

**Attention: School Heads, Librarians,  
And English Department Chairs**

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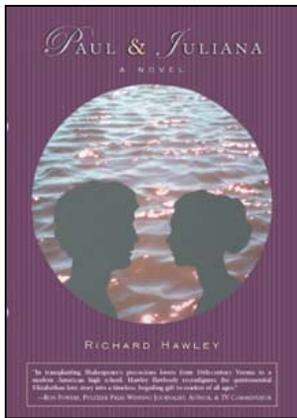
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Headmaster of Ohio's University School and Author of Award-Winning  
*The Headmaster's Papers* Revives Shakespeare in the Beautiful and  
Teachable *Paul & Juliana*

## Romeo and Juliet Revived

**IN PRECISELY THE SAME SPIRIT** as *Abe-  
lard and Heloise* and *Romeo and Juliet*,



Paul and  
Juliana are a  
fresh young  
couple who  
embody the  
near-impossible  
notion of  
perfect love. In  
this elegant,  
timeless, and  
lyrical love  
story, they walk

the fine line between forbidden romance  
and tragic disaster that is the stuff of  
ageless myths.

**LAWRENCE IS A** guidance counselor  
relegated to the mind-numbing task of  
proctoring standardized tests at his Chi-  
cago-area high school, then analyzing  
the results. Over-educated and over-  
cultured for his station, Lawrence is  
emotionally stifled, an island unto him-  
self—until chance circumstance throws  
him into the lives of two high school  
students, Paul Berrisford and Juliana  
Franck.

**PAUL IS A SLOPPY GENIUS** who would  
rather sing and play his guitar on a street  
corner than take the SATs and have his  
pick of Ivy League schools. Juliana is a

lovely musical prodigy kept under the  
thumb of her old-fashioned, Viennese-  
born parents. Through Lawrence's fur-  
tive but well-intentioned design, Paul  
and Juliana meet one another, then fall in  
love, almost at first glance.

**TOGETHER, THE TWO** are a picture of  
courtly love brought to modern life.  
Lawrence's guidance sessions with them  
begin to grow into a friendship between  
the three, and slowly, his own admira-  
tion and affection for the couple begins  
to develop into love. But is he in love  
with Paul, or with Juliana? Or is he in  
love with their love?

"A timeless, beguiling gift to readers  
of all ages."

—RON POWERS, PULITZER PRIZE WIN-  
NING JOURNALIST, AUTHOR, & TV  
COMMENTATOR

**THE SITUATION TAKES** an ill-fated turn  
when Juliana's parents catch her in a  
clandestine, prohibited moment with  
Paul. The couple's respective parents,  
concerned about each child's welfare,  
forbid them to see one other. Lawrence,  
like the friar in *Romeo and Juliet*, is  
caught in the middle, struggling between  
emotion and professionalism. At the  
climax, Paul and Juliana come to a fork  
in the road, one route that could kill their  
love—and another that could kill them.

## A Teachable Tale

**RICHARD HAWLEY BEGAN** teaching at University School (US) in the Cleveland, Ohio area in 1968. Educated at Middlebury College, Cambridge University, and Case Western Reserve University, where he completed a Ph.D. in political philosophy, he went on to chair US's social science department, to direct the guidance program as dean of students, and to serve as director of the Upper School before being named headmaster in 1988.

**THIS YEAR, THE AWARD-WINNING** author of more than a dozen books, including novels, non-fiction, and poetry col-



lections, was fortunate enough to be able to teach his newest novel, *Paul & Juliana*. This coming winter, after the book's November publication, Hawley will give a talk entitled "When Young Love is Real: The Beautiful Problem" at various independent schools across the nation, from California to Pennsylvania. A number of independent schools will also be teaching *Paul & Juliana* in tandem with its inspiration, *Romeo and Juliet*, this year, including the Asheville School in North Carolina.

