

THE TWO GENTLEMEN OF VERONA, I ii

CHARACTER'S NAME: JULIA

- **Origin:** Julia is the **feminine form** of the Roman family name **Julius**. The name Julius itself derives from the mythological Roman god **Jupiter**. Jupiter was the deity who presided over the heavens, light, and was responsible for the protection and laws of the Roman state. Additionally, Julia can also mean “youthful,” stemming from the Latin word “iuvenale” .
- **Popularity:** Julia has a long and varied history. It was quite rare during the Middle Ages but experienced a revival during the Italian Renaissance. The name is now used globally. In the United States, Julia has consistently been a popular choice. Notably, it has never dipped below position 142 since 1900, with its peak popularity in 2001 when it ranked at position 27. This surge could be attributed to the rising fame of actress Julia Roberts, known for her roles in movies like “Notting Hill,” “Runaway Bride,” and “Erin Brockovich” .

CHARACTER'S NAME: LUCETTA

- **Lucetta: Origin:** Lucetta is an **English elaboration** of the names **Lucia** or **Lucy**, both of which mean “**light**”. The name itself has **Latin origins** and embodies the essence of radiance and illumination. It's like capturing a sunbeam in a delicate lace handkerchief. ✨
- In classical plays, the name Lucetta is a form of “Lucy.” The characters are meant to be “Loosey Goosey.” That is why an early television show starring Lucille Ball named the show, I Love Lucy. There is always something very different about their thinking and acting. It may also be a man's name. In The Taming of the Shrew, we have “Lucentio.” He is an early version of I Love Lucy. Lucy is both **saucy and solid**.

THE BEFORE:

Julia believes that Luchetta has read her mail before she got a chance to look at it. It started with Julia asking Luchetta about certain men who live in their community. The real one Julia is interested in is Protheus. When Lucetta reveals that she has a letter from Proteus, Julia's love, Julia demands to see it. She pretends at first, that she's not interested and so Luchetta in my opinion teases her by pretending she and Protheus had an affair of some sort. The scene escalates and Julia sends Luchetta away only to realize that she needs that information. When Luchetta comes back because Julia called her the two of them get into a catfight and finally Julia rips the letter from her lover Protheus to shreds and send Lucetta away. As soon as Luchetta exits Julia turns to the audience and starts her soliloquy. Julia laments over her ripped letter.

THE TWO GENTLEMEN OF VERONA, I ii (First Folio Script)

----- JULIA – P|A|S|T|O BREAKDOWN -----

(THE BEFORE)

Oh hatefull hands, to teare such louing words;
Iniurious Waspes, to feede on such sweet hony,
And kill the Bees that yeelde it, with your stings;

PREPARATION

Ile kisse each seuerall paper, for amends:

(MINI-MOMENT)

Looke, here is writ, kinde *Iulia*: vnkinde *Iulia*,
As in reuenge of thy ingratitude,
I throw thy name against the bruzing-stones,
Trampling contemptuously on thy disdaine.

ATTACK

And here is writ, *Loue wounded Protheus*.
Poore wounded name: my bosome, as a bed,
Shall lodge thee till thy wound be throughly heal'd;
And thus I search it with a soueraigne kisse.

STRUGGLE

Loe, here in one line is his name twice writ:
Poore forlorne Protheus, passionate Protheus:
To the sweet Iulia: that ile teare away:

(MINI-MOMENT)

And yet I will not, sith so prettily
He couples it, to his complaining Names;

TURNING POINT

Thus will I fold them, one vpon another;
Now kisse, embrace, contend, doe what you will.

OUTCOME

(THE AFTER)

THE TWO GENTLEMEN OF VERONA, I ii

----- JULIA – P|A|S|T|O with JOHN’S NOTES -----

Oh hatefull hands, to teare such louing words;
Injurious Waspes, to feede on such sweet hony,
And kill the Bees that yeelde it, with your stings;

“Oh & O,” are vowels. Vowels express passion, heart and soul. The Oh supposedly comes from the gut. It is deeper in intensity, not volume. The big “O,” is also a release of energy and emotion but they both can indicate a double-entendre scene. I believe Julia is in such a frenzy that it is both. Remembering this has Commedia as a Blueprint start by making wildly inappropriate physical choices. The payoff will be in her “lyric,” moments. She is second only to Cleopatra in gear shift changes. I suggest a calm and friendly pre-moment in your slate and then jump cut into the first phrase by shooting your hands out to the audience as if they are poison keep this up until “loving words.” Then SNAP your fingers are the “Injurious Waspes.” States what your fingers did then “feede,” please make that one word a Question like “How Dare You!!!” keep it until “sweet hony,” Here you go opposite from the “Injurious Waspes,” it is an incredibly fast shift to the loving, lyric, then the “BIG ONE,” Kill the Bees & Stings here is the topper for tis beat. This beat is Low Comedy and/or Shakespeare wants you to just watch.

PREPARATION

Ile kisse each seuerall paper, for amends:

SNAP without missing a beat she shifts into kissing the torn letter pieces. NOTE: You should only tear it 3 times at most the size and the way you tear the letter should NOT look pre-planned. But approximately 6 pieces of paper is all you need. From crazed “your stings,” drop to your knees and have your Mini-Moment.

