my honor:** i.e., without destroying my reputation
 10. **measure:** walk across, traverse



"A true-devoted pilgrim." (2.7.9)
 From Henry Peacham, *Minerua Britannia* . . . [1612].

80

Of their disguising and pretended flight,
 Who, all enraged, will banish Valentine,
 For Thurio he intends shall wed his daughter.
 But Valentine being gone, I'll quickly cross
 By some sly trick blunt Thurio's dull proceeding.
 Love, lend me wings to make my purpose swift,
 As thou hast lent me wit to plot this drift.

40

He exits.

Scene 7

Enter Julia and Lucetta.

JULIA

Counsel, Lucetta. Gentle girl, assist me;
 And ev'n in kind love I do conjure thee—
 Who art the table wherein all my thoughts
 Are visibly charactered and engraved—
 To lesson me and tell me some good mean
 How with my honor I may undertake
 A journey to my loving Proteus.

5

LUCETTA

Alas, the way is wearisome and long.

JULIA

A true-devoted pilgrim is not weary
 To measure kingdoms with his feeble steps;
 Much less shall she that hath Love's wings to fly,
 And when the flight is made to one so dear,
 Of such divine perfection, as Sir Proteus.

10

LUCETTA

Better forbear till Proteus make return.

JULIA

O, know'st thou not his looks are my soul's food?
 Pity the dearth that I have pinèd in
 By longing for that food so long a time.

15

18. **inly**: inward, heartfelt
 22. **qualify**: moderate
 24. **thou damm'st it up**: i.e., you confine it (In the lines that follow, the metaphor shifts from the confining of a fire to the damming of a stream.)
 27–32. **his, he**: its, it (In these lines, **he** and **his** refer to **the current**.)
 29. **sedge**: a grassy plant growing in wet places (See below.)
 38. **Elysium**: in Greek mythology, the home of the blessed after death
 39. **habit**: clothing
 41. **loose**: immoral or licentious
 42. **weeds**: apparel
 43. **beseem**: befit, be suitable for
 45. **knit**: tie
 46. **odd-conceited**: strangely devised; **true-love knots**: complicated ornamental **knots**



Sedge. (2.7.29)
 From John Gerard, *The herball . . .* (1597).

Didst thou but know the inly touch of love,
 Thou wouldst as soon go kindle fire with snow
 As seek to quench the fire of love with words. 20

LUCETTA

I do not seek to quench your love's hot fire,
 But qualify the fire's extreme rage,
 Lest it should burn above the bounds of reason.

JULIA

The more thou damm'st it up, the more it burns.
 The current that with gentle murmur glides, 25
 Thou know'st, being stopped, impatiently doth rage,
 But when his fair course is not hinderèd,
 He makes sweet music with th' enameled stones,
 Giving a gentle kiss to every sedge
 He overtaketh in his pilgrimage; 30
 And so by many winding nooks he strays
 With willing sport to the wild ocean.
 Then let me go and hinder not my course.
 I'll be as patient as a gentle stream
 And make a pastime of each weary step 35
 Till the last step have brought me to my love,
 And there I'll rest as after much turmoil
 A blessèd soul doth in Elysium.

LUCETTA

But in what habit will you go along?

JULIA

Not like a woman, for I would prevent 40
 The loose encounters of lascivious men.
 Gentle Lucetta, fit me with such weeds
 As may beseem some well-reputed page.

LUCETTA

Why, then, your Ladyship must cut your hair.

JULIA

No, girl, I'll knit it up in silken strings 45
 With twenty odd-conceited true-love knots.

47. **fantastic:** fanciful; foppish
 48. **greater time:** i.e., more years; **show:** appear; pretend
 51. **What compass:** i.e., how large a circumference; **farthingale:** See page 86.
 53. **must needs:** i.e., must; **codpiece:** pouch at the crotch of men's breeches, often with **pins** (line 56) and other decorations
 54. **Out:** an expression of reproach; **ill-favored:** ugly; offensive
 55. **round hose:** close-fitting hose topped with padded breeches around the upper thighs
 58. **meet:** proper; **mannerly:** perhaps punning on "manlike"
 60. **unstaid:** capricious
 64. **dream on:** conceive, imagine, think about
 66. **No matter:** i.e., it doesn't matter
 67. **withal:** i.e., with **your journey**
 72. **are servants to:** i.e., can be made use of by

To be fantastic may become a youth
 Of greater time than I shall show to be.

LUCETTA

What fashion, madam, shall I make your breeches?

JULIA

That fits as well as "Tell me, good my lord,
 -What compass will you wear your farthingale?" 50
 Why, ev'n what fashion thou best likes, Lucetta.

LUCETTA

You must needs have them with a codpiece, madam.

JULIA

Out, out, Lucetta. That will be ill-favored.

LUCETTA

A round hose, madam, now's not worth a pin 55
 Unless you have a codpiece to stick pins on.

JULIA

Lucetta, as thou lov'st me, let me have
 What thou think'st meet and is most mannerly.
 But tell me, wench, how will the world repute me
 For undertaking so unstaid a journey? 60
 I fear me it will make me scandalized.

LUCETTA

If you think so, then stay at home and go not.

JULIA Nay, that I will not.

LUCETTA

Then never dream on infamy, but go.
 If Proteus like your journey when you come, 65
 No matter who's displeased when you are gone.
 I fear me he will scarce be pleased withal.

JULIA

That is the least, Lucetta, of my fear.
 A thousand oaths, an ocean of his tears,
 And instances of infinite of love 70
 Warrant me welcome to my Proteus.

LUCETTA

All these are servants to deceitful men.

86. **at thy dispose:** in your charge or control
 88. **in lieu thereof:** i.e., in exchange for which
 90. **tarriance:** delay



A woman wearing a farthingale. (2.7.51, 4.4.39)
 From John Speed, *The theatre of the empire
 of Great Britaine . . .* (1614).

JULIA

Base men that use them to so base effect!
 But truer stars did govern Proteus' birth.
 His words are bonds, his oaths are oracles,
 His love sincere, his thoughts immaculate,
 His tears pure messengers sent from his heart,
 His heart as far from fraud as heaven from earth.

75

LUCETTA

Pray heav'n he prove so when you come to him.

JULIA

Now, as thou lov'st me, do him not that wrong
 To bear a hard opinion of his truth.
 Only deserve my love by loving him.
 And presently go with me to my chamber
 To take a note of what I stand in need of
 To furnish me upon my longing journey.
 All that is mine I leave at thy dispose,
 My goods, my lands, my reputation.
 Only, in lieu thereof, dispatch me hence.
 Come, answer not, but to it presently.
 I am impatient of my tarriance.

80

85

90

They exit.



THE TWO
GENTLEMEN
OF VERONA

ACT 3



3.1 Proteus betrays Valentine's elopement plans to Sylvia's father, who banishes Valentine. Proteus pretends to grieve with Valentine and, telling him that Sylvia has been imprisoned by her father, conveys Valentine on his way into exile.

-
1. **give us leave:** i.e., leave us
 4. **discover:** reveal
 8. **pricks me on:** urges me
 18. **cross:** thwart; **drift:** scheme
 21. **timeless:** untimely, premature

ACT 3

Scene 1

Enter Duke, Thurio, [and] Proteus.

DUKE

Sir Thurio, give us leave, I pray, awhile;
We have some secrets to confer about. [Thurio exits.]
Now tell me, Proteus, what's your will with me?

PROTEUS

My gracious lord, that which I would discover
The law of friendship bids me to conceal, 5
But when I call to mind your gracious favors
Done to me, undeserving as I am,
My duty pricks me on to utter that
Which else no worldly good should draw from me.
Know, worthy prince, Sir Valentine my friend 10
This night intends to steal away your daughter;
Myself am one made privy to the plot.
I know you have determined to bestow her
On Thurio, whom your gentle daughter hates, 15
And should she thus be stol'n away from you,
It would be much vexation to your age.
Thus, for my duty's sake, I rather chose
To cross my friend in his intended drift
Than, by concealing it, heap on your head
A pack of sorrows which would press you down, 20
Being unprevented, to your timeless grave.

23. **command me:** i.e., call on me for any service
 25. **Haply:** perhaps; by chance
 28. **jealous aim might err:** i.e., suspicious guess
 might be wrong
 34. **suggested:** seduced, tempted
 38. **mean:** means
 42. **presently:** now
 45. **aimèd at:** i.e., suspected
 47. **publisher:** proclaimer, announcer; **pretense:**
 plan
 49. **light:** i.e., news, word

DUKE

Proteus, I thank thee for thine honest care,
 Which to requite command me while I live.
 This love of theirs myself have often seen,
 Haply when they have judged me fast asleep, 25
 And oftentimes have purposed to forbid
 Sir Valentine her company and my court.
 But fearing lest my jealous aim might err
 And so, unworthily, disgrace the man—
 A rashness that I ever yet have shunned— 30
 I gave him gentle looks, thereby to find
 That which thyself hast now disclosed to me.
 And that thou mayst perceive my fear of this,
 Knowing that tender youth is soon suggested,
 I nightly lodge her in an upper tower, 35
 The key whereof myself have ever kept,
 And thence she cannot be conveyed away.

PROTEUS

Know, noble lord, they have devised a mean
 How he her chamber-window will ascend
 And with a corded ladder fetch her down; 40
 For which the youthful lover now is gone,
 And this way comes he with it presently,
 Where, if it please you, you may intercept him.
 But, good my lord, do it so cunningly
 That my discovery be not aimèd at; 45
 For love of you, not hate unto my friend,
 Hath made me publisher of this pretense.

DUKE

Upon mine honor, he shall never know
 That I had any light from thee of this.

PROTEUS

Adieu, my lord. Sir Valentine is coming. 50

Proteus exits.

「Enter」 *Valentine*.

DUKE

Sir Valentine, whither away so fast?

VALENTINE

Please it your Grace, there is a messenger
That stays to bear my letters to my friends,
And I am going to deliver them.

DUKE Be they of much import? 55

VALENTINE

The tenor of them doth but signify
My health and happy being at your court.

DUKE

Nay then, no matter. Stay with me awhile;
I am to break with thee of some affairs
That touch me near, wherein thou must be secret. 60
'Tis not unknown to thee that I have sought
To match my friend Sir Thurio to my daughter.

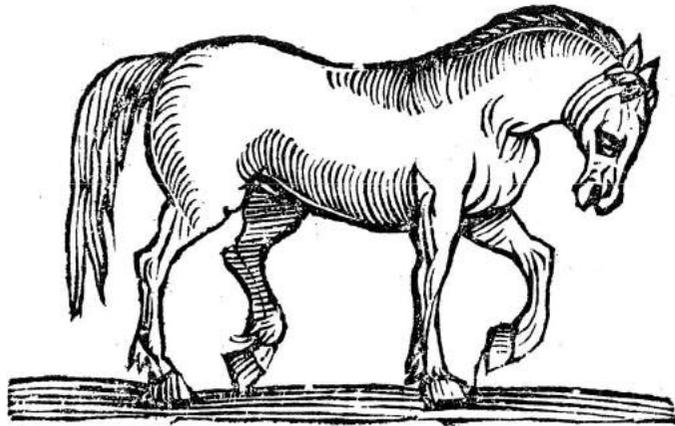
VALENTINE

I know it well, my lord, and sure the match
Were rich and honorable. Besides, the gentleman
Is full of virtue, bounty, worth, and qualities 65
Beseeming such a wife as your fair daughter.
Cannot your Grace win her to fancy him?

DUKE

No. Trust me, she is peevish, sullen, froward,
Proud, disobedient, stubborn, lacking duty,
Neither regarding that she is my child 70
Nor fearing me as if I were her father;
And may I say to thee, this pride of hers,
Upon advice, hath drawn my love from her,
And where I thought the remnant of mine age
Should have been cherished by her childlike duty, 75
I now am full resolved to take a wife
And turn her out to who will take her in.
Then let her beauty be her wedding dower,
For me and my possessions she esteems not.

