

Rosaline  
Juliet compared to Juliet, Ros is just okay!

Now old desire doth in his deathbed lie, *is dead*  
 And young affection gapes to be his heir- *Romeo was about Ros*  
 That fair for which love groaned for and would die,  
 With tender Juliet matched, is now not fair.

mutual *♥*  
Juliet's love

Now Romeo is beloved and loves again, *♥ @ 1st*  
 Alike bewitched by the charm of looks  
 But to his foe supposed he must complain, *Juliet*  
 And she steal love's sweet bait from fearful hooks. *enemy/forbidden*

Conflict: they can't live out *♥*  
 As girl, can't get out on her own

Being held a foe, he may not have access *wedding vows / "I love you"*  
 To breathe such vows as lovers use to swear,  
 And she as much in love, her means much less  
 To meet her new beloved anywhere

*♥ will find a way - motivates them*

But passion lends them power, time means, to meet  
 Tempering extremes with extremesweet.

lessen anger / extreme danger / extreme *♥* balance

Rosaline  
 Replaced w Juliet  
 Now old desire doth in his deathbed lie, *a* *♥ is (xx) ♥*  
 And young affection gapes to be his heir- *b* *Rosaline*  
 That fair for which love groaned for and would die, *a*

Compared to I, she's *ok*  
 With tender Juliet matched, is now not fair. *b*

Mutual ♥.  
 Juliet Capulet  
 love's greatness  
 Now Romeo is beloved and loves again, *c* *♥ @ 1st*  
 Alike bewitched by the charm of looks, *d* *eyes*  
 But to his foe supposed he must complain, *c*  
 And she steal love's sweet bait from fearful hooks, *d* *enemies*

Can't see each or "court"  
 As a girl, she can't go out unescorted  
 Being held a foe, he may not have access *e*  
 To breathe such vows as lovers use to swear, *f* *ways.*  
 And she as much in love, her means much less *e*  
 To meet her new beloved anywhere *f*

Demotivates them - finds a way  
 But passion lends them power, time means, to meet *g*  
 Tempering extremities with extremesweet. *g*  
 to lessen extreme danger  
 extreme *♥*  
 balance

## Follow-up Questions

Just as Act I began with a prologue, Act II begins in the same manner. ~~Review~~ **Recap** of a prologue

What purpose will this prologue then serve for Act II? Explain.

Recap + Preview - introduce new conflicts

Recall that the prologue to Act I was written in the form of a sonnet. Review your notes and list below three important elements a poem must have to be considered a sonnet:

- 14 lines
- Rhyme scheme - ~~4~~ 3 Quatrains, Couplet
- 10 syllables - iambic pentameter  
five x 2 beats = 10 syllables

## First Quatrain

- Who is the "old desire" in line 1?
- Who is the "young affection" in line 2?
- Who is "that fair" in line 3?
- What does "with tender Juliet matched" mean?
- What information is reviewed from Act I in this quatrain? Paraphrase the meaning of these lines below.

## Second Quatrain

- In line 5 "beloved" is used as a verb. What does it mean?
- What change has happened to Romeo in line 5?
- What does "bewitched by the charm of looks" in line 6 mean?

### Follow-up Questions

Just as Act I began with a prologue, Act II begins in the same manner. ~~Review~~ **Recap** of a prologue

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- What information **is reviewed** from Act I in this quatrain? Paraphrase the meaning of these lines below.

#### Second Quatrain

- In line 5 "beloved" is used as a verb. What does it mean?
- What **change** has happened to Romeo in line 5?
- What does "bewitched by the charm of looks" in line 6 mean?

- d. Who is the “foe supposed” from line 7, as well as “she” from line 8?
- e. What **opposite terms** do you notice are used in line 8?
- f. What **new problems are predicted** in lines 7 and 8 of this quatrain? Paraphrase the meaning below.

### Third Quatrain

- a. Lines 9 and 10 are about **Romeo**. What **obstacles** will he endure if he chooses to continue a relationship with Juliet? Explain.
- b. Lines 11 and 12 are **parallel** to lines 9 and 10 in that they explain what **Juliet’s obstacles** may be. List those below.
- c. How does this quatrain **reveal a new conflict** in the play?

