



THE TWO GENTLE MEN OF

VERONA

WILLIAM SHAKESPEARE



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ABOUT THIS PACK

This pack supports the RSC's 2014 production of *The Two Gentlemen of Verona*, directed by Royal Court Associate Director Simon Godwin, which opened on 12 July 2014 at the Royal Shakespeare Theatre in Stratford-upon-Avon.

The activities provided are specifically designed to support KS3-4 students studying the play or participating in the broadcast of *The Two Gentlemen of Verona* to UK schools on **Thursday 20 November 2014**, with some extension activities for older or more able students.

ABOUT YOUNG SHAKESPEARE NATION

Over the next six years, the RSC will stage the 36 plays that make up the First Folio of Shakespeare's work. RSC Education invites you to join us on this inspirational journey in a new initiative called Young Shakespeare Nation.

Whether you want to teach a new play or teach in a new way, Young Shakespeare Nation can give you the tools and resources you need.

- Find inspiration online with images, videos and more teachers' packs at www.rsc.org.uk/education or start to explore our interactive Learning Resources at <http://interactive-learning.rsc.org.uk>
- Participate in our schools broadcast series, continuing with *The Two Gentlemen of Verona* on **20 November 2014**.
- Explore a new text or a new way of teaching through our CPD programme
- Try one of our range of courses for teachers and students in Stratford-upon-Avon.

Find out more at www.rsc.org.uk/education



USING THESE RESOURCES

In order for students and young people to actively engage with Shakespeare's text we encourage you to introduce your students to this play in performance, either through our UK Schools' Broadcast series or on stage. This pack provides a number of activities you can use to prepare your students before seeing the play.

At the RSC we see direct parallels between teaching and learning in the classroom and the way our theatre company works, making discoveries through collaborative enquiry. Throughout this resource you will find notes which link the activities here to those conducted as part of the rehearsal process.

These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A classroom or open space activity



WRITE

A writing activity



LINKS

Useful web addresses

EXPLORING THE STORY

Notes from the Rehearsal Room
'Our Story'

In the first week of rehearsal *The Two Gentlemen of Verona* Company look at the details of the plot and familiarise themselves with the story of the play. The company spends time reading through each scene and paraphrasing the lines. Simon Godwin, the director, also talks to the company about his chosen setting for the production, contemporary Italy, and the company discuss the impact this will have on the storyline. For example, the number of letters used in the play might feel strange in a modern setting and so Simon and the designer, Paul Wills, decide to set the opening scenes on Valentine's Day.

The plot of *The Two Gentlemen of Verona* revolves around three main groups of characters and their stories:

- The Four lovers
- The Comic servants
- The Outlaws

The following activities will introduce the two central characters, the opening scene of the play and help to explore the central storyline of the Four lovers using the letters they exchange.



ACTIVITY 1: PROTEUS AND VALENTINE

Before looking at the letters introduce students to the names of the two gentlemen in the play's title:

- Proteus
- Valentine

Ask students, in pairs, to create a 'statue' of both men which shows what they think they might be like. Students may need a quick description of Proteus, the sea god, to help them create his statue.

- Discuss with students which man they would expect to be more interested in love.
- Arrange the extracts from Act 1 Scene 1, in the Resource Materials, around the room so that the students can see them.
- Explain to students that Valentine and Proteus are the only characters in the opening scene of the play and that all of the extracts they can see come from their conversation.
- Invite students to walk around the room, looking at each of the short extracts.
- Ask students to move and stand by one line that shows them:



Michael Marcus as Valentine in Simon Godwin's 2014 production.
Photo by Simon Annand.

- Something about Valentine
- Something about Proteus
- Something about Valentine and Proteus' friendship
- Something about what will happen next
- Each time students stop to stand by a line invite them to explain what their chosen extract reveals and how.
 - Discuss with students what they think will happen next in the play based on their findings.
 - Shakespeare does not offer many clues about where they are and the setting in this opening scene. Why do they think this might be?



ACTIVITY 2: LOVERS AND LETTERS

- Organise students into groups of three or four.
- Provide each group with a prop 'letter' that they can use and an explanation slip from the Resource materials.
- Explain to each group that there are five main letters which change hands in the play and that they are going to be exploring the story looking at these letters.
- Ask each group to improvise a scene in which their letter changes hands, using the narrative description provided and the quotations from the play.
 - Encourage groups to use the language from the play in their scene however possible.