52. **Please it your Grace:** a deferential phrase
59. **break with thee of:** i.e., tell you about
60. **touch me near:** concern me closely
63. **sure:** surely
64. **Were:** i.e., would be
65. **virtue:** ability, distinction
66. **Beseeming:** i.e., that are appropriate to
68. **peevish:** headstrong, obstinate
70. **regarding:** taking into account
73. **Upon advice:** after deliberation
74. **where:** i.e., whereas; **mine age:** i.e., the span
of my life
76. **full:** i.e., fully
77. **turn her out:** i.e., drive Sylvia out; **who:** i.e.,
whoever



A jade. (3.1.282)

From Cesare Fiaschi, *Trattato dell'imbrigliare . . .
caualli . . .* (1614).

81. **Verona:** perhaps an error for Milan (The geography of the action of the play is quite unstable.) See maps of Verona and Milan, pages xv and xvi.

82. **affect:** love; **nice:** shy; or, hard to please

84. **have thee to my tutor:** i.e., like you to instruct me

85. **agone:** ago; **forgot:** i.e., forgotten how

87. **bestow:** conduct

88. **regarded:** held in respect

90. **kind:** nature

91. **quick:** lively

94. **give her o'er:** i.e., give up pursuing her

99. **Forwhy:** because

101. **For:** i.e., by

103. **black:** By Elizabethan standards of beauty, only fair hair and fair skin are beautiful. (See note to 2.6.26.)

104. **That man . . . tongue:** i.e., any man at all

106. **friends:** family

VALENTINE

What would your Grace have me to do in this? 80

DUKE

There is a lady in Verona here

Whom I affect; but she is nice, and coy,

And nought esteems my agèd eloquence.

Now therefore would I have thee to my tutor—

For long agone I have forgot to court; 85

Besides, the fashion of the time is changed—

How and which way I may bestow myself

To be regarded in her sun-bright eye.

VALENTINE

Win her with gifts if she respect not words;

Dumb jewels often in their silent kind

More than quick words do move a woman's mind. 90

DUKE

But she did scorn a present that I sent her.

VALENTINE

A woman sometime scorns what best contents her.

Send her another; never give her o'er,

For scorn at first makes after-love the more. 95

If she do frown, 'tis not in hate of you,

But rather to beget more love in you.

If she do chide, 'tis not to have you gone,

Forwhy the fools are mad if left alone.

Take no repulse, whatever she doth say; 100

For "get you gone" she doth not mean "away."

Flatter and praise, commend, extol their graces;

Though ne'er so black, say they have angels' faces.

That man that hath a tongue, I say, is no man

If with his tongue he cannot win a woman. 105

DUKE

But she I mean is promised by her friends

Unto a youthful gentleman of worth

And kept severely from resort of men,

That no man hath access by day to her.

113. **What lets but one may enter at:** i.e., what would hinder anyone from entering

115. **shelving:** overhanging, projecting

116. **apparent:** obvious, manifest

117. **quaintly:** skillfully

119. **Hero's tower:** In the story of Hero and **Leander**, Hero lives as a priestess of Venus in a **tower** on the banks of the Hellespont. (See note to 1.1.22, and picture, page 18.)

121. **blood:** good parentage; or, perhaps, passion

130. **of any length:** i.e., fairly long (The phrase **of length** meant "long.")

131. **turn:** purpose



Phaëton falling from his "heavenly car." (3.1.157-59)
From Ovid, . . . *Metamorphoseos* . . . (1527).

98

VALENTINE

Why, then, I would resort to her by night. 110

DUKE

Ay, but the doors be locked and keys kept safe,
That no man hath recourse to her by night.

VALENTINE

What lets but one may enter at her window?

DUKE

Her chamber is aloft, far from the ground,
And built so shelving that one cannot climb it
Without apparent hazard of his life. 115

VALENTINE

Why, then a ladder quaintly made of cords
To cast up, with a pair of anchoring hooks,
Would serve to scale another Hero's tower,
So bold Leander would adventure it. 120

DUKE

Now, as thou art a gentleman of blood,
Advise me where I may have such a ladder.

VALENTINE

When would you use it? Pray sir, tell me that.

DUKE

This very night; for love is like a child
That longs for everything that he can come by. 125

VALENTINE

By seven o'clock I'll get you such a ladder.

DUKE

But hark thee: I will go to her alone;
How shall I best convey the ladder thither?

VALENTINE

It will be light, my lord, that you may bear it
Under a cloak that is of any length. 130

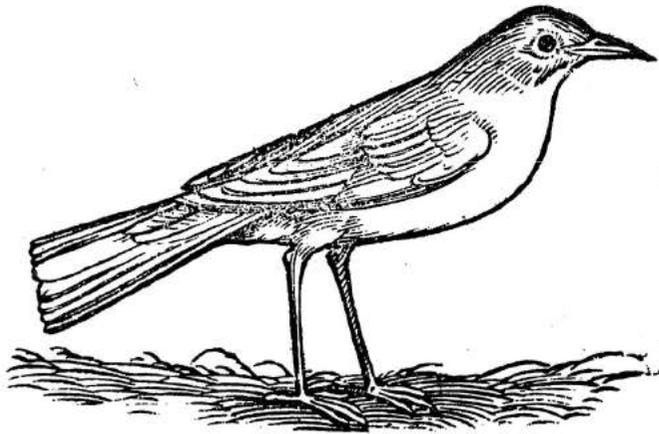
DUKE

A cloak as long as thine will serve the turn?

VALENTINE

Ay, my good lord.

164. **Is privilege for:** i.e., privileges, authorizes
 168. **expedition:** i.e., motion
 181. **shadow:** delusive and insubstantial image
 182. **Except I be:** i.e., unless I am
 186. **leave:** cease
 187. **influence:** in astrology, the flowing from the heavens of an ethereal fluid that affects the characters and destinies of humans
 189. **his deadly doom:** i.e., the Duke's decree of death
 190. **Tarry I:** i.e., if I stay; **but attend on:** i.e., merely serve
 193. **So-ho:** a call announcing a discovery (specifically, a hunting call announcing that the hare has been sighted)



A nightingale. (3.1.183, 5.4.5)
 From Konrad Gesner, . . . *Historiae animalium* . . . (1585-1604).

Is privilege for thy departure hence.
 Thank me for this more than for all the favors 165
 Which all too much I have bestowed on thee.
 But if thou linger in my territories
 Longer than swiftest expedition
 Will give thee time to leave our royal court,
 By heaven, my wrath shall far exceed the love 170
 I ever bore my daughter or thyself.
 Begone. I will not hear thy vain excuse,
 But, as thou lov'st thy life, make speed from hence.
 [He exits.]

VALENTINE

And why not death, rather than living torment?
 To die is to be banished from myself, 175
 And Sylvia is myself; banished from her
 Is self from self—a deadly banishment.
 What light is light if Sylvia be not seen?
 What joy is joy if Sylvia be not by—
 Unless it be to think that she is by 180
 And feed upon the shadow of perfection?
 Except I be by Sylvia in the night,
 There is no music in the nightingale.
 Unless I look on Sylvia in the day,
 There is no day for me to look upon. 185
 She is my essence, and I leave to be
 If I be not by her fair influence
 Fostered, illumined, cherished, kept alive.
 I fly not death, to fly his deadly doom;
 Tarry I here, I but attend on death, 190
 But fly I hence, I fly away from life.

[Enter Proteus and Lance.]

PROTEUS Run, boy, run, run, and seek him out.
 LANCE So-ho, so-ho!
 PROTEUS What seest thou?

195. **Him:** i.e., he whom
 195–96. **There's . . . 'tis:** i.e., every hair on his head is (with a pun on **hair/hare**)
 206. **Villain:** literally, peasant, but referring to any social inferior; **forbear:** i.e., stop (Lance apparently makes some move toward striking Valentine.)
 212. **they:** i.e., the **news;** **untunable:** harsh-sounding



An image of despair. (3.1.253)
 From Jean Francois Senault, *The use of passions . . .* (1649).

LANCE Him we go to find. There's not a hair on 's head 195
 but 'tis a Valentine.
 PROTEUS Valentine?
 VALENTINE No.
 PROTEUS Who then? His spirit?
 VALENTINE Neither. 200
 PROTEUS What then?
 VALENTINE Nothing.
 LANCE Can nothing speak? Master, shall I strike?
 PROTEUS Who wouldst thou strike?
 LANCE Nothing. 205
 PROTEUS Villain, forbear.
 LANCE Why, sir, I'll strike nothing. I pray you—
 PROTEUS
 Sirrah, I say forbear.—Friend Valentine, a word.
 VALENTINE
 My ears are stopped and cannot hear good news,
 So much of bad already hath possessed them. 210
 PROTEUS
 Then in dumb silence will I bury mine,
 For they are harsh, untunable, and bad.
 VALENTINE Is Sylvia dead?
 PROTEUS No, Valentine.
 VALENTINE
 No Valentine indeed for sacred Sylvia. 215
 Hath she forsworn me?
 PROTEUS No, Valentine.
 VALENTINE
 No Valentine if Sylvia have forsworn me.
 What is your news?
 LANCE Sir, there is a proclamation that you are van- 220
 ished.
 PROTEUS
 That thou art banishèd—O, that's the news—
 From hence, from Sylvia, and from me thy friend.

225. **surfeit**: overindulge
 227. **doom**: decree
 228. **unreversed**: i.e., if not reversed
 230. **tendered**: i.e., offered (along with **her humble self** [line 231]) as payment or ransom
 240. **repeal**: recall from banishment
 241. **close prison**: i.e., strict confinement in prison
 242. **biding**: remaining
 246. **ending anthem**: In "The Phoenix and the Turtle," a poem probably by Shakespeare, the word **anthem** means "requiem," or hymn for the dead, and probably means that here as well.
 247. **that**: that which
 248. **study**: i.e., think about
 253. **manage**: wield

VALENTINE

O, I have fed upon this woe already,
 And now excess of it will make me surfeit. 225
 Doth Sylvia know that I am banishèd?

PROTEUS

Ay, ay, and she hath offered to the doom—
 Which unreversed stands in effectual force—
 A sea of melting pearl, which some call tears;
 Those at her father's churlish feet she tendered, 230
 With them, upon her knees, her humble self,
 Wringing her hands, whose whiteness so became
 them

As if but now they waxèd pale for woe.
 But neither bended knees, pure hands held up, 235
 Sad sighs, deep groans, nor silver-shedding tears
 Could penetrate her uncompassionate sire;
 But Valentine, if he be ta'en, must die.
 Besides, her intercession chafed him so,
 When she for thy repeal was suppliant, 240
 That to close prison he commanded her
 With many bitter threats of bidding there.

VALENTINE

No more, unless the next word that thou speak'st
 Have some malignant power upon my life.
 If so, I pray thee breathe it in mine ear 245
 As ending anthem of my endless dolor.

PROTEUS

Cease to lament for that thou canst not help,
 And study help for that which thou lament'st.
 Time is the nurse and breeder of all good.
 Here, if thou stay, thou canst not see thy love; 250
 Besides, thy staying will abridge thy life.
 Hope is a lover's staff; walk hence with that
 And manage it against despairing thoughts.
 Thy letters may be here, though thou art hence,
 Which, being writ to me, shall be delivered 255

257. **expostulate**: talk at length
 259. **confer at large**: talk with you fully
 261. **though not for thyself**: i.e., even if not for your own sake
 262. **along**: i.e., come
 263. **my boy**: i.e., Speed
 269–70. **that's all one**: i.e., that doesn't matter
 270. **but**: only; **He lives not now**: i.e., there's no one alive
 275. **maid**: Lance plays on **maid** as (1) virgin; (2) maidservant; **gossips**: sponsors at her child's baptism
 277. **qualities**: accomplishments
 278. **bare**: (1) mere; (2) hairless
 279. **catalog**: list
 280. **Imprimis**: Latin for "in the first place," used to introduce a list of items
 282. **jade**: (1) broken-down horse (See page 94.) (2) hussy
 283. **Item**: i.e., also (used to introduce each thing enumerated in a list)

Even in the milk-white bosom of thy love.
 The time now serves not to expostulate.
 Come, I'll convey thee through the city gate
 And, ere I part with thee, confer at large
 Of all that may concern thy love affairs. 260
 As thou lov'st Sylvia, though not for thyself,
 Regard thy danger, and along with me.

