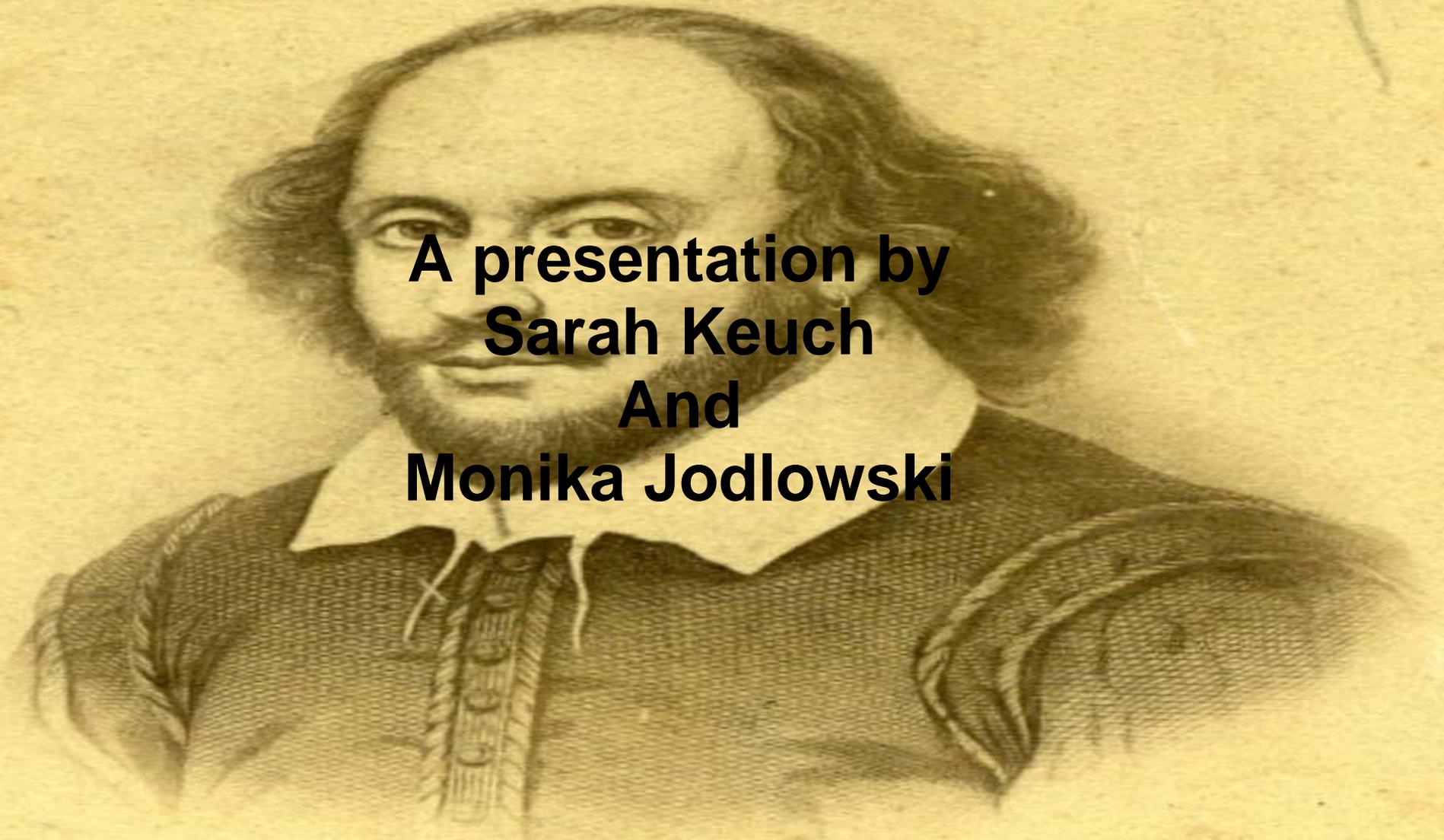


The Two Gentlemen of Verona

**A presentation by
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Introduction

The Two Gentlemen of Verona

- Written by William Shakespeare
- Probably early 1590's
- Comedy about friendship, love and infidelity
- Satire on superficial and indiscriminate love
- Shakespeare never published his plays
- Works were published posthumously in 1623