Michael Marcus as Valentine and Sarah MacRae as Silvia in Simon Godwin's 2014 production. Photo by Simon Annand.

WAYS TO EXTEND THIS WORK

- In order to create a collective understanding of the classical references in the text, the company create 'Human diagrams' for each of the classical stories that are mentioned to help their understanding.
- Invite students to create their own 'Human Diagrams', or short sketch, of Leander crossing the Hellespont. This story is referred to several times in the play, including in Act 1. Why do they think this might be?

- Invite students to perform their scenes in order, watching as the letters change hands.
 - You might want to nominate a student to read the narrative descriptions as the groups perform.
 - After watching each group perform, ask students to reflect on what they think might happen when Silvia, Proteus and Julia (dressed as Sebastian) go in search of Valentine in exile?



SYNOPSIS

A full synopsis of the play is available while the play is on at:

<http://www.rsc.org.uk/whats-on/the-two-gentlemen-of-verona/synopsis.aspx>

THE WORLDS OF THE PLAY

Notes from the Rehearsal Room
'Our Worlds'

During week two of rehearsals the company start to look at the three main settings of the play: Verona, Milan and the Outlaws' Forest. The company begin by thinking about word associations that they have with each of these places before collectively working to establish a distinctive feel for them.

SHAKESPEARE'S COMEDIES

The Two Gentlemen of Verona was written in 1591-92 and is one of Shakespeare's earliest plays. Many of his later comedies, such as *Twelfth Night*, *A Midsummer Night's Dream* and *As You Like It*, develop some of the ideas that Shakespeare first explores in this play including the use of settings.



ACTIVITY 3: THE WONDERS OF THE WORLD

In *The Two Gentlemen of Verona* both Valentine and Proteus travel to Milan for different reasons. Valentine wants to 'see the wonders of the world abroad' and Proteus is sent by his father who claims that 'he cannot be a perfect man, not being tried and tutored in the world'.

- Discuss with students which of the young men they identify more with: the one who wants to go and travel the world or the one who is told to go by his family?
 - Encourage students to think about any modern day situations in which young people might feel pressured to travel and become 'tutored in the world', have any of them got siblings who have taken gap years for example. Why do they think this is so popular?

As part of staging the play it is important that the audience are able to see the difference between these two Italian cities and understand Valentine's motivation for moving away from Verona.

- Encourage students to stand in a circle.

- Say a word and ask them to take turns, around the circle, to say one other thing they associate with that word.
 - As part of the activity include 'Italy', 'Verona', 'Milan', 'Travel', 'Forest' as words.
 - Note down what the students' responses are to these words and explain to them that this is how the company began to create the differences between Milan and Verona.
- Provide students, in pairs, with a copy of the Verona and Milan images in the Resource Materials and encourage them to annotate them with their impressions of each, thinking about how these two Italian settings are different from each other.
- Allow students time to feed back on their thoughts before discussing which set they think shows which world and why. Encourage them to think back to the journey both young men take; what has the designer done to try and make Milan seem attractive to young men like Valentine who want to travel and see the world?

LOVE AND STATUS

Notes from the Rehearsal Room *'Our Characters'*

In the fourth week of the rehearsal period Simon asks the acting company to write down any facts about the circumstances of the scenes they are in. These facts include things that have already happened and are historical but also things that are happening at that moment in time. The company then records any questions they have around those facts. Together, they can then answer those questions and fill in the details about their characters. To help bring this together each of the actors creates a character biography which they then share with the rest of the acting company. They use this understanding to help them convey their character and their character's relationships on stage.

Using what students have discovered about the worlds of Verona and Milan, allocate each of them with a character from the play to research/discover more about.



- Invite students to create a character biography, as the company did, which allows them to think about what their character may have done in the build up to the play's events.

To build on their understanding of the characters, the following will encourage them to think about their status within the worlds of the play.

- Ask students to arrange themselves into two status lines, creating a Milan hierarchy and a Verona hierarchy.
- Ask each student to justify their chosen position using their research findings.
- Encourage students to think about whether this changes in the context of modern Italy, are their hierarchies the same in different situations?