VALENTINE

I pray thee, Lance, an if thou seest my boy,
 Bid him make haste and meet me at the North
 Gate. 265

PROTEUS

Go, sirrah, find him out.—Come, Valentine.

VALENTINE

O, my dear Sylvia! Hapless Valentine!

Valentine and Proteus exit.

LANCE I am but a fool, look you, and yet I have the wit
 to think my master is a kind of a knave, but that's all
 one if he be but one knave. He lives not now that 270
 knows me to be in love, yet I am in love, but a team
 of horse shall not pluck that from me, nor who 'tis I
 love; and yet 'tis a woman, but what woman I will
 not tell myself; and yet 'tis a milk-maid; yet 'tis not a
 maid, for she hath had gossips; yet 'tis a maid, for 275
 she is her master's maid and serves for wages. She
 hath more qualities than a water spaniel, which is
 much in a bare Christian. *He takes out a piece of
 paper.* Here is the catalog of her condition.
Reads. *Imprimis, She can fetch and carry.* Why, a 280
 horse can do no more; nay, a horse cannot fetch but
 only carry; therefore is she better than a jade.
Reads. *Item, She can milk.* Look you, a sweet
 virtue in a maid with clean hands.

Enter Speed.

SPEED How now, Signior Lance? What news with your 285
 Mastership?

293. **them:** i.e., the **news** (line 289)
 294. **jolt-head:** blockhead
 296, 300. **try:** test, put to the proof
 301-2. **Saint Nicholas:** the patron of scholars, especially schoolboys
 302. **thy speed:** the promoter of your success, with a pun on Speed's name
 311. **stock:** dowry
 312. **stock:** stocking
 315. **scoured:** (1) scrubbed; (2) beaten
 317. **set the world on wheels:** i.e., take it easy (See below.)



To "set the world on wheels." (3.1.317)
 From John Taylor, *All the Workes of...* (1630).

- LANCE With my master's ship? Why, it is at sea.
 SPEED Well, your old vice still: mistake the word. What news, then, in your paper?
 LANCE The black'st news that ever thou heard'st. 290
 SPEED Why, man? How black?
 LANCE Why, as black as ink.
 SPEED Let me read them.
 LANCE Fie on thee, jolt-head, thou canst not read.
 SPEED Thou liest. I can. 295
 LANCE I will try thee. Tell me this, who begot thee?
 SPEED Marry, the son of my grandfather.
 LANCE O, illiterate loiterer, it was the son of thy grandmother. This proves that thou canst not read.
 SPEED Come, fool, come. Try me in thy paper. 300
 LANCE, ^{giving him the paper} There, and Saint Nicholas be thy speed.
 SPEED ^{reads} *Imprimis, She can milk.*
 LANCE Ay, that she can.
 SPEED *Item, She brews good ale.* 305
 LANCE And thereof comes the proverb: "Blessing of your heart, you brew good ale."
 SPEED *Item, She can sew.*
 LANCE That's as much as to say "Can she so?"
 SPEED *Item, She can knit.* 310
 LANCE What need a man care for a stock with a wench, when she can knit him a stock?
 SPEED *Item, She can wash and scour.*
 LANCE A special virtue, for then she need not be washed and scoured. 315
 SPEED *Item, She can spin.*
 LANCE Then may I set the world on wheels, when she can spin for her living.
 SPEED *Item, She hath many nameless virtues.*
 LANCE That's as much as to say "bastard virtues," that indeed know not their fathers and therefore have no names. 320

325. **in respect of:** as relates to or regards
 329. **hath a sweet mouth:** i.e., likes sweets (also, perhaps, is lecherous)
 336. **only:** preeminent
 339. **Eve's legacy:** i.e., her inheritance from Eve, her nature as a woman
 343. **curst:** shrewish (Lance responds to a second meaning, "savage.")
 345. **praise:** appraise, test (by drinking)
 347. **praised:** extolled, spoken highly of
 348. **liberal:** licentious (Lance responds to a second meaning, "generous.")
 356. **Rehearse:** repeat



"She can milk." (3.1.283, 303)
 From Pietro de Crescenzi, [Ruralia commoda, 1561].

- SPEED Here follow her vices.
 LANCE Close at the heels of her virtues.
 SPEED *Item, She is not to be* ¹*kissed* *fasting in respect of* 325
her breath.
 LANCE Well, that fault may be mended with a breakfast.
 Read on.
 SPEED *Item, She hath a sweet mouth.*
 LANCE That makes amends for her sour breath. 330
 SPEED *Item, She doth talk in her sleep.*
 LANCE It's no matter for that, so she sleep not in her
 talk.
 SPEED *Item, She is slow in words.*
 LANCE O villain, that set this down among her vices! To 335
 be slow in words is a woman's only virtue. I pray
 thee, out with 't, and place it for her chief virtue.
 SPEED *Item, She is proud.*
 LANCE Out with that too; it was Eve's legacy and
 cannot be ta'en from her. 340
 SPEED *Item, She hath no teeth.*
 LANCE I care not for that neither, because I love crusts.
 SPEED *Item, She is curst.*
 LANCE Well, the best is, she hath no teeth to bite.
 SPEED *Item, She will often praise her liquor.* 345
 LANCE If her liquor be good, she shall; if she will not, I
 will, for good things should be praised.
 SPEED *Item, She is too liberal.*
 LANCE Of her tongue she cannot, for that's writ down
 she is slow of; of her purse she shall not, for that I'll 350
 keep shut; now, of another thing she may, and that
 cannot I help. Well, proceed.
 SPEED *Item, She hath more hair than wit, and more*
faults than hairs, and more wealth than faults.
 LANCE Stop there. I'll have her. She was mine and not 355
 mine twice or thrice in that last article. Rehearse
 that once more.
 SPEED *Item, She hath more hair than wit.*

359. **prove:** test
 360. **cover of the salt:** i.e., lid of the saltcellar
 361. **more than the salt:** Proverbial: "**The greater hides the less**" (line 362).
 367. **gracious:** acceptable
 368–69. **nothing is impossible:** Proverbial: "**Nothing is impossible** to a willing heart."
 371. **stays:** waits
 378. **going:** walking
 380. **Pox:** an exclamation of irritation
 381. **swinged:** whipped
 383. **after:** i.e., follow; **correction:** punishment

3.2 The Duke enlists Proteus' aid in making Sylvia fall in love with Thurio. Proteus offers to slander Valentine and to help Thurio find musicians to serenade Sylvia.

-
1. **but that she will:** i.e., that she will not

LANCE "More hair than wit"? It may be; I'll prove it:
 the cover of the salt hides the salt, and therefore it is
 more than the salt; the hair that covers the wit is
 more than the wit, for the greater hides the less. 360

What's next?

SPEED *And more faults than hairs.*

LANCE That's monstrous! O, that that were out! 365

SPEED *And more wealth than faults.*

LANCE Why, that word makes the faults gracious. Well,
 I'll have her, and if it be a match, as nothing is
 impossible—

SPEED What then? 370

LANCE Why, then will I tell thee that thy master stays
 for thee at the North Gate.

SPEED For me?

LANCE For thee? Ay, who art thou? He hath stayed for a
 better man than thee. 375

SPEED And must I go to him?

LANCE Thou must run to him, for thou hast stayed so
 long that going will scarce serve the turn.

SPEED, *handing him the paper* Why didst not tell me
 sooner? Pox of your love letters! *He exits.* 380

LANCE Now will he be swung for reading my letter;
 an unmannerly slave, that will thrust himself into
 secrets. I'll after, to rejoice in the boy's correction.
He exits.

Scene 2

Enter Duke and Thurio.

DUKE

Sir Thurio, fear not but that she will love you
 Now Valentine is banished from her sight.

THURIO

Since his exile she hath despised me most,

5. **That:** i.e., so that
 6. **This . . . impress of love:** i.e., the impression that love makes upon the mind; **as a figure:** i.e., like an image
 7. **Trenchèd:** carved
 8. **his:** its
 12. **According to:** in accord with
 17. **conceit:** opinion
 19. **the better:** the rather, all the more ready
 26. **opposes her against:** sets herself in opposition to
 28. **persevers:** perseveres (accent on second syllable)



"Give me not the boots." (1.1.27)
 From Jean Milles de Souvigny, *Praxis criminis
 persequendi . . .* (1541).

Forsworn my company and railed at me,
 That I am desperate of obtaining her. 5

DUKE

This weak impress of love is as a figure
 Trenchèd in ice, which with an hour's heat
 Dissolves to water and doth lose his form.
 A little time will melt her frozen thoughts,
 And worthless Valentine shall be forgot. 10

「Enter」 *Proteus*.

How now, Sir Proteus? Is your countryman,
 According to our proclamation, gone?

PROTEUS Gone, my good lord.

DUKE

My daughter takes his going grievously.

PROTEUS

A little time, my lord, will kill that grief. 15

DUKE

So I believe, but Thurio thinks not so.
 Proteus, the good conceit I hold of thee,
 For thou hast shown some sign of good desert,
 Makes me the better to confer with thee.

PROTEUS

Longer than I prove loyal to your Grace
 Let me not live to look upon your Grace. 20

DUKE

Thou know'st how willingly I would effect
 The match between Sir Thurio and my daughter?

PROTEUS I do, my lord.

DUKE

And also, I think, thou art not ignorant
 How she opposes her against my will? 25

PROTEUS

She did, my lord, when Valentine was here.

DUKE

Ay, and perversely she perseveres so.

35. **deliver:** pronounce
 36. **circumstance:** supporting details
 40. **ill:** inappropriate, offensive, disagreeable; **office:** role, duty
 43. **endamage:** inflict damage on
 44. **office:** task; role; **indifferent:** neither good nor bad
 49. **weed:** remove (as if **her love** were a **weed**)
 51–53. **unwind, ravel, bottom it:** The image is of thread being unwound and then, to prevent it from becoming tangled, rewound into a skein. **ravel:** fall into a tangled mass **bottom it:** wind it into a skein



"She can spin." (3.1.316)
 From Johann Engel, *Astrolabium* . . . (1488).

What might we do to make the girl forget
 The love of Valentine, and love Sir Thurio? 30

PROTEUS

The best way is to slander Valentine
 With falsehood, cowardice, and poor descent,
 Three things that women highly hold in hate.

DUKE

Ay, but she'll think that it is spoke in hate.

PROTEUS

Ay, if his enemy deliver it. 35
 Therefore it must with circumstance be spoken
 By one whom she esteemeth as his friend.

DUKE

Then you must undertake to slander him.

PROTEUS

And that, my lord, I shall be loath to do.
 'Tis an ill office for a gentleman, 40
 Especially against his very friend.

DUKE

Where your good word cannot advantage him,
 Your slander never can endamage him;
 Therefore the office is indifferent, 45
 Being entreated to it by your friend.

PROTEUS

You have prevailed, my lord. If I can do it
 By aught that I can speak in his dispraise,
 She shall not long continue love to him.
 But say this weed her love from Valentine, 50
 It follows not that she will love Sir Thurio.