### Concluding Couplet

- a. How are “passion” and “time” on the side of these two lovers? Explain using line 13.
- b. Notice the pun in “extremities” and “extreme” in the final line. What might each word mean? Why are they used together?
- c. What is the difference in meaning between **tempering** and **sweet**? Explain below.
- d. Is the conclusion to this prologue **positive or negative**? Explain.
- e. What will Act II mostly concentrate upon? Explain.

# Act II Scene i

## Scene i – after the party

-Mercutio makes obscene jokes about R's love for Rosaline

- Romeo! Humors! Madman! Passion! Lover!
- "The ape is dead, and I must conjure him. I conjure thee by Rosaline's bright eyes

→ They think he is still in love with Rosaline (dramatic irony)

-Romeo overhears

Romeo ♥s Juliet  
||



## Act II Scene ii

### Scene ii – Balcony Scene

**Metaphor:** Juliet is the sun!

She is the center of all & the brightest thing there is

**Light & dark imagery:**

“...fair sun and kill the envious moon.”

“Two of the fairest stars in all the heaven..”

“brightness of her cheek”

“birds would sing and think it were not night.”

-She's so bright, the stars ask her to fill in for them & she tricks birds into thinking it's daytime.

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**Blank verse:** Unrhymed iambic pentameter

“But soft, what light through yonder window breaks, it is the East...”

Juliet expresses her thoughts in a soliloquy not realizing Romeo is right below listeni

Juliet = angel (metaphor)



#27

T.S.

I }  
C } #1  
E }

power

verbs -

I }  
C } #2  
E }

Clincher

Figurative language

Simile metaphor imagery diction

how the element is effective

I/C: Romeo describes her beauty when he says, "Juliet is the sun." By comparing her... it shows/illustrates...



Name: \_\_\_\_\_  
Romeo and Juliet-Act 2.2

What's in a name?

JULIET  
O Romeo, Romeo! wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

change/ing me  
name

> Why do you have to be La Montague?  
> she will -> dynamic char

ROMEO  
[Aside] Shall I hear more, or shall I speak at this?

JULIET  
'Tis but thy name that is my enemy;  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!

-> enemies  
b/c of names

-> obedient  
no thoughts on marrying

What's in a name? that which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title. Romeo, doff thy name,  
And for that name which is no part of thee  
Take all myself

] name doesn't define something

ROMEO  
I take thee at thy word:  
Call me but love, and I'll be new baptized;  
Henceforth I never will be Romeo.

drop Montague name

JULIET  
What man art thou that thus bescreen'd in night  
So stumblest on my counsel?

religious indignity

ROMEO  
By a name  
I know not how to tell thee who I am:  
My name, dear saint, is hateful to myself,  
Because it is an enemy to thee;  
Had I it written, I would tear the word.

- can't answer -> she hates his name  
-> destroy

JULIET  
My ears have not yet drunk a hundred words  
Of that tongue's utterance, yet I know the sound:  
Art thou not Romeo and a Montague?

ROMEO  
Neither, fair saint, if either thee dislike.

Name: \_\_\_\_\_  
 Romeo and Juliet-Act 2.2

What's in a name?

Why do you have to be a Montague?

JULIET  
 O Romeo, Romeo, wherefore art thou Romeo?  
 Deny thy father and refuse thy name,  
 Or, if thou wilt not, be but sworn my love,  
 And I'll no longer be a Capulet.

deny your family  
 I'll be yours

ROMEO  
 [Aside] Shall I hear more, or shall I speak at this?

JULIET  
 'Tis but thy name that is my enemy;  
 Thou art thyself, though not a Montague.  
 What's Montague? it is nor hand, nor foot,  
 Nor arm, nor face, nor any other part

It's not a name that makes a person who he is

Belonging to a man. O, be some other name!  
 What's in a name? that which we call a rose  
 By any other name would smell as sweet;  
 So Romeo would, were he not Romeo call'd,  
 Retain that dear perfection which he owes  
 Without that title. Romeo, doff thy name,  
 And for that name which is no part of thee  
 Take all myself.

Romeo is who he is despite name

if you cast aside your name, I'll give you all of me

ROMEO  
 I take thee at thy word:  
 Call me but love, and I'll be new baptized;  
 Henceforth I never will be Romeo.

