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.

**Sarah Hatchuel** is Professor of English Literature and Film and Head of the Groupe de Recherche Identités et Cultures (GRIC) at the University of Le Havre, as well as President of the Société Française Shakespeare. She has written extensively on adaptations of Shakespeare's plays, including *Shakespeare and the Cleopatra/Caesar Intertext: Sequel, Conflation, Remake* (2011), *Shakespeare, from Stage to Screen* (Cambridge, 2004), *A Companion to the Shakespearean Films of Kenneth Branagh* (2000), and has also written on television series, including *Lost: Fiction vitale* (2013) and *Rêves et séries américaines: la fabrique d'autres mondes* (2015). She is Co-editor-in-chief of the online journal *TV/Series*.

**Nathalie Vienne-Guerrin** is Professor in Shakespeare studies at Université Paul-Valéry Montpellier 3 and Director of the Institut de Recherche sur la Renaissance, l’âge Classique et les Lumières. She is Co-editor-in-chief of the international journal *Cahiers Élisabéthains* and Co-director (with Patricia Dorval) of the *Shakespeare on Screen in Francophonie Database* (shakscreen.org). She has published *The Unruly Tongue in Early Modern England, Three Treatises* (2012) and is the author of *Shakespeare's Insults: A Pragmatic Dictionary* (2016). She is Co-editor of the online journal *Arrêt sur Scène/Scene Focus*. 
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 Universaires 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.

**VOLUMES IN THE SERIES**

*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
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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Contributors

Delilah Bermudez Brataas received her PhD in English at Tufts University in Massachusetts and is Associate Professor of English at the Norwegian University of Science and Technology in Trondheim (Norway) in the Faculty of Education. Her dissertation ‘Shakespeare and Cavendish: Engendering the Early Modern English Utopia’ explores the development of utopianism and utopic themes through the early modern in several works of William Shakespeare and Margaret Cavendish. Her varied research interests consider aspects of gender in utopia from its earliest expressions in early modern literature to its contemporary incarnations in science fiction and fantasy. She is currently working on several articles on Cavendish and Shakespeare. Her latest article, ‘Shakespeare’s Presence and Cavendish’s absence in League of Extraordinary Gentlemen’, appeared in the journal Shakespeare in May 2015.

Victoria Bladen teaches in literary studies and adaptation at The University of Queensland (Australia) and received a Faculty award for teaching excellence in 2015. She has published four Shakespearean text guides in the Insight Publications (Melbourne) series: Measure for Measure (2015), Henry IV Part 1 (2012), Julius Caesar (2011) and Romeo and Juliet (2010). She co-edited Supernatural and Secular Power in Early Modern England (2015) and Shakespeare on Screen: Macbeth (2013). She has published articles in several volumes of the Shakespeare on Screen series, including Shakespeare on Screen: Othello (2015) and is on the editorial board for the Shakespeare on Screen in Francophonia project in France. Other publications include articles on tree and garden imagery in early modern poetry, on Jane Austen and on the pastoral genre.

Judith Buchanan is Professor of Film and Literature and Director of the Humanities Research Centre at the University of York. Publications include Shakespeare on Silent Film: An Excellent Dumb Discourse (2009), Shakespeare on Film (2005), and The Writer on Film: Screening Literary
Authorship (2013). She has written widely on Shakespearean performance histories (stage and screen) and on silent cinema. She speaks regularly to public as well as to academic communities and is Director of Silents Now (silents-now.co.uk). Her voice-over commentaries can be found on Thanhouser DVDs and on the British Film Institute DVDs Silent Shakespeare and Play On! Shakespeare on Silent Film. She is currently co-writing a volume on Shakespeare and live broadcast theatre with John Wyver while researching a next book project called Shakespeare Beyond Words.

José Ramón Díaz Fernández is a senior lecturer in English Literature at the University of Málaga (Spain). He has published articles in Early Modern Literary Studies, The Shakespeare Newsletter and Shakespeare Bulletin and has contributed essays to the collections The Reel Shakespeare: Alternative Cinema and Theory (2002), Almost Shakespeare: Reinventing His Works for Cinema and Television (2004), Latin American Shakespeares (2005) as well as all the volumes in the Shakespeare on Screen series edited by Sarah Hatchuel and Nathalie Vienne-Guerrin. In 2001 and 2006, he co-chaired the ‘Shakespeare on Film’ seminars at the World Shakespeare Congresses in Valencia and Brisbane. His volume of revenge tragedies by Thomas Kyd, John Webster and John Ford was awarded the Translation Prize by the Spanish Association for Anglo-American Studies in 2007. He has also been the principal investigator of a research project on Shakespeare in contemporary culture from 2008 to 2012.