THURIO

Therefore, as you unwind her love from him,
 Lest it should ravel and be good to none,
 You must provide to bottom it on me,
 Which must be done by praising me as much 55
 As you in worth dispraise Sir Valentine.

56. **kind:** way
 59. **revolt:** alter your allegiance
 60. **Upon this warrant:** on these grounds
 61. **at large:** freely
 62. **lumpish:** dejected
 64. **temper her:** bring her into a desirable frame of mind
 68. **lay lime:** an allusion to the spreading of bird-lime to capture small birds
 70. **serviceable vows:** oaths expressing your readiness to serve her
 76. **discover:** reveal; **integrity:** sincerity
 77–80. **Orpheus' lute . . . sands:** Orpheus was a musician in Greek mythology. The power of his music over wild animals and even inanimate objects is described in lines 78–80. **sinews:** perhaps, tendons; or, perhaps, nerves **leviathans:** whales (See longer note, page 191.) **unsounded:** i.e., unmeasured (See page 122.)
 83. **consort:** group of musicians
 84. **Tune a deploring dump:** sing a despairing melody
 87. **inherit:** obtain

DUKE

And, Proteus, we dare trust you in this kind
 Because we know, on Valentine's report,
 You are already Love's firm votary
 And cannot soon revolt and change your mind.
 Upon this warrant shall you have access 60
 Where you with Sylvia may confer at large—
 For she is lumpish, heavy, melancholy,
 And, for your friend's sake, will be glad of you—
 Where you may temper her by your persuasion
 To hate young Valentine and love my friend. 65

PROTEUS

As much as I can do I will effect.—
 But you, Sir Thurio, are not sharp enough.
 You must lay lime to tangle her desires
 By wailful sonnets, whose composèd rhymes
 Should be full-fraught with serviceable vows. 70

DUKE

Ay, much is the force of heaven-bred poesy.

PROTEUS

Say that upon the altar of her beauty
 You sacrifice your tears, your sighs, your heart.
 Write till your ink be dry, and with your tears
 Moist it again, and frame some feeling line 75
 That may discover such integrity.
 For Orpheus' lute was strung with poets' sinews,
 Whose golden touch could soften steel and stones,
 Make tigers tame, and huge leviathans
 Forsake unsounded deeps to dance on sands. 80
 After your dire-lamenting elegies,
 Visit by night your lady's chamber window
 With some sweet consort; to their instruments
 Tune a deploring dump; the night's dead silence
 Will well become such sweet complaining 85
 grievance.
 This, or else nothing, will inherit her.

88. **discipline:** instruction
 92. **sort:** choose
 93. **sonnet:** short poem
 94. **give the onset:** make a beginning
 95. **About it:** i.e., set about it (also at line 98)
 96. **wait upon:** attend
 98. **pardon you:** i.e., excuse you from attending me



Orpheus. (3.2.77-80)
 From Ovid, . . . *Metamorphoseon* . . . (1565).

DUKE

This discipline shows thou hast been in love.

THURIO, [to Proteus]

And thy advice this night I'll put in practice.

Therefore, sweet Proteus, my direction-giver,

90

Let us into the city presently

To sort some gentlemen well-skilled in music.

I have a sonnet that will serve the turn

To give the onset to thy good advice.

DUKE About it, gentlemen.

95

PROTEUS

We'll wait upon your Grace till after supper

And afterward determine our proceedings.

DUKE

Even now about it! I will pardon you.

They exit.



THE TWO
GENTLEMEN
OF VERONA

ACT 4



4.1 Valentine and Speed are captured by outlaws.
Valentine agrees to become their captain.

-
1. **passenger:** traveler
 2. **If:** i.e., even if
 3. **Stand:** a command to halt (but with wordplay in line 4 on **sit**); **that:** that which
 5. **undone:** i.e., done for, destroyed
 10. **proper:** handsome
 12. **crossed with:** thwarted by
 14. **disfurnish:** deprive

ACT 4

Scene 1

Enter certain Outlaws.

FIRST OUTLAW

Fellows, stand fast. I see a passenger.

SECOND OUTLAW

If there be ten, shrink not, but down with 'em.

Enter Valentine and Speed.

THIRD OUTLAW

Stand, sir, and throw us that you have about you.

If not, we'll make you sit, and rifle you.

SPEED, *to Valentine*

Sir, we are undone; these are the villains

5

That all the travelers do fear so much.

VALENTINE My friends—

FIRST OUTLAW

That's not so, sir. We are your enemies.

SECOND OUTLAW Peace. We'll hear him.

THIRD OUTLAW

Ay, by my beard, will we, for he is a proper man.

10

VALENTINE

Then know that I have little wealth to lose.

A man I am crossed with adversity;

My riches are these poor habiliments,

Of which, if you should here disfurnish me,

You take the sum and substance that I have.

15

22. **crooked:** perverse
 23. **What:** an interjection here introducing a question
 26. **rehearse:** repeat
 27. **I killed a man:** Valentine's lie may be an attempt to impress the outlaws or to remain true to the rules of courtly love by concealing his love for Sylvia.
 32. **such a doom:** i.e., so light a sentence
 33. **Have you the tongues:** i.e., do you know foreign languages (Since **the tongues** often referred to Greek and Latin, it is possible that, in line 34, the Folio's "trauaile" means "travail" [instead of **travel**] and refers to study.)
 34. **happy:** skillful
 36. **bare scalp:** tonsure, shaved crown of the head; **Robin Hood's fat friar:** i.e., Friar Tuck, a follower of the legendary outlaw Robin Hood, whose exploits were sung in ballads and celebrated in May Day pageants (See page 130.)
 37. **were a king:** i.e., would make a good **king;** **faction:** i.e., band
 41. **villain:** scoundrel, rogue
 42. **take to:** i.e., fall back on, have recourse to

SECOND OUTLAW Whither travel you?

VALENTINE To Verona.

FIRST OUTLAW Whence came you?

VALENTINE From Milan.

THIRD OUTLAW Have you long sojourned there? 20

VALENTINE

Some sixteen months, and longer might have stayed
 If crooked fortune had not thwarted me.

FIRST OUTLAW What, were you banished thence?

VALENTINE I was.

SECOND OUTLAW For what offense? 25

VALENTINE

For that which now torments me to rehearse;
 I killed a man, whose death I much repent,
 But yet I slew him manfully in fight
 Without false vantage or base treachery.

FIRST OUTLAW

Why, ne'er repent it if it were done so; 30

But were you banished for so small a fault?

VALENTINE

I was, and held me glad of such a doom.

SECOND OUTLAW Have you the tongues?

VALENTINE

My youthful travel therein made me happy,
 Or else I often had been miserable. 35

THIRD OUTLAW

By the bare scalp of Robin Hood's fat friar,
 This fellow were a king for our wild faction.

FIRST OUTLAW We'll have him.—Sirs, a word.

〔The Outlaws step aside to talk.〕

SPEED Master, be one of them. It's an honorable kind
 of thievery. 40

VALENTINE Peace, villain.

SECOND OUTLAW, *〔advancing〕*

Tell us this: have you anything to take to?

43. **my fortune:** what fate or destiny holds for me
 46. **awful men:** i.e., **men** worthy of respect
 48. **practicing:** plotting
 51. **mood:** anger
 53. **to the purpose:** to get to the point
 58. **quality:** profession; **want:** need
 60. **above the rest:** i.e., more than the other reasons; **parley to:** i.e., discuss terms with (as if in an informal military conference)
 62. **To make a virtue of necessity:** proverbial
 64. **consort:** fellowship (accent on second syllable)



"Robin Hood's fat friar." (4.1.36)
 From Charles Grignion, *Morris dancers* [n.d.].

VALENTINE Nothing but my fortune.

THIRD OUTLAW

Know then that some of us are gentlemen,
 Such as the fury of unguided youth
 Thrust from the company of awful men.
 Myself was from Verona banished
 For practicing to steal away a lady,
 「An」 heir and 「near」 allied unto the Duke.

45

SECOND OUTLAW

And I from Mantua, for a gentleman
 Who, in my mood, I stabbed unto the heart.

50

FIRST OUTLAW

And I for such like petty crimes as these.
 But to the purpose: for we cite our faults
 That they may hold excused our lawless lives,
 And partly seeing you are beautified
 With goodly shape, and by your own report
 A linguist, and a man of such perfection
 As we do in our quality much want—

55

SECOND OUTLAW

Indeed because you are a banished man,
 Therefore, above the rest, we parley to you.
 Are you content to be our general,
 To make a virtue of necessity
 And live as we do in this wilderness?

60

THIRD OUTLAW

What sayst thou? Wilt thou be of our consort?
 Say ay, and be the captain of us all;
 We'll do thee homage and be ruled by thee,
 Love thee as our commander and our king.

65

FIRST OUTLAW

But if thou scorn our courtesy, thou diest.

SECOND OUTLAW

Thou shalt not live to brag what we have offered.

72. **silly:** defenseless; **passengers:** travelers
76. **at thy dispose:** in your charge or control

4.2 Proteus serenades Sylvia, supposedly on Thurio's behalf. As Julia watches, disguised as a page, Proteus sings his love song to Sylvia, woos her, and, having been rejected by her, succeeds in getting her promise to give him her portrait.

3. **color:** pretense
4. **access:** accent on second syllable; **prefer:** promote
9. **commend:** i.e., offer
10. **have been forsworn:** i.e., have perjured myself
12. **quips:** sarcastic remarks

VALENTINE

I take your offer and will live with you, 70
Provided that you do no outrages
On silly women or poor passengers.

THIRD OUTLAW

No, we detest such vile base practices.
Come, go with us; we'll bring thee to our crews
And show thee all the treasure we have got, 75
Which, with ourselves, all rest at thy dispose.

They exit.

Scene 2

Enter Proteus.

PROTEUS

Already have I been false to Valentine,
And now I must be as unjust to Thurio.
Under the color of commending him,
I have access my own love to prefer.
But Sylvia is too fair, too true, too holy 5
To be corrupted with my worthless gifts.
When I protest true loyalty to her,
She twits me with my falsehood to my friend;
When to her beauty I commend my vows,
She bids me think how I have been forsworn 10
In breaking faith with Julia, whom I loved;
And notwithstanding all her sudden quips,
The least whereof would quell a lover's hope,
Yet, spaniel-like, the more she spurns my love,
The more it grows and fawneth on her still. 15
But here comes Thurio. Now must we to her
window
And give some evening music to her ear.

19. **are you crept:** i.e., have you come stealthily (Proteus, in line 21, puns on **creep** as "crawl.")

20–21. **love / Will creep . . . where it cannot go:** proverbial **go:** walk

27. **lustily:** heartily, vigorously

28–29. **allycholly:** i.e., melancholy

30–31. **because I cannot be merry:** Proverbial: "I am sad because I cannot be glad."



An alehouse. (2.5.7, 52)

From August Casimir Redel, *Apophtegmata symbolica* . . . [n.d].

⌈Enter⌋ Thurio ⌈and Musicians.⌋

THURIO

How now, Sir Proteus, are you crept before us?

PROTEUS

Ay, gentle Thurio, for you know that love
Will creep in service where it cannot go.

20

THURIO

Ay, but I hope, sir, that you love not here.

PROTEUS

Sir, but I do, or else I would be hence.

THURIO

Who, Sylvia?

PROTEUS

Ay, Sylvia, for your sake.

25

THURIO

I thank you for your own.—Now, gentlemen,
Let's tune, and to it lustily awhile.

⌈Enter⌋ Host ⌈of the inn, and⌋ Julia, ⌈disguised as a
page, Sebastian. They stand at a distance and talk.⌋

HOST Now, my young guest, methinks you're ally-
cholly. I pray you, why is it?

JULIA, ⌈as Sebastian⌋ Marry, mine host, because I
cannot be merry.

30

HOST Come, we'll have you merry. I'll bring you where
you shall hear music and see the gentleman that you
asked for.

