

SHAKESPEARE AS COLLABORATOR



SHAKESPEARE

Shakespeare As Collaborator

Enza De Francisci, Chris Stamatakis



Shakespeare As Collaborator:

Shakespeare as Collaborator Kenneth Muir, 1962

Shakespeare's Modern Collaborators Lukas Erne, 2007-12-18

Recent work in Shakespeare studies has brought to the forefront a variety of ways in which the collaborative nature of Shakespearean drama can be investigated collaborative performance Shakespeare and his fellow actors collaborative writing Shakespeare and his co authors collaborative textual production Shakespeare and his transcribers and printers What this leaves unaccounted for is the form of collaboration that affects more than any other our modern reading experience of Shakespeare s plays what we read as Shakespeare now always comes to us in the form of a collaborative enterprise and is decisively shaped by the nature of the collaboration between Shakespeare and his modern editors Contrary to much recent criticism this book suggests that modern textual mediators have a positive rather than negative role they are not simply pimps of discourse or cultural tyrants whose oppressive interventions we need to unedit but collaborators who can decisively shape and enable our response to Shakespeare s plays Erne argues that any reader of Shakespeare scholar student or general reader approaches Shakespeare through modern editions that have an endlessly complicated and fascinating relationship to what Shakespeare may actually have intended and written that modern editors determine what that relationship is and that it is generally a very good thing that they do so *Shakespeare* Russell Fraser, 2017-07-28

Shakespeare A Life in Art brings together in a single volume Fraser s previously published two volume biography *Young Shakespeare* 1988 and *Shakespeare The Later Years* 1992 This volume includes a new introduction which looks back on the author s lifelong commitment to Shakespeare s work and seeks to find the pattern in his career Fraser s approach places Shakespeare s work first but shows how the life and art interpenetrate like the yolk and white of one shell What Shakespeare was doing in Stratford and London underlies what he was writing or more exactly the two flow together Most of the book is devoted to Shakespeare the man and artist but it simultaneously throws light on his literary and personal relations with contemporaries such as Jonson Marlowe and others known as the University Wits His experience as an actor and man of theater is absorbingly recounted here as well as his relations to well born patrons like the Earl of Southampton and Henry Carey Lord Hunsdon England s Lord Chamberlain In 1603 when James I ascended the throne the Chamberlain s Men became the King s Men passing under the sovereign s protection How Shakespeare responded to his ambiguous role he was both servant to the great and their remorseless critic is another of Fraser s subjects In short Fraser s principal purpose is to advance our understanding of Shakespeare at the same time throwing light on the work of the man who of all modern and perhaps ancient poets had the largest and most comprehensive soul John Dryden Shakespeare s first great critic said that and Fraser tries to estimate what he meant Narrative and Dramatic Sources of Shakespeare Geoffrey Bullough, 1966

Shakespeare Problems , 1929

Shakespeare's Modern Collaborators

Lukas Erne, 2007 Lukas Erne makes a

controversial case for the modern editor as Shakespeare s collaborator because they make such an important contribution to

what we read in modern editions and to how we read them *Berryman's Shakespeare* John Berryman,2000-12-30 Edited by John Haffenden With a Preface by Robert Giroux John Berryman one of America s most talented modern poets was winner of the Pulitzer Prize for 77 Dream Songs and the National Book Award for His Toy His Dream His Rest He gained a reputation as an innovator whose bold literary adventures were tempered by exacting discipline Berryman was also an active prolific and perceptive critic whose own experience as a major poet served to his advantage Berryman was a prot g of Mark Van Doren the great Shakespearean scholar and the Bard s work remained one of his most abiding passions he would devote a lifetime to writing about it His voluminous writings on the subject have now been collected and edited by John Haffenden

Robert Armin and Shakespeare's Performed Songs Catherine A. Henze,2017-06-26 After Robert Armin joined the Chamberlain s Men singing in Shakespeare s dramas catapulted from 1 25 songs and 9 95 lines of singing per play to 3 44 songs and 29 75 lines of singing a virtually unnoticed phenomenon In addition many of the songs became seemingly improvisatory similar to Armin s personal style as an author and solo comedian In order to study Armin s collaborative impact this interdisciplinary book investigates the songs that have Renaissance music that could have been heard on Shakespeare s stage They occur in some of Shakespeare s most famous plays including Much Ado About Nothing Twelfth Night Hamlet and The Tempest In fact Shakespeare s plays as we have them are not complete They are missing the music that could have accompanied the plays songs Significantly Renaissance vocal music far beyond just providing entertainment was believed to alter the bodies and souls of both performers and auditors to agree with its characteristics directly inciting passions from love to melancholy By collaborating with early modern music editor and performing artist Lawrence Lipnik Catherine Henze is able to provide new performance editions of seventeen songs including spoken interruptions and cuts and rearrangement of the music to accommodate the dramatist s words Next Henze analyzes the complete songs words and music according to Renaissance literary and music primary sources and applies the new information to interpretations of characters and scenes frequently challenging commonly held literary assessments The book is organized according to Armin s involvement with the plays before during and after the comic actor joined Shakespeare s company It offers readers the tools to interpret not only these songs but also vocal music in dramas by other Renaissance playwrights Moreover Robert Armin and Shakespeare s Performed Songs written with non specialized terminology provides a gateway to new areas of research and interpretation in an increasingly significant interdisciplinary field for all interested in Shakespeare and early modern drama *The Oxford Handbook of Shakespeare and Embodiment* Valerie Traub,2016 The Oxford Handbook of Shakespeare and Embodiment brings together 42 of the most important scholars writing on the subject today They explore representations of gender in the context of race ethnicity sexuality disability and religion and consider Shakespeare s life contemporary editing practices and the performance of his plays **Shakespeare Survey** Kenneth Muir,Jonathan Bate,Michael Dobson,2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback **Shakespeare and His**

