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## **Salem Press Announces a New Addition to the Critical Insights Series: *Critical Insights: Romeo and Juliet***

Edited by Robert C. Evans from Auburn University, Montgomery, this volume contains essays that constitute an interesting mélange of thoughts, ruminations, perspectives, and approaches that are as diverse a look at Shakespeare's most famous play as any in print today. Given the reputation of *Romeo and Juliet* in literary circles, theatre programs, and the ordinary world, one would assume that every aspect of this iconic play had long ago been exhausted through relentless study and debate. Its longevity and scholars' persistence with it, however, only enhance this tragedy's endurance as a piece of writing capable of endless scrutiny and limitless interpretation. The authors toy with this concept of seeing a long-loved work with new eyes by creating a collection employing varied points of view but also sharing many of the same concerns.

Within these fourteen essays, introduction, biographical sketch, chronology, author's bibliography, and academic bibliography, the reader will find a great many discussions and fresh interpretations. From an analysis of Friar Laurence and the affects of the Church of England on the tragic literary feud, to the social and political implications of contemporary Shakespearean parodies.

In the **introductory essay**, Bruce Boehrer discusses the long textual history of the "Romeo and Juliet" tradition, and what it says about tales like these that have been repeated so successfully throughout history. In the **Critical Contexts** section of the book, Benedict J. Whalen interprets Friar Laurence and his methods as symbolic of natural science, rather than invested in faith, and the foundation of tragedy in the play. Richard Harp next considers the play's critical reception by the literary community, Romeo and Juliet as lovers, imagery, and various poetic components. The editor follows with an examination of the balcony scene using "critical pluralism" or multiple perspectives. Finally, Eric J. Sterling addresses the multiple adaptations of the line "Wherefore art thou Romeo" in film versions based on audience expectation.

Next comes the **Critical Readings** section of this book, which contains the following essays:

- "Imagining *Romeo and Juliet*" Maurice Hunt
- "The Artificiality of *Romeo and Juliet*" Frances Teague
- "*Romeo and Juliet* on Film" Christopher Baker
- "Soliloquies in *Romeo and Juliet: An Empirical Approach*" James Hirsh
- "Trauma in *Romeo and Juliet*" Robert C. Evans
- "Chamber, Tomb, and Theatre: Living in *Romeo and Juliet*'s Spaces of the Dead" Adam Rzepka
- "Pears and Statues" Lisa Hopkins
- "William Hawley Smith's Parody of *Romeo and Juliet* (and of *Hamlet*)" Robert C. Evans
- "Nineteenth- and Twentieth-Century American Newspaper Travesties of *Romeo and Juliet*" Sarah Fredericks

In the final section, **Resources**, easy-to-follow lists are given in order to help guide the reader through important dates and moments in the author's life. A selection of further reading is then provided. Each essay in *Critical Insights: Romeo and Juliet* includes a list of Works Cited and detailed endnotes. Also included in this volume is a **Bibliography**, biographies of the **Editor** and **Contributors**, as well as an alphabetical **Index**.

The *Critical Insights* Series distills the best of both classic and current literary criticism of the world's most studied literature. Edited and written by some of academia's most distinguished literary scholars, *Critical Insights: Romeo and Juliet* provides authoritative, in-depth scholarship that students and researchers will rely on for years. This volume is destined to become a valuable purchase for all.

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*Critical Insights: Romeo and Juliet*

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