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Nota di contenuto	Contents; Prologue; Introduction; I: Translation; 1 Performing Translation: The (Dangerous) Mobilities of Cultural Identity; 2 "Eking Out" Performance with the Mind; 3 The Translation of La vida es sueno for a Twenty-First-Century Anglophone Audience; 4 Translating Hamlet for the Spanish Actor; II: Interpretation; 5 The High Anxiety of Influence: Caro, Zayas, Sor Juana, and the New Arts; 6 Versions of the Battle of Cadiz, 1625; 7 Polyphony and Calderon de la Barca's La dama duende; 8 The Portrait of a Pious Widow: Francisco de Ribalta and Lope de Vega's La viuda valenciana 9 Women Tame and Untamed: Two Dutiful Daughters in the Romance de la doncella guerrera and Luis Velez de Guevara's La serrana de la Vera10 Cultural Capital and Comedy: Talking Heads in Guillen de Castro's Las mocedades del Cid; 11 Shakespeare's Imagination; III: Performance; 12 Constructing Stage Character: The Duke of Ferrara in Lope de Vega's El castigo sin venganza; 13 Facing the Music: Introducing Song into the Comedia; 14 The Autonomy of Henry IV, Part Two; 15 Staging Options in the Early Texts of Hamlet; Selected Publications of Susan L. Fischer; Bibliography; Index About the Contributors
Sommario/riassunto	Shakespeare and the Spanish Comedia examines masterpieces of early modern English and Spanish theater with attention to issues of

transculturation, translation, interpretation and performance. This collection of essays by highly respected British and American scholars and theater practitioners offers a unique transnational view of two great dramatic traditions in the social contexts in which they were originally created and in which they are presently viewed.

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