

DELTA GREEN



LAST THINGS LAST

Last Things And Last Plays

William Yeats



Last Things And Last Plays:

Last Things and Last Plays Cynthia Marshall, 1991 In this first sustained examination of Cymbeline The Winter's Tale Pericles and The Tempest in the context of English Renaissance discussions of death judgment and afterlife Cynthia Marshall contends that the late plays of Shakespeare represent the active concerns of a culture heavily imbued with apocalypticism Only recently has there been wide recognition of how thoroughly apocalyptic thought pervaded the culture of England in the sixteenth and seventeenth centuries Millenarians Puritans Anglicans and Roman Catholics all shared a concern for last things Even King James I speaking in Star Chamber referred to the latter days drawing on In fact these four plays considered in themselves exhibit distinctive qualities of lastness They contain Marshall argues an alternative theatrical eschatology representing anxieties about judgment hopes for personal reunion and transcendent perspectives on time *Shakespeare's Last Plays* Stephen W. Smith, Travis Curtright, 2002-01-01 What were Shakespeare's final thoughts on history tragedy and comedy Shakespeare's Last Plays focuses much needed scholarly attention on Shakespeare's Late Romances The work a collection of newly commissioned essays by leading scholars of classical political philosophy and literature offers careful textual analysis of Pericles Prince of Tyre Cymbeline The Winter's Tale The Tempest All is True and The Two Noble Kinsmen The essays reveal how Shakespeare's thought in these final works compliments challenges fulfills or transforms previously held conceptions of the playwright and his political philosophical views **The Last Things** Regis Martin, 2011-04-26 Drawing on the rich patrimony of the Church's wisdom Martin gives an in depth study of the four last things we all will face at life's end He offers a fresh compendium of the thought of saints and sages as diverse as Aquinas Augustine Dante and more **Last Things** Jacques Khalip, 2018-03-27 The arrival of the Anthropocene brings the suggestion that we are only now beginning to speculate on an inhuman world that is not for us only now confronting fears and anxieties of ecological political social and philosophical extinction While pointing out that reflections on disaster were not foreign to what we historically call romanticism Last Things pushes romantic thought toward an altogether new way of conceiving the end of things one that treats lastness as neither privation nor conclusion Through quieter non emphatic modes of thinking the end of human thought Khalip explores lastness as what marks the limits of our life and world Reading the fate of romanticism and romantic studies within the key of the last Khalip refuses to elegize or celebrate our ends instead positing romanticism as a negative force that exceeds theories narratives and figures of survival and sustainability Each chapter explores a range of romantic and contemporary materials poetry by John Clare Emily Dickinson John Keats Percy Shelley and William Wordsworth philosophical texts by William Godwin David Hume Immanuel Kant and Jean Jacques Rousseau paintings by Hubert Robert Caspar David Friedrich and Paterson Ewen installations by Tatsuo Miyajima and James Turrell and photography by John Dugdale Peter Hugar and Joanna Kane Shuttling between temporalities Last Things undertakes an original reorganization of romantic thought for contemporary culture It examines an archive on the side of disappearance