JULIET  
 What man art thou that thus bescreen'd in night  
 So stumblest on my counsel?

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Name: \_\_\_\_\_  
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And I'll no longer be a Capulet.

ROMEO

[Aside] Shall I hear more, or shall I speak at this?

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What's Montague? it is nor hand, nor foot,

Nor arm, nor face, nor any other part

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Retain that dear perfection which he owes

Without that title. Romeo, doff thy name,

And for that name which is no part of thee

Take all myself.

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So stumblest on my counsel?

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My name, dear saint, is hateful to myself,

Because it is an enemy to thee;

Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words

Of that tongue's utterance, yet I know the sound:

Art thou not Romeo and a Montague?

ROMEO

Neither, fair saint, if either thee dislike.

Why do you have to be a Montague

Deny your family  
 If so, I'll be yours

It's just a name -  
 not who you are  
 as a person

he'd still be great  
 w/ any other name

cast off your name +  
 I'll give you all of myself

**Soliloquy:** a long speech expressing innermost thoughts to audience; not meant for the other characters' ears

Why does he have to be a Montague?! – “Wherefore are thou Romeo?”

Love is changing her:

- willing to shed her name
- no longer obedient

What's in a name? It's just a label.

Juliet: shed thy name and you can have me – “Take all myself!”

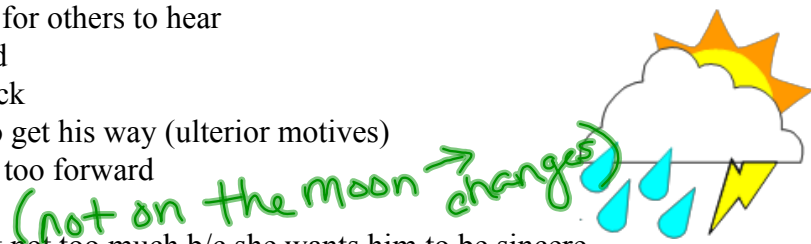
**Romeo reveals his presence and scares Juliet:**

- she fears for his safety → realistic
- Romeo: Love will protect me! → idealistic
- Juliet is vulnerable and embarrassed



**Monologue:** long speech meant for others to hear

- would have acted more reserved
- doesn't know if he loves her back
- asks but fear he'll lie in order to get his way (ulterior motives)
- doesn't want him to think she's too forward



-Wants him to swear his love but not too much b/c she wants him to be sincere

Juliet fears things are moving too quickly "too like the lightning" (simile), so they should slow down

Romeo – don't leave me high and dry, give me something to satisfy my love

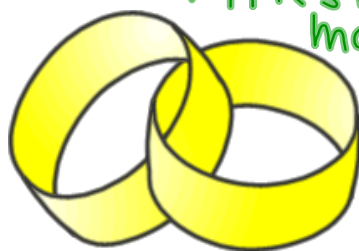
Juliet – what do you want??!

Romeo – wants a vow

Juliet – if you still want me tomorrow and are willing to commit to marriage, send word to me tomorrow

changing view on marriage  
 ↳ dynamic character

Romeo says he'll go to the Friar.



Ⓢ Priest:  
 marry them



Name: \_\_\_\_\_  
English 9 – The Tragedy of Romeo and Juliet

# Act II Scene iii

Priest →  
Romeo marriage

Friar's Soliloquy  
(Act II, scene iii)

FRIAR LAWRENCE:

The gray-eyed morn smiles on the frowning night,  
Checking the eastern clouds with streaks of light,  
And flecked darkness like a drunkard reels  
From forth day's path and Titan's fiery wheels.  
Now, ere the sun advance his burning eye,  
The day to cheer and night's dank dew to dry.

personification  
simile  
allusion } The sun is rising

basket

I must upfill this osier cage of ours  
With baleful weeds and precious-juicèd flowers.  
The earth, that's nature's mother, is her tomb.  
What is her burying, grave that is her womb.

Filling basket with weeds/flowers

paradox

And from her womb children of divers kind  
We sucking on her natural bosom find,  
Many for many virtues excellent,  
None but for some and yet all different.  
Oh, mickle<sup>1</sup> is the powerful grace that lies  
In herbs, plants, stones, and their true qualities.