Collaborators Over the Centuries Pavel Drábek, Klára Kolinská, Matthew Nicholls, 2008 This book presents a series of essays exploring the cultural notion that has come to be known as *oeShakespeare* Shakespeare's collaborators are not only those who were his contemporaries but also those who have given new life to his works in a new garb be it a play a theatre production a film a TV play a novel a museum item or a collection of illustrated strips The collection presents papers given at an international conference entitled *Shakespeare and His Collaborators over the Centuries* which took place at the Faculty of Arts Masaryk University Brno Czech Republic on February 8-11 2006 The individual contributions deal with the notion of collaborating with Shakespeare both in a literal as well as figurative sense The essays in the first section discuss the literary and cultural milieus which were conducive to the creation of Shakespeare's works The second part discusses early adaptations and variants of Shakespeare's plays while the third section offers a broader range of artistic as well as idolatrous repercussions of the Shakespearean canon

Aemilia Lanyer as Shakespeare's Co-Author Mark Bradbeer, 2022-03-31 This book presents original material which indicates that Aemilia Lanyer female writer feminist and Shakespeare contemporary is Shakespeare's hidden and arguably most significant co-author Once dismissed as the mere paramour of Shakespeare's patron Lord Hunsdon she is demonstrated to be a most articulate forerunner of MeToo fury Building on previous research into the authorship of Shakespeare's works Bradbeer offers evidence in the form of three case studies which signal Aemilia's collaboration with Shakespeare The first case study matches the works of George Wilkins who is currently credited as the co-author of the feminist Shakespeare play *Pericles* 1608 with Aemilia Lanyer's writing style education feminism and knowledge of Lord Hunsdon's secret sexual life The second case study recognizes *Titus Andronicus* 1594 a play containing the characters Aemilius and Bassianus to be a revision of the suppressed play *Titus and Vespasian* 1592 as authored by the unmarried pregnant Aemilia Bassano as she then was Lastly it is argued that Shakespeare's clowns Bottom Launce Malvolio Dromio Dogberry Jaques and Moth arise in her deeply personal war with the misogynist Thomas Nashe Each case study reveals new aspects of Lanyer's feminist activism and involvement in Shakespeare's work and allows for a deeper analysis and appreciation of the plays This research will prove provocative to students and scholars of Shakespeare studies English literature literary history and gender studies

Shakespeare and Cultural Appropriation Vanessa I. Corredera, L. Monique Pittman, Geoffrey Way, 2023-03-24 *Shakespeare and Cultural Appropriation* pushes back against two intertwined binaries the idea that appropriation can only be either theft or gift and the idea that cultural appropriation should be narrowly defined as an appropriative contest between a hegemonic and marginalized power In doing so the contributions to the collection provide tools for thinking about appropriation and cultural appropriation as spectrums constantly evolving and renegotiating between the poles of exploitation and appreciation This collection argues that the concept of cultural appropriation is one of the most undertheorized yet evocative frameworks for Shakespeare appropriation studies to address the relationships between power users and uses of Shakespeare By robustly theorizing cultural