perishing the inhuman and lastness Shakespearean Resurrection Sean Benson,2009-10-14 This engaging book demonstrates Shakespeare's abiding interest in the theatrical potential of the Christian resurrection from the dead In fourteen of Shakespeare's plays characters who have been lost sometimes for years suddenly reappear seemingly returning from the dead In the classical recognition scene such moments are explained away in naturalistic terms a character was lost at sea but survived or abducted and escaped and so on Shakespeare never invalidates such explanations but in his manipulation of classical conventions he parallels these moments with the recognition scenes from the Gospels repeatedly evoking Christ's resurrection from the dead Benson's close study of the plays as well as the classical and biblical sources that Shakespeare fuses into his recognition scenes clearly elucidates the ways in which the playwright explored his abiding interest in the human desire to transcend death and to live reunited and reconciled with others In his manipulation of resurrection imagery Shakespeare conflates the material with the immaterial the religious with the secular and the sacred with the profane **Inventions of the Skin** Andrea Stevens,2013-06-11 Examines the painted body of the actor on the early modern stage **Inventions of the Skin** illuminates a history of the stage technology of paint that extends backward to the 1460s York cycle and forward to the 1630s Organized as a series of studies the four chapters of this book examine goldface and divinity in York's Corpus Christi play with special attention to the pageant representing The Transfiguration of Christ bloodiness in Elizabethan and Jacobean drama specifically blood's unexpected role as a device for disguise in plays such as *Look About You* anon and Shakespeare's *Coriolanus* racial masquerade within seventeenth century court performances and popular plays from Ben Jonson's *Masque of Blackness* to William Berkeley's *The Lost Lady* and finally whiteface death and stoniness in Thomas Middleton's *The Second Maiden's Tragedy* and Shakespeare's *The Winter's Tale* Recovering a crucial grammar of theatrical representation this book argues that the onstage embodiment of characters not just the words written for them to speak forms an important and overlooked aspect of stage representation **Staging Britain's Past** Kim

Gilchrist,2021-04-08 **Staging Britain's Past** is the first study of the early modern performance of Britain's pre Roman history The mythic history of the founding of Britain by the Trojan exile Brute and the subsequent reign of his descendants was performed through texts such as Norton and Sackville's *Gorboduc* Shakespeare's *King Lear* and *Cymbeline* as well as civic pageants court masques and royal entries such as Elizabeth I's 1578 entry to Norwich Gilchrist argues for the power of performed history to shape early modern conceptions of the past ancestry and national destiny and demonstrates how the erosion of the Brutian histories marks a transformation in English self understanding and identity When published in 1608 Shakespeare's *King Lear* claimed to be a True Chronicle History Lear was said to have ruled Britain centuries before the Romans a descendant of the mighty Trojan Brute who had conquered Britain and slaughtered its barbaric giants But this was fake history Shakespeare's contemporaries were discovering that Brute and his descendants once widely believed as proof of glorious ancient origins were a mischievous medieval invention Offering a comprehensive account of the extraordinary

theatrical tradition that emerged from these Brutal histories and the reasons for that tradition's disappearance this study gathers all known evidence of the plays pageants and masques portraying Britain's ancient rulers Staging Britain's Past reveals how the loss of England's Trojan origins is reflected in plays and performances from Gorboduc's powerful invocation of history to Cymbeline's elegiac erosion of all notions of historical truth

Shakespeare among the Moderns Richard L. Halpern, 2018-09-05 Modernist writers critics and artists sparked a fresh and distinctive interpretation of Shakespeare's plays which has proved remarkably tenacious as Richard Halpern explains in this lively and provocative book The preoccupations of such high modernists as T S Eliot Wyndham Lewis and James Joyce set the tone for the critical reception of Shakespeare in the twentieth century Halpern contends their habits of thought continue to dominate postmodern schools of criticism that claim to have broken with the modernist legacy Halpern addresses such topics as imperialism and modernism's cult of the primitive the rise of mass culture modernist anti-Semitism and the aesthetic of the machine His discussion considers figures as diverse as Orson Welles and Arnold Schwarzenegger and Shakespeare critics including Northrop Frye Cleanth Brooks Stephen Greenblatt and Stanley Cavell Shakespeare's works have been subjected to a continuing process of historical reinterpretation in which every new era has imposed its own cultural and ideological presuppositions on the plays The most enduring contribution of modernism Halpern suggests has been the juxtaposition of an awareness of historical distance and a mapping of Shakespeare's plays onto the present Using modernist themes and approaches he constructs new readings of four Shakespeare plays

Selected Poems William Yeats, 2000-05-25 This selection of the works of W B Yeats includes the final book from the unfairly neglected narrative poem The Wanderings of Oisín and a number of lyrics from Yeats's work as poetic dramatist It breaks new ground by allowing the reader to engage with a dozen poems in alternative versions in many other cases it provides significant variants so that Yeats's struggle to revise his poetry can be experienced with unusual immediacy

