



Romeo and Juliet

Study Guide by Course Hero



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👁️ Book Basics

AUTHOR

William Shakespeare

YEARS WRITTEN

c. 1591–1596

GENRE

Tragedy

PERSPECTIVE AND NARRATOR

In the style of ancient Greek theater, a chorus sets the stage for the audience in *Romeo and Juliet*.

TENSE

Romeo and Juliet is written in the present tense.

ABOUT THE TITLE

Romeo and Juliet takes its title from the two young lovers whose fates lead them to a tragic end.

🕒 In Context

The World of the Renaissance

Romeo and Juliet was performed during the Renaissance, a time of considerable cultural, religious, political, scientific, and artistic change across Europe. The movement centered on the concept of humanism, which sought to use education to empower citizens—and not just their rulers—to be virtuous and to influence others' virtue.

Shakespeare's audiences lived within a strong patriarchal, or male-controlled, community with strict moral values that often conflicted with the individual's wills and desires. The patriarchal structure meant that the father was the lord of his household with legal authority over everyone in it. Children were considered property and were often given in marriage as part of a political or financial transaction. Indeed, Lord Capulet's arrangement with Paris is partially a business deal in which the marriage will enhance both men's prestige.

Women, whether wife, mother, daughter, or servant, were powerless outside of their household roles. The roles of female characters in *Romeo and Juliet* reflect the boundaries of their historical setting. Lady Capulet's influence, for example, is restricted to how much she can affect her husband's thoughts and behaviors. Lady Montague has little visible impact and dies parenthetically offstage in the final act. Her character can be seen as a comment on the powerlessness of women. A young daughter like Juliet, her family's wealth and prestige notwithstanding, would have had no direct authority over others and only minimal control of her own life.

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on European Shakespeares proceeding from the claim that Shakespeare s literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

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The Publishers' Trade List Annual ,1917 **Whitaker's Cumulative Book List** ,1981 **The Cumulative Book Index** ,1928 A world list of books in the English language **Botanical Poetics** Jessica Rosenberg,2022-10-25 During the middle years of Queen Elizabeth s reign the number of books published with titles that described themselves as flowers gardens or forests more than tripled During those same years English printers turned out scores of instructional manuals on gardening and husbandry retailing useful knowledge to a growing class of literate landowners and pleasure gardeners Both trends Jessica Rosenberg shows reflected a distinctive style of early modern plant thinking one that understood both plants and poems as composites of small pieces slips or seeds to be recirculated by readers and planters Botanical Poetics brings together studies of ecology science literary form and the material text to explore how these developments transformed early modern conceptions of nature poetic language and the printed book Drawing on little studied titles in horticulture and popular print alongside poetry by Shakespeare Spenser and others Rosenberg reveals how early modern print used a botanical idiom to anticipate histories of its own reading and reception whether through replanting uprooting or fantasies of common property and proliferation While our conventional narratives of English literary culture in this period see reading as an increasingly private practice and literary production as more and more of an authorial domain Botanical Poetics uncovers an alternate tradition of commonplaces and common ground of slips of herbs and poetry circulated shared and multiplied

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