

**Chapter 1 : Double play - Wikipedia**

*The Line of Least Existence and Other Plays* by Rosalyn Drexler 2 ratings, average rating, 1 review *The Line of Least Existence and Other Plays* Quotes (showing of 2) "I, Larry Vail, do hereby confess.

Whether meditating upon the perplexities of translating Shakespeare into French, or more directly interpreting the plays, Bonnefoy refreshes and illuminates. Can you remember when you first encountered Shakespeare and what your impressions were? Were you immediately drawn to his work? Was there a feeling of affinity? I can remember my first encounter since it was one of those moments that are not experienced in an especially powerful way at the time but that later come to dominate your thinking and to influence your choices. I was in school, and in the book of readings we were using to study English there was the most famous scene in Julius Caesar: Why did I find this scene so striking, more striking at the time than any other passage of English poetry, with the exception of *The Rime of the Ancient Mariner*? In this case, the connection was somewhat closer than usual, and it allowed me to measure all the more fully the distance between these two paths of poetry, English and French. I think I was also struck, though of course somewhat subconsciously, or, at least, in a not yet fully informed way, by the manner in which Shakespeare seems to consciously and deliberately bring together in this scene the aims and methods of rhetoric on the one hand, and poetry on the other. For someone like me, who wanted very much to devote himself to poetry, it was obviously important to understand this. Need I add that these thoughts I had about Shakespeare were in an embryonic form? I had no particular capacity or knowledge or points of reference to develop them more fully. Julius Caesar was the first play I translated, along with Hamlet, which I undertook at the same time—“with the feeling of a very important rendez-vous with myself. When exactly did you begin to translate Shakespeare? What were the circumstances? It was much later. I was in my thirties. He asked me to come see him, which I did, and we found we had a great many common interests and tastes, especially in poetry. We talked about Shakespeare; Jouve had translated Romeo and Juliet before the war. Leyris was the great translator whose work helped introduce French readers to Melville and Hopkins, as well as Djuna Barnes. Later on he also published a French edition of the complete works of William Blake. Leyris had contacted Jouve, since he knew of his translation of Romeo and Juliet, and had asked him to do the sonnets, an invitation that Jouve accepted enthusiastically. Then, without even consulting me, Jouve suggested to Leyris that he should offer me something to translate, which Leyris did. Pierre Leyris asked me to do Julius Caesar, on condition that I first submit a sample, which was to be the first scene of the play. And so I did a translation of "Hence! The project made those happy years for me. Pierre read my work and gave me advice about specific details. But most of all, he gave me confidence. It was hard work, in fact. I was not in the least interested in producing, as many others did, a variation on previously existing translations without taking into account the difficulties of the text, and so I surrounded myself with critical editions and armed myself with dictionaries. What were the first difficulties you ran into? First of all, there were, of course, difficulties with the language, for I had a lot to learn, in particular about Elizabethan culture, and I spent much more time then than I do now with words and expressions that were unfamiliar to me. And then there was the fact that each new play brought its own problems: But what is especially interesting is a difficulty of a more fundamental nature, presented not by the vocabulary but by the prosody. This difficulty is a consequence of the difference between the two forms of poetry: Yet the job is far from simple, for in the original act of writing poetry, form and meaning come into being at the same time, whereas for the translator the meaning has already been decided in the work to be translated. And there is also the fact—“more important than you might think”—that English verse, at its very inception, is an extension of the tonic stress that is the soul of each English word; it begins with the very first word in a line. It can move forward without thinking too much about the form it will assume. Form is something spatial, something unaware of the temporal nature of hope or suffering or finitude. In short, a quite different way of approaching the world through speech, a quite different way of arriving at an experience of unity, which is the universal aim and intuition of poetry. But this is hardly the place to dwell on such problems, and so I shall simply say, in answer to your question, that these difficulties are also golden