**PAUL & JULIANA** was written not only to be a lovely, nuanced young adult novel, but, because Dr. Hawley is inherently an educator, it was written to be taught. More specifically, *P&J* is the perfect book to teach in tandem with *Romeo and Juliet*, a piece of literature almost every school in the country covers at the upper level.

**P&J BRINGS THE PLAY** to modern life, making it accessible and familiar to teenage readers, while at the same time keeping up a high standard of literary merit. Though written for the young adult audience, *Paul & Juliana* never condescends, and is, as well, subtle and sophisticated enough for adults.

"*Paul & Juliana* knocks me out. Truly triumphant." —**DAVID MALLERY, DIRECTOR OF PROFESSIONAL DEVELOPMENT, NATIONAL ASSOCIATION OF INDEPENDENT SCHOOLS**

## This Book Belongs in Your School

**HAVING ALREADY TAUGHT** *Paul & Juliana*, Richard Hawley can attest that it was a very rewarding experience for himself and his students.

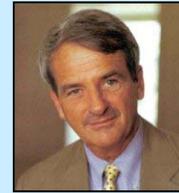
**HEADS**, if you think this book or the prospect of teaching it has merit, you might pass this on to those in your English Department who teach *Romeo and Juliet*. St. Albans School has already added *P&J* to their curriculum.

**ENGLISH DEPARTMENT CHAIRS**, consider ordering this book for those in your department who teach *Romeo and Juliet*, or having Richard Hawley in to speak to your students.

**LIBRARIANS**, consider ordering copies for your school's library and putting *P&J* on recommended reading and summer reading lists.

**THIS GEM OF A NOVEL** is not one to be missed. Nor is the opportunity of bringing it to your classrooms and your students. For ordering information, please scroll to the last page.

## An Open Letter from Richard Hawley



Dear Fellow Educators:

*Paul and Juliana* is the story of an irresistible romantic attraction between two high school students in Evanston, Illinois. They are abetted in their relationship by a middle-aged guidance counselor, Mr. Lawrence. So, as perhaps you have now recognized, my novel plays with the trio of Shakespeare's principals, Romeo, Juliet, and Friar Laurence. In my treatment, there is intense passion and questionable professional behavior in my novel, but love finds a way.

This winter, I taught the novel in conjunction with *Romeo and Juliet* in my AP English class. The similarities and differences in the texts stimulated what I thought was remarkable student work. My judgment may be skewed because it was *my* book and *my* students (a splendid group this year), but I believe there may be something fine to be learned by comparing the condition of vaulting young love in remote and modern settings.

I really did have the time of my life teaching these texts in tandem this year. In the event that anyone shares my enthusiasm, I stand ready to address students or even whole schools on the subject of "When Young Love is Real: The Beautiful Problem." In support of this presentation, I also have composed a film pastiche of young love beautifully conveyed in Zeffirelli's *Romeo and Juliet*, *Cinema Paradiso*, and *The Graduate*. I am presenting this material at a number of schools in the fall, but if the idea appeals, I'd be happy to do whatever my schedule allows.

Any responses to this book and related ideas would be much appreciated, but there is no need whatsoever to do so. I hope you are enjoying the first stretch of this school cycle.

All best,

Richard A. Hawley  
Headmaster, University School

## More Praise for P&J

"A beautiful story of fairytale quality! *Paul and Juliana* is a special book about special people and connectedness. Adolescents will be drawn to and connect to this story because of its timelessness, intimacy, and honesty."— **JANICE MOORE, DIRECTOR OF LIBRARIES, ROLAND PARK COUNTRY SCHOOL**

"Not only will it stimulate highly beneficial class discussion, but it will serve as a wonderful companion piece to *Romeo and Juliet*."— **ARCH MONTGOMERY, HEAD, ASHEVILLE SCHOOL, & AUTHOR OF *HANK, JAKE, AND STEPHIE, THE GUNPOWDER TRILOGY***