JULIA, ⌈as Sebastian⌋ But shall I hear him speak?

35

HOST Ay, that you shall.

JULIA, ⌈as Sebastian⌋ That will be music.

HOST Hark, hark.

⌈Music plays.⌋

JULIA, ⌈as Sebastian⌋ Is he among these?

HOST Ay. But peace; let's hear 'em.

40

Song.

「PROTEUS」 *Who is Sylvia? What is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her
That she might admirèd be.* 45

*Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair
To help him of his blindness;
And, being helped, inhabits there.* 50

*Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling.
To her let us garlands bring.* 55

HOST How now? Are you sadder than you were before?
How do you, man? The music likes you not.

JULIA, 「*as Sebastian*」 You mistake. The musician likes me not.

HOST Why, my pretty youth? 60

JULIA, 「*as Sebastian*」 He plays false, father.

HOST How, out of tune on the strings?

JULIA, 「*as Sebastian*」 Not so; but yet so false that he grieves my very heart-strings.

HOST You have a quick ear. 65

JULIA, 「*as Sebastian*」 Ay, I would I were deaf; it makes me have a slow heart.

HOST I perceive you delight not in music.

JULIA, 「*as Sebastian*」 Not a whit when it jars so.

HOST Hark, what fine change is in the music! 70

JULIA, 「*as Sebastian*」 Ay; that change is the spite.

HOST You would have them always play but one thing?

41 SP. **Proteus:** The Folio does not name the singer, but lines 58–64 seem clearly to point to Proteus as the one who sings and plays the lute.

42. **swains:** lovers, wooers

48. **Love:** i.e., Cupid, the blind god of love (See below, and page 66.) **repair:** make his way, journey

50. **inhabits:** takes up his abode, settles

57. **likes:** pleases (“Sebastian’s” response is the first of a series of wordplays in which words say one thing to the Host while meaning something quite different to the speaker. See, e.g., lines 58–59, “**likes me not**”; line 61, “**plays false.**”)

69. **jars so:** (1) sounds so harsh; (2) hurts so badly

70. **change:** modulation, variation

71. **change:** fickleness, inconstancy



Cupid. (2.6.42)

From Francesco Petrarca, *Opera* . . . [1508].

74. **one play but one thing:** i.e., a person perform no more than one role

75. **talk on:** i.e., speak about

78. **out of all nick:** i.e., beyond all reckoning

82. **his lady:** i.e., Proteus' lady

84. **parts:** departs

85. **fear not you:** i.e., don't worry

86. **drift:** scheme

90. **even:** evening

97. **will:** wish

138

JULIA, *as Sebastian*

I would always have one play but one thing.

But, host, doth this Sir Proteus, that we talk on, 75

Often resort unto this gentlewoman?

HOST I tell you what Lance his man told me: he loved her out of all nick.

JULIA, *as Sebastian* Where is Lance?

HOST Gone to seek his dog, which tomorrow, by his 80

master's command, he must carry for a present to his lady. *Music ends.*

JULIA, *as Sebastian* Peace. Stand aside. The company parts. *Host and Julia move away.*

PROTEUS

Sir Thurio, fear not you. I will so plead 85

That you shall say my cunning drift excels.

THURIO

Where meet we?

PROTEUS At Saint Gregory's well.

THURIO Farewell.

Thurio and the Musicians exit.

Enter Sylvia, above.

PROTEUS

Madam, good even to your Ladyship. 90

SYLVIA

I thank you for your music, gentlemen.

Who is that that spake?

PROTEUS

One, lady, if you knew his pure heart's truth,

You would quickly learn to know him by his voice.

SYLVIA Sir Proteus, as I take it. 95

PROTEUS

Sir Proteus, gentle lady, and your servant.

SYLVIA

What's your will?

98. **compass yours:** obtain your **will** (i.e., your consent; your sexual desire)

100. **presently:** immediately

101. **subtle:** treacherously cunning

102. **conceitless:** devoid of understanding

106. **For:** i.e., as for; **this pale queen of night:** i.e., the moon, personified as Diana, goddess of chastity (See below.)

108. **suit:** courting

113. **if I:** i.e., even if I (who am no longer Julia)

118. **importunacy:** troublesome pertinacity

123. **hers:** i.e., her love

124. **hers:** i.e., her **grave;** **sepulcher:** inter (accent on second syllable)



"This pale queen of night." (4.2.106)
From Robert Whitcombe, *Janua divorum* . . . (1678).

PROTEUS

That I may compass yours.

SYLVIA

You have your wish: my will is even this,
That presently you hie you home to bed. 100

Thou subtle, perjured, false, disloyal man,
Think'st thou I am so shallow, so conceitless,
To be seduced by thy flattery,

That hast deceived so many with thy vows?
Return, return, and make thy love amends. 105

For me, by this pale queen of night I swear,
I am so far from granting thy request

That I despise thee for thy wrongful suit
And by and by intend to chide myself
Even for this time I spend in talking to thee. 110

PROTEUS

I grant, sweet love, that I did love a lady,
But she is dead.

JULIA, [aside] 'Twere false if I should speak it,
For I am sure she is not buried.

SYLVIA

Say that she be; yet Valentine thy friend
Survives, to whom, thyself art witness,
I am betrothed. And art thou not ashamed
To wrong him with thy importunacy? 115

PROTEUS

I likewise hear that Valentine is dead.

SYLVIA

And so suppose am I, for in [his] grave,
Assure thyself, my love is buried. 120

PROTEUS

Sweet lady, let me rake it from the earth.

SYLVIA

Go to thy lady's grave and call hers thence,
Or, at the least, in hers sepulcher thine.

JULIA, [aside] He heard not that. 125

130. **substance:** Wordplay in lines 130–37 turns on meanings of **substance** and its opposite, **shadow**. Here, **substance** is “essential part.” In line 133 it is a “solid or real thing.” **Shadow** means, variously, “insubstantial form,” “portrait,” “actor,” and “illusion.”

131. **else:** elsewhere

143. **By my halidom:** a mild oath (**Halidom** referred vaguely to relics and other sacred things.)

144. **lies:** lodges

148. **watched:** stayed awake; **most heaviest:** most sorrowful, distressful, or grievous (**Heaviest** could also mean simply “sleepiest” or “weariest.”)

4.3 Sylvia, determined to escape the pursuit of Thurio and Proteus, persuades Sir Eglamour to accompany her that evening on a journey to find Valentine.

PROTEUS

Madam, if your heart be so obdurate,
Vouchsafe me yet your picture for my love,
The picture that is hanging in your chamber;
To that I'll speak, to that I'll sigh and weep,
For since the substance of your perfect self 130
Is else devoted, I am but a shadow;
And to your shadow will I make true love.

JULIA, [aside]

If 'twere a substance you would sure deceive it
And make it but a shadow, as I am.

SYLVIA

I am very loath to be your idol, sir; 135
But since your falsehood shall become you well
To worship shadows and adore false shapes,
Send to me in the morning, and I'll send it.
And so, good rest. [Sylvia exits.]

PROTEUS As wretches have o'ernight 140

That wait for execution in the morn. [Proteus exits.]

JULIA, [as Sebastian] Host, will you go?

HOST By my halidom, I was fast asleep.

JULIA, [as Sebastian] Pray you, where lies Sir Proteus?

HOST Marry, at my house. Trust me, I think 'tis almost 145
day.

JULIA, [as Sebastian]

Not so; but it hath been the longest night
That e'er I watched, and the most heaviest.
[They exit.]

Scene 3
Enter Eglamour.

EGLAMOUR

This is the hour that Madam Sylvia
Entreated me to call and know her mind;

7. **attends:** awaits
 10. **impose:** charge, command
 15. **remorseful:** full of pity
 16. **dear:** affectionate, loving
 19. **abhorred:** The past tense is thought by some to be a printing-house error, and by others to mean "would have **abhorred** as a husband."
 24. **would:** i.e., wish to go
 25. **makes abode:** i.e., dwells
 26. **for:** because; **ways:** roads; **pass:** travel
 28. **repose:** rely
 29. **Urge not:** i.e., don't bring up (your concerns about)
 31. **justice:** justness, propriety, correctness

There's some great matter she'd employ me in.
 Madam, madam!

「Enter」 Sylvia, 「above」.

- SYLVIA Who calls? 5
 EGLAMOUR Your servant, and your friend,
 One that attends your Ladyship's command.
 SYLVIA
 Sir Eglamour, a thousand times good morrow.
 EGLAMOUR
 As many, worthy lady, to yourself.
 According to your Ladyship's impose, 10
 I am thus early come to know what service
 It is your pleasure to command me in.
 SYLVIA
 O Eglamour, thou art a gentleman—
 Think not I flatter, for I swear I do not—
 Valiant, wise, remorseful, well accomplished. 15
 Thou art not ignorant what dear good will
 I bear unto the banished Valentine,
 Nor how my father would enforce me marry
 Vain Thurio, whom my very soul abhorred.
 Thyself hast loved, and I have heard thee say 20
 No grief did ever come so near thy heart
 As when thy lady and thy true love died,
 Upon whose grave thou vow'dst pure chastity.
 Sir Eglamour, I would to Valentine,
 To Mantua, where I hear he makes abode; 25
 And for the ways are dangerous to pass,
 I do desire thy worthy company,
 Upon whose faith and honor I repose.
 Urge not my father's anger, Eglamour,
 But think upon my grief, a lady's grief, 30
 And on the justice of my flying hence

33. **still rewards:** i.e., always reward
 39. **grievances:** oppressive circumstances
 40. **they virtuously are placed:** perhaps, they are not caused by any improper behavior on your part
 42. **Recking:** caring; **what betideth:** what happens to
 43. **As much:** i.e., as much as; **befortune:** to befall

4.4 Proteus learns to his horror that Lance has tried to present Crab to Sylvia as a gift. Proteus then sends Sebastian (Julia in disguise) to Sylvia with a letter and a ring. Sylvia refuses these gifts, but sends Proteus the promised picture of herself.

3. **of:** from
 4. **blind:** i.e., newborn (before the eyes are open)
 4-5. **went to it:** i.e., were drowned

To keep me from a most unholy match,
 Which heaven and fortune still rewards with plagues.
 I do desire thee, even from a heart
 As full of sorrows as the sea of sands, 35
 To bear me company and go with me;
 If not, to hide what I have said to thee,
 That I may venture to depart alone.

EGLAMOUR

Madam, I pity much your grievances,
 Which, since I know they virtuously are placed, 40
 I give consent to go along with you,
 「Recking」 as little what betideth me
 As much I wish all good befortune you.
 When will you go?

SYLVIA This evening coming. 45

EGLAMOUR

Where shall I meet you?

SYLVIA At Friar Patrick's cell,
 Where I intend holy confession.

EGLAMOUR

I will not fail your Ladyship. Good morrow, gentle
 lady. 50

SYLVIA

Good morrow, kind Sir Eglamour.

They exit.