opportunities for a translator because they force you to become more conscious of the specific nature of your own poetic traditions and prejudices, while the daily practice of translation helps you to see in your own workâ€”in which the lack of tonic stresses is counterbalanced, when you wish, by the silent eâ€”possibilities of shaking off the yoke of a prosody that is too abstract. From the moment I first read Rimbaud, who went very far in this direction, I became fascinated by the poetic potential of lines of verse with an uneven number of syllables, our vers impairs, especially eleven-syllable lines, which break up the symmetrical form of the old alexandrine and so open to a more immediate awareness of time. For me, the uneven line was one way of transgressing the burdensome rigidity of our classic prosody. And with this goal in mind, when I encountered Shakespeare I obviously received a great deal. Think of these lines: What conquests brings he home? What tributaries follow him to Rome To grace in captive bonds his chariot wheels. You blocks, you stones, you worse than senseless things. Or of the beginning of Henry IV, part one: So shaken as we are, so wan with care, Find we a time for fought peace to pant. Then think of the verse of Racine, or even Victor Hugo working the alexandrine like a caged squirrel on a wheel! English pentameter is perfect for making one forget the inner symmetries, the secret motionlessness, of the alexandrine. There was also an element of personal vocation? Chance obviously played a role. But this is where chance can be invaluable, since it forces us to look into ourselves and to discover what may be lying dormant there. Chance offered me a translation; I could have refused. Or I might have done one out of curiosity or because I felt the need to at the time, but then stopped. On the contrary, I accepted the invitation and later did all that I could to prolong the experience, to explore what was occurring in the depths of the work I had taken on. Translating a writer means reading that writer. So translating Shakespeare meant getting as close to him as possible, really being with him. It even meant being hounded by him, obsessing over some passage that resisted translation. And when the poet is Shakespeareâ€”Shakespeare quite specificallyâ€”it can be something of paramount importance. In my case, chance brought me into contact with a body of work that had an immediate and profound significance for me, and answered a need. Did you know right away what this need was? Can you try to describe it? What are the means by which we can help it to exist, both in our words and in our lives? And why, along with the instinctive practice of poetry, is there this need to understand its nature? This kind of thinking allows us to bring together the experiments of many poets and thus to create a kind of poetical brotherhood, which today appears in danger of fragmentation, if not of complete disappearance from the concerns of society. That would be a catastrophic loss. Now what can answer this need if not works that fully and boldly embrace the question of what poetry is? Works of that kind are fairly rare. Shakespeare speaks about poetry, about its hopes but also about the dangers that threaten it; so I approached his work as a lesson that would be essential to me, provided I could free his thinking from its necessarily indirect expression in the plays and give it form in notions that would remain as close as possible to that great experience which is poetry, resistant by nature to the order of concepts. I do feel, however, that I now have a better sense of what he was about. The sonnets are often magnificent syntheses of rhetoric and poetic sensibility, thanks to the musical power of the words, but the writing is obviously trapped in the kind of representation of the world and existence that is created by the propensity toward the ideal, which loves the beauty of the young man but disastrously undervalues ordinary reality, the reality that bears the mark of finitude. It should be the war against conceptual representations, the kind of war that would allow it to experience the immediacy of other beings and to free those beings from the stereotypical interpretations that impoverish them. But here poetry has devoted itself to an intelligible structure that once again removes real beings and replaces them with the values and images this system provides. Underneath the idolatry and the fear, there is a great deal of agitation and anguish in these poems. Their author perceives the trap he has been lured into. But Shakespeare wrote these sonnets in the s, when sonnets were all the rage and almost everyone in England, from true poets to anonymous rhymesters, was producing them. And I dare say Shakespeare thought about that and concluded that his need for poetry could be filled elsewhere, in the place where he worked almost instinctivelyâ€”the theater. But I believe this is what happened. The stage offered Shakespeare all the possibilities of the spoken word, characters in whose speech the stereotypical thinking of a society, its sexism for instance, would flourish and abound, but in which more lucid intuitions and even remarks of a subversive nature could also be heard, giving the author a chance to

