THE NEW CAMBRIDGE SHAKESPEARE

GENERAL EDITOR
Brian Gibbons

ASSOCIATE GENERAL EDITOR
A. R. Braunmuller, University of California, Los Angeles

From the publication of the first volumes in 1984 the General Editor of the New Cambridge Shakespeare was Philip Brockbank and the Associate General Editors were Brian Gibbons and Robin Hood. From 1990 to 1994 the General Editor was Brian Gibbons and the Associate General Editors were A. R. Braunmuller and Robin Hood.

THE TWO GENTLEMEN OF VERONA

Professor Schlueter approaches this early comedy as a parody of two types of Renaissance educational fiction: the love-quest story and the test-of-friendship story, which by their combination show high-flown human ideals as incompatible with each other, and with human nature.

A thoroughly researched, illustrated stage history reveals changing conceptions of the play, which nevertheless often fail to come to terms with its subversive impetus. Since the first known production at David Garrick's Drury Lane Theatre, it has tempted major directors and actors, including John Philip Kemble, William Charles Macready and Charles Kean, who established a tradition of understanding which cast its shadow even on such modern productions as Denis Carey's famous staging for the Bristol Old Vic and Robin Phillips's for the Royal Shakespeare Company. This updated edition includes a new introductory section by Lucy Munro on recent stage and critical interpretations, bringing the performance history completely up to date.
THE TWO GENTLEMEN OF VERONA

Updated edition

Edited by

KURT SCHLUETER

Professor of English, University of Freiburg
CONTENTS

List of illustrations vi
Acknowledgements vii
List of abbreviations and conventions viii
Introduction 1
  Date 1
  Themes and criticism 2
  Structure and sources 6
  Speed and Lance 14
  The Outlaws 15
  Stage history 17
  Recent stage and critical interpretations 48
LUCY MUNRO
Note on the text 62
List of characters 64
THE PLAY 66
Textual analysis 153
Appendix: A further note on stage directions 165
Reading list 167
# ILLUSTRATIONS

1. Possible Elizabethan ways of staging Silvia’s chamber. Drawings by C. Walter Hodges  
2. An Elizabethan actor in the role of Julia. Drawings by C. Walter Hodges  
3. Speed and Lance in Act 2, Scene 5. Drawings by C. Walter Hodges  
4. Mr Yates in the character of Lance. Engraving by Henry Roberts after a design by Thomas Bonner  
5. Mr Vernon in the character of Turio. Engraving by J. Roberts  
6. The Two Gentlemen of Verona Act 1, Scene 2. By John Henry Fuseli (Füssli), 1803  
7. Mr Quick as Lance. Engraving by Charles Grignion after a design by Johann Heinrich Rhamberg. First printed for J. Bell, London, 1785  
8. The Two Gentlemen of Verona Act 5, Scene 1. By John Thurston. As published in London, 1803  
10. The recognition of Julia. By Thomas Stothard  
11. Valentine rescuing Silvia from Proteus. By Holman Hunt, 1851. Reproduced by courtesy of Birmingham City Museums and Art Gallery  
12. John Morris as Eglamour and Ingrid Hafner as Silvia at the Old Vic production, 1957. Photograph by Houston Rogers, Theatre Museum. Reproduced by kind permission of the Trustees of the Victoria and Albert Museum  
15. Tonderai Munyevu as Silvia and Denton Chikura as Valentine in the Two Gents production, 2008. Photograph by Ludovic des Cognets  

Illustrations 4–10 are from the Art Collection of the Folger Shakespeare Library, by whose kind permission they are reproduced.
ACKNOWLEDGEMENTS

I am indebted to previous editions of *The Two Gentlemen of Verona*, especially to the work of Clifford Leech (Arden), Norman Sanders (New Penguin) and the Riverside edition.

For my own approach, the response and contributions of students who attended my seminars at Freiburg University and the University of Massachusetts at Amherst have been most helpful, mainly for the study of the First Folio text of the play, its interpretation and the history of its criticism and stage productions. I especially thank Ian Coates and Michael Brake for the energy with which they tackled the study of the New Bibliography, and Annette Melcher, Birgit Hundrieser, Sabine Weyand and Sybill Hülsewig for their careful analyses of prompt-books. Other staff members of my chair in Freiburg also assisted me in many ways, among them Angelika Gutmann, who produced a neat copy on the word-processor after many rewritings and proof-readings of earlier drafts.

I am grateful to the Birmingham Reference Library, the Folger Library, the Henry E. Huntington Library, the Shakespeare Institute of the University of Birmingham and the Shakespeare Centre at Stratford-upon-Avon for permission to use their resources as a reader, and I would also like to thank the librarians for their friendly help.

With the deepest gratitude I will always cherish the memory of Philip Brockbank, the General Editor of this series and wonderful friend, who during the years of my research was willing to listen patiently to my still tentative ideas, always giving encouragement and useful advice. As Associate General Editor, Brian Gibbons saw through the finished manuscript and suggested improvements. It is due to him and the meticulous reading of Paul Chipchase of the Cambridge University Press that many mistakes, inconsistencies and stylistic faults could be eliminated. Sarah Stanton was most helpful in obtaining the rights for some of the illustrations.

Finally, I thank my wife Anne R. Schlueter, who has co-operated with me in all stages of the project.

*University of Freiburg*  

K. S.

vii
ABBREVIATIONS AND CONVENTIONS

Shakespeare’s plays, when cited in this edition, are abbreviated in a style modified slightly from that used in the Harvard Concordance to Shakespeare. Other editions of Shakespeare are abbreviated under the editor’s surname (Rowe, Sanders) unless they are the work of more than one editor. In such cases, an abbreviated series title is used (Cam.). When more than one edition by the same editor is cited, later editions are discriminated with a raised figure (Collier\(^2\)). All quotations from Shakespeare, except those from The Two Gentlemen of Verona, use the text and lineation of The Riverside Shakespeare, under the general editorship of G. Blakemore Evans.