"I was transported into the rhapsody of the love story. The book is a triumph in every way. It will, I hope, be widely read."— **REV. F. WASHINGTON (TONY) JARVIS, HEAD OF BOSTON'S ROXBURY LATIN SCHOOL, AND WINNER OF A 2002 CHRISTOPHER AWARD FOR THE BOOK *LOVE AND PRAYERS***

"An important story, *Paul & Juliana* portrays, for teenagers and adults alike, the magical feeling of a first love."— **AMY KIYOTA, 16, SPARKS, MD**



## Excerpt from *Paul & Juliana*

**IN THE COURSE** of an exhilaratingly intense sequence of days, which grew into weeks, Lawrence let himself be drawn into a deep friendship with Paul Berrisford and Juliana Franck. The frequent office “appointments” each of them made began to turn more and more incidentally on Paul’s aversion to standardized tests and Juliana’s preoccupation with Columbia University. Gradually those concerns became ritualistic, even humorous, points of reference in rambling, gossipy sessions between Lawrence and Paul, Lawrence and Juliana, or, sometimes, all three of them.

One free period, and occasionally two, each school day would be given over to “Guidance,” as Paul and Juliana had named it in fun. When the soccer season ended, both Paul and Juliana were likely to stop by Lawrence’s office for some valedictory words or to share a joke before heading off to some cheerfully aimless explorations together, usually in the environs of the nearby university.

In Lawrence’s office, Paul and Juliana would always occupy the cushioned two-seater, Lawrence his Yale University captain’s chair. Sometimes they would linger, drinking the last of the Guidance Department coffee, until Betts Storey and the other staff left the building and the afternoon light of early winter began to fail.

It was toward the end of one such afternoon session that Lawrence looked up from the faces of Paul and Juliana to the still figures of *The Swabian Lovers*, then back to Paul and Juliana. “Do you think you two could assume the pose of the couple overhead?” Lawrence asked on a whim, gesturing in the direction of the print. “I’ve been studying your four respective countenances for over an hour, and I think it just may be possible to recreate a great moment in art.”

Paul and Juliana exchanged a glance of delighted surprise. Juliana rose and moved toward the picture. She turned to Lawrence.

“But we’re not dressed properly.”

“The attitude is ageless,” Lawrence said, “and it’s the attitude we’re after.”

Paul rose to his feet and, with his head cocked to see the picture over his shoulder, began to assume the position of the youth in the print. Without a backward glance, Juliana assumed her position. They edged closer to each other, so that their shoulders lightly met. Juliana raised one hand and curled her fingers in a studied manner. Paul took her raised hand in his. Confident now of the pose, both stared blankly outward, suggesting, with what was to Lawrence a striking exactness, the elevated, slightly dazed look of the youth and the maid in the painting.

“Yes,” Lawrence began, eyeing the reproduction closely, then looking directly into the intense faces of Paul and Juliana. They were, he knew, the two most beautiful people he had ever seen. “Yes,” he said again. “That’s it.”

## Sample Classroom Guide

### Study Questions for Students Reading *Paul & Juliana in Conjunction* With *Romeo and Juliet*

#### General Questions

1. The triad of the novel's characters—Paul, Juliana, and Lawrence—parallel in a number of respects the triad of Romeo, Juliet, and Friar Laurence in *Romeo and Juliet*. In what ways are the characters in the novel modern day equivalents of Shakespeare's characters, and in what ways do they differ?
2. Mr. Lawrence, a high school guidance counselor, and Fr. Laurence, a monk and a pastoral clergyman in medieval Verona, both play a catalytic role in the progress of the young lovers. What are the motives and intentions of each, and are they morally justifiable?
3. Both pairs of lovers are, in their different settings, exemplary young people: attractive, well to do, eloquent and expressive. Both pairs, too, are distanced from their contemporaries. What is it that distances them from their peers and the elders most concerned about them?
4. To the extent that romantic love is an absolute ideal, one to which true lovers can only wholeheartedly submit, how do you assess the conclusions of the novel and of the play? Which conclusion do you prefer?
5. Many of the great romantic love stories of the western world end tragically: Pyramis and Thisbe, Tristan and Isolde, Abelard and Heloise, Romeo and Juliet. Considering these and other great romances, do you conclude that it is impossible to sustain love at such an intense pitch? Why, or why not?
6. In their musical and other tastes, Paul and Juliana tend to look backward to earlier times, prior achievements. Is there something inherently romantic about the past? Is an obsession with past beauty a tragic flaw?
7. To what degree is the high school program a deadening factor for Paul, Juliana, and Mr. Lawrence? Do the requirements of high school life ultimately stimulate or inhibit Paul and Juliana's romance?
8. The families of both Paul and Juliana worry about the intensity of their relationship. They worry specifically that their children's future educational prospects will be diminished. Are the families wrong to feel and respond as they do?