Medieval and Renaissance Drama in England S. P. Cerasano, 2007-08 Contains essays and studies by critics and cultural historians from both hemispheres as well as substantial reviews of books and essays dealing with medieval and early modern English drama This work addressed topics ranging from local drama in the Shrewsbury borough records to the Cornish Mermaid in the Ordinalia

The One-Act Play Companion Colin Dolley, Rex Walford, 2015-01-30 The one act play stands apart as a distinct art form with some well known writers providing specialist material among them Bernard Shaw Tom Stoppard Harold Pinter Caryl Churchill Alan Ayckbourn Edward Albee and Tennessee Williams There are also lesser known writers with plenty of material to offer yet sourcing one act plays to perform is notoriously hard This companion is the first book to survey the work of over 250 playwrights in an illuminating A Z guide Multiple styles nationalities and periods are covered offering a treasure trove of compelling moments of theatre waiting to be discovered Guidance on performing and staging one act plays is also covered as well as essential contact information and where to apply for performance rights A chapter introducing the history of the one act play rounds off the title as a definitive

guide **Texts and Traditions** Beatrice Groves, 2007 Explores Shakespeare's engagement with the religious culture of his time Through readings of a number of plays Romeo and Juliet King John 1 Henry IV Henry V and Measure for Measure this work explains allusions to the Bible the Church's liturgy and to the mystery plays performed in England in Shakespeare's boyhood Looking for Lost Randy Laist, 2014-01-10 Lost has received widespread acclaim as one of the most innovative intelligent and influential dramatic series in television history Central to Lost's success has been its capacity to evoke audience interpretations of its mysteries undiminished even with the series definitive conclusion This collection of fifteen essays by critics academics and philosophers examines the complete series from a diverse but interconnected array of perspectives Complementary and occasionally conflicting interpretations of the show's major themes are presented including the role of time fate and determinism masculinity parenthood and the threat of environmental apocalypse **Creation and Last Things** Gregory S. Cootsona, 2002-01-01 In this well written and concise volume Gregory Cootsona explores the doctrines of creation and eschatology the end of days in light of contemporary science He addresses what the relationship is between creation in the beginning and the new creation at the end of time how the doctrine of creation informs our lives as Christians and how we grow in faith and love in light of these doctrines The Foundations of Christian Faith series enables readers to learn about contemporary theology in ways that are clear enjoyable and meaningful It examines the doctrines of the Christian faith and stimulates readers not only to think more deeply about their faith but also to understand it in relation to contemporary challenges and questions Individuals and study groups alike will find these guides invaluable in their search for depth and integrity in their Christian faith **The Staging of Romance in Late Shakespeare** Christopher J. Cobb, 2007 This book examines Shakespeare's response in his late plays to the challenge of making romance stories believable through theatrical representation and the kind of experience the late plays in performance seek to create for their spectators Taking The Winter's Tale as a case study the book's central chapters demonstrate how Shakespeare tests and transforms the techniques to create the sweeping restorative transformations of individuals and communities that are central to both earlier dramatic romances and Shakespeare's own romance experiments The book's three other chapters address the methodologies for study of spectator's experience through a dramatic text the history of dramatic romance to 1610 and Shakespeare's further experiments with the staging of romance after The Winter's Tale **Shakespeare and Greece** Alison Findlay, Vassiliki Markidou, 2017-01-26 This book seeks to invert Ben Jonson's claim that Shakespeare had small Latin and less Greek and to prove that in fact there is more Greek and less Latin in a significant group of Shakespeare's texts a group whose generic hybridity tragic comical historical romance exemplifies the hybridity of Greece in the early modern imagination To early modern England Greece was an enigma It was the origin and idealised pinnacle of Western philosophy tragedy democracy heroic human endeavour and at the same time an example of decadence a fallen state currently under Ottoman control and therefore an exotic dangerous Other in the most disturbing senses of the word Indeed while Britain was