Scene 4

Enter Lance, 「with his dog, Crab.」

LANCE When a man's servant shall play the cur with
 him, look you, it goes hard—one that I brought up
 of a puppy, one that I saved from drowning when
 three or four of his blind brothers and sisters went
 to it. I have taught him even as one would say 5
 precisely "Thus I would teach a dog." I was sent to

9. **steps me:** i.e., steps
 11. **keep:** restrain
 12. **takes upon him:** undertakes
 13. **be . . . a dog at:** proverbial for "be adept at"
 14–15. **to take . . . he did:** i.e., to take the blame for an offense that he made
 15. **hanged:** Dogs were actually **hanged** for offenses in this period.
 17. **thrusts me:** i.e., thrusts
 19. **bless the mark:** a phrase used to ask pardon for offensive language
 19–20. **a pissing while:** proverbial for "a short time," but here also meant literally
 22–23. **Hang him up:** i.e., hang him
 24. **goes me:** i.e., I went
 28. **wot of:** are aware of; **makes me:** i.e., makes
 31. **stocks:** an instrument of punishment that imprisoned the legs in a wooden frame (See page 152.)
puddings: boiled sausages
 33. **pillory:** a contraption much like the **stocks**, except that the head and hands were imprisoned in the frame
 36. **served:** played; **took my leave of:** was bidding farewell to
 37. **bid thee still mark me:** order you always to pay attention to me
 38–39. **make water:** urinate

deliver him as a present to Mistress Sylvia from my master; and I came no sooner into the dining chamber but he steps me to her trencher and steals her capon's leg. O, 'tis a foul thing when a cur cannot keep himself in all companies! I would have, as one should say, one that takes upon him to be a dog indeed; to be, as it were, a dog at all things. If I had not had more wit than he, to take a fault upon me that he did, I think verily he had been hanged for 't. Sure as I live, he had suffered for 't. You shall judge. He thrusts me himself into the company of three or four gentlemanlike dogs under the Duke's table; he had not been there—bless the mark!—a pissing while but all the chamber smelt him. "Out with the dog!" says one. "What cur is that?" says another. "Whip him out!" says the third. "Hang him up!" says the Duke. I, having been acquainted with the smell before, knew it was Crab, and goes me to the fellow that whips the dogs. "Friend," quoth I, "You mean to whip the dog?" "Ay, marry, do I," quoth he. "You do him the more wrong," quoth I. "'Twas I did the thing you wot of." He makes me no more ado but whips me out of the chamber. How many masters would do this for his servant? Nay, I'll be sworn I have sat in the stocks for puddings he hath stolen; otherwise he had been executed. I have stood on the pillory for geese he hath killed; otherwise he had suffered for 't. ¹*To Crab.* Thou think'st not of this now. Nay, I remember the trick you served me when I took my leave of Madam Sylvia. Did not I bid thee still mark me, and do as I do? When didst thou see me heave up my leg and make water against a gentlewoman's farthingale? Didst thou ever see me do such a trick?

45. **whoreson**: sometimes used as a term of jocular familiarity

56. **this**: i.e., Crab

57. **squirrel**: i.e., tiny lap dog (In Shakespeare's time, actual squirrels were also kept as pets.)

64. **slave**: rascal; **still an end**: constantly; **turns me to shame**: brings me into disgrace

65. **entertainèd thee**: i.e., taken you into my service



A dog in "the dining chamber." (4.4.5-10)
From T[homas] F[ella], *A book of diverse devices* . . . (1585-1622).

「Enter」 Proteus 「and」 Julia 「disguised as Sebastian.」

PROTEUS

Sebastian is thy name? I like thee well
And will employ thee in some service presently.

JULIA, 「as Sebastian」

In what you please. I'll do what I can.

PROTEUS

I hope thou wilt. 「To Lance.」 How now, you
whoreson peasant? 45

Where have you been these two days loitering?

LANCE Marry, sir, I carried Mistress Sylvia the dog you
bade me.

PROTEUS And what says she to my little jewel?

LANCE Marry, she says your dog was a cur, and tells 50
you currish thanks is good enough for such a
present.

PROTEUS But she received my dog?

LANCE No, indeed, did she not. Here have I brought 55
him back again.

PROTEUS What, didst thou offer her this from me?

LANCE Ay, sir. The other squirrel was stolen from me
by the hangman's boys in the market-place, and
then I offered her mine own, who is a dog as big as
ten of yours, and therefore the gift the greater. 60

PROTEUS

Go, get thee hence, and find my dog again,
Or ne'er return again into my sight.

Away, I say. Stayest thou to vex me here?

「Lance exits with Crab.」

A slave that still an end turns me to shame.

Sebastian, I have entertainèd thee, 65

Partly that I have need of such a youth

That can with some discretion do my business—

For 'tis no trusting to yond foolish lout—

But chiefly for thy face and thy behavior,

73. **presently:** immediately
 75. **delivered:** who gave
 76. **leave:** abandon
 77. **belike:** perhaps
 82. **Wherefore:** why
 83. **methinks:** it seems to me
 89. **therewithal:** with it
 93. **hie:** hurry
 96-97. **thou hast . . . lambs:** Proverbial: "Do not let the wolf guard the sheep." (Shakespeare standardly changes "wolf" to "fox" in his use of the proverb.)
 98. **poor fool:** addressed to herself



"I have sat in the stocks." (4.4.31)
 From T[homas] F[ella], *A book of diverse devices . . .* (1585-1622).

Which, if my augury deceive me not,
 Witness good bringing-up, fortune, and truth. 70
 Therefore, know ^{「thou,」} for this I entertain thee.
 Go presently, and take this ring with thee;
 Deliver it to Madam Sylvia.
 She loved me well delivered it to me. 75
^{「He gives her a ring.」}

JULIA, ^{「as Sebastian」}
 It seems you loved not her, ^{「to」} leave her token.
 She is dead belike?

PROTEUS Not so; I think she lives.

JULIA, ^{「as Sebastian」} Alas!

PROTEUS Why dost thou cry "Alas"? 80

JULIA, ^{「as Sebastian」} I cannot choose but pity her.

PROTEUS Wherefore shouldst thou pity her?

JULIA, ^{「as Sebastian」}
 Because methinks that she loved you as well
 As you do love your lady Sylvia.
 She dreams on him that has forgot her love; 85
 You dote on her that cares not for your love.
 'Tis pity love should be so contrary,
 And thinking on it makes me cry "Alas."

PROTEUS

Well, give her that ring and therewithal
 This letter. ^{「He gives her a paper.」} That's her 90
 chamber. Tell my lady
 I claim the promise for her heavenly picture.
 Your message done, hie home unto my chamber,
 Where thou shalt find me sad and solitary.
^{「Proteus exits.」}

JULIA

How many women would do such a message? 95
 Alas, poor Proteus, thou hast entertained
 A fox to be the shepherd of thy lambs.
 Alas, poor fool, why do I pity him

- 106, 107. **would have:** i.e., wish to have
 113. **speed:** succeed
 115. **mean:** intermediary, agent
 117. **would you:** i.e., do you wish
 128. **shadow:** picture



A "sun-expelling mask." (4.4.162)
 From Cesare Vecellio, *Degli habiti antichi et moderni . . .* (1590).

That with his very heart despiseth me?
 Because he loves her, he despiseth me; 100
 Because I love him, I must pity him.
 This ring I gave him when he parted from me,
 To bind him to remember my good will;
 And now am I, unhappy messenger,
 To plead for that which I would not obtain, 105
 To carry that which I would have refused,
 To praise his faith, which I would have dispraised.
 I am my master's true confirmèd love,
 But cannot be true servant to my master 110
 Unless I prove false traitor to myself.
 Yet will I woo for him, but yet so coldly
 As—Heaven it knows!—I would not have him
 speed.

「Enter」 Sylvia.

「As Sebastian」 Gentlewoman, good day. I pray you be
 my mean 115
 To bring me where to speak with Madam Sylvia.

SYLVIA

What would you with her, if that I be she?

JULIA, 「as Sebastian」

If you be she, I do entreat your patience
 To hear me speak the message I am sent on.

SYLVIA From whom? 120

JULIA, 「as Sebastian」 From my master, Sir Proteus,
 madam.

SYLVIA O, he sends you for a picture?

JULIA, 「as Sebastian」 Ay, madam.

SYLVIA, 「calling」 Ursula, bring my picture there. 125

「She is brought the picture.」

Go, give your master this. Tell him from me,
 One Julia, that his changing thoughts forget,
 Would better fit his chamber than this shadow.

131. **unadvised:** carelessly, inadvertently
 136. **There, hold:** Sylvia may well try to return the letter to Julia with this line.
 139. **new-found:** newly invented
 149. **tender her:** regard her with pity



Love, "a blinded god." (4.4.206)
 From Guillaume de la Perrière, *Le théâtre des bons engins* . . . (1539).

JULIA, [as Sebastian] Madam, please you peruse this letter. [She gives Sylvia a paper.] 130

Pardon me, madam, I have unadvised
 Delivered you a paper that I should not.
 This is the letter to your Ladyship.
 [She takes back the first paper
 and hands Sylvia another.]

SYLVIA

I pray thee let me look on that again.

JULIA, [as Sebastian]

It may not be; good madam, pardon me. 135

SYLVIA There, hold.

I will not look upon your master's lines;
 I know they are stuffed with protestations
 And full of new-found oaths, which he will break
 As easily as I do tear his paper. 140
 [She tears the second paper.]

JULIA, [as Sebastian]

Madam, he sends your Ladyship this ring.
 [She offers Sylvia a ring.]

SYLVIA

The more shame for him, that he sends it me;
 For I have heard him say a thousand times
 His Julia gave it him at his departure.
 Though his false finger have profaned the ring, 145
 Mine shall not do his Julia so much wrong.

JULIA, [as Sebastian] She thanks you.

SYLVIA What sayst thou?

JULIA, [as Sebastian]

I thank you, madam, that you tender her;
 Poor gentlewoman, my master wrongs her much. 150

SYLVIA Dost thou know her?

JULIA, [as Sebastian]

Almost as well as I do know myself.

154. **several:** separate
157. **passing:** surpassingly, extremely; **fair:** beautiful (In her response, Julia sometimes plays on **fair** as light-skinned.)
162. **sun-expelling mask:** The reference is to women's use of masks to protect the skin from the sun. (See page 154.)
163. **starved:** destroyed
164. **pinched:** caused to shrivel or wither up (This meaning was used in reference to plants, so that here the **lily tincture** [i.e., skin the color of the **lily**] becomes the actual **lily** that has withered.)
165. **black:** i.e., tanned (Editors suggest that she also means "ugly," but lines 195–96 contradict that meaning.)
167. **Pentecost:** Whitsuntide, the seventh week after Easter
168. **pageants of delight:** i.e., delightful entertainments
169. **play the woman's part:** This reference to the custom of boys playing women's parts on the Elizabethan stage is particularly rich, in that it would have been delivered by a boy actor playing a girl who is playing a boy who is "remembering" playing a girl in a Whitsun play.
170. **trimmed:** dressed
174. **agood:** heartily
- 176–77. **Ariadne . . . flight:** In Greek mythology, **Ariadne** saves Theseus and is then abandoned by him. **passioning:** sorrowing
179. **therewithal:** i.e., by the performance (literally, "with that")
182. **beholding:** beholden

To think upon her woes, I do protest
That I have wept a hundred several times.

SYLVIA

Belike she thinks that Proteus hath forsook her? 155

JULIA, [as Sebastian]

I think she doth, and that's her cause of sorrow.

SYLVIA Is she not passing fair?

JULIA, [as Sebastian]

She hath been fairer, madam, than she is;
When she did think my master loved her well,
She, in my judgment, was as fair as you. 160

But since she did neglect her looking-glass
And threw her sun-expelling mask away,
The air hath starved the roses in her cheeks
And pinched the lily tincture of her face,
That now she is become as black as I. 165

SYLVIA How tall was she?

JULIA, [as Sebastian]

About my stature; for at Pentecost,
When all our pageants of delight were played,
Our youth got me to play the woman's part,
And I was trimmed in Madam Julia's gown, 170
Which served me as fit, by all men's judgments,
As if the garment had been made for me;
Therefore I know she is about my height.
And at that time I made her weep agood,
For I did play a lamentable part; 175

Madam, 'twas Ariadne, passioning
For Theseus' perjury and unjust flight,
Which I so lively acted with my tears
That my poor mistress, movèd therewithal,
Wept bitterly; and would I might be dead 180
If I in thought felt not her very sorrow.

SYLVIA

She is beholding to thee, gentle youth.