Jacek Fabiszak teaches Shakespeare and adaptation theory as well as cultural history and theory at the Faculty of English, Adam Mickiewicz University, Poznań. His research interests include English Renaissance theatre and drama and their televisual and filmic transpositions. He has published and given papers at conferences on both Polish and English-speaking versions of Shakespeare’s plays; one of his major publications in this area is Polish Televised Shakespeares (2005). He has also approached Shakespeare from a linguistic and sociological perspective – his Shakespeare’s Drama of Social Roles (2001) is an attempt to interpret Shakespeare’s last plays in light of the theory of social roles and speech act theory. Furthermore, he has popularized Shakespeare’s works in Poland, co-authoring Szekspir. Leksykon [Shakespeare. A lexicon, 2003] and co-editing Czytanie Szekspira [Reading Shakespeare]. He has also written on Christopher Marlowe, both his plays and their screen versions (especially Edward II).
Notes on Contributors

KINGA FÖLDVÁRY is senior lecturer at the Institute of English and American Studies at Pázmány Péter Catholic University, Hungary. Her main research interests, besides a close reading of William Harrison’s Description of Britain, include Shakespearean tragedy, problems of genre in film adaptations of Shakespeare’s plays, twentieth- and twenty-first-century British literature, and theories of visual and popular culture. Her work in screen studies focuses on the significance of the adapting cinematic/televisual genres or the oeuvres of auteur-directors in the interpretation of film adaptations of Shakespeare’s plays, as opposed to traditional fidelity-based taxonomies. She has co-edited four volumes of essays, and published several articles in edited collections and journals, including Reinventing the Renaissance: Shakespeare and his Contemporaries in Adaptation and Performance (2013), Global Shakespeares, a special issue of Shakespeare: Journal of the British Shakespeare Association (2013), and Shakespeare on Screen: Othello (2015).

RUSSELL JACKSON is Emeritus Professor of Drama at the University of Birmingham, where his research and teaching have focused on theatre history, film and Shakespearean performance. His publications include Romeo and Juliet in the ‘Shakespeare at Stratford’ series (Arden Shakespeare, 2003), The Cambridge Companion to Shakespeare on Film (2007), Shakespeare Films in the Making: Vision, Production and Reception (2007), Theatres on Film: How the Cinema Imagines the Stage (2013) and Shakespeare and the English-Speaking Cinema (2014). In the past thirty years, he has also been text consultant, working closely in rehearsal with actors and directors, on many theatre and film productions. These have included Kenneth Branagh’s Shakespeare productions on stage, radio and film. In the 2015–16 season, he was text consultant for the Kenneth Branagh Theatre Company’s production of The Winter’s Tale and Romeo and Juliet at the Garrick Theatre in London.

GÆLLE GINESTET teaches English at Université Paul-Valéry Montpellier 3 (France) and is a member of the Institute for Research on the Renaissance, the Neo-classical Age and the Enlightenment (IRCL). She holds a PhD on mythology in Elizabethan love sonnet sequences from Université Paul-Valéry. She is currently engaged in two collective research projects: Shakespeare on Screen in Francophonie and A Dictionary of Shakespeare’s Classical Mythology (and its Textual Companion – Early Modern Mythological Texts). She regularly contributes play reviews to Cahiers Élisabéthains and is the author of articles on Thomas Watson, mythology in Renaissance poetry and Shakespeare in French cinema.
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SARAH HATCHUEL is Professor of English Literature and Film at the University of Le Havre (France), President of the Société Française Shakespeare and head of the ‘Groupe de recherche Identités et Cultures’. She has written extensively on adaptations of Shakespeare’s plays (Shakespeare and the Cleopatra/Caesar Intertext: Sequel, Conflation, Remake, 2011; Shakespeare, from Stage to Screen, 2004; A Companion to the Shakespearean Films of Kenneth Branagh, 2000) and on TV series (Lost: Fiction vitale, 2013; Rêves et séries américaines: la fabrique d’autres mondes, 2015). She is general editor of the Shakespeare on Screen series (with Nathalie Vienne-Guerrin) and of the online journal TV/Series.

DOUGLAS M. LANIER is Professor of English and Director of the London Program at the University of New Hampshire. He has published widely on Shakespeare and Shakespearean adaptations, including his book Shakespeare and Modern Popular Culture (2002); he has also published on Jonson, Marston, Milton and the Jacobean masque. For his teaching and research, he won the Gary Lindberg award at the University of New Hampshire. A former Trustee of the Shakespeare Association of America, he is the Fulbright Global Shakespeare Centre Distinguished Chair for 2016–17. He is currently working on two projects, a history of Othello on screen and a book on The Merchant of Venice for the Arden Language & Writing series.

RANDY LAISt is Associate Professor of English at Goodwin College in East Hartford, Connecticut. He is the author of Cinema of Simulation: Hyperreal Hollywood in the Long 1990s and Technology and Postmodern Subjectivity in Don DeLillo’s Novels. He is also the editor of Plants and Literature: Essays in Critical Plant Studies and Looking for Lost: Critical Essays on the Enigmatic Series.

