Project C5
The Aesthetics of Co-Creativity in Early Modern English Literature

Project C5 reconstructs an aesthetics of collaborative authorship in early modern English literature that is 'different' from concepts influenced by ideas of the author as an individual genius. In the second funding period, the project extends its systematic approach as well as its perspectives by, on the one hand, analysing the communality of literary products (Working Area 1) and, on the other hand, the literary productivity of communities (Working Area 2). In addition to dramas and lyrical texts, C5 now increasingly includes pragmatic texts (e.g. sermons, treatises, manuals, contracts). The underlying hypothesis is that concepts of the communality of (literary) text production can be deduced not only from characteristics of and reflections on texts but also praxeologically from communities and their text production.

CRC 1391 Different Aesthetics

https://uni-tuebingen.de/forschung/forschungsschwerpunkte/sonderforschungsbereiche/sfb-andere-aesthetik/

Workshop Venue

Eberhard Karls Universität Tübingen
Brechtbau
Wilhelmstraße 50
72074 Tübingen
R. 215

Concept and Organisation

Project C5: The Aesthetics of Co-Creativity in Early Modern English Literature

https://uni-tuebingen.de/forschung/forschungsschwerpunkte/sonderforschungsbereiche/sfb-andere-aesthetik/forschungsprojekte/projektbereich-c-konzepte/c5-bauer-zirker/

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Please send a message if you wish to take part via Zoom.

EBERHARD KARLS UNIVERSITÄT TÜBINGEN

SFB 1391 Andere Ästhetik / CRC 1391 Different Aesthetics

FROM IMITATIO TO INVENTIO:
TOWARDS A POETICS OF DIACHRONIC CO-CREATIVITY

Workshop

Project C5
The Aesthetics of Co-Creativity in Early Modern English Literature

13 December 2024

10.00 **Matthias Bauer & Angelika Zirker**
(University of Tübingen)
Welcome

10.15 **Matthias Bauer, Angelika Zirker, Laurie Atkinson & Yves Herak**
(University of Tübingen)
From *imitatio* to *inventio*: Towards a Poetics of Diachronic Co-Creativity

12.00 **Lunch**

Chair: Angelika Zirker

13.00 **Jean-Jacques Chardin**
(Université de Strasbourg)
The Construction of Meaning in Some Early Modern Emblems

Chair: Yves Herak

14.00 **Laura Estill**
(St Francis Xavier University)
Shared Textual Creation in Gascoigne and Kinwelmersh's *Jocasta*

15.00 **Coffee Break**

Chair: Laurie Atkinson

15.30 **Rocío Sumillera**
(Universitat de València)
Inventing Generation in Seventeenth-Century Poetics

Chair: Matthias Bauer

16.30 **Closing Discussion**

18.00 **Dinner at Restaurant "Forelle"**
Meeting Point: Entrance Brechtbau

(For those wishing to join dinner who are not speakers at the workshop, please contact angelika.zirker@uni-tuebingen.de no later than by 5 December).

In the context of our workshop, we would like to integrate a temporal dimension in our analysis of co-creative production processes. The prologue to Shakespeare and Fletcher's *The Two Noble Kinsmen*, for example, speaks of how "Chaucer, of all admired, the story gives" (Pr. 13, s. Bauer / Zirker 2021) and thus conceives of the "story" of the play as *inventio* that is (independent of actual historical fact) identified with Chaucer. The production process is accordingly split into a stage in the past, with Chaucer's *inventio*, and a further stage in the present, with Shakespeare and Fletcher's rendering of the story and the Chorus performing the prologue. While we assume that Shakespeare and Fletcher work together in their own historical present, they do so in collaboration with Chaucer, albeit across some temporal distance. If we take into account the actual production process of the play, Shakespeare and Fletcher do not just accept Chaucer's inventio but change it, for instance, by adding the story of the Jailor's daughter.

The example serves to show that drama is particularly apt to reflect on patterns of co-creative text production. When early modern playwrights use sources and revise them in their own textual artefacts, these are not merely instances of intertextuality and imitation; the making of these texts reveals the various stages in their production and the agents involved in them. By moving away from the notion of *imitatio* towards a shared *inventio*, we hope and expect to learn more about the aesthetics of co-creativity in early modern English literature.