

## SHAKESPEARE ON SCREEN

### The *Tempest* and *Late Romances*

The second volume in the re-launched series Shakespeare on Screen is devoted to *The Tempest* and Shakespeare's late romances, offering up-to-date coverage of recent screen versions as well as new critical reviews of older, canonical films. An international cast of authors explores not only productions from the USA and the UK, but also translations, adaptations and appropriations from Poland, Italy and France. Spanning a wide chronological range, from the first cinematic interpretation of *Cymbeline* in 1913 to The Royal Ballet's live broadcast of *The Winter's Tale* in 2014, the volume provides an extensive treatment of the plays' resonance for contemporary audiences. Supported by a film-bibliography, numerous illustrations and free online resources 'available for download on the Cambridge University Press website,' the book will be an invaluable resource for students, scholars and teachers of film studies and Shakespeare studies.

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Shakespeare on Screen is unique in Shakespeare studies. Each volume is devoted to a single Shakespeare play, or a group of closely related plays, and discusses how it has been adapted to the medium of film and television. The series ranges far beyond the Anglo-American sphere, paying serious attention to European perspectives and combining discussion of mainstream Shakespeare cinema with broad definitions of adaptation and appropriation. As a result, each volume redefines the limits of the field and of the play. The series provides the finest writing on screened Shakespeare by scholars of international significance.

Originally published by Presses Universitaires de Rouen et du Havre (PURH), Shakespeare on Screen is now extended by Cambridge University Press to provide fresh emphasis on new media, multimedia and the evolution of technologies. A special feature of each volume is a select film bibliography, which will be augmented by a substantial free online resource.

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*Shakespeare on Screen: Othello*

*Shakespeare on Screen: The Tempest and Late Romances*

# SHAKESPEARE ON SCREEN

*The Tempest and Late Romances*

EDITED BY

SARAH HATCHUEL

NATHALIE VIENNE-GUERRIN



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*In loving memory of our dear friend and colleague,  
Mariangela Tempera, a free spirit and a pioneer in Shakespeare  
on Screen studies on a worldwide scale.  
This book is dedicated to her.*

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## *Series Editors' Preface*

Shakespeare on Screen is a series of books created in 2003 by Sarah Hatchuel and Nathalie Vienne-Guerrin. Until 2013 the books were published by the Presses des Universités de Rouen et du Havre (PURH). Each volume is a collection of essays aiming to explore the screen versions of one play (or a series of plays – such as the history cycles or the Roman plays) by William Shakespeare.

Volumes published by PURH, available from 'le comptoir des presses d'universités' ([www.lcdpu.fr](http://www.lcdpu.fr)), are:

*Shakespeare on Screen: A Midsummer Night's Dream* (2004)

*Shakespeare on Screen: Richard III* (2005)

*Shakespeare on Screen: The Henriad* (2008)

*Television Shakespeare: Essays in Honour of Michèle Willems* (2008)

*Shakespeare on Screen: The Roman Plays* (2009)

*Shakespeare on Screen: Hamlet* (2011)

*Shakespeare on Screen: Macbeth* (2013)

Cambridge University Press has published one volume so far:

*Shakespeare on Screen: Othello* (2015)

The series thoroughly interrogates, through a diversity of viewpoints, what Shakespearean films do with and to Shakespeare's play-texts. If one film cannot render all the ambiguities of the play-text, the confrontation of multiple versions may convey a multiplicity of interpretations and produce a kaleidoscopic form of meaning.

Films based on Shakespeare fall into categories whose boundaries are always being transgressed. This collection encourages scholarly examination of what 'Shakespearean film' encompasses. It not only provides readers with diverging explorations of the films, but also deploys a wide array of methodologies used to study Shakespeare on screen – including all types of



screen (cinema, TV and the computer – with digital productions and Internet ‘broadcasts’) and all kinds of filmic works, from ‘canonical’ adaptations using Shakespeare’s text, to derivatives, spin-offs and quotes.

This series acknowledges Shakespeare as a repository of symbolic power and cultural authority in ‘mainstream’, English-speaking adaptations, while also showing how the plays’ words and themes have travelled to other non-English cultures, and can be transacted freely, no longer connected to any kind of fixed cultural standard or stable meaning. The series shows how Shakespeare’s western, northern, English-speaking ‘centre’ has been challenged or at least revisited through geographical and trans-media dissemination.

The books emphasize new media, multimedia and the constant evolution of technologies in the production, reception and dissemination of ‘Shakespeare on film’, especially at a time when so many Shakespearean filmic resources can be accessed online, whether it be on open platforms such as YouTube or cinema/television archives.

Each volume offers a select film-bibliography which is expanded in a free online version within the Cambridge website, where the reader can also access links to new media forms of Shakespeare.

Quotations from Shakespeare’s works are taken from the Cambridge University Press editions of the plays.

SARAH HATCHUEL  
NATHALIE VIENNE-GUERRIN

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We first and foremost wish to thank Cambridge University Press for publishing this second volume in the Cambridge Shakespeare on Screen series. We are particularly grateful to Sarah Stanton for her invaluable support and patient advice.

This book stems from a seminar that we co-chaired at the Shakespeare 450 international congress organized by the Société Française Shakespeare in April 2014 in Paris. This volume is also the result of a long-term collaborative work with colleagues and friends who have come to constitute a dynamic international community of specialists examining the forms that screen Shakespeare can take.

We wish to express our deepest gratitude to the University Paul-Valéry Montpellier 3 and to the University of Le Havre, to our research centres, the GRIC (Groupe de Recherche Identités et Cultures, EA 4314, Le Havre) and to the IRCL (Institut de Recherche sur la Renaissance, l'Âge Classique et les Lumières, UMR 5186, CNRS Montpellier), to the Centre National de la Recherche Scientifique (CNRS) and to the Société Française Shakespeare, who helped us financially, logistically and morally in this venture, from the initial congress seminar to the final publication.

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