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Geo: Chapman, Ben Jonson, Iohn Marston.

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Thomas Nashe. Gent.

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WILLIAM ROWLEY.
GEORGE WILKINS.

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Written by Christopher Marlowe, and
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SHAKESPEARE,
CO-AUTHOR

BRIAN VICKERS

Shakespeare Co Author A Historical Study Of Five Collaborative Plays

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Shakespeare Co Author A Historical Study Of 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 *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 **The Idea of Authorship in Copyright** Lior

Zemer, 2017-03-02 As information flows become increasingly ubiquitous in our post digital environment the challenges to traditional concepts of intellectual property and the practices deriving from them are immense The romantic understanding of the lone author as an endless source of new creations has to face these challenges In order to do so this work presents a collectivist model of intellectual property rights The core argument is that since copyright works enjoy profit from significant public contribution they should not be privately owned but considered to be a joint enterprise made real by both the public and author It is argued that every copyright work depends on and is reflective of the author's exposure to externalities such as language culture and the various social events and processes that occur in the public domain therefore copyright works should not be regarded as exclusive private property The study takes its organizing principle from John Locke defining and proving the fatal flaw inherent in debates on copyright on the one hand the copyright community is eager to arm authors with a robust property right over their creation while on the other this community totally ignores the fact that the exposure of the individual to externalities is what makes him or her capable of creating material that is copyrightable Just as Locke was against the absolute authority of kings the expressed view of the study is against the exclusive right an author can claim

Gender, Authorship, and Early Modern Women's Collaboration Patricia Pender, 2017-11-10 This book explores the collaborative practices both literary and material that women undertook in the production of early modern texts. It confronts two ongoing methodological dilemmas: How does conceiving women's texts as collaborations between authors, readers, annotators, editors, printers, and patrons uphold or disrupt current understandings of authorship? And how does reconceiving such texts as collaborative illuminate some of the unresolved discontinuities and competing agendas in early modern women's studies? From one perspective, viewing early modern women's writing as collaborative seems to threaten the hard-won legitimacy of the authors we have already recovered; from another, developing our understanding of literary agency beyond capital A authorship opens the field to the surprising range of roles that women played in the history of early modern books. Instead of trying to simply shift or adjudicate between competing claims for male or female priority in the production of early modern texts, *Gender, Authorship, and Early Modern Women's Collaboration* investigates the role that gender has played and might continue to play in understanding early modern collaboration and its consequences for women's literary history.

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

The Oxford History of Classical Reception in English Literature Patrick Cheney, Philip Hardie, 2015-10-29 The Oxford History of Classical Reception OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers engagement with classical literature casts as much light on the classical originals as it does on the English writers own cultural context This second volume covers the years 1558 1660 and explores the reception of the ancient genres and authors in English Renaissance literature engaging with the major and many of the minor writers of the period including Shakespeare Marlowe Spenser and Jonson Separate chapters examine the Renaissance institutions and contexts which shape the reception of antiquity and an annotated bibliography provides substantial material for further reading

William Shakespeare, *Plurale Autorschaft* Stefanie Gropper, Anna Pawlak, Anja Wolkenhauer, Angelika Zirker, 2023-03-06 Die Beitr ge des Bandes befassen sich in disziplin rer und interdisziplin rer Perspektive aus Literaturwissenschaft Kunstgeschichte und Musikwissenschaft mit den sthetiken pluraler Autorschaft Der Band zielt darauf plurale Autorschaft in der Vormoderne als Koordinate einer Anderen sthetik zu erschlie en und kulturgeschichtlich zu kontextualisieren Dabei fokussiert der Band zwei Leitfragen Welche Formen pluraler Autorschaft gibt es in der Vormoderne und wie werden diese gemeinschaftlichen Schaffensprozesse sthetischer Akte und Artefakte reflektiert Wie wirken sich gemeinschaftliche Schaffensprozesse auf die sthetische Faktur sowie die Funktion Bedeutung und Rezeption eines Artefakts aus Die zweite Frage schlie t Aspekte wie die materielle Produktion von Texten und Bildern ebenso ein wie etwa den Status anonymer Werke und Referenzen auf g ttliche Co Autorschaft Die Beitr ge untersuchen den historischen Mehrwert gemeinschaftlicher Autorschaft wobei sie auch Paratextualit t und Intermedialit t sowie konomische Erw gungen bei der Produktion und Rezeption sthetischer Artefakte ber cksichtigen

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 inter connected 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

Archiv für das Studium der neueren Sprachen und Literaturen, 2006 Vols for 1858 include Sitzungen der Berliner Gesellschaft für das Studium der neueren Sprachen 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 the Shakespeare collaborator 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 **The Norton Shakespeare** William Shakespeare, Stephen Greenblatt, Walter Cohen, Jean Elizabeth Howard, Katharine Eisaman Maus, Andrew Gurr, 2008 Upon publication in 1997 The Norton Shakespeare set a new standard for teaching editions of Shakespeare's complete works **Bibliographie der Buch- und Bibliotheksgeschichte** Horst Meyer, 2004 *The Greenwood Companion to Shakespeare: The tragedies* Joseph Rosenblum, 2005 Shakespeare's tragedies are among the most sublime and influential works ever written But because of the themes and issues they address they are also among the most difficult Shakespeare-Jahrbuch, 1995 **Research Opportunities in Renaissance Drama**, 2002 Vols for 1956-1963 include reports of the Modern Language Association Conference on Research Opportunities in Renaissance Drama called MLA Renaissance Drama Conference Group 1961-62

Modern Language Conference on Opportunities for Research in Renaissance Drama Vols for 1972 73 1974 are the reports of the Modern Language Association seminar **Proceedings of the British Academy** British Academy,2004 **The Shakespeare Apocrypha** Douglas A. Brooks,2007 Brings together a number of articles from an international group of scholars united around the topic of the Shakespearean Apocrypha These articles are followed by a series of book reviews on Shakespeare scholarship and notes on the contributors *Shakespeare's Theater of Likeness* Richard Allen Shoaf,2006 Shoaf shows that Shakespeare s theater is also Shakespeare s theory of the psychology of likeness and unlikeness in the human striving for the most elusive and allusive of all attainments an individual identity *Research Opportunities in Medieval and Renaissance Drama* ,2007

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