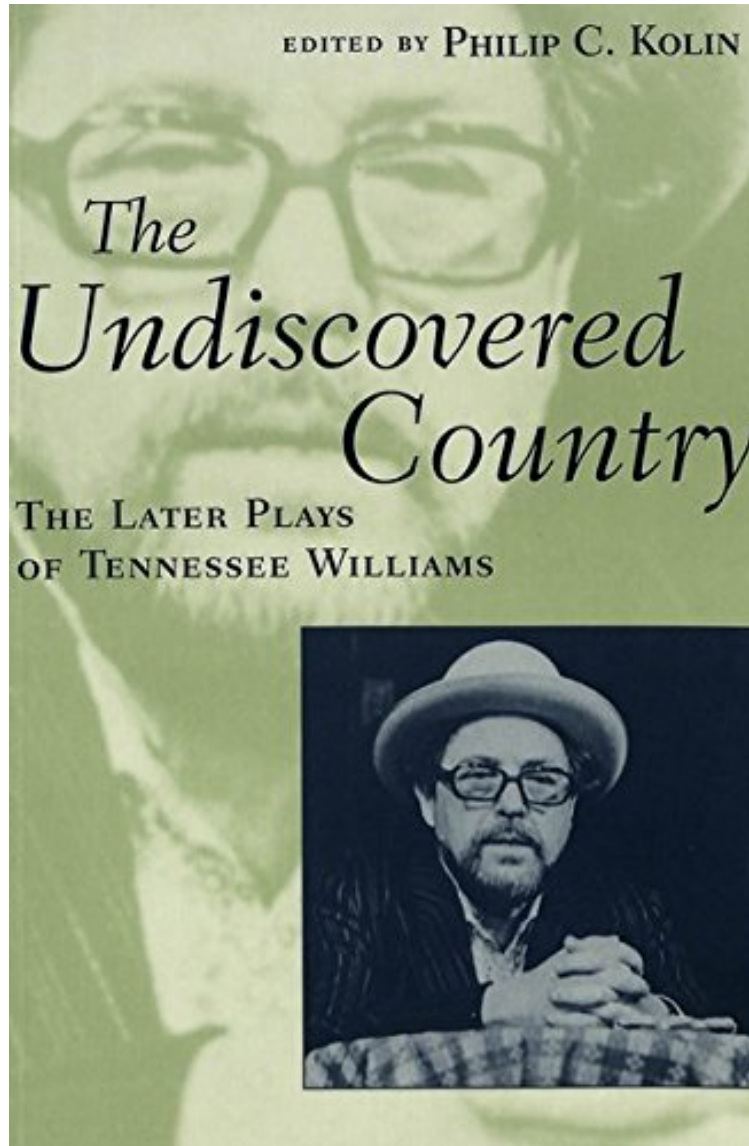


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## The Undiscovered Country: The Later Plays of Tennessee Williams

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note to warn anyone who is thinking about getting this book. It is not his later plays. It's a book of essays. So, if you like criticism, it's great. But if you really want to read Tn. Wms. later plays, don't get it.

Williams later canon post *Night of the Iguana* has not received the intensive critical attention his earlier works have. The fifteen original essays in this book, written by leading authorities on Tennessee Williams, examine the energy and variety of Williams late work in light of critical theory and performance objectives to reveal a powerful and rarely gifted experimental artist at work. Rather than seeing the works of the 1960s-1980s as a falling off of Williams talent, the essays here demonstrate and argue that they are vital to the Williams canon and to American (and world) theatre alike.

With this volume of 15 provocative essays on the later plays, Philip Kolin makes another major contribution to the study of Tennessee Williams work. It will provide a strong foundation on which to build a new understanding of the significance and quality of these undeservedly neglected plays. Employing an extraordinary range of knowledge to inform their analyses from the theories of Artaud and Brecht to the aesthetics of N and Postmodernism to the disciplines of theology and philosophy these distinguished scholars and critics have written readable and enlightening essays that will undoubtedly serve as an incentive to future study and criticism. (Brenda Murphy, Professor of English, University of Connecticut) Philip Kolin's *The Undiscovered Country* is an important and unique addition to Tennessee Williams scholarship. These fifteen essays invite readers to reconsider the value of the later works of Williams, and do so in fresh, original ways. This collection provides an engaging corrective to the neglect and discredit that have long haunted the last two decades of Williams career. (Matthew Roudan, Professor of English and Chair, Georgia State University) A well-equipped band of scholars track Tennessee Williams into *The Undiscovered Country* of old age when Williams wrote many of his largely unknown slapstick tragedies. These transgressive plays are wildly experimental, full of cartoon characters, painful pratfalls, garish ghosts, and idiosyncratic insights. Like their European contemporaries, these dramas mirror a confused and confusing world. We owe a debt of gratitude to these sturdy critics who help us understand and appreciate the late Tennessee Williams. (Nancy M. Tischler, Professor Emerita, The Pennsylvania State University) About the Author The Editor: Philip C. Kolin, Professor of English at the University of Southern Mississippi, is the founding co-editor of *Studies in American Drama, 1945-Present* and an authority on the plays of Tennessee Williams. He has four other books on Williams, including a cultural and theatre history of *A Streetcar Named Desire*, and more than fifteen books on Shakespeare, David Rabe, Edward Albee, and technical writing. Kolin is also the general editor for a Shakespeare criticism series.