Introduction

- Play first performed between 1594 and 1595
- Language: Early Modern English
- Humorous play with references to Greek myths
- Act 1 Scene 1: Valentine wants to leave Verona; he asks Proteus to come with him
- Proteus is in love with Julia and does not want to go
- First Valentine makes fun of him but then leaves alone

Act I, Scene 1

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 honour'd love,

Ever: "always"

Thy: 2nd person, singular, informal, genitive

Act I, Scene 1

I rather would entreat thy company
To see the wonders of the world abroad,
Than, living dully sluggardized at home,
Wear out thy youth with shapeless idleness.
But since thou lovest, love still and thrive
therein,

Even as I would when I to love begin.

Therein: "in it," OE *pærin*, used before 12th century

Act I, Scene 1

PROTEUS

Wilt thou be gone? Sweet Valentine, adieu!

Think on thy Proteus, when thou **haply** seest

Some rare note-worthy object in thy travel:

Wilt thou: Modal for volition, rare today; *thou* is second person, singular, informal, nominative

haply: by chance, coincidentally

Act I, Scene 1

Wish me partaker in thy happiness

When thou dost meet good hap; and in thy
danger,

If ever danger do environ thee,

Commend thy grievance to my holy prayers,

For I will be thy **beadsman**, Valentine.

happiness: "success"

dost: second person, singular of "to do"

hap: "coincidence"

Act I, Scene 1

VALENTINE

And on a love-book pray for my success?

PROTEUS

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

VALENTINE

That's on some shallow story of deep love:

How young **Leander** cross'd the **Hellespont**.

Act I, Scene 1

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 swum the Hellespont.

Over-shoes: "ankle-deep"

Over-boots: exaggeration of "over-shoes"

Act I, Scene 1

PROTEUS

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

VALENTINE

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

PROTEUS

What?

Give me not: direct negation of the verb without an auxiliary; Typical word order for a sentence with a negation in EModE

It boots: "to help, to serve, to benefit"

Act I, Scene 1

VALENTINE

To be in love, where scorn is bought with
groans;

Coy looks with heart-sore sighs; one fading
moment's mirth

With twenty watchful, weary, tedious nights:

Act I, Scene 1

If haply won, perhaps a hapless gain;
If lost, why then a grievous labour won;
However, but a folly bought with wit,
Or else a wit by folly vanquished.

PROTEUS

So, by your circumstance, you call me fool.

haply: "coincidentally"

hapless: "unfortunately"

your/you: "formal singular forms"

Act I, Scene 1

VALENTINE

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

PROTEUS

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

Act I, Scene 1

VALENTINE

Love is your master, for he masters you:

And he that is so yoked by a fool,

Methinks, should not be chronicled for wise.

He masters: “he” refers to love, mentioned in the line before. In OE, references to things were made by using “he” or “she”; neuter was later introduced

Methinks: seems, seems to be

Act I, Scene 1

PROTEUS

Yet writers say, as in the sweetest bud

The eating canker dwells, so eating love

Inhabits in the finest wits of all.

Dwells/ Inhabits: the third person, singular, present tense endings -eth/-th were replaced by -s/-es in Early Modern English

Act I, Scene 1

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 turn'd to folly, blasting in the bud,

Ere: "soon"

*Blow: no {s} ending in 3rd person singular
present tense because subjunctive*

Act I, Scene 1

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?

his: reference to “bud”, personal pronoun

That: non-defining relative pronoun; today not possible (ModE demands *who*)

Once more adieu! my father at the road
Expects my coming, there to see me shipp'd.

Act I, Scene 1

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

Betideth here in absence of thy friend;

And likewise will visit thee with mine.

Act I, Scene 1

PROTEUS

All happiness bechance to thee in Milan!

VALENTINE

As much to you at home! and so, farewell.