ACTIVITY 4: ONE MAN AND HIS DOG

As well as the four lovers both Valentine and Proteus' servants travel to Milan with their masters. Shakespeare uses these characters, Launce and Speed, to create comic relief throughout the play. The following activity will require a copy of Launce's speech from Act 2 Scene 3.

- Organise students into groups of three.
- Provide each group with a copy of Launce's speech from Act 2 Scene 3 and invite them to pick out facts:
 - Things which have happened in the past
 - Things which are happening now
 - For example, the first line tells us he has cried in the **past**. The second sentence also tells us that he is **now** about to go to the Imperial's court.
- For each fact they find, ask the groups to come up with a question that they would automatically need to ask, as an actor playing Launce.
 - For example, why did he cry?
How does he feel about the Imperial court and what is it like?
- Allow students to discuss their findings as a whole group and think about why this activity might help an actor to deliver a speech like this.



Roger Morlidge as Launce and Mossup as Crab in Simon Godwin's 2014 production. Photo by Simon Annand.

Notes from the Rehearsal Room *'Our Loves'*

In their fifth week of rehearsal the company focusses on the different love stories in the play and the different attitudes that characters have towards love.

Love is referred to constantly throughout *The Two Gentlemen of Verona*, as Shakespeare explores the relationships of young people.

- Using the following lines from the play, encourage students to create still images of each of the similes and metaphors from the text which describe love:
 - Love is a chameleon
 - Love is a mighty Lord
 - Love hath twenty pairs of eyes
 - Love is like a child that longs for everything that he can come by
 - Love can chase sleep away
- As you watch the images discuss with students which images of love seem most appropriate. Who do they think might view love in each of those ways?



ACTIVITY 5: A LETTER TO JULIA

Having looked at Proteus' attitude to love at the outset of the play already, the following activity will allow students to explore Julia's attitude to her relationship with Proteus in Act 1.

- Provide each student with a copy of Julia's speech from Act 1 Scene 2.
- Ask them to read the speech at their own pace while walking around the space so that they can hear the words.
- As they are reading, ask students to find one word in each line that they feel is the most important and to stress that word.
- Reflect with students on how they think Julia is feeling, about Proteus, her own actions and the letter. How can they tell?
- Select one or two students to read and ask the rest of the group to line up through the centre of the space, facing the back of the person in front.
- Explain that to their left is the positive side of the room and to their right is the negative side of the room. Each time the student readers say something they think is negative they should take one step to their right. Each time they say something they feel is positive they should take one step to their left.
- Encourage students to think independently about the speech they are hearing; if other people don't move on a particular word that does not mean that they can't.
 - For example, in the first line of the speech you might take a step to the right for 'angered', but some people may take one for 'nay' as well.
- At the end of the speech ask students to reflect on where they have ended up in relation to their starting point. How did it feel doing it? Were there any moment where they felt they were only moving one way or was the direction always changing? How do they think the character feels? What does this show about Julia's state of mind at this point in the play?



Pearl Chanda as Julia in Simon Godwin's 2014 production. Photo by Simon Annand.

With Proteus forced to go to Milan by his father, Julia makes the decision to disguise herself and follow him to Milan in Act 2 Scene 7. The following activity will allow students to examine this pivotal choice in more detail, thinking about her motivation.



ACTIVITY 6: JULIA'S CHOICES

- Arrange students into a circle. Moving around the circle ask them to share one thing they might like about being the opposite sex.
 - Explain that the company did this same exercise during a gender workshop exploring why Julia makes the choice to dress up as a man. Ask students why they think Julia might make this choice.

- Organise students into groups of four.
- Provide each group with the edited version of Act 2 Scene 7 in the Resource Materials. This scene shows the moment where Julia decides to dress as a man and follow Proteus to Milan, with Lucetta's help.
- Ask two of the students in each group to take on the role of readers, one as Lucetta and one as Julia, and two to take on the role of players, one as Lucetta and one as Julia.
- Invite the players to put down their scripts and explain that they will be acting out the scene without their scripts and that the readers will give them their lines as they perform.
- Encourage the readers to read the scene, without moving. Their role should be to project the lines so that everyone in their group can hear them clearly and to break them down into manageable sections for the players to repeat.
- Encourage the players to use the fact that they don't have to hold the script so they can really build the scene with the other player and start to create a sense of the relationship between these two characters.
- Invite each group to experiment with setting their scene in the following locations used in rehearsal:
 - At the café where Lucetta works, at the end of the day.
 - At an evening picnic, where they've been drinking together.
- Reflect with students on which setting worked better and why? What do they feel the relationship is between these two characters and why? What is Lucetta's intention in this scene; is she trying to help Julia or stop her from going?
- Allow students to perform the scene one more time, choosing their setting, this time focusing on what Lucetta is trying to do as she says each line.