struggling to establish itself as a nation state and an imperial authority by emulating classical Greek models this ambition was radically unsettled by early modern Greece's subjection to the Ottoman Empire which rendered Europe's eastern borders dramatically vulnerable Focusing for the first time on Shakespeare's Greek texts *Venus and Adonis* *The Comedy of Errors* *A Midsummer Night's Dream* *Love's Labour's Lost* *Troilus and Cressida* *Timon of Athens* *King Lear* *Pericles* and *The Two Noble Kinsmen* the volume considers how Shakespeare's use of antiquity and Greek myth intersects with early modern perceptions of the country and its empire

Medieval and Renaissance Drama in England John Pitcher, Susan P.

Cerasano, 1997-07 *Medieval and Renaissance Drama in England* is an international volume published every year in hardcover containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama exclusive of Shakespeare

The Gospel according to Shakespeare Piero Boitani, 2014-01-09 In this slim poetically powerful volume Piero Boitani develops his earlier work in *The Bible and Its Rewritings* focusing on Shakespeare's rescripting of the Gospels Boitani persuasively urges that Shakespeare read the New Testament with great care and an overall sense of affirmation and participation and that many of his plays constitute their own original testament insofar as they translate the good news into human terms In *Hamlet* and *King Lear* he suggests Shakespeare's New Testament is merely hinted at and faith salvation and peace are only glimpsed from far away But in *Pericles* *Cymbeline* *The Winter's Tale* and *The Tempest* the themes of compassion and forgiveness transcendence immanence the role of the deity resurrection and epiphany are openly if often obliquely staged The Christian Gospels and the Christian Bible are the signposts of this itinerary Originally published in 2009 Boitani's *Il Vangelo Secondo Shakespeare* was awarded the 2010 De Sanctis Prize a prestigious Italian literary award Now available for the first time in an English translation *The Gospel according to Shakespeare* brings to a broad scholarly and nonscholarly audience Boitani's insights into the current themes dominating the study of Shakespeare's literary theology It will be of special interest to general readers interested in Shakespeare's originality and religious perspective

The Winter's Tale:

A Critical Reader Peter Kirwan, Todd Borlik, 2025-01-23 An international group of scholars reappraise *The Winter's Tale* through a series of research essays covering performance history critical history and new interpretations Navigating the play's fluctuating genre conventions onstage spectacle and leaps across time scholars consider how eco materiality radical hospitality childhood gender and critical race studies shape contemporary understandings and staging of a play that defies easy definition By charting these changing interpretive trends readers are introduced to a rich body of scholarship which shows how the play can be used to confront the experiences of those marginalized by race age gender and nationality to place fresh attention on the economic and material structures that define the dramatic plot of the play As *The Winter's Tale*'s depictions of patriarchal violence vulnerability economic disparity border crossings and exploitation continue to draw attention this guide serves as an invaluable resource for scholars students and audiences alike Complete with pedagogical

tools including resources and strategies for approaching the play in the classroom this Critical Reader is an essential collection of scholarship on one of Shakespeare's most audacious experiments **The Child in Shakespeare** Charlotte Scott, 2018-09-12 This book examines the child on Shakespeare's stage As a life force an impassioned plea for justice a legacy history memory or image of love or violence children are everywhere in Shakespeare's plays Focusing on Shakespeare's unique interest in the young body the life stage and the parental and social dynamic this book offers the first sustained account of the role and representation of the child in Shakespeare's dramatic imagination Drawing on a vast range of contemporary texts including parenting manuals and household and pedagogic texts as well as books on nursing and maternity child birth and child rearing The Child in Shakespeare explores the contexts in which the idea of the child is mobilised as a body and image on the early modern stage Understanding the child not only as a specific life stage but also as a role and an abstraction of feeling this book examines why Shakespeare who showed little interest in writing for children in the playing companies wrote so powerfully about them on his stage

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