Thither: O.E. *þider* "to or toward that place"

else: meaning similar to today, word order different

Betideth: {-th} ending in contrast to {-s} ending

bechance: by chance

Early Modern English Pronouns

	Subject	Object	Reflexive	Possessive
1 st p. Sing	I	me	myself	my
2 nd p. Sing standard (archaic formal)	you	you	yourself	your
2 nd p. Sing archaic informal	thou	thee	thyself	thy
3rd p. Sing.	he, she, it	him, her, it	himself, herself, itself	his, her, its
1 st p. Plu	we	us	ourselves	our
2 nd p. Plu	they	them	themselves	their
3 rd p. Plu	they	them	themselves	their

Periphrastic “do”

“When thou dost meet good hap”

- 2nd person singular “do”
- Contains no meaning on its own
- periphrastic do is most common where the inflectional ending on the verb would yield a complex consonantal clusters; the use of *do* was generalized to non-emphatic affirmative statements

Word formation “hap”

- hap: "coincidence"
- haply: "coincidentally"
 - “-ly” adjective
- hapless: "unfortunately"
 - “- less” negation
- happiness: "success"

Explanation of terms

PROTEUS

If ever danger do environ thee,

Commend thy grievance to my holy prayers,

For I will be thy **beadsman**, Valentine.

VALENTINE

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PROTEUS

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VALENTINE

That's on some shallow story of deep love:

How young **Leander** cross'd the **Hellespont**.

Explanation of terms: Beadsmen

- Old English “biddan”: to pray
- literally "a man of prayer"
- Pensioner or beggar who prays for his benefactor
- Scotland: public beadsmen supported by the king → pray for his and the state's welfare
- Long used as an equivalent to servant

Explanation of terms: Hellespont



- separates Anatolia from Europe
- Named after Helle, who was drowned here in the mythology of the Golden Fleece
- Leander had to cross to date Hero

Explanation of terms: Leander

- Greek myth “Hero and Leander“
- Hero: priestess of Aphrodite, lived in a tower in Sestos, at the edge of the Hellespont
- Leander: lived on the other side of the strait, fell in love with her and swam across every night
- Hero lit a lamp to guide his way
- Stormy winter night: wind blew out Hero's light
- Leander lost his way and drowned
- Hero threw herself from the tower

List of references

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Wm Shakespeare

**THANK YOU FOR YOUR
ATTENTION**



Two Gentlemen of Verona practically overflows with thematic references to a dozen or more of the later plays! To wit: We have four lovers running afoul of each other as in *A Midsummer Night's Dream*. We have a woman disguised as a man, as in several later plays (well, it was a common Elizabethan theme, and would have helped the boy actors to play female parts without having to act like women all the time). We have a band of forest outlaws, almost as the Arden Forest refugees in *As You Like It*. We have a Friar Laurence like in *Romeo and Juliet*, and Julia herself is surely an early version of *DUKE OF MILAN*, father to Silvia VALENTINE, one of the two gentlemen PROTEUS, " " ANTONIO, father to Proteus THURIO, a foolish rival to Valentine EGLAMOUR, agent for Silvia in her escape SPEED, a clownish servant to Valentine LAUNCE, the like to Proteus PANTHINO, servant to Antonio HOST, where Julia lodges in Milan OUTLAWS, with Valentine. JULIA, a lady of Verona, beloved of Proteus SILVIA, the Duke's daughter, beloved of Valentine LUCETTA, waiting-woman to Julia. SERVANTS. MUSICIANS. SCENE: Verona; Milan; the frontiers of Mantua. ACT I. SCENE I. Verona. An open place. Enter The Two Gentlemen of Verona is a comedy by William Shakespeare, believed to have been written in 1590 or 1591. The work is considered by some to be Shakespeare's 1st play, and is often seen as his early tentative steps in laying out some of the themes and tropes with which he would later deal in more detail; for example, it is the first of his plays in which a heroine dresses as a boy. The play also deals with the themes of friendship and infidelity, the conflict between friendship and love, and the