WAYS TO EXTEND THIS WORK

- Provide a selection of men's clothes and ask people to imagine that they are a young woman who wants to convince others she is a man; which of the items would they pick?
- The company discussed the idea that Julia's decision to dress as a man might actually part of her own desire for adventure and freedom and that the character should be played as a woman who is using the idea of being a man to realise her own freedom. Would this impact on the choice of clothing?



Pearl Chanda as Julia/Sebastian in Simon Godwin's 2014 production. Photo by Simon Annand.

BETRAYAL AND FRIENDSHIP

While love seems to motivate the characters in the play, it is the struggle between love and friendship, and which is more important, that the play makes you think about. Challenge students to think about any films or books they are aware of that deal with this problem. Ask them to think about their own opinion as well, is it true or false that your friendships should always be more important than your romantic relationships?



ACTIVITY 7: PROTEUS' TRANSFORMATION

- Organise students into a circle.
- Provide each student with a copy of Proteus' speech from Act 2 Scene 4 in the Resource Materials.
- Ask students to take turns reading, one line at a time, around the circle and reflect on what they think may have happened just before this speech and why.
- Arrange students into smaller groups of three or four, choosing 3 or 4 lines for each group to focus on.
 - You may choose to direct all groups to look at the same lines or split the whole speech between the class.
- Challenge each group to create a short action for each of their lines that represents what Proteus is saying.
- Invite one student to read the speech while the rest of the group performs it, revealing their action for each line.
- Reflect with students on what atmosphere the imagery in the speech creates; how is Proteus feeling?
- Allow students to perform their actioned speech a second time, thinking about why each image has been chosen. After watching, discuss why they feel Proteus uses each specific image.
 - For example, why choose to open with the image of heat to describe how Silvia has replaced Julia as his love? Why describe Silvia as a 'newer object'? What do these things tell us about his feelings for both women?
- Encourage students to focus on the final lines of the speech. What conclusion does Proteus come to and why? What impression does this create of him at this point in the play? Who do you sympathise most with, Proteus or Valentine?

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RESOURCES

ACT 1 SCENE 1 EXTRACTS

VALENTINE:

Cease to persuade, my loving Proteus;
Home-keeping youth have ever homely wits.

VALENTINE:

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.

PROTEUS:

Wilt thou be gone? Sweet Valentine, adieu.
Think on thy Proteus when thou haply seest
Some rare noteworthy object in thy travel.

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.

PROTEUS:

Yet writers say, as in the sweetest bud
The eating canker dwells, so doting love
Inhabits in the finest wits of all.

VALENTINE:

Sweet Proteus, no. Now let us take our leave.
To Milan let me hear from thee by letters
Of thy success in love

PROTEUS:

He after honour hunts, I after love:
He leaves his friends to dignify them more;
I leave myself, my friends and all, for love.

PROTEUS:

Thou, Julia, thou hast metamorphosed me:
Made me neglect my studies, lose my time,
War with good counsel, set the world at naught;
Made wit with musing weak, heart sick with thought.

LOVERS AND LETTERS

1.

PROTEUS' LETTER TO JULIA

Proteus, who lives in Verona, is madly and deeply in love with Julia. His best friend Valentine doesn't understand at all and thinks that love is ridiculous and that Proteus should come with him to Milan instead. Proteus refuses to go as he wants to stay near Julia. He has written to her to tell her how he feels.

VALENTINE:

Sweet Proteus, no. Now let us take our leave. (Exit)

PROTEUS:

He after honour hunts, I after love:
He leaves his friends to dignify them more;
I leave myself, my friends and all, for love.

2.

JULIA RECIEVES PROTEUS' LETTER

Julia's maid, Lucetta, hands her Proteus' letter but Julia pretends not to be interested and tears it up in front of Lucetta. When her maid leaves she immediately tries to pick up all the pieces to see what Proteus has to say!