deepen his relation to life, to death, and to aspects of existence that are authentically real. I have written an essay after each one of my translations so as to take my bearings and to determine what other play I should now approach. And Desdemona, as victim, prompted me to look more closely at Rosalind, who refuses to be one. You have just referred to two of the essays that appear in this book, and this leads me to another question. You raise questions that ask for several different responses, depending on the relevant activity. When we translate a poet such as Shakespeare, the problem of a "philosophical" vocabulary in his work does in fact come up, but it is not all that serious. A poet is not a philosopher; he only uses philosophical words in a context where there are images, symbols, and other facts to sustain and even clarify the meaning, and the translation of this meaning can only be made in the roundabout way that considers the whole context, which presents problems but of a different sort. And so to look for a more or less exact equivalent of a philosophical term in order to use it in the translation, after having first decided on the meaning of a term in the original text, is useless and even inappropriate. Take the English word "mind": Here is a word that gives all kinds of difficulty to French translators of English. How should it be translated? What exactly does it mean, and which of the related categories in French can best render this meaning? Should you go with *esprit*, a word that is itself full of difficulties, or rather with *intellect*? What is its relation to our *entendement*, or to *raison*? But what would be a real headache for me if I were a translator of a philosophical treatise, where the words tend to be restricted to a single, precise meaning, is not at all the case in Shakespeare where the meaning can be approached from every angle of the phrase. For we will use our own concepts, and among these we will of course find, or invent, ones that seem appropriate and useful; they will become one with our understanding of the work. But these concepts that we have taken on may not exist in exactly the same way in English, so the problem is knowing how to translate into another language essays that were written with the hope of showing our English-speaking friends that we are merely taking different paths to the same place, a place where we might pursue a common quest for truth. The words are not the same; there is a risk of misunderstanding what has been said, what has been put forward—and, of course, the risk is reciprocal.

**Chapter 2 : Audibles at the Line: Week 4 | Football Outsiders**

*The Line of Least Existence, and Other Plays. With an Intro. By Richard Gilman [Rosalyn DREXLER] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. Plays: 1) Home Movies, 2) the Investigation, 3) Hot Buttered Roll, 4) Softly and Consider the Nearness.*

Examples[ edit ] After stepping on second base, the fielder throws to first to complete a double play The simplest scenario for a double play is a runner on first base with less than two outs. In that context, five example double plays are: The batter hits a ground ball to a middle infielder , who throws the ball to the other middle infielder, who steps on second base to force out the runner coming from first first out , and then throws the ball to the first baseman in time to force out the batter second out. As both outs are made by force plays, this is referred to as a "force double play". The neighborhood play is a recurring source of controversy: Umpires sometimes call the first out even though the infielder is not touching second base but merely "in the neighborhood". This is referred to as a "reverse force double play", [1] although executing the first out removes the condition that forced the runner to take second base. The second out must be made with a tag. The batter hits the ball in the air a line drive to the first baseman, who catches it first out , and then steps on first base before the baserunner can return to first to tag up second out. This is also an example of an unassisted double play. The batter strikes out first out. If the runner was trying to steal second base, it is a double play and the runner is caught stealing if a fielder typically, a middle infielder tags the runner. Double plays can occur in many ways in addition to these examples, and can involve many combinations of fielders. A double play can include an out resulting from a rare event, such as interference or an appeal play. Recordkeeping[ edit ] Per standard baseball positions , the examples given above are recorded, respectively, as: This statistic has been tracked since in the National League and since in the American League. Strategy[ edit ] The double play is a coup for the fielding team and debilitating to the batting team. The fielding team can select pitches to induce a double play " such as a sinker , which is more likely to be hit as a ground ball " and can position fielders to make a ground ball more likely to be turned into a double play. The batting team may take action " such as a hit and run play " to reduce the chance of grounding into a force double play. Terminology[ edit ] In baseball slang , making a double play is referred to as "turning two" or a "twin killing". A force double play made on a ground ball hit to the third baseman, who throws to the second baseman, who then throws to the first baseman, is referred to as an "around the horn" double play. The ability to "make the pivot" on a force double play " receiving a throw from the third base side, then quickly turning and throwing to first base " is a key skill for a second baseman. Tinker to Evers to Chance[ edit ] The most famous double play trio " although they never set any records " were Joe Tinker , Johnny Evers and Frank Chance , who played shortstop, second baseman and first baseman, respectively, for the Chicago Cubs between and Meanwhile, Williamson had rounded second on his way to third, and a throw from Green to third baseman Chase Headley resulted in Williamson being tagged out, ending the inning. Berra ran quickly from first to second, while Meachem stopped his run towards third to return to second base to tag up expecting the ball would be caught. After the ball was not caught, both runners " now within a few yards of each other " ran to third and then tried to score. Drew were tagged out at the plate by catcher Paul Lo Duca. With Phil Bradley " a former University of Missouri football player " on second base, Gorman Thomas hit a single to right field. Despite suffering a broken leg and severely dislocated ankle, Martinez maintained control of the ball and registered the out at home plate. As Thomas rounded second, Martinez attempted to throw to third base from a seated position, but the ball missed the third baseman and went into left field. On the error, Thomas rounded third in an attempt to score. Left fielder George Bell fielded the ball near the left-field foul line and quickly returned the ball with a one-hop throw to Martinez, who tagged out Thomas. Giants reliever Jean Machi , having inherited Gaby Sanchez as a pinch-runner for Ike Davis and Travis Snider as base-runners and having allowed a sacrifice to Jordy Mercer , issued a one-out walk to Chris Stewart with first base open. However, since the ball is still live on a walk, Machi, noticing that Snider was well off second base, threw the ball to shortstop Brandon Crawford , who chased down and tagged out Snider for the second out of the inning.