191. **but cold:** i.e., unpersuasive

192. **my mistress':** Note that Julia continues to speak as Sebastian, even though she is alone onstage. Beginning with line 193, she speaks as herself.

195. **tire:** headdress

198. **flatter with myself:** (1) compliment myself unduly; (2) encourage myself with false hopes

199. **auburn:** blond (The meaning of the word changed in later centuries.)

201. **such a colored periwig:** i.e., a wig of that color

203. **mine's as high:** It is unclear whether Julia means that her forehead is no higher than Sylvia's or that it is **as high** as Sylvia's is **low**. (High foreheads were admired.)

205. **But I can make respective:** i.e., that I cannot make worthy of respect

206. **a blinded god:** Because, proverbially, "love is blind," Cupid is presented as blindfolded or **blinded**. (See pages 44, 66, 156.)

207. **shadow:** For the various senses of **shadow** and **substance** in lines 207-12, see note to 4.2.130.

208. **'tis thy rival:** playing on **take . . . up** (line 207) as both "pick up" and "oppose"; **senseless:** insensate

211. **sense:** reason

212. **statue:** i.e., an object of **idolatry**

Alas, poor lady, desolate and left!

I weep myself to think upon thy words.

Here, youth, there is my purse.

185

「*She gives Julia a purse.*」

I give thee this

For thy sweet mistress' sake, because thou lov'st her.

Farewell.

JULIA, 「*as Sebastian*」

And she shall thank you for 't if e'er you know her.

「*Sylvia exits.*」

A virtuous gentlewoman, mild and beautiful.

190

I hope my master's suit will be but cold,

Since she respects my mistress' love so much.—

Alas, how love can trifle with itself!

Here is her picture; let me see. I think

If I had such a tire, this face of mine

195

Were full as lovely as is this of hers;

And yet the painter flattered her a little,

Unless I flatter with myself too much.

Her hair is auburn; mine is perfect yellow;

If that be all the difference in his love,

200

I'll get me such a colored periwig.

Her eyes are gray as glass, and so are mine.

Ay, but her forehead's low, and mine's as high.

What should it be that he respects in her

But I can make respective in myself

205

If this fond Love were not a blinded god?

Come, shadow, come, and take this shadow up,

For 'tis thy rival. O, thou senseless form,

Thou shalt be worshipped, kissed, loved, and

adored;

210

And were there sense in his idolatry,

My substance should be statue in thy stead.

214. **Jove:** king of the gods in Roman mythology
(See below.)



Jove. (4.4.214)

From Vincenzo Cartari, *Le vere e noue imagini . . .* (1615).

I'll use thee kindly for thy mistress' sake,
That used me so, or else, by Jove I vow,
I should have scratched out your unseeing eyes 215
To make my master out of love with thee.

「She」 exits.



THE TWO
GENTLEMEN
OF VERONA

ACT 5



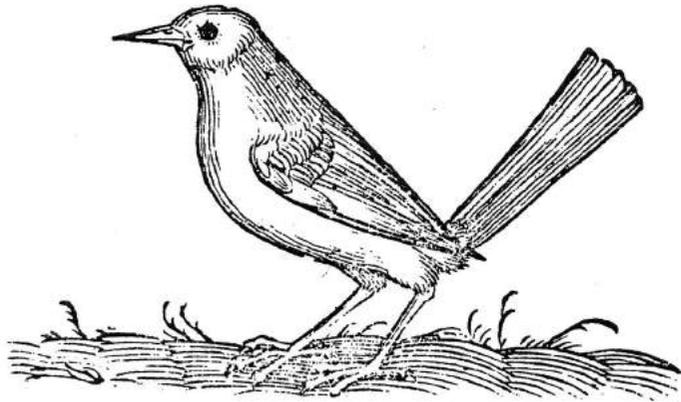
5.1 Sylvia and Sir Eglamour set out on their journey.

4. **break not hours:** i.e., do not fail to meet their appointed time

6. **spur their expedition:** Proverbial: "He that has love in his breast has spurs at his sides."

10. **attended:** watched over

12. **recover:** reach; **sure:** safe



"A robin redbreast." (2.1.20-21)

From Konrad Gesner, . . . *Historiae animalium* . . . (1585-1604).

ACT 5

Scene 1

Enter Eglamour.

EGLAMOUR

The sun begins to gild the western sky,
And now it is about the very hour
That Sylvia at Friar Patrick's cell should meet me.
She will not fail, for lovers break not hours,
Unless it be to come before their time,
So much they spur their expedition.

5

Enter Sylvia.

See where she comes.—Lady, a happy evening.

SYLVIA

Amen, amen. Go on, good Eglamour,
Out at the postern by the abbey wall.
I fear I am attended by some spies.

10

EGLAMOUR

Fear not. The forest is not three leagues off;
If we recover that, we are sure enough.

They exit.

5.2 The Duke informs Proteus and Thurio of Sylvia's flight. They each decide to follow her.

3. **takes exceptions at:** i.e., objects to; **person:** bodily frame or figure
5. **little:** i.e., thin
7. **spurred:** wordplay on **boot** (line 6) as a riding boot with spurs
8. **to:** about
9. **fair:** nice-looking or fair-skinned (To be "fair-faced" also meant to be **fair** to the eye only, or to be specious.)
10. **wanton:** rogue, trifler; **black:** swarthy
12. **Black . . . eyes:** proverbial **pearls:** precious objects (but used by Julia in line 13 to mean "cataracts")
14. **wink:** i.e., close my eyes
15. **discourse:** conversation
16. **Ill:** badly
20. **makes no doubt of:** i.e., has no doubts about

Scene 2

Enter Thurio, Proteus, [and] Julia, [disguised as Sebastian.]

THURIO

Sir Proteus, what says Sylvia to my suit?

PROTEUS

O sir, I find her milder than she was,
And yet she takes exceptions at your person.

THURIO What? That my leg is too long?

PROTEUS No, that it is too little. 5

THURIO

I'll wear a boot to make it somewhat rounder.

[JULIA, *aside*]

But love will not be spurred to what it loathes.

THURIO What says she to my face?

PROTEUS She says it is a fair one.

THURIO

Nay, then the wanton lies; my face is black. 10

PROTEUS

But pearls are fair, and the old saying is,
Black men are pearls in beauteous ladies' eyes.

[JULIA, *aside*]

'Tis true, such pearls as put out ladies' eyes,
For I had rather wink than look on them.

THURIO How likes she my discourse? 15

PROTEUS Ill, when you talk of war.

THURIO

But well when I discourse of love and peace.

JULIA, [aside]

But better, indeed, when you hold [your] peace.

THURIO What says she to my valor?

PROTEUS O, sir, she makes no doubt of that. 20

JULIA, [aside]

She needs not when she knows it cowardice.

23. **well derived:** descended from good ancestors (but used by Julia in line 24 as if his was a descent from gentlemanly status to that of a fool)

25. **possessions:** properties

27. **Wherefore:** why

28. **owe:** own

29. **out by lease:** i.e., leased out to others

37. **peasant:** here, a term of abuse

42. **being masked:** i.e., since she was wearing a mask (See note to 4.4.162.)

44. **even:** evening

45. **likelihoods:** indications, signs

46. **stand not to discourse:** i.e., do not delay in order to talk (about it)

48. **Upon . . . foot:** i.e., on the upward slope of the foot of the mountain

50. **Dispatch:** make haste



A Franciscan friar. (4.3.47, 5.1.3)
From Niccolo Catalano, *Fiume del
terrestre paradiso . . .* (1652).

THURIO What says she to my birth?

PROTEUS That you are well derived.

JULIA, *aside* True, from a gentleman to a fool.

THURIO Considers she my possessions?

25

PROTEUS O, ay, and pities them.

THURIO Wherefore?

JULIA, *aside* That such an ass should owe them.

PROTEUS

That they are out by lease.

JULIA, *as Sebastian* Here comes the Duke.

30

Enter Duke.

DUKE

How now, Sir Proteus?—How now, Thurio?

Which of you saw Eglamour of late?

THURIO

Not I.

PROTEUS Nor I.

DUKE Saw you my daughter?

35

PROTEUS

Neither.

DUKE

Why, then, she's fled unto that peasant, Valentine,
And Eglamour is in her company.

'Tis true, for Friar Lawrence met them both

As he, in penance, wandered through the forest;

40

Him he knew well and guessed that it was she,

But, being masked, he was not sure of it.

Besides, she did intend confession

At Patrick's cell this even, and there she was not.

These likelihoods confirm her flight from hence.

45

Therefore I pray you stand not to discourse,

But mount you presently and meet with me

Upon the rising of the mountain foot

That leads toward Mantua, whither they are fled.

Dispatch, sweet gentlemen, and follow me.

50

He exits.

51. **peevish:** obstinate
 54. **reckless:** inconsiderate
 57. **cross:** thwart
 58. **that is gone for:** i.e., who has fled for the sake of

5.3 Sylvia is captured by the outlaws, while Sir Eglamour flees.

4. **learned:** taught
 11. **beset:** surrounded



A shepherd with his sheep. (1.1.76-77)
 From *Hortus sanitatis* . . . (1536).

THURIO

Why, this it is to be a peevish girl
 That flies her fortune when it follows her.
 I'll after, more to be revenged on Eglamour
 Than for the love of reckless Sylvia. [He exits.]

PROTEUS

And I will follow, more for Sylvia's love 55
 Than hate of Eglamour that goes with her.
[He exits.]

JULIA

And I will follow, more to cross that love
 Than hate for Sylvia, that is gone for love.
[She] exits.

Scene 3

[Enter] Sylvia [and] Outlaws

FIRST OUTLAW

Come, come, be patient. We must bring you to our
 captain.

SYLVIA

A thousand more mischances than this one
 Have learned me how to brook this patiently.

SECOND OUTLAW

Come, bring her away. 5

FIRST OUTLAW

Where is the gentleman that was with her?

THIRD OUTLAW

Being nimble-footed, he hath outrun us,
 But Moyses and Valerius follow him.
 Go thou with her to the west end of the wood;
 There is our captain. We'll follow him that's fled. 10
 The thicket is beset; he cannot 'scape.

[Second and Third Outlaws exit.]

FIRST OUTLAW

Come, I must bring you to our captain's cave.

5.4 As Valentine watches from hiding, Sylvia is brought in by Proteus, who has taken her from the outlaws. Proteus pleads for Sylvia's love, and when she refuses him he tries to rape her. Valentine prevents the rape, listens to Proteus' speech of repentance, and, as a gesture of his friendship, offers his rights in Sylvia to Proteus. Julia faints. On recovering, she reveals herself and accuses Proteus of inconstancy. He again repents, and Julia accepts his protestations of love. The outlaws bring in the Duke and Thurio. When Thurio refuses to fight for Sylvia, the Duke accepts Valentine as a son-in-law.

1. **use:** custom; **habit:** settled practice
2. **desert:** uninhabited forest
3. **better brook:** i.e., put up with more easily
6. **record:** sing
7. **inhabit:** dwell (Lines 7–10 are addressed to his heart, which has been left with Sylvia.)
8. **mansion:** dwelling place
9. **ruinous:** decayed, dilapidated
12. **cherish:** comfort
13. **hallowing:** shouting
14. **mates:** comrades, fellows
15. **Have . . . in chase:** i.e., who are pursuing some unlucky traveler

174

Fear not; he bears an honorable mind
And will not use a woman lawlessly.

SYLVIA

O Valentine, this I endure for thee!

15

They exit.

Scene 4
Enter Valentine.

VALENTINE

How use doth breed a habit in a man!
This shadowy desert, unfrequented woods,
I better brook than flourishing peopled towns;
Here can I sit alone, unseen of any,
And to the nightingale's complaining notes

5

Tune my distresses and record my woes.
O thou that dost inhabit in my breast,
Leave not the mansion so long tenantless
Lest, growing ruinous, the building fall
And leave no memory of what it was.

