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

**Darren Freebury-Jones**



## **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

*Performing Copyright* Luke McDonagh, 2021-06-17 Based on empirical research this innovative book explores issues of performativity and authorship in the theatre world under copyright law and addresses several interconnected questions who is the author and first owner of a dramatic work Who gets the credit and the licensing rights What rights do the performers of the work have Given the nature of theatre as a medium reliant on the re use of prior existing works tropes themes and plots what happens if an allegation of copyright infringement is made against a playwright Furthermore who possesses moral rights over the work To evaluate

these questions in the context of theatre the first part of the book examines the history of the dramatic work both as text and as performative work The second part explores the notions of authorship and joint authorship under copyright law as they apply to the actual process of creating plays referring to legal and theatrical literature as well as empirical research The third part looks at the notion of copyright infringement in the context of theatre noting that cases of alleged theatrical infringement reach the courts comparatively rarely in comparison with music cases and assessing the reasons for this with respect to empirical research The fourth part examines the way moral rights of attribution and integrity work in the context of theatre The book concludes with a prescriptive comment on how law should respond to the challenges provided by the theatrical context and how theatre should respond to law Very original and innovative this book proposes a ground breaking empirical approach to study the implications of copyright law in society and makes a wonderful case for the need to consider the reciprocal influence between law and practice

**Defining Shakespeare** MacDonald Pairman Jackson,2003 That very great play Pericles as T S Eliot called it poses formidable problems of text and authorship The first of the Late Romances it was ascribed to Shakespeare when printed in a quarto of 1609 but was not included in the First Folio 1623 collection of his plays This book examines rival theories about the quarto s origins and offers compelling evidence that Pericles is the product of collaboration between Shakespeare and the minor dramatist George Wilkins who was responsible for the first two acts and for portions of the brothel scenes in Act 4 Pericles serves as a test case for methodologies that seek to define the limits of the Shakespeare canon and to identify co authors A wide range of metrical lexical and other data is analysed Computerized stylometric texts are explained and their findings assessed A concluding chapter introduces a new technique that has the potential to answer many of the remaining questions of attribution associated with Shakespeare and his contemporaries

Shakespeare's tutor Darren Freebury-Jones,2022-12-13 Shakespeare s tutor The influence of Thomas Kyd adds to the critical and scholarly discussion that seeks to establish the early modern playwright Thomas Kyd s dramatic canon and indicates where and how Kyd contributed to the development of Shakespeare s drama through influence collaboration revision and adaptation A further complementary aim of the book is to demonstrate various ways in which it is possible to combine statistical analysis with reading plays as literary and performative works The book summarises extends and corrects all of the scholarship on Kyd s authorship of anonymous plays and reveals the remarkable extent to which Shakespeare was influenced by his dramatic predecessor The book represents a significant intervention in the field of early modern authorship studies and aims to revolutionise our understanding of Shakespeare s dramatic development

**Elsinore Revisited** Sten F. Vedi,2012-05-16 This book challenges the general assumption that William Shakespeare was the sole author of Hamlet It is maintained that the plot line and the characters were drawn up by someone else This someone is thought to have been a person of high rank a feudal prince in the Elizabethan society Being a nobleman whose constant presence at Court was expected he must have been familiar with life gossip and intrigues of the Court Furthermore he had knowledge about the

Danish court and Elsinore probably imparted to him by envoys who had visited Elsinore The scene of the play is Elsinore but it mirrors the English court In Elsinore is revisited we walk in the footsteps of the Queens envoys to see if we can discover how and why the site of Elsinore entered into the play and we meet men like Ramelius alias Polonius but also Rosencrantz and Guildenstern who all entered the portrait gallery of famous characters in world literature The purpose of Revisiting Elsinore has been to find a key to unveil the secret co author of Hamlet This has been done partly by a renewed reading of some primary and secondary sources partly by discovery of an hitherto overlooked or neglected primary source

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 dramatists' 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

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