Crawford then saw Sanchez having vacated third base and trying to score, and so Crawford threw the ball to Machi by now in the third base line to chase Sanchez back to third. Machi then threw the ball to Pablo Sandoval , who chased down and tagged out Sanchez for the third out. During the April 12, , game between the New York Yankees and the Boston Red Sox , in the top of the 7th inning the Boston infield was shifted right for New York left-handed power hitter Jason Giambi , with a baserunner on first. Giambi grounded to second baseman Dustin Pedroia , who threw to third baseman Kevin Youkilis , covering second due to the shift. Youkilis tagged second, then threw to first baseman Sean Casey to complete the rare double play. Tied 3â€”3 in the bottom of the 13th inning, the Pirates loaded the bases with no outs. The Cubs then defensively placed left fielder Junior Lake in the infield, near the third base line. Batter Clint Barmes hit a ground ball to Lake, who threw home for one out, and the catcher then threw to first base for the second out.

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Edit "Any master who instructs more than one apprentice in the ways of the dark side is a fool. In time the apprentices will unite their strengths and overthrow the master. It is inevitable; Axiomatic. That is why each master must have only one student. Initially a member of the Brotherhood of Darkness, Bane delved deep into the secrets of the ancient Sith Lords to increase his own knowledge and power in stark contrast to most of his contemporaries. Disillusionment and contempt for the Brotherhood drove Bane to journey to the planet Lehon where he discovered the holocron of Darth Revan. Bane was inspired by the ancient Dark Lord of the Sith. To do so would require a drastic reshaping of the Sith as a whole; a reshaping that required the annihilation of the Brotherhood. During the Seventh Battle of Ruusan, Bane betrayed the Brotherhood to the Jedi, allowing the Republic to send critical reinforcements to the beleaguered Army of Light. Darth Bane did nothing to disprove this assumption, feeling that as long as the Jedi remained convinced that the Sith could never return, he was free to proceed with his plans to create a new Sith Order. His work began shortly after discovering a Force-sensitive Human female child on Ruusan. Sensing her potential in the Force, Bane took the orphaned Zannah as his Sith apprentice. Its main focus, as envisioned by Bane, was to prevent the Sith from becoming destabilized by the ambitions and intrigue of too many members. Furthermore, Bane wanted the dark side to be concentrated into just two individuals, as he believed that its power was finite and had been diluted among the many members of the Brotherhood. By limiting membership to just two Sith Lords, Bane believed that he could keep his machinations hidden from the Jedi. He fully believed in the power of the dark side, but also felt that two Sith Lords could never defeat the entire Jedi Order in a direct confrontation. Aside from the Jedi Order, Bane also targeted the Galactic Republic as another victim of the Sith plot for retribution. But rather than contributing to the complete destabilization of the galactic government, the Dark Lord wanted to ensure that it remained intact throughout the coming centuries. Hence, he dispatched his apprentice on many missions aimed at preempting Anti-Republic movements, such as a Separatist movement on Serenno. Through the machinations of Bane and Zannah, the Separatists were goaded into launching their insurrection long before their movement was ready for a conflict with the Republic. In the aftermath of their failure to kidnap Supreme Chancellor Tarsus Valorum, the Separatist organization was eventually disbanded and Serenno remained with the Republic. At the same time, Bane and his apprentice also concentrated their attention on the study of Sith magic, learning all but forgotten dark side techniques found in ancient scrolls. This task was largely left to Zannah however, as Bane himself stated that he had no affinity for such arcane abilities. Tracking Bane and Zannah to Tython, the Jedi made an attempt on the lives of both master and apprentice. The Sith ultimately survived the confrontation, but Bane was severely wounded during the fight. Darth Zannah was not prepared to allow her Master to die, if only because she felt that there was much more to learn from Darth Bane. Upon arrival however, Caleb refused to help them, even under threat of torture or death. Once their task had been completed, Zannah killed Caleb and used the dark side to drive her cousin insane. The team had been sent by the Jedi Council arrived on but only found Darovit utterly consumed by madness. In his madness, he attacked the Jedi task force, but was cut down almost immediately. As such, they believed the Sith menace to be truly extinct at last. This assumption led them to make the decision to leave Ambria without conducting a more thorough investigation; Zannah and Bane had in fact been hiding, cloaked by the dark side, in the very hut in which Darovit had been killed. An individual may die, but the Sith are eternal. Posing as brother and sister—Sepp and Allia Omek—the two lived in a mansion and possessed considerable wealth, which had been appropriated from the vast accounts of the former Brotherhood member Qordis. Much of this wealth was used to create a vast network of spies and contacts. Though unafraid to accept his own death, Bane feared for the future of his Sith Order. In the ten years that had passed after his near-death experience on Tython, Bane had waited for his apprentice to kill him and become the next Dark Lord of the Sith. Yet as far as he could tell,