9. Throughout the course of his relationship with Paul and Juliana, Mr. Lawrence is supportive of their commitment to each other, even when this commitment troubles their parents. Is Lawrence professionally or ethically mistaken in his support for the lovers?
10. “Infatuation,” a term often applied to young love, is derived from a Latin word for foolishness. Is young love essentially foolish, passing, and impractical—or can it be profound? Can such love endure in the face of practical challenges over time?

## Points of Analysis

1. Parties and family celebrations play an important part in advancing the plots of *Romeo and Juliet* and *Paul & Juliana*. How do the Berrisfords’ yacht club reception, the Franks’ musical party, and the Capulet ball serve to heighten the reader’s understanding of the lovers?
2. Passionate love has a hard time “listening to reason.” Who are the voices of “reason” in the novel and the play? How do the lovers respond?
3. Romeo and Juliet pursue their love against the violent background of a murderous family feud. There is, by contrast, less conflict—and no violence—in Paul and Juliana’s world. How does the presence or absence of violent tension affect the progress of love in each case?
4. Lovers strive mightily to find words to express the intensity and height of their feeling. How do Romeo and Juliet, Paul and Juliana best express what they feel for one another?
5. How do the particular features of Verona, Italy and Evanston, Illinois, affect the mood of these two works?

## Other works to consider

Films: *A Room With A View*  
*A Little Romance*  
*The Graduate*  
*Cinema Paradiso*  
*Flirting*

Books: *Daphnis and Chloe*, Longus  
*Peter Abelard*, Helen Waddell  
*Tristan and Isolde*  
*Endless Love*, Scott Spenser

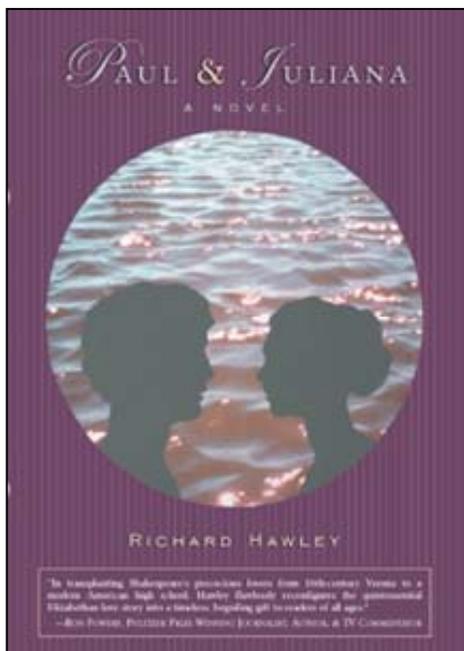
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"An affecting novel about the difficulties of love and the complications wrought by social norms that oppress rather than liberate those caught in their rigidities. This seems very much Hawley's own sort of book: adroit, learned, lapidary, and sharply etched."—**JAY PARINI, NOVELIST; DIRECTOR, MIDDLEBURY COLLEGE CREATIVE WRITING PROGRAM; POET, CRITIC, AND FREQUENT REVIEWER FOR THE NEW YORK TIMES BOOK REVIEW**



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by Matthew Olshan

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*recipient of the 1999 Alex Award*  
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