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References; Shakespeare's Way into the West Slavic Literatures and Cultures; 1. Bohemia, Poland, and Slovakia: Common Traits and Basic Differences

2. Shakespeare Translations and Performances in Bohemia<sup>3</sup>.

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4. Rosenfeldt, Foersom, and Oehlenschläger<sup>5</sup>. Norway; 6. Sweden;

References; Report; Notes; References; An Unpublished Pre-Romantic «Hamlet» in Eighteenth-Century Italy; 1. Alessandro Verri and

Shakespeare Translation in Italy; 2. Verri's Translation of Hamlet; 3.

Verri's Relationship to Voltaire and French Culture; 4. Translation

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2. Shakespeare in Portugal: the First References<sup>3</sup>. The Authorship of «Othello, ou o Mouro de Veneza»; 4. The Source Text and Other

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Ways to Shakespeare; Bibliography; Shakespeare Translations for Eighteenth-Century Stage Productions in Germany: Different Versions

of «Macbeth»; 1. Literary and Theatrical Contexts

2. Translating «Macbeth» for the Stage

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## Sommario/riassunto

Where, when, and why did European Romantics take to Shakespeare? How about Shakespeare's reception in enduring Neoclassical or in popular traditions? And above all: which Shakespeare did these various groups promote? This collection of essays leaves behind the time-honoured commonplaces about Shakespearean translation (the 'translatability' of Shakespeare's forms and meanings, the issue of 'loss' and 'gain' in translation, the distinction between 'translation' and 'adaptation', translation as an 'art'. etc.) and joins modern Shakespearean scholarship in its attempt to lay bare the cultu

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