1. Shakespeare’s plays

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ado</td>
<td>Much Ado About Nothing</td>
</tr>
<tr>
<td>Ant.</td>
<td>Antony and Cleopatra</td>
</tr>
<tr>
<td>AWW</td>
<td>All’s Well That Ends Well</td>
</tr>
<tr>
<td>AYLI</td>
<td>As You Like It</td>
</tr>
<tr>
<td>Cor.</td>
<td>Coriolanus</td>
</tr>
<tr>
<td>Cym.</td>
<td>Cymbeline</td>
</tr>
<tr>
<td>Err.</td>
<td>The Comedy of Errors</td>
</tr>
<tr>
<td>Ham.</td>
<td>Hamlet</td>
</tr>
<tr>
<td>1H4</td>
<td>The First Part of King Henry the Fourth</td>
</tr>
<tr>
<td>2H4</td>
<td>The Second Part of King Henry the Fourth</td>
</tr>
<tr>
<td>H5</td>
<td>King Henry the Fifth</td>
</tr>
<tr>
<td>1H6</td>
<td>The First Part of King Henry the Sixth</td>
</tr>
<tr>
<td>2H6</td>
<td>The Second Part of King Henry the Sixth</td>
</tr>
<tr>
<td>3H6</td>
<td>The Third Part of King Henry the Sixth</td>
</tr>
<tr>
<td>H8</td>
<td>King Henry the Eighth</td>
</tr>
<tr>
<td>JC</td>
<td>Julius Caesar</td>
</tr>
<tr>
<td>John</td>
<td>King John</td>
</tr>
<tr>
<td>LLL</td>
<td>Love’s Labour’s Lost</td>
</tr>
<tr>
<td>Lear</td>
<td>King Lear</td>
</tr>
<tr>
<td>Mac.</td>
<td>Macbeth</td>
</tr>
<tr>
<td>MM</td>
<td>Measure for Measure</td>
</tr>
<tr>
<td>MND</td>
<td>A Midsummer Night’s Dream</td>
</tr>
<tr>
<td>MV</td>
<td>The Merchant of Venice</td>
</tr>
<tr>
<td>Oth.</td>
<td>Othello</td>
</tr>
<tr>
<td>Per.</td>
<td>Pericles</td>
</tr>
<tr>
<td>R2</td>
<td>King Richard the Second</td>
</tr>
<tr>
<td>R3</td>
<td>King Richard the Third</td>
</tr>
<tr>
<td>Rom.</td>
<td>Romeo and Juliet</td>
</tr>
<tr>
<td>Shr.</td>
<td>The Taming of the Shrew</td>
</tr>
<tr>
<td>STM</td>
<td>Sir Thomas More</td>
</tr>
<tr>
<td>Temp.</td>
<td>The Tempest</td>
</tr>
<tr>
<td>TGV</td>
<td>The Two Gentlemen of Verona</td>
</tr>
</tbody>
</table>

viii
ix

Abbreviations and conventions

Tim. Timon of Athens
Tit. Titus Andronicus
TN Twelfth Night
TNK The Two Noble Kinsmen
Tro. Troilus and Cressida
Wiv. The Merry Wives of Windsor
WT The Winter’s Tale

2. Other works cited and general references

Abbott E. A. Abbott, A Shakespearian Grammar, 1870, republished 1966 (references are to numbered paragraphs)
Allen M. S. Allen, ‘Brooke’s “Romeo and Juliet” as a source for the Valentine–Silvia plot’, University of Texas Publication: Studies in English 18 (1938), 25–46
Bond The Two Gentlemen of Verona, ed. R. Warwick Bond, 1906 (Arden Shakespeare)
Bullough Narrative and Dramatic Sources of Shakespeare, ed. Geoffrey Bullough, 8 vols., 1957–75
Capell Mr William Shakespeare his Comedies, Histories, and Tragedies, ed. Edward Capell, 1767–8
Collier The Works of William Shakespeare, ed. J. Payne Collier, 1844
Collier² The Plays of Shakespeare, ed. J. Payne Collier, 1853 corrected
Craig The Complete Works of Shakespeare, ed. Hardin Craig, 1908
Delius Shakespeare Werke, ed. N. Delius, 1854–60
ELR English Literary Renaissance
E&S Essays and Studies
F Mr William Shakespeares Comedies, Histories, and Tragedies, 1623 (First Folio). The Norton Facsimile, ed. Charlton Hinman, 1968
F2 Mr William Shakespeare’s Comedies, Histories, and Tragedies, 1632 (Second Folio). Published according to the true original copies, reproduced in facsimile, by D. S. Brewer, 1985
F3 Mr William Shakespeare’s Comedies, Histories and Tragedies, 1663–4 (Third Folio). Published according to the true original copies, reproduced in facsimile, by D. S. Brewer, 1985
F4 Mr William Shakespeare’s Comedies, Histories and Tragedies, 1685 (Fourth Folio). Published according to the true original copies, reproduced in facsimile, by D. S. Brewer, 1985
Franz W. Franz, Shakespeare-Grammatik, 1924 (references are to numbered paragraphs)
Genest John Genest, Some Account of the English Stage from the Restoration in 1660 to 1832, 10 vols., 1832
Hanmer The Works of Shaksper, ed. Thomas Hanmer, 1743–4
Hinman Charlton Hinman, The Printing and Proof-Reading of the First Folio of Shakespeare, 2 vols., 1963