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Shakespeare Co Author A Historical Study Of The Five Collaborative Plays

Andrew J. Power, Rory Loughnane



Shakespeare Co Author A Historical Study Of The Five Collaborative Plays:

Shakespeare, Co-author Brian Vickers, 2004 No issue in Shakespeare studies is more important than determining what he wrote For over two centuries scholars have discussed the evidence that Shakespeare worked with co authors on several plays and have used a variety of methods to differentiate their contributions from his In this wide ranging study Brian Vickers takes up and extends these discussions presenting compelling evidence that Shakespeare wrote Titus Andronicus together with George Peele Timon of Athens with Thomas Middleton Pericles with George Wilkins and Henry VIII and The Two Noble Kinsmen with John Fletcher In Part One Vickers reviews the standard processes of co authorship as they can be reconstructed from documents connected with the Elizabethan stage and shows that every major and most minor dramatists in the Elizabethan Jacobean and Caroline theatres collaborated in getting plays written and staged This is combined with a survey of the types of methodology used since the early nineteenth century to identify co authorship and a critical evaluation of some stylometric techniques Part Two is devoted to detailed analyses of the five collaborative plays discussing every significant case made for and against Shakespeare's co authorship Synthesizing two centuries of discussion Vickers reveals a solidly based scholarly tradition building on and extending previous work identifying the co authors contributions in increasing detail The range and quantity of close verbal analysis brought together in Shakespeare Co Author present a compelling case to counter those conservators of Shakespeare who maintain that he is the sole author of his plays

Schooling Sex James Grantham Turner, 2003

Shakespeare, Co-author Brian Vickers, 2002 For over two centuries scholars have discussed the evidence that Shakespeare worked with co authors on several plays In this study Brian Vickers argues the case for co authorship of five plays Titus Andronicus Henry VIII Timon of Athens Pericles and The Two Noble Kinsmen

Shakespeare Survey: Volume 67, Shakespeare's Collaborative Work Peter Holland, 2014-10-02 Shakespeare Survey is a yearbook of Shakespeare studies and productions Since 1948 the Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances The theme for Volume 67 is Shakespeare's Collaborative Work The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey> This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results

Revisiting Shakespeare's Lost Play Deborah C. Payne, 2017-02-02 This collection of essays centres on Double Falsehood Lewis Theobald's 1727 adaptation of the lost play of Cardenio possibly co authored by John Fletcher and William Shakespeare In a departure from most scholarship to date the contributors fold Double Falsehood back into the milieu for which it was created rather than searching for traces of Shakespeare in the text Robert D Hume's knowledge of theatre history permits a fresh take on the forgery question as well as the Shakespeare authorship controversy Diana Solomon's understanding of eighteenth century rape culture and Jean I

Marsden's command of contemporary adaptation practices both emphasise the play's immediate social and theatrical contexts. And finally Deborah C. Payne's familiarity with the eighteenth-century stage allows for a reconsideration of *Double Falsehood* as integral to a debate between Theobald Alexander Pope and John Gay over the future of the English drama.

The Oxford Handbook of Shakespeare Arthur F. Kinney, 2012. Contains forty original essays. *Shakespeare's Marlowe* Robert A. Logan, 2016-04-01. Moving beyond traditional studies of sources and influence, Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare. Not only does this study take into account recent ideas about intertextuality but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatist's connections. Further, after questioning the commonly held view of Marlowe and Shakespeare as rivals, the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works. Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works. Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success. Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences: Marlowe's remarkable verbal dexterity, his imaginative flexibility in reconfiguring standard notions of dramatic genres, and his astute use of ambivalence and ambiguity. This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets, which is where Logan contends the influence begins and ends.

The Cambridge Companion to Shakespeare's Language Lynne Magnusson, David

Schalkwyk, 2019-08-08. Illuminates the pleasures and challenges of Shakespeare's complex language for today's students, teachers, actors, and theatre goers.