JULIA:

This babble shall not henceforth trouble me; [*Tears the letter.*]
Go, get you gone, and let the papers lie.

LUCETTA:

She makes it strange, but she would be best pleased
To be so angered with another letter. [Exit.]

JULIA:

Nay, would I were so angered with the same.
O hateful hands, to tear such loving words!

3.

PROTEUS READS JULIA'S REPLY

Julia has replied to Proteus and he is reading her letter. Proteus' father calls him in to see him and he arrives still reading Julia's letter. His father quizzes him as to what's in the letter but he lies and says it's from Valentine inviting him to Milan, not wanting to mention Julia. Proteus' father announces that Proteus is also going to Milan and he is distraught. Knowing he has to leave Julia gives Proteus her ring.

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**

ANTONIO:

**I am resolved that thou shalt spend some time
With Valentinus in the Emperor's court.**

4.

VALENTINE'S LETTER FOR SILVIA

Valentine is in Milan where he has fallen in love with the Duke of Milan's daughter Silvia, even though he criticised Proteus for loving Julia. Silvia has asked him to write a love letter to someone at court but he has struggled to do it because he doesn't have feelings for the recipient. When he shows Silvia she is disappointed and gives it back to him. His servant Speed watches the whole thing and then teases him, explaining that Silvia has just given him a love letter, using the other person as an excuse.

VALENTINE:

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

SILVIA:

**Ay, ay, you writ them, sir, at my request,
But I will none of them. They are for you.**

VALENTINE:

Please you, I'll write your ladyship another.

SILVIA:

And when it's writ, for my sake read it over [Exit]

VALENTINE: Why, she hath not writ to me.

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

5.

VALENTINE'S LETTER TO SILVIA

Valentine has written a letter to Silvia asking her to run away with him and has hidden it in his coat along with a ladder to reach her room. He is stopped on his way by the Duke, Silvia's father. Valentine is unaware that his friend Proteus has fallen in love with Silvia as well, betrayed him and told the Duke what he plans to do. So when the Duke finds the letter and the ladder in his coat he decides to exile Valentine and send him away from Milan.

DUKE:

What letter is this same? What's here? *To Silvia?*

I'll be so bold to break the seal for once.

[Reads.]

Begone, I will not hear thy vain excuse,

But, as thou lov'st thy life, make speed from hence.

[Exit.]

VALENTINE:

And why not death, rather than living torment?

To die is to be banished from myself,

And Silvia is myself; banished from her

Is self from self - a deadly banishment.

6.

PROTEUS' LETTER TO SILVIA

Since Valentine was exiled and sent away Proteus has been trying to win Silvia's heart, whilst pretending to the Duke that he is trying to get her to marry Turio (who the Duke wants her to marry). Julia, Proteus' old love from Verona, has arrived in Milan – dressed as a young male servant called Sebastian and is keeping quiet and watching Proteus' actions. Proteus writes Silvia a letter professing his love and gives it to Julia to deliver to Silvia along with the ring she had given him.

PROTEUS:

Go presently, and take this ring with thee,

Deliver it to Madam Silvia.

She loved me well delivered it to me.

JULIA:

It seems you loved not her, to leave her token.

PROTEUS:

Well, give her that ring, and therewithal

This letter. That's her chamber.

[Exit.]

JULIA:

How many women would do such a message?

Alas, poor fool, why do I pity him?

7.

SILVIA RESPONDS TO PROTEUS' LETTER

Silvia tears up Proteus' letter in front of Julia, who is dressed as Sebastian, and refuses to accept the ring he has offered her because she knows it was once given to him by Julia, his love in Milan. Not wanting to marry Turio and unimpressed with Proteus, Silvia decides to go in search of Valentine in exile with a trusted servant – Sir Eglamour!

JULIA:

Madam, please you peruse this letter.

