



The Shakespearean Authorship Trust & Brunel University

Present

**The 2007 John Silberrad Memorial Lectures on
The Shakespeare Authorship Question**

**Shakespeare's Globe, Bankside, London
All programmes begin at 7.15 pm.**

**1st November: Sir Derek Jacobi* and Mark Rylance
In Conversation with William Leahy (Brunel Univ.)**

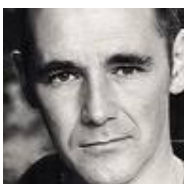
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Reflections on the Authorship Controversy

Two world-class Shakespearean actors, both non-Stratfordians, talk about their interest in the authorship question and what drew them away from the path of Shakespearean orthodoxy. They share their insights into the plays and the authorship, and answer questions from the audience.



Sir Derek Jacobi began his acting career at Cambridge, where he won a scholarship in history in 1957. After a stint at the Birmingham Repertory Company, he was invited by Laurence Olivier to become a founding member of the new National Theatre. Equally accomplished in film and television, he achieved stardom as the Roman Emperor Claudius in the immensely popular BBC series *I, Claudius* in 1976, for which he won a BAFTA. From 1982 to 1985 he joined the RSC, winning a Tony for his performance of Benedick in *Much Ado*. His triumphs since then, on both stage and screen, have been continuous. Like Olivier before him, Jacobi has had two knighthoods conferred on him, one British and one Danish.



Mark Rylance, actor and Artistic Director of Shakespeare's Globe (1996-2005), was born in England in 1960 and raised in America until 1978. A professional actor since 1980, he has acted in 48 productions of plays by Shakespeare and his contemporaries. Mark is an Associate Artist of the RSC, a

friend of the Francis Bacon Research Trust, Patron of the Marlowe Society, an honorary bencher of the Middle Temple Hall, and Chairman of the Shakespearean Authorship Trust. His latest work is an original play for The Chichester Festival Theatre and London Theatre of Imagination entitled, *The Big Secret Live "I am Shakespeare" Webcam Daytime Chatroom Show*.

Dr. William Leahy is Head of English at Brunel University and is convenor of the MA in Shakespeare Authorship Studies.

8th November: Diana Price

Shakespeare: Evidence of an Authorship Problem

Although Stratfordians and anti-Stratfordians are looking at the same documentary evidence on which William Shakespeare's biography is constructed, they come to radically different conclusions. A review of criteria reveals how each side frames questions and tests assumptions. The principal consensus-driven assumptions underlying the traditional biography provide the foundation for numerous theories of attributions, textual transmission, and biographical details. However, anti-Stratfordian claims have had a surprising effect on some of these theories, putting pressure on traditional scholars to propose hypotheses they otherwise would consider untenable. Such proposals are vulnerable and provide an opportunity for anti-Stratfordians to engage with the orthodox, on their turf.



Diana Price is the author of *Shakespeare's Unorthodox Biography: New Evidence of An Authorship Problem*. This book was published in 2001 by Greenwood Press in its series, "Contributions in Drama and Theatre Studies," making Ms. Price the first author to publish on this controversial subject in a peer-reviewed academic series. Prior to her book, Ms. Price challenged a favourite anti-Stratfordian argument when she introduced the first known image of Shakespeare's Stratford monument in *The Review of English Studies*, published by Oxford University Press. She later proposed a solution to another unsolved mystery in Elizabethan theatrical history in the journal *Research Opportunities in Renaissance Drama*. She has also been published in *Skeptic Magazine*. She was the keynote speaker at an authorship event at the Smithsonian Institution, a presenter at a continuing legal education seminar at The University of Tennessee, and regularly speaks to audiences at academic forums, libraries, and civic organizations.

15th November: Dr. Penny McCarthy

William Shakespeare and his pseudonyms

Penny McCarthy asks whether the academic consensus on the authorship of the plays and poems attributed to William Shakespeare of Stratford is the truth, the whole truth and nothing but the truth. It is true, she answers, but not 'wholly' and certainly not 'nothing but'. What is missing from the picture can be summarized as the vital framework of Patronage and Coterie. Her research into the literature of the Dudley/Sidney circle and its political tincture led her to puzzle over certain texts. They are all by R.L., or by shadowy authors whose names begin with those initials. Who is R.L.? What is his relationship with William Smith, with Humphrey King, with Cuddy, with Gaveston, with the Old Lad . . . with William Shakespeare? The answers may alter profoundly our view of the dating of Shakespeare's works, the shape of his corpus, his standing among his contemporaries as a poet, and his social standing.



Penny McCarthy taught classics in secondary schools and English as a second language to adults before taking her MA and D. Phil. in English renaissance literature at Sussex University. She is a Senior Honorary Research Fellow at Glasgow University, and has published a number of articles in academic journals on the literary works of the Sidney circle, and on Vladimir Nabokov. She has also published poems in various journals. Her book *Pseudonymous Shakespeare* was published by Ashgate in 2006.

22nd November: Prof Graham Holderness

'For that I came': Shakespearean Selves

Thirty years ago the author was dead, subjectivity was an effect of power and the idea of autobiography inconceivable. Hence the Shakespeare Authorship Question could only be read symptomatically, and remained on the outskirts of academia. Today the author is alive and well again, subjectivity has been restored to both author and critic, and Shakespeare's biography is being written over and over again. It has been found necessary not only to restore the authorial life-history as a primary source of the work, but to obtrude the critic's own life-experience onto the scene of reading. At the same time autobiographical writing on Shakespeare is often coloured by a postmodern scepticism about the very bases of the form, and tends towards the playful and conjectural. This lecture will explore the implications of these developments with some illustrations from the work of Stephen Greenblatt.



Graham Holderness is Professor of English at the University of Hertfordshire. His books include *D.H. Lawrence: History, Ideology and Fiction* (1982), *Shakespeare's History* (1985), *The Shakespeare Myth* (1988), *Shakespeare: the histories* (2000), *Anglo-Saxon Verse* (2000), *Cultural Shakespeare: essays in the Shakespeare Myth* (2001), *Visual Shakespeare: essays in film and television* (2002) and *Textual Shakespeare: Writing and the Word* (2003). His novel *The Prince of Denmark* was published in 2002, and his collection *Craeft* (2002) awarded a Poetry Book Society recommendation. He has also published many chapters and journal articles in literature, drama and theology, including contributions to *Textual Practice*, *New Theatre Quarterly*, *Shakespeare Survey*, *Literature and Theology* and *Harvard Theological Review*. Current research projects include Shakespeare in the Arab world (funded by AHRC), and the representation of Christ in literature. He is editor of *Critical Survey*, and a Fellow of the English Association.

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