Darth Zannah seemed either content to serve at his bidding, or was simply waiting until her Master was too feeble to pose any challenge. As a result, Bane became obsessed with discovering some way to prolong his life in order to train a new apprentice. She also decided to claim an apprentice for herself in advance. Her choice fell on the Dark Jedi Set Harth. Shortly after learning this information however, Bane had been captured by an Iktotchi female known as the Huntress and her small strike team. Zannah and Harth arrived on Doan shortly thereafter, with Zannah intending to kill Bane and take his place. Bane managed to escape his captors, and encountered Zannah, who accused him of betraying the Rule of Two and attacked him. She confronted him, and when he attacked her, she gave pursuit. However, Harth managed to evade her, and lead her on a fruitless game of cat-and-mouse throughout the hanger. Eventually, the two of them called a truce as each knew that the prison was close to destruction, and that their confrontation would most likely result in both of their deaths if they stayed much longer. Reluctantly, the Huntress allowed him to escape just as Bane arrived in the hanger. Having realized through the Force that Bane could give purpose to her currently meaningless existence, she pledged herself to Bane. Having been on the lookout for a suitable candidate for apprenticeship, Bane accepted her pledge. There, she encountered Bane and the Huntress, who had since been re-christened as Darth Cognus. Unwilling to be denied the position she had been prepared for throughout most of her life, Darth Zannah challenged the Dark Lord to a final duel, which Darth Bane eagerly accepted. Cognus, having been instructed by Bane on the importance of the Rule of Two, promised both not to interfere in the duel and to pledge her allegiance to whomever emerged victorious. The Master and his former apprentice fought as near-equals, but Zannah was outmatched with regard to her lightsaber skills and raw power. In desperation, Zannah utilized her knowledge of Sith magic; tapping into the dark side nexus on Ambria, she unleashed a wave of dark side tendrils against the Dark Lord. Bane tried to avoid the conjured tendrils, only to have his arm grabbed and vaporized by one. Bane, on the verge of defeat, made one final attempt to thwart his apprentice. The struggle lasted a few moments before Darth Zannah overcame her master, expelling him to Chaos. Though Bane had left a slight psychic imprint on her, the being that remained was wholly and unmistakably Zannah.

Chapter 4 : The Line of Least Existence and Other Play | Peedeel's Blog

*The Line of Least Existence and Other Play Posted by peedeel Filed in Art, Books, Film, Haunting things, Horror, Ideas, life, Poem* Â·Tags: Black Christmas, murder, Rape, Rosalyn Drexler, The Line of Least Existence and Other Play.