10

Repair me with thy presence, Sylvia;
Thou gentle nymph, cherish thy forlorn swain.

Shouting and sounds of fighting.

What hallowing and what stir is this today?

These are my mates, that make their wills their law,
Have some unhappy passenger in chase.

15

They love me well, yet I have much to do
To keep them from uncivil outrages.

Withdraw thee, Valentine. Who's this comes here?

He steps aside.

Enter Proteus, Sylvia, and Julia, disguised as Sebastian.

PROTEUS

Madam, this service I have done for you—

20. **respect not:** have no regard for
 23. **meed:** reward
 37. **tender:** precious
 38. **full:** entirely
 41. **stood it:** i.e., even if it stood
 43. **still:** always, invariably; **approved:** confirmed
 by experience

Though you respect not aught your servant doth— 20
 To hazard life, and rescue you from him.

That would have forced your honor and your love.

Vouchsafe me for my meed but one fair look;

A smaller boon than this I cannot beg,

And less than this I am sure you cannot give. 25

VALENTINE, *aside*

How like a dream is this I see and hear!

Love, lend me patience to forbear awhile.

SYLVIA

O miserable, unhappy that I am!

PROTEUS

Unhappy were you, madam, ere I came,

But by my coming, I have made you happy. 30

SYLVIA

By thy approach thou mak'st me most unhappy.

JULIA, *aside*

And me, when he approacheth to your presence.

SYLVIA

Had I been seizèd by a hungry lion,

I would have been a breakfast to the beast

Rather than have false Proteus rescue me. 35

O heaven, be judge how I love Valentine,

Whose life's as tender to me as my soul;

And full as much, for more there cannot be,

I do detest false perjured Proteus.

Therefore begone; solicit me no more. 40

PROTEUS

What dangerous action, stood it next to death,

Would I not undergo for one calm look!

O, 'tis the curse in love, and still approved,

When women cannot love where they're beloved.

SYLVIA

When Proteus cannot love where he's beloved. 45

Read over Julia's heart, thy first best love,

For whose dear sake thou didst then rend thy faith

49. **Descended into perjury:** i.e., forswore, perjured (**Descended** here means, literally, "caused to descend.")

50. **faith:** fidelity, loyalty; **unless thou'dst two:** i.e., unless you have loyalties to two women

53. **counterfeit to:** i.e., deceiver of

54–55. **In love / Who respects friend:** proverbial **respects:** considers

57. **moving words:** i.e., language that touches the feelings

59. **at arms' end:** i.e., at the end of my sword

64. **friend of an ill fashion:** i.e., hostile or unfriendly kind of friend

66. **common:** ordinary, inferior (The phrase may be modeled on the familiar "common criminal" or "common nuisance.") **faith:** loyalty

68. **beguiled:** disappointed

74. **for thy sake:** i.e., because of you

75. **private wound:** i.e., wound given one by a friend

Into a thousand oaths; and all those oaths
Descended into perjury to love me.

Thou hast no faith left now unless thou'dst two, 50

And that's far worse than none; better have none
Than plural faith, which is too much by one.

Thou counterfeit to thy true friend!

PROTEUS In love

Who respects friend? 55

SYLVIA All men but Proteus.

PROTEUS

Nay, if the gentle spirit of moving words

Can no way change you to a milder form,

I'll woo you like a soldier, at arms' end,

And love you 'gainst the nature of love—force you. 60

⌈*He seizes her.*⌋

SYLVIA

O, heaven!

PROTEUS I'll force thee yield to my desire.

VALENTINE, ⌈*advancing*⌋

Ruffian, let go that rude uncivil touch,

Thou friend of an ill fashion.

PROTEUS Valentine! 65

VALENTINE

Thou common friend, that's without faith or love,

For such is a friend now. Treacherous man,

Thou hast beguiled my hopes; nought but mine eye

Could have persuaded me. Now I dare not say

I have one friend alive; thou wouldst disprove me. 70

Who should be trusted when one's right hand

Is perjured to the bosom? Proteus,

I am sorry I must never trust thee more,

But count the world a stranger for thy sake.

The private wound is deepest. O, time most 75

accursed,

'Mongst all foes that a friend should be the worst!

78. **confounds:** i.e., confound, destroy
 79. **hearty:** heartfelt, sincere
 81. **tender 't:** offer it (as a **ransom** [line 80])
 82. **commit:** offend
 83. **paid:** satisfied (but also with the sense of accepting the offered **ransom**)
 84. **receive thee honest:** i.e., accept you as honorable
 86. **nor of:** neither of
 88. **plain:** clear, candid, without reserve; **free:** generous
 93. **wag:** fellow, boy; **how now:** an interjection meaning "how is it now?"
 100. **How:** an interjection meaning "what"
 102. **cry you mercy:** a phrase of apology
 104. **this ring:** i.e., **the ring I gave to Julia** (line 101); **depart:** departure

- PROTEUS My shame and guilt confounds me.
 Forgive me, Valentine. If hearty sorrow
 Be a sufficient ransom for offense, 80
 I tender 't here. I do as truly suffer
 As e'er I did commit.
- VALENTINE Then I am paid,
 And once again I do receive thee honest.
 Who by repentance is not satisfied 85
 Is nor of heaven nor earth, for these are pleased;
 By penitence th' Eternal's wrath's appeased.
 And that my love may appear plain and free,
 All that was mine in Sylvia I give thee.
- JULIA, *aside*¹
 O me unhappy! *She swoons.*¹ 90
- PROTEUS Look to the boy.
- VALENTINE Why, boy!
 Why, wag, how now? What's the matter? Look up.
 Speak.
- JULIA, *as Sebastian*¹ O, good sir, my master charged 95
 me to deliver a ring to Madam Sylvia, which out of
 my neglect was never done.
- PROTEUS Where is that ring, boy?
- JULIA, *as Sebastian*¹ Here 'tis; this is it.
*She rises, and hands him a ring.*¹
- PROTEUS How, let me see. 100
 Why, this is the ring I gave to Julia.
- JULIA, *as Sebastian*¹
 O, cry you mercy, sir, I have mistook.
 This is the ring you sent to Sylvia.
*She offers another ring.*¹
- PROTEUS
 But how cam'st thou by this ring? At my depart
 I gave this unto Julia. 105
- JULIA
 And Julia herself did give it me,
 And Julia herself hath brought it hither.
*She reveals herself.*¹

109. **gave aim to:** i.e., was the target of (The archery metaphor underlies lines 109–11. See below.)

110. **entertained:** cherished

111. **cleft the root:** pierced the bottom of my heart (with a sense also of “cleaving the pin” [hitting the bull’s-eye] in archery) **root:** heart-root

112. **habit:** apparel, costume

114. **immodest raiment:** A woman’s legs would ordinarily be covered by her long skirt, rather than being exposed as in a page’s tights.

115. **of love:** i.e., put on for love’s sake

117. **shapes:** appearances

123. **falls off:** i.e., revolts, withdraws its allegiance

125. **with a constant eye:** i.e., if I am constant

128. **close:** union



Aiming for the bull’s-eye. (5.4.109–11)
From Gilles Corrozet, *Hecatographie* . . . (1543).

PROTEUS How? Julia!

JULIA

Behold her that gave aim to all thy oaths
And entertained ’em deeply in her heart. 110

How oft hast thou with perjury cleft the root!

O, Proteus, let this habit make thee blush.

Be thou ashamed that I have took upon me

Such an immodest raiment, if shame live

In a disguise of love. 115

It is the lesser blot, modesty finds,

Women to change their shapes than men their minds.

PROTEUS

“Than men their minds”? ’Tis true. O heaven, were
man

But constant, he were perfect; that one error 120

Fills him with faults, makes him run through all th’
sins;

Inconstancy falls off ere it begins.

What is in Sylvia’s face but I may spy

More fresh in Julia’s, with a constant eye? 125

VALENTINE, [to Julia and Proteus] Come, come, a
hand from either.

Let me be blest to make this happy close.

’Twere pity two such friends should be long foes.

[Valentine joins the hands of Julia and Proteus.]

PROTEUS

Bear witness, heaven, I have my wish forever. 130

JULIA

And I mine.

[Enter] Thurio, Duke, [and] Outlaws.

OUTLAWS A prize, a prize, a prize!

VALENTINE

Forbear, forbear, I say. It is my lord the Duke.

[The Outlaws release the Duke and Thurio.]

Your Grace is welcome to a man disgraced,

Banished Valentine. 135

138. **give back:** retreat, stand back
 139. **measure:** reach (a fencing term)
 149. **make such means:** take such measures, make such an effort
 150. **conditions:** provisions, stipulations (i.e., that he must **endanger his body** by fighting for her)
 154. **grievs:** grievances
 155. **repeal thee home:** i.e., call you home
 156. **Plead . . . merit:** perhaps, argue that the **unrivalled merit** you have shown here has created a new situation
 157. **To which . . . subscribe:** i.e., the force and validity of which I thus acknowledge
 163. **thine own:** i.e., your own **sake**
 164. **kept withal:** i.e., lived with, associated with

DUKE

Sir Valentine?

THURIO

Yonder is Sylvia, and Sylvia's mine.

VALENTINE

Thurio, give back, or else embrace thy death;

Come not within the measure of my wrath.

Do not name Sylvia thine; if once again,

Verona shall not hold thee. Here she stands;

Take but possession of her with a touch—

I dare thee but to breathe upon my love!

140

THURIO

Sir Valentine, I care not for her, I.

I hold him but a fool that will endanger

His body for a girl that loves him not.

I claim her not, and therefore she is thine.

145

DUKE

The more degenerate and base art thou

To make such means for her as thou hast done,

And leave her on such slight conditions.—

Now, by the honor of my ancestry,

I do applaud thy spirit, Valentine,

And think thee worthy of an empress' love.

Know, then, I here forget all former griefs,

Cancel all grudge, repeal thee home again,

Plead a new state in thy unrivalled merit,

To which I thus subscribe: Sir Valentine,

Thou art a gentleman, and well derived;

Take thou thy Sylvia, for thou hast deserved her.

150

155

VALENTINE

I thank your Grace, the gift hath made me happy.

I now beseech you, for your daughter's sake,

To grant one boon that I shall ask of you.

160

DUKE

I grant it for thine own, whate'er it be.

VALENTINE

These banished men, that I have kept withal,

165. **endued with:** possessed of
 171. **Dispose of:** i.e., make arrangements for
 172. **include all jars:** bring to a close all discord
 173. **triumphs:** pageants; **solemnity:** festivities
 182. **That:** so that; **fortunèd:** happened
 184. **discoverèd:** disclosed
 186. **house:** household



A marriage feast. (5.4.185–86)
 From Theodor Graminaeus, *Beschreibung derer
 fürstlicher gültigscher . . .* (1587).

Are men endued with worthy qualities. 165
 Forgive them what they have committed here,
 And let them be recalled from their exile;
 They are reformèd, civil, full of good,
 And fit for great employment, worthy lord.

DUKE

Thou hast prevailed; I pardon them and thee. 170
 Dispose of them as thou know'st their deserts.
 Come, let us go; we will include all jars
 With triumphs, mirth, and rare solemnity.

VALENTINE

And as we walk along, I dare be bold 175
 With our discourse to make your Grace to smile.
 [Pointing to Julia.] What think you of this page, my
 lord?

DUKE

I think the boy hath grace in him; he blushes.

VALENTINE

I warrant you, my lord, more grace than boy.

DUKE What mean you by that saying? 180

VALENTINE

Please you, I'll tell you as we pass along,
 That you will wonder what hath fortunèd.—
 Come, Proteus, 'tis your penance but to hear
 The story of your loves discoverèd.
 That done, our day of marriage shall be yours, 185
 One feast, one house, one mutual happiness.

They exit.