(MINI-MOMENT)

Looke, here is writ, kinde *Iulia*: vnkinde *Iulia*,
As in reuenge of thy ingratitude,
I throw thy name against the bruizing-stones,
Trampling contemptuously on thy disdain.

Kiss 1, 2, 3, then hold one up as if the audience could see it. She slowly getting up and doing her opposites or antithesis (if you like big words) - kind contrasted to unkind. The next moment is a Vaudeville joke if you crumple up the papers they won't float when you throw them. The funny is that you hurl it almost like a frisbee and it kind of slowly floats down to the ground and then you trample it. [In the Playing Shakespeare videos go to Lesson 3 and learn what Shakespeare does with prefixes. En – In – Un. This is needed for “unkinde Julia,” and for “thy ingratitude.”]

ATTACK

And here is writ, *Loue wounded Protheus*.
Poore wounded name: my bosome, as a bed,
Shall lodge thee till thy wound be throughly heal'd;
And thus I search it with a soueraigne kisse.

SNAP: instant gear shift change. Again, she holds it up as if the audience who is a distance can see it and of course they cannot. My belief is on “Poore wounded name: [colon] – She says it to the paper and gets the idea to put it near her heart and Ta-Ta. For our Iambic Pentameter people, the next line is 12 beats or an Alexandrine line. The last two words, “thoroughly heal'd;” [semi-colon] – Meaning pick up the pace. She immediately pulls it back out and gives it a big kiss. I need you to know” loves wound,” is another name for female genitalia. Almost any choice would work as long as it's positive and loving. This last one Sovereign kiss is a big smooch. Shakespeare could have been experimenting with his technique of “catch recovery,” today called a turnaround. When the character says one thing and then immediately says the opposite.

STRUGGLE

Loe, here in one line is his name twice writ:
Poore forlorne Protheus, passionate Protheus:
To the sweet Iulia: that ile teare away:

Loe can mean look or love. Here it does seem like she means look. Shakespeare is doing ear candy at the same time with all of the P's. If you can get a little carried away because she is Gaga in love, Head Over Heels about Protheus. That would be a good place to be for this beat. Remember what Puck and Rosalind said.”Oh, What fools these mortals be. “ or “Love is merely a Madness.”

(MINI-MOMENT)

And yet I will not, sith so prettily
He couples it, to his complaining Names;

I love that she uses the high poetic of sit or sits with "sith." She has a moment of going back and forth. By back and forth I believe she is thinking should she have sex with Protheus or wait till they're married. Maybe but really I think it was Shakespeare's way of setting us up for the big finale. The final funny! Remember Circles of Energy at this moment she is alone so it's a private moment not a public. Even though 2,000 people could be watching! If anyone can tell me what "his complaining names;" are I would greatly appreciate it.

TURNING POINT

Thus will I fold them, one vpon another;
Now kiss, embrace, contend, doe what you will.

Thus, always means do something physical in Shakespeare. This goes back to the size of the paper- they have to be big enough so that you can fold it one upon another - and then the audience must be able to see it open and close on "Now kiss, embrace, contend, {and then I think she goes real fast on doe what you will." and maybe she thinks that it's funny and she's happy for a moment and she hugs herself or falls down rolling on the ground and kicks her legs in the air. You must ask yourself is this High, Middle, or Low Comedy. I am strongly suggesting it is low comedy. If you agree with this then you must decide what the physical \ body language should be. Then you should take your scale and decide if it is a 1, 2, 3, or up to 10 how far you should go with this Remember Two Gents is one of the four plays he based in Commedia. For today's artist, I ask you to think of it as a Farce. She believes she is alone and no one is watching. It is the perfect set-up for Lucetta to re-enter and catch her. Uncle Will will do this not only in the Comedies but all of the plays. Such as when Amelia finishes her speech about Desdemona's napkin or handkerchief suddenly Iago appears and says "How now what do you hear alone? "

OUTCOME

THE AFTER:

Then of course Luchetta comes and catches her and that's the button on the funny.

THE TWO GENTLEMEN OF VERONA, I ii

----- ADDITIONAL NOTES -----

PREFIX is an affix attached to the beginning of a word, base, or phrase, and serving to produce a derivative word or and inflectional form. To fasten before.

EN - IN - UN

These three prefix's Shakespeare uses to stress a word.

Examples:

- Beatrice, *Much Ado About Nothing* IV ii
 - “**Un**mitigated rancour”
- “**In**explicable dumb shewes”
 - Hamlet, *Hamlet* III ii
- “**En**forc't thee? Art thou King and wilt be forc't.”
 - Margaret, *Henry VI PIII* i

99% of the time Shakespeare uses this technique to stress the word and make a point. If not used it will sound by the third row like mitigated, explicable or forc't. The true meaning of the word and the rhetorical point will be lost.

YOU MUST ALWAYS USE YOUR COMMON SENSE!

How does it sound?

Does it make more sense?

It will not always scan correctly.

Shakespeare loves to break the rules!