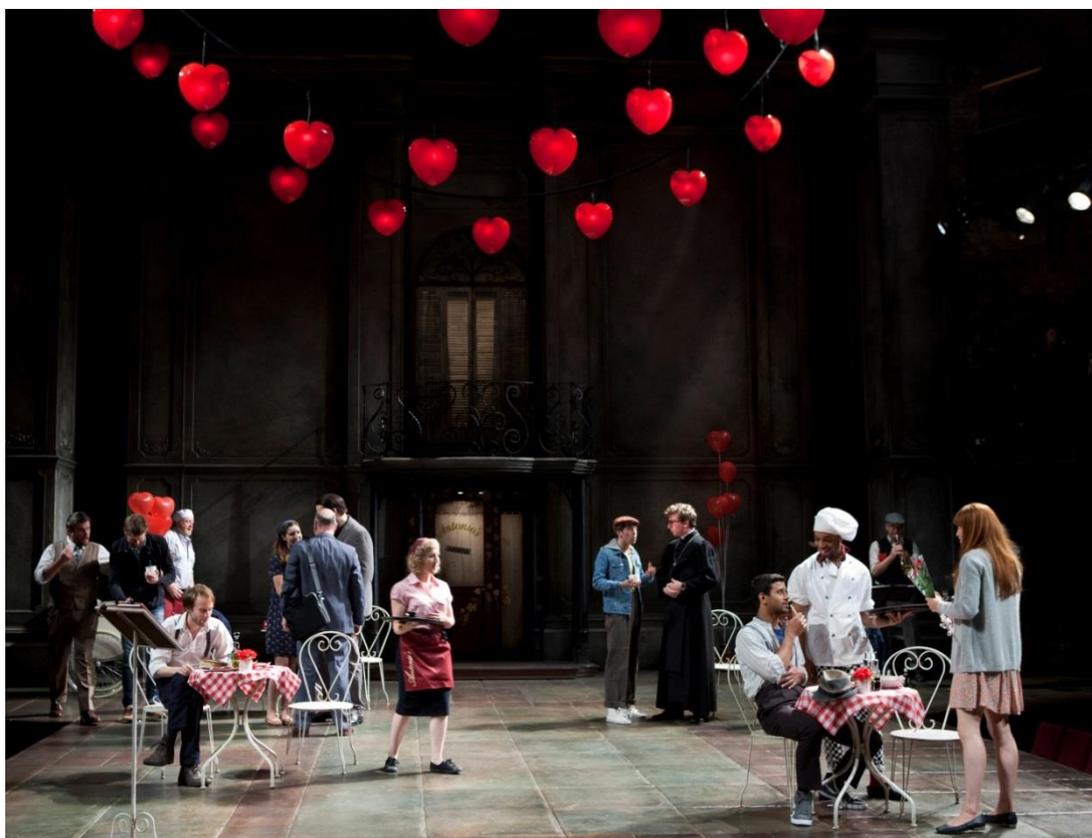
[Gives her a letter.]

SILVIA:

**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.**

[Tears the letter.]

THE WORLDS OF VERONA AND MILAN



ACT 2 SCENE 3 EXTRACT (Edited by RSC Education)

LAUNCE: Nay, 'twill be this hour ere I have done weeping; all the kind of the Launces 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 pebblestone, 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. 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 - well, he weeps on. Now come I to my mother: O, that she could speak now, like a wood woman! Well, I kiss her. 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. [*Enter PANTHINO.*]

ACT 1 SCENE 2 EXTRACT (Edited by RSC Education)

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

ACT 4 SCENE 2 EXTRACT (Edited by RSC Education)

PROTEUS: 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.
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,
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,
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?
'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.

ACT 2 SCENE 7 EXTRACT (Edited by RSC Education)

JULIA: Counsel, Lucetta; gentle girl, assist me,
lesson me and tell me some good mean
How with my honour I may undertake
A journey to my loving Proteus.

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

LUCETTA: Better forbear till Proteus make return.

JULIA: 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.

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,
Thou knowst, being stopped, impatiently doth rage;
But when his fair course is not hindered,
He makes sweet music with th'enamelled stones,
Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage;
Then let me go and hinder not my course,
I'll be as patient as a gentle stream
Till the last step have brought me to my love

LUCETTA: But in what habit will you go along?

JULIA: Not like a woman

LUCETTA: Why then, your ladyship must cut your hair.

JULIA: No, girl, I'll knit it up

LUCETTA: You must needs have a codpiece, madam.

JULIA: Out, out, Lucetta, that will be ill-favoured.
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.
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
Warrant me welcome to my Proteus.