

1. Record Nr.	UNISA996383080003316
Autore	Musaeus, Grammaticus.
Titolo	The divine poem of Musæus. First of all bookes. Translated according to the originall, by Geo: Chapman [[electronic resource]]
Pubbl/distr/stampa	London, : Printed by Issac Iaggard, 1616
Descrizione fisica	[126] p
Altri autori (Persone)	ChapmanGeorge <1559?-1634.>
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Signatures: A (-A8) B-H. Running title reads: MusÃ'us. A verse translation, by George Chapman, of MusÃ'us' De Herone et Leandro. With caption title, reading: Musaeus of Hero and Leander. Some print faded. Reproduction of the original in the Bodleian Library.
Sommario/riassunto	eebo-0014

2. Record Nr.	UNINA9910819432303321
Autore	Buhler Stephen M. <1954->
Titolo	Shakespeare in the cinema : ocular proof // Stephen M. Buhler
Pubbl/distr/stampa	Albany, : State University of New York Press, c2002
ISBN	0-7914-8975-2 0-585-45028-5
Edizione	[1st ed.]
Descrizione fisica	1 online resource (227 p.)
Collana	The SUNY series, cultural studies in cinema/video
Disciplina	791.43/6
Soggetti	English drama Motion pictures - History Film adaptations
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. 195-202) and indexes.
Nota di contenuto	Front Matter -- Contents -- Illustrations -- Acknowledgments -- Introduction: The Shakespeare Test -- Ocular Proof: Three Versions of Othello -- Documentary Shakespeare -- Shakespeare and the Screen Idol -- Shakespeare the Filmmaker -- The Revenge of the Actor-Manager -- Transgressive, in Theory -- Gaining in Translation -- Conclusion: The Next Century of Shakespeare -- Works Cited -- Index Of Shakespearean Plays and Films -- General Index
Sommario/riassunto	Offering a comprehensive look at the strategies that filmmakers have employed in adapting Shakespeare's plays to the cinema, this book investigates what the task of Shakespearean adaptation reveals about film in general and focuses on patterns and approaches shared by various cinematic works. Buhler provides concise histories of each general strategy, which include non-illusionistic cinema, documentary interpretations, mass-market productions, transgressive and transnational cinema, and approaches that see film as either distinct from the stage or as an extension of theatrical traditions. The book spans more than a century of film, starting with the 1899 King John and extending through Michael Hoffman's A Midsummer Night's Dream, Julie Taymor's Titus, and later releases.