Shakespeare, Computers, and the Mystery of Authorship Hugh Craig, Arthur F. Kinney, 2009-08-27. In this book, Craig Kinney and their collaborators confront the main unsolved mysteries in Shakespeare's canon through computer analysis of Shakespeare's and other writers' styles. In some cases, their analysis confirms the current scholarly consensus, bringing long-standing questions to something like a final resolution. In other areas, the book provides more surprising conclusions: that Shakespeare wrote the 1602 additions to *The Spanish Tragedy*, for example, and that Marlowe, along with Shakespeare, was a collaborator on *Henry VI* Parts 1 and 2. The methods used are more wholeheartedly statistical and computationally more intensive than any that have yet been applied to Shakespeare studies. The book also reveals how word patterns help create a characteristic personal style. In tackling traditional problems with the aid of the processing power of the computer, harnessed through computer science and drawing upon large amounts of data, the book is an exemplar of the new domain of digital humanities.

Greek Tragic Women on Shakespearean Stages Tanya

Pollard, 2017-09-08. *Greek Tragic Women on Shakespearean Stages* argues that ancient Greek plays exerted a powerful and

uncharted influence on early modern England's dramatic landscape Drawing on original research to challenge longstanding assumptions about Greek texts invisibility the book shows not only that the plays were more prominent than we have believed but that early modern readers and audiences responded powerfully to specific plays and themes The Greek plays most popular in the period were not male centered dramas such as Sophocles Oedipus but tragedies by Euripides that focused on raging bereaved mothers and sacrificial virgin daughters especially Hecuba and Iphigenia Because tragedy was firmly linked with its Greek origin in the period's writings these iconic female figures acquired a privileged status as synecdoches for the tragic theater and its ability to conjure sympathetic emotions in audiences When Hamlet reflects on the moving power of tragic performance he turns to the most prominent of these figures What's Hecuba to him or he to Hecuba That he should weep for her Through readings of plays by Shakespeare and his contemporary dramatists this book argues that newly visible Greek plays identified with the origins of theatrical performance and represented by passionate female figures challenged early modern writers to reimagine the affective possibilities of tragedy comedy and the emerging genre of tragicomedy

Late Shakespeare, 1608-1613 Andrew J. Power, Rory Loughnane, 2012-11-08 In fourteen specially commissioned chapters by leading Shakespeare scholars from around the globe *Late Shakespeare 1608-1613* provides an essential reappraisal of the final phase of Shakespeare's writing life Arranged for the first time in the best established chronological sequence Shakespeare's last seven extant plays are discussed in detail in dedicated chapters from *Pericles* to the other late co-authored works *King Henry VIII* and *The Two Noble Kinsmen* The plays are situated in the context of Shakespeare's financial investments his focus on the practice of reading the changing nature of his acting company and the pressing issues of contemporary politics and urban life The book also goes on to explore the relationship between Shakespeare and his audience and considers the dominant themes in his final works Analysing and responding to the latest criticism in the field this volume brings to light a vital re-examination of what it means to discuss late Shakespeare *William Shakespeare*

William Baker, 2009-11-01 A concise accessible introduction to Shakespeare's life and work which focuses on what we know assessing the differing theories and avoiding speculation **The New Oxford Shakespeare** Gary Taylor, Gabriel Egan, 2017 This companion volume to *The New Oxford Shakespeare: The Complete Works* concentrates on the issues of canon and chronology This major work in attribution studies presents in full the evidence behind the choices made in *The Complete Works* about which works Shakespeare wrote in whole or part **The Shakespearean International Yearbook** Graham Bradshaw, Tom Bishop, 2017-05-15 This eighth volume of *The Shakespearean International Yearbook* presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide

variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics *Special Section, European Shakespeares* Graham Bradshaw, Tom Bishop, 2008 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares which highlights how the inclusion of Shakespeare in European culture has been not only a European but also a world affair Contributors to this issue come from Europe North America South Africa and India In addition to the section on European Shakespeares essays in this volume consider issues of character and the genre of romance and other topics **Medieval and Renaissance Drama in England, vol. 29** S.P. Cerasano, 2016-09-30 Medieval and Renaissance Drama in England is an international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642 This issue includes eight new articles a review essays and review of six books **Titus Andronicus: The State of Play** Farah Karim Cooper, 2019-02-07 Shakespeare's and Peele's Titus Andronicus has had a theatrical and a critical revival in the last fifteen years the critical revival was perhaps prompted by Jonathan Bate's Arden edition of the play and its revision of the traditional critical account that it is an immature work and overly sensationalistic with its emphasis on non essential violence Recent debates and approaches have drawn closer attention to the play's classicism re defined its genre for example the revised edition of the New Dramatic Sources will re classify the play as one of Shakespeare's Roman plays re considered the nature of violent spectacle family relations and kinship political alliance race and miscegenation This study will explore how the revitalized critical responses to early modern and contemporary performance histories has had a significant impact upon the wider reception of this play **The Subjects of Literary and Artistic Copyright** Bonadio, Enrico, Sappa, Cristiana, 2022-09-13 This accessible and innovative book examines to what extent copyright protects a range of subjects which are engaged in the creation and management of literary and artistic works and how such subjects use copyright to protect their interests *Shakespeare's Imaginary Constitution* Paul Raffield, 2010-10-28 Through an examination of six plays by Shakespeare the author presents an innovative analysis of political developments in the last decade of Elizabethan rule and their representation in poetic drama of the period The playhouses of London in the 1590s provided a distinctive forum for discourse and dissemination of nascent political ideas Shakespeare exploited the unique capacity of theatre to humanise contemporary debate concerning the powers of the crown and the extent to which these were limited by law The autonomous subject of law is represented in the plays considered here as a sentient political being whose natural rights and liberties found an analogue in the narratives of common law as recorded in juristic texts and law reports of the early modern

era Each chapter reflects a particular aspect of constitutional development in the late Elizabethan state These include abuse of the royal prerogative by the crown and its agents the emergence of a politicised middle class citizenry empowered by the ascendancy of contract law the limitations imposed by the courts on the lawful extent of divinely ordained kingship the natural and rational authority of unwritten *lex terrae* the poetic imagination of the judiciary and its role in shaping the constitution and the fusion of temporal and spiritual jurisdiction in the person of the monarch The book advances original insights into the complex and agonistic relationship between theatre politics and law The plays discussed offer persuasive images both of the crown's absolutist tendencies and of alternative polities predicated upon classical and humanist principles of justice equity and community It is now canon in progressive U S legal scholarship that to focus solely on the text of our Constitution is myopic We look as well for constitutional moments moments when the *zeitgeist* is so transformed that our fundamental legal charter changes with it In this breathtakingly erudite book Paul Raffield argues that the late Elizabethan period was such a constitutional moment in England a moment literally played out for the polity by the greatest dramatist of all time A lawyer and a thespian Raffield handles both legal and literary sources with exquisite care As with the works of the Old Masters one dwells pleasurably on each detail until their cumulative force presses one backward to see the canvas in its sudden glorious entirety A major achievement Kenji Yoshino Chief Justice Earl Warren Professor of Constitutional Law NYU School of Law

Shakespeare's Compassion Anne Sophie Refskou, 2025-03-20 This book shows that Shakespeare's dramatization of compassion far from expressing a sense of universal empathy stages a conflicted emotion available to be solicited manipulated and at times even monopolized as a discursive vehicle for the exclusion of others Drawing on the history of emotions and on Shakespearean classical studies Anne Sophie Refskou argues both that Shakespeare's compassion expresses his own historical and cultural moment and is at the same time the product of his close engagement with literature from the classical past In so doing she traces a set of recurrent strands in Shakespeare's engagement with discourses of compassion throughout his playwriting career situating them in relation to plays written for the early modern stage by contemporaries including Thomas Kyd George Peele Christopher Marlowe Thomas Nashe John Fletcher and Philip Massinger Individual chapters offer readings of *Titus Andronicus* *Richard III* *Hamlet* and *King Lear* by way of comparative analysis of key classical texts including Euripides' *Hecuba* and *The Trojan Women* Vergil's *Aeneid* and Ovid's *Metamorphoses* from which Shakespeare and his fellow playwrights drew sustained inspiration Together the chapters demonstrate how Shakespeare's engagement with the classical literature from which he inherited a spacious understanding of the social efficacy of emotion enables his dramatization of issues that are central to the current critical field including questions of race gender sexuality and the relationship between human beings and nonhuman animals

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