Unfiltered in-game observations by Football Outsiders staff Audibles at the Line: Week 4 compiled by Andrew Potter Each Sunday, the FO staff sends around emails about the games that each of us are watching. We share information about the games that the rest of the group might not be watching, ask questions, and keep everyone else informed about which games they might want to tune into if they can. On Monday, we compile a digest of those emails and produce this feature. By its nature, it can be disjointed and dissimilar to the other articles on the site. While these emails are generally written with Audibles in mind, they do not represent a standard review of all the games each week. If you are a Steelers or Patriots fan, you are probably in luck; if you are a Bills fan, not so much. The Colts marched right down the field on their first drive, with Luck finishing 5-for-5 for 68 yards on their way to the end zone. Nothing deep, as we continue the Luck Arm Strength Watch , but short and efficient against a Texans defense which has yet to prove they can stop anyone through the air this season. The Texans will have a slightly easier time, however, if T. Hilton stays out -- he went down after a yard catch-and-run, immediately dropping the ball and clutching his shoulder. The Colts, backed up in their end zone after an excellent punt from the Texans, just had a pretty embarrassing gaffe. The snap failed to reach Andrew Luck , and the Texans pounced on the ball in the end zone before the Colts could even touch it. Hey, take the points any way you can, I suppose. I cannot believe an NFL center could have such a feeble snap with his quarterback standing in the end zone like the Colts just had. Did Ryan Kelly think Luck was under center? He should be able to feel that. Nothing to see here. Watt has two sacks in the first half alone, causing fumbles on both of them. Their drive to start the second half went 15 plays for 79 yards, capped off by a 5-yard Watson scamper into the red zone. What I have noticed, though: Kudos to the refs for still throwing the flag on [unknown Houston returner] on a punt in which he let it bounce and raced up to block a Colt [also unknown; the TV is the smallest in the bar], who did nothing more than brace for impact but knocked him into next week. And we got a highlight reel hit. OK that was cool. Arm strength and time off and two years of Pagano-induced conditioning made me forget that Andrew Luck is still pretty freaking amazing. And a really well-designed dagger route to Nyheim Hines gets them in the end zone ahead of a quick release and short-range dart -- but importantly, a dart nonetheless -- to Chester Rogers for the two-pointer that ties it up. Kicking deep rather than short there, with 45 seconds left and the Texans lacking timeouts, strikes me as very obviously wrong. And just like that, Watson has time for one pass beyond midfield, and we see a last-ditch, Josh Scobee -like, yard field goal attempt. Which seems pretty inexcusable. And we will see overtime. For the second game this time slot. The prevent defense has once again only prevented a victory. The Texans, who at one point had a lead, surrendered it all with some of the softest defense you will ever see in the fourth quarter. Both teams have now exchanged field goals in overtime, so we have just 1: We are looking straight at our third tie of the season, as the ten-minute overtime continues to be the worst of both worlds. Punting is playing for the tie. As underdogs and down two games already, a tie is useless. A win is useful. But this was his own Also, there are only 27 seconds left. With 24 seconds left, the ball on your side of midfield, facing a fourth-and-4, the Colts opt to go for it. That said, a friend pitched another scenario with some merit: A record may get you in. Hell, may get you in. And a tie and a record of might actually have a bunch of value over So this becomes very interesting. And how to compute the value of a tie. As far as I know nobody has really spent too much effort studying the up side of ties I also still love it because I prefer aggression to conceding, and I maybe -- maybe -- like the message it sends to a roster lacking talent. That would be an interesting thing to look at at some point. They simply decided they wanted to try for the win, not the tie. Frank Reich on the 4th down call: So good for him. The set of game variables clock, field position, score in this decision came together in a perfect storm, greatly magnifying the impact of this fourth down decision. Make no doubt about it, this was an aggressive call. Perhaps surprisingly, the simulation model from which we derive our usual aggressive fourth down stance actually disagreed with Coach Reich. The Edj model