appropriation this collection offers a foundation for interrogating not just the line between exploitation and appreciation but also how distinct values biases and inequities determine where that line lies Ultimately this collection broadly employs cultural appropriation to rethink how Shakespeare studies can redirect attention back to power structures cultural ownership and identity and Shakespeare s imbrication within those networks of power and influence Throughout the contributions in this collection which explore twentieth and twenty first century global appropriations of Shakespeare across modes and genres the collection uncovers how a deeper exploration of cultural appropriation can reorient the inquiries of Shakespeare adaptation and appropriation studies This collection will be of great interest to students and scholars in theatre and performance studies Shakespeare studies and adaption studies *Shakespeare and the Idea of Apocrypha* Peter Kirwan,2015-04-16 This book explores the methodologies and assumptions governing answers to the question what did Shakespeare actually write **Shakespeare Unbound** René Weis,2013-10-22 At last a key that unlocks the secrets of Shakespeare s life Intimacies with Southampton and Marlowe entanglements in London with the elusive dark lady the probable fathering of an illegitimate son these are among the mysteries of Shakespeare s rich and turbulent life that have proven tantalizingly obscure Despite an avalanche of recent scholarship Ren Weis an acknowledged authority on the Elizabethan period believes the links between the bard s life and the poems and plays have been largely ignored Armed with a wealth of new archival research and his own highly regarded interpretations of the literature the author finds provocative parallels between Shakespeare s early experiences in the bustling market town of Stratford including a dangerous poaching incident and contacts with underground Catholics and the plays Breaking with tradition Weis reveals that it is the plays and poems themselves that contain the richest seam of clues about the details of Shakespeare s personal life at home in Stratford and in the shadowy precincts of theatrical London details of a code unbroken for four hundred years Characters of Shakespeare's Plays William Hazlitt,1908 *The Science of Shakespeare* Dan Falk,2014-04-22 Exploring the connections between the bard and the Scientific Revolution this look into the minds of such Renaissance thinkers as Thomas Digges and Tycho Brahe shows how their theories were used in the works of Shakespeare Shakespeare's borrowed feathers Darren Freebury-Jones,2024-10-08 A fascinating book exploring the early modern authors who helped to shape Shakespeare s beloved plays Shakespeare s plays have influenced generations of writers but who were the early modern playwrights who influenced him Using the latest techniques in textual analysis Shakespeare s borrowed feathers offers a fresh look at William Shakespeare and reveals the influence of a community of playwrights that shaped his work This compelling book argues that we need to see early modern drama as a communal enterprise with playwrights borrowing from and adapting one another s work From John Lyly s wit to the collaborative genius of John Fletcher to Christopher Marlowe and Ben Jonson Shakespeare s borrowed feathers offers fresh insights into Shakespeare s artistic development and shows us new ways of looking at the masterpieces that have enchanted audiences for centuries **Shakespeare's Shrews** Beatrice Righetti,2024-12-12

Shakespeare's Shrews Italian Traditions of Paradoxes and the Woman's Debate investigates the echoes of two early modern discourses paradoxical writing and the woman's question or querelle des femmes in the representation of the Shakespearean shrew in *The Taming of the Shrew* *Much Ado About Nothing* and *Othello*. This comparative cross cultural study explores the English reception of these traditions through the circulation translation and adaptation of Italian works such as Ludovico Ariosto's *Orlando Furioso* Baldassare Castiglione's *Il libro del cortegiano* and Ercole and Torquato Tasso's *Dell'ammogliarsi*. The enticing interplay of these two discourses is further complicated by their presence in the writing of early modern male and female authors. The examination of Shakespeare's adaptation of these traditions in his shrew character highlights two key findings: the thematic fragmentation of the woman's question and the evolving role of paradoxes from figures of speech to figures of thought both influenced by the gender of the speaker.

Shakespeare, Italy, and Transnational Exchange

Enza De Francisci, Chris Stamatakis, 2017-05-12 This interdisciplinary transhistorical collection brings together international scholars from English literature Italian studies performance history and comparative literature to offer new perspectives on the vibrant engagements between Shakespeare and Italian theatre literary culture and politics from the sixteenth to the twenty-first century. Chapters address the intricate two-way exchange between Shakespeare and Italy: how the artistic and intellectual culture of Renaissance Italy shaped Shakespeare's drama in his own time and how the afterlife of Shakespeare's work and reputation in Italy since the eighteenth century has permeated Italian drama poetry opera novels and film. Responding to exciting recent scholarship on Shakespeare and Italy as well as transnational theatre this volume moves beyond conventional source study and familiar questions about influence location and adaptation to propose instead a new evolving paradigm of cultural interchange. Essays in this volume ranging in methodology from archival research to repertory study are unified by an interest in how Shakespeare's works represent and enact exchanges across the linguistic cultural and political boundaries separating England and Italy. Arranged chronologically chapters address historically contingent cultural negotiations from networks intertextual dialogues and exchanges of ideas and people in the early modern period to questions of authenticity and formations of Italian cultural and national identity in the eighteenth and nineteenth century. They also explore problems of originality and ownership in twentieth and twenty-first century translations of Shakespeare's works and new settings and new media in highly personalized revisions that often make a paradoxical return to earlier origins. This book captures defines and explains these lively shifting currents of cultural interchange.

The Enigmatic Realm of **Shakespeare As Collaborator**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Shakespeare As Collaborator** a literary masterpiece penned by a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of people who partake in its reading experience.

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