MADDALENA PENNACCHIA is Associate Professor of English Literature at Roma Tre University. She has authored three books: Shakespeare intermediale (2012), Tracce del moderno nel teatro di Shakespeare (2008) and Il mito di Corinne (2001). She is the editor of Literary Intermediality (2007) and co-editor of Questioning Bodies in Shakespeare’s Rome (2010), Adaptation, Intermediality and the British Celebrity Biopic (2014) and Turismo creativo e identità culturale (2015). She is also the author of a bio-fiction for children, Shakespeare e il sogno di un’estate (2009). She is general co-editor of the book series Turismo e culture and a member of the editorial board of Biblioteca di Studi inglesi; she is also a member of the editorial and advisory board of the Journal of Adaptation in Film and Performance.
Notes on Contributors

LINDSAY ANN REID is a Lecturer in English at the National University of Ireland, Galway. Though broadly interested in issues of adaptation, her scholarship to date has primarily focused on the reception of Ovid’s works in early modern England. She is the author of a relevant monograph entitled Ovidian Bibliofictions and the Tudor Book: Metamorphosing Classical Heroines in Late Medieval and Renaissance England (2014). She has published articles in Translation and Literature, Early Modern Literary Studies, Études Epistémé and Spenser Studies and contributed essays to collections including Singing Death: Reflections on Music and Mortality (2017) and Ground-Work: English Renaissance Literature and Soil Science (2017).

EDEL SEMPLE is Lecturer in Shakespeare Studies at University College Cork, Ireland. She is co-editor of Staged Transgression in Shakespeare’s England (2013) and Staged Normality in Shakespeare’s England (forthcoming) with Rory Loughnane, and of a special issue of Early Modern Literary Studies on ‘European Women in Early Modern Drama’ (forthcoming) with Ema Vyroubalová. Edel has published on Shakespearean drama, prostitution in Wilson’s Three Ladies of London, the critical history of Kyd’s The Spanish Tragedy, early modern travel literature, and Shakespeare in contemporary performance and on film. She is also a coordinator of the ‘Shakespeare in Ireland’ scholarly blog, promoting and reporting on early modern events and research across the island. In 2016, Edel was granted an Irish Research Council New Foundations award for the project ‘Celebrating Shakespeare 400: Performing Pericles, Prince of Tyre’.

PETER J. SMITH is Reader in Renaissance Literature at Nottingham Trent University. His books include Social Shakespeare: Aspects of Renaissance Dramaturgy and Contemporary Society and Between Two Stools: Scatology and Its Representations in English Literature, Chaucer to Swift. His articles and reviews have appeared in Cahiers Élisabethains, Critical Survey, Renaissance Quarterly, Review of English Studies, Shakespeare, Shakespeare Bulletin, Shakespeare Survey, Speech and Drama, Times Higher Education and Year’s Work in English Studies. He is one of the four co-editors-in-chief of Cahiers Élisabethains and a trustee of the British Shakespeare Association.

NATHALIE VIENNE-GUERRIN is Professor in Shakespeare studies at the University Paul-Valéry Montpellier 3, Vice President of the Société Française Shakespeare and director of the ‘Institut de Recherche sur
Notes on Contributors

La Renaissance, l’âge Classique et les Lumières’ (IRCL, UMR 5186 CNRS). She is co-editor-in-chief of the international journal Cahiers Élisabéthains and co-director (with Patricia Dorval) of the Shakespeare on Screen in Francophonie Database (www.shakscreen.org). She has published The Unruly Tongue in Early Modern England, Three Treatises (2012) and is the author of Shakespeare’s Insults: A Pragmatic Dictionary (2016). She is co-editor, with Sarah Hatchuel, of the Shakespeare on Screen series.

Robert S. White is a Chief Investigator for the Australian Research Council Centre of Excellence for the History of Emotions 1100–1800, and Winthrop Professor of English at the University of Western Australia. He researches mainly Shakespeare and has covered almost the whole canon in books and articles. He also publishes on the Romantics, especially Keats and Hazlitt, most recently in John Keats: A Literary Life (2012). He has published on different aspects of Shakespeare and movies (including Indian), most recently in Avant-Garde Hamlet: Text, Stage, Screen (2015) and Shakespeare’s Cinema of Love: A Study in Genre and Influence (2016).

John Wyver is a producer with the independent media company Illuminations which makes broadcast programmes and other media with many cultural organisations. He is Senior Research Fellow in the School of Media, Arts and Design at the University of Westminster where he was Principal Investigator for the AHRC-funded research project Screen Plays: Theatre Plays on British Television (2011–15). He produces the Royal Shakespeare Company’s live cinema productions. In 2016 he produced Shakespeare Live! From the RSC celebrating the 400th anniversary of Shakespeare’s death. He is the author of Vision On: Film, Television and the Arts (2007) and is working on a critical history of film and television adaptations of RSC stage productions.
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), are:

- Shakespeare on Screen: Richard III (2005)
- Shakespeare on Screen: The Henriad (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
Series Editors’ Preface

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
Acknowledgements

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SARAH HATCHUEL
NATHALIE VIENNE-GUERRIN