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BRIAN VICKERS

Shakespeare Co Author A Historical Study Of The Five Collaborative Plays

Thomas Griffiths



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

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'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 Beiträge des Bandes befassen sich in disziplinärer und interdisziplinärer Perspektive aus Literaturwissenschaft Kunstgeschichte und Musikwissenschaft mit den ästhetischen pluralen Autorschaft Der Band zielt darauf plurale Autorschaft in der Vormoderne als Koordinate einer anderen Ästhetik zu erschließen 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 ästhetischer Akte und Artefakte reflektiert Wie wirken sich gemeinschaftliche Schaffensprozesse auf die ästhetische Faktur sowie die Funktion Bedeutung und Rezeption eines Artefakts aus Die zweite Frage schließt Aspekte wie die materielle Produktion von Texten und Bildern ebenso ein wie

etwa den Status anonymer Werke und Referenzen auf öffentliche Co-Autorschaft. Die Beiträge untersuchen den historischen Mehrwert gemeinschaftlicher Autorschaft, wobei sie auch Paratextualität und Intermedialität sowie ökonomische Erwägungen bei der Produktion und Rezeption sthetischer Artefakte berücksichtigen. *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 groundbreaking 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 '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 a 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. *Shakespeare-Jahrbuch*, 1995. **Bibliographie der Buch- und Bibliotheksgeschichte** Horst Meyer, 2004. **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 **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

Proceedings of the British Academy British Academy, 2004 Shakespeare Quarterly , 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 *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 *Research Opportunities in Medieval and Renaissance Drama* , 2007 **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 **Shakespeare Studies** , 2004

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