Mother earth = gives us (life) nature (death) → buried

For naught so vile that on the earth doth live  
But to the earth some special good doth give.  
Nor aught so good but, strained from that fair use  
Revolts from true birth, stumbling on abuse.

Good things can turn bad

Virtue itself turns vice, being misapplied,  
And vice sometime by action dignified.

(Enter Romeo) \* Foreshadow

~~Within the infant rind of this small flower  
Poison hath residence and medicine power.  
For this, being smelt, with that part cheers each part;  
Being tasted, stays all senses with the heart.~~

Collecting: 1) medicine → poison

Two such opposèd kings encamp them still,  
In man as well as herbs—grace and rude will.  
And where the worser is predominant,  
Full soon the canker death eats up that plant.

both men + plants can be used for evil



Name: \_\_\_\_\_  
English 9 – The Tragedy of Romeo and Juliet

# Act II Scene iii

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Friar's Soliloquy

(Act II, scene iii)

FRIAR LAWRENCE:

Early  
a.m.

The gray-eyed morn smiles on the frowning night,  
Checkering the eastern clouds with streaks of light,  
And flecked darkness like a drunkard reels  
From forth day's path and Titan's fiery wheels.  
Now, ere the sun advance his burning eye,  
The day to cheer and night's dank dew to dry,

→ simile  
→ allusion

I must upfill this osier cage of ours  
With baleful weeds and precious-juicèd flowers.  
The earth, that's nature's mother, is her tomb.  
What is her burying, grave that is her womb.  
And from her womb children of divers kind  
We sucking on her natural bosom find,  
Many for many virtues excellent,  
None but for some and yet all different.  
Oh, mickle<sup>1</sup> is the powerful grace that lies  
In herbs, plants, stones, and their true qualities.  
For naught so vile that on the earth doth live  
But to the earth some special good doth give.  
Nor aught so good but, strained from that fair use  
Revolts from true birth, stumbling on abuse.

willow basket  
**PARADOX:** Gives life + accepts death  
(cycle of life)  
produces different types of people  
Things have +/- in them - poison and medicine

Virtue itself turns vice, being misapplied,  
And vice sometime by action dignified.

(Enter Romeo) →

Within the infant rind of this small flower  
Poison hath residence and medicine power.  
For this, being smelt, with that part cheers each part;  
Being tasted, stays all senses with the heart.  
Two such opposèd kings encamp them still,  
In man as well as herbs—grace and rude will.  
And where the worser is predominant,  
Full soon the canker death eats up that plant.

well-intentions  
→ could lead to bad →  
Contradicting values also exist in humans

→ which - ⊕ ⊖  
ever trait is stronger will take over

Friar: stresses balance + moderation

Foreshadows: Romeo's haste  
+/- in him + others involved

Name: \_\_\_\_\_  
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# Act II Scene iii

personif. Friar's Soliloquy  
(Act II, scene iii) simile

FRIAR LAWRENCE:

It's  
down

The gray-eyed morn smiles on the frowning night, <sup>A</sup>  
Checking the eastern clouds with streaks of light, <sup>A</sup>  
And flecked darkness like a drunkard reels <sup>B</sup>  
From forth day's path and Titan's fiery wheels. <sup>B</sup>  
Now, ere the sun advance his burning eye, <sup>C</sup>  
The day to cheer and night's dank dew to dry, <sup>C</sup>

allusion  
personif.

I must upfill this osier cage of ours  
With baleful weeds and precious-juicèd flowers.  
The earth, that's nature's mother, is her tomb.  
What is her burying, grave that is her womb.  
And from her womb children of divers kind  
We sucking on her natural bosom find,  
Many for many virtues excellent,  
None but for some and yet all different.  
Oh, mickle<sup>1</sup> is the powerful grace that lies  
In herbs, plants, stones, and their true qualities.  
For naught so vile that on the earth doth live  
But to the earth some special good doth give.  
Nor aught so good but, strained from that fair use  
Revolts from true birth, stumbling on abuse.  
Virtue itself turns vice, being misapplied,

willow basket

PARADOX: tomb is a womb →  
Circle of Life  
↑  
Gives birth to diff. types of people

every thing has +/-

moderation

foreshadowing

And vice sometime by action dignified. (Enter Romeo)

