

## Contents

<i>Acknowledgements</i>	<i>page ix</i>
Introduction	I
1 Shakespeare and the idea of late writing: authorship in the proximity of death	24
1.1 <i>La dernière période</i>	24
1.2 Late style in the wake of war: Neumann, Broch, Adorno	32
1.3 The shapes of lateness	42
1.4 Late Shakespeare	50
1.5 Shakespeare and the idea of late writing	60
2 The Shakespearean caesura: genre, chronology, style	65
2.1 A question of genre	66
2.2 A question of chronology	78
2.3 A question of style	104
3 The invention of late Shakespeare: subjectivism and its discontents	127
3.1 ‘Dramatick perfection’: Malone and the establishment of a chronology	128
3.2 Inventing late Shakespeare from Coleridge to Dowden	136
3.3 The backlash: (post)subjectivism from Strachey to Bond	160
3.4 ‘A certain mastery’: Henry James and the elusive late Shakespeare	168
4 Last words/late plays: the possibility and impossibility of late Shakespeare in early modern culture and theatre	190
4.1 Premodern endings	193
4.2 The Shakespearean swan song	202
4.3 Last words	215
4.4 Late style and the conditions of theatrical production in early modern London	225

viii	<i>Contents</i>	
5	How old is 'late'? Late Shakespeare, old age, <i>King Lear</i>	259
	5.1 Old-age style	260
	5.2 Old-age style without old age	271
	5.3 Shakespeare's middle years	284
	5.4 'I have a journey, sir, shortly to go': <i>King Lear</i> as a late play	294
	5.5 Kings and desperate men	314
6	<i>The Tempest</i> and the uses of late Shakespeare in the theatre: Gielgud, Rylance, Prospero	318
	6.1 Theatre of complicity	320
	6.2 Lateness and the mid-life crisis	327
	6.3 Performing late selfhood: Gielgud, Prospero, Shakespeare	331
	6.4 Authorship and authenticity: Rylance, Prospero, Shakespeare	337
	6.5 Postscript: late style in Australia: Bell, Prospero, Shakespeare	350
	<i>Notes</i>	354
	<i>Index</i>	394