was in favor of punting the ball and estimated that the GWC game winning chance sacrificed by going for it was 3. This conclusion was further supported by substituting a top passing offense and weak passing defense into the simulation. Even under that extreme scenario, the punt is still the top choice. The model values a tie as half a win. In this alternative scenario, the Colts would need to convert the fourth-and-4 approximately 81 percent of the time to justify the more aggressive approach. Historically, NFL teams would be expected to succeed closer to 50 percent. Again, we see the punt being favored. At their own yard line, the Colts were at an important threshold of the field. From their own side of midfield, they could expect to receive the maximum benefit from swinging field position with a punt. To hone in on this effect, we ran a sensitivity analysis by varying the yard-line where the Colts faced this fourth-and-4 decision, keeping all other game variables constant. Chalk up another interception for the Dolphins, who lead the league this year. Not sure what Tom Brady saw there; Dorsett was covered all the way. Patriots pass rush looking much stronger than in recent weeks, pressuring Tannehill in a few passes so far. What really stands out to me so far, especially on the last few drives, is how slow Ryan Tannehill looks. Slow afoot, slow in decision-making, slow delivery, and floating footballs. He has had the benefit of some decent defense above mentioned play excepted, a turnover, and some drive-extending penalties, but so far the Miami offense -- and Tannehill especially, and literally -- appear to be stuck in mud. On the Patterson touchdown, Xavien Howard got beaten by a legal pick in the first yard after the line of scrimmage. Howard does give up a touchdown near the end of the second quarter, in simple one-on-one coverage on Phillip Dorsett. Dorsett beats him just on technique, with what I think was a whip route. So we go into halftime. The defense is giving up big holes in the running game. They seem a bit overwhelmed by the situation, with plays like a blown snap recovered by the Patriots and a frustrated unsportsmanlike conduct penalty on Laremy Tunsil a couple of plays later. So, all those "The Patriots are dead! His very first play of the game was a decently deep pass to Kenny Stills for 22 yards, and he has hit nothing longer the rest of the day. A little bit of Florida football deflation today, I would say. Ran into Omar Kelly from the Sun-Sentinel at halftime. Taking in this octennial visit south by Cincy in person. Usually goes badly for the Bengals in Atlanta. Sure enough, an easy Falcons touchdown on the opening drive. Not so hard to believe is that the Bengals have screwed up two substitution patterns already, leading to burning two timeouts in the first quarter. Long touchdown pass to Buuuut, not for much longer -- he pulls up lame in the end zone with an apparent groin injury. Last team with the ball wins. Cincy scores just before halftime, but not "just" enough, as Atlanta gets into field-goal range and Matt Bryant of course hits it. The "Pee Wee vs. Mascot" game at halftime had better defensive play. Hard to tell from here but it appears Tyler Eifert just broke his leg in gruesome fashion. Falcons get a highly questionable roughing the passer call to negate a sack-fumble as well, then have their usual wide-open receiver for six. Two-pointer no good, Falcons early fourth quarter. Calvin Ridley gets an easy touchdown on a seam route to put Atlanta up early in the fourth, and then things get interesting. Seems like they got greedy to me, though that is with benefit of hindsight. Andy Dalton just walked right into an ugly strip-sack in the red zone, with Takk McKinley seeing no resistance on his way to the quarterback. This is the kind of game where one defensive play might just be enough to win it.

**Chapter 5 : Shakespeare and the French Poet, interview with Yves Bonnefoy**

Rosalyn Drexler > Quotes > Quotable Quote "The play takes place on a ramp, hanging from a ramp, below a ramp, and to the sides of a ramp." • Rosalyn Drexler, *The Line of Least Existence and Other Plays*.