Within the infant rind of this small flower  
Poison hath residence and medicine power.  
For this, being smelt, with that part cheers each part:  
Being tasted, stays all senses with the heart.  
Two such opposèd kings encamp them still,  
In man as well as herbs—grace and rude will.  
And where the worsen is predominant,  
Full soon the canker death eats up that plant.

has medicinal use / potential to poison  
2 opposing attributes in 1 person

whichever trait is dominant will takeover  
Humans also have +/- traits

\* Moderation



## Act II Scene iii

### Scene iii – Friar's Cell

**Friar** –sage, religious man & Romeo's confidante

#### **Friar's Soliloquy –**

-personification, simile, and allusions to describe the breaking dawn  
 -collecting herbs & plants  
 -describes 1. **cycle of life** using **paradox**: a statement that seems like a contradiction, but actually presents a truth upon further thought.



“The earth that's nature's mother is her tomb. What is her burying grave is her womb.”

→ paradox: earth is the mother of all also, where you go when you die, feeding new life

2. All things in nature have potential for good and bad (evil) if it's used correctly and in the right amount:

“Within the infant rind of this weak flower  
 Poison hath residence and medicine power.”

“In man as well as herbs – grace and rude will.”

Plants and man have potential for good and evil (Foreshadowing)

-Friar notices that Romeo has not been to bed yet – assumes he's been with Rosaline (R. tells him everyth

-Romeo says he's forgotten all about her and has a new love

-Friar is confused & Romeo asks him to marry the TODAY!

-Friar is dubious that he's in love given the sudden change

-Romeo: it's different this time b/c it's mutual this time



-Friar agrees – **motivated by peace**

“For this alliance may so happy proved to turn y our household's rancor to pure love”

-Will bring the families together

**Friar:** Warning...

“Wisely and slow. They stumble that run fast.”

-SLOW DOWN or you'll “fall”

Foreshadowing

-Romeo is hasty, doesn't think – **IMPULSIVE!** (foreshadowing)

Tragic Flaw



# Act II Scene iv

Tybalt  
 "Prince of Cats"  
 ↳ good skilled swordfighter

## Scene iv:

-Tybalt has sent a letter challenging Romeo to a fight

-Mercutio – he's already "dead" – struck by love

-Mocks Tybalt's swordsmanship

↳ worried about R. fighting  
 ↳ too concerned with ♥

-Romeo shows up (has been awake all night) – puns with Mercutio –

- he can keep up with Mercutio's wit...Mercutio welcomes back the old, light-hearted Romeo

Nurse approaches with message from Juliet – they mock her (call her ugly & old)

Education level: low – mixes up words

Nurse: protective of Juliet

"if ye should lead her in a fool's paradise...if you should deal double with her..."

-warns him: don't lie to her or string her along



**The Plan:**

-have her meet me @ Friar's – use confession as a reason for going out

-my servant will bring you a ladder:  
“which to the high topgallant of my joy  
Must be my convoy in the secret night.”

-He'll climb up so they can have honeymoon night & seal the marriage

-Nurse tells Romeo about Paris as a suitor

consummate



## Act II Scene v

### Scene v:

**-Juliet waiting anxiously for R's response**

-impatient – love's messenger should be fast!

-she's been gone for 3 hours (9-12 noon)

**-Nurse:** delays message to tease Juliet

-tells her that R. is gentle, then goes off-topic

-Juliet is about to burst with anticipation

-Nurse tells her “the plan”



# Act II Scene vi

## Scene vi:

-Friar prays that they're doing the right thing:  
"So smiles the heavens upon this holy act  
That after hours with sorrow chide us not!"

> Fore-shadowing



-Romeo – doesn't care about consequences as long as he has her –  
"Then love-devouring death do what he dare  
– it is enough I may but call her mine."  
– impulsive

extreme



→ extreme tragedy

-Friar warns: "These violent delights have violent ends  
And in their triumph die, like fire and powder...love moderately...too swift arrives as tardy as too slow."

SLOW DOWN or BURN OUT!

Juliet calls  
Friar a  
"ghostly confessor"



everything  
in  
moderation