Our revels now are ended. These our actors, As I foretold you, were all spirits and Are melted into air, into thin air; And like the baseless fabric of this vision, The cloud-capped towers, the gorgeous palaces, The solemn temples, the great globe itself, Yea, all which it inherit, shall dissolve, And, like this insubstantial pageant faded, Leave not a rack behind. We are such stuff As dreams are made on, and our little life Is rounded with a sleep. This theory persists among later critics, and remains solidly within the critical canon. Not all magic, however, was considered evil. The German Henricus Cornelius Agrippa was one such thinker, who published in *De Occulta Philosophia*, his observations of "divine" magic. John Dee, an Englishman and student of supernatural phenomena. When King James took the throne, Dee found himself under attack for his beliefs, but was able to defend himself successfully by explaining the divine nature of his profession. However, he died in disgrace in He does this by providing a contrast to him in *Sycorax*. *Sycorax* is said to have worshipped the devil and been full of "earthy and abhorred commands". She was unable to control Ariel, who was "too delicate" for such dark tasks. Prospero seeks to set things right in his world through his magic, and once that is done, he renounces it, setting Ariel free. Some productions have seen the same actor play all three roles, making them symbols of the conflict within a fully actualised or awakened Prospero "one of many" for as long as Prospero is battling with these qualities and lost in books, he is banished from Milan. As the play finds its conclusion, he is both able to accept his base, brutal nature "this thing of darkness I acknowledge mine" he says when taking responsibility for Caliban while letting go of his connection with higher, powerful forces "then to the elements be free, and fare thou well" he says, setting Ariel free. Abandoning magic and acknowledging the brutal potential of his nature, he is allowed to return to his rightful place as Duke, subject to agreement from the audience: Romances were typically based around themes such as the supernatural, wandering, exploration and discovery. They were often set in coastal regions, and typically featured exotic, fantastical locations and themes of transgression and redemption, loss and retrieval, exile and reunion. Like the other romances, the play was influenced by the then-new genre of tragicomedy, introduced by John Fletcher in the first decade of the 17th century and developed in the Beaumont and Fletcher collaborations, as well as by the explosion of development of the courtly masque form by such as Ben Jonson and Inigo Jones at the same time. With the character Caliban whose name is almost an anagram of Cannibal and also resembles "Cariban", the term then used for natives in the West Indies, Shakespeare may be offering an in-depth discussion into the morality of colonialism. Caliban is also shown as one of the most natural characters in the play, being very much in touch with the natural world and modern audiences have come to view him as far nobler than his two Old World friends, Stephano and Trinculo, although the original intent of the author may have been different. This new way of looking at the text explored the effect of the coloniser Prospero on the colonised Ariel and Caliban. Although Ariel is often overlooked in these debates in favour of the more intriguing Caliban, he is nonetheless an essential component of them. Fernandez Retamar sets his version of the play in Cuba, and portrays Ariel as a wealthy Cuban in comparison to the lower-class Caliban who also must choose between rebellion or negotiation. For example, Michelle Cliff, a Jamaican author, has said that she tries to combine Caliban and Ariel within herself to create a way of writing that represents her culture better. Such use of Ariel in postcolonial thought is far from uncommon; the spirit is even the namesake of a scholarly journal covering post-colonial criticism. Because of the small role women play in the story in comparison to other Shakespeare plays, *The Tempest* has attracted much feminist criticism. Miranda is typically viewed as being completely deprived of freedom by her father. Her only duty in his eyes is to remain chaste. Ann Thompson argues that Miranda, in a manner typical of women in a colonial atmosphere, has completely internalised the patriarchal order of things, thinking of herself as subordinate to her father. Most of what is said about *Sycorax*, for example, is said by Prospero. Further, Stephen Orgel notes that Prospero has

never met Sycorax – all he learned about her he learned from Ariel. They tried to appeal to upper-class audiences by emphasising royalist political and social ideals: Miranda has a sister, named Dorinda; and Caliban a sister, also named Sycorax. Samuel Pepys, for example, described it as "an old play of Shakespeares" [41] in his diary. The opera was extremely popular, and "full of so good variety, that I cannot be more pleased almost in a comedy" [41] according to Pepys. Eckhard Auberlen describes him as "reduced to the status of a Polonius -like overbusy father, intent on protecting the chastity of his two sexually naive daughters while planning advantageous dynastic marriages for them. It opened with what appeared to be a tempest, but turns out to be a riot in a brothel. Ariel was – with two exceptions – played by a woman, and invariably by a graceful dancer and superb singer. In , David Garrick staged another operatic version, a "three-act extravaganza" with music by John Christopher Smith. Hans Christian Andersen also saw this production and described Ariel as "isolated by the electric ray", referring to the effect of a carbon arc lamp directed at the actress playing the role. Frank Benson researched the role by viewing monkeys and baboons at the zoo; on stage, he hung upside-down from a tree and gibbered. Continuing the late-19th-century tradition, in Herbert Beerbohm Tree wore fur and seaweed to play Caliban, with waist-length hair and ape-like bearing, suggestive of a primitive part-animal part-human stage of evolution. This used a mixed cast made up of white actors as the humans and black actors playing the spirits and creatures of the island. The Tempest suddenly acquired a new political dimension unforeseen by Shakespeare. However neither was regarded as wholly successful: Freedman did nothing on stage to make such a notion clear to any audience that had not heard of it before. It was staged as a rehearsal of a Noh drama, with a traditional Noh theatre at the back of the stage, but also using elements which were at odds with Noh conventions. Controversially, in the early performances of the run, Ariel spat at Prospero, once granted his freedom. The performance was in collaboration with The Imaginarium and Intel, and featured "some gorgeous [and] some interesting" [80] use of light, special effects, and set design.

#### Chapter 6 : Quote by Rosalyn Drexler: – The play takes place on a ramp, hanging from a –

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