



Table of Contents

<i>Dedicatoria a nuestro "autor"</i>	xiii
<i>Loa</i>	xvii
<i>Dramatis personae</i>	xix
<i>Setting the Stage: An Introduction</i>	1
Act One: Uxoricide Unleashed	
<i>Wife-Murder Deflected: How Stage Husbands' Prudence and Ingenuity Lead to Differing Outcomes</i>	13
DAVID J. HILDNER	
<i>"Nada me digas": Silencing and Silence in Comedia Domestic Relationships</i>	25
SUSAN L. FISCHER	
<i>Mencía as Tragic Hero in Calderón's El médico de su honra</i>	41
KATRINA M. HEIL	
<i>We Too Suffer: Calderón's Honor Husbands</i>	53
EZRA ENGLING	
<i>El médico de su honra: A Crisis of Interpretation</i>	67
WILLIAM R. BLUE	
<i>Incest, Natural Law and Social Order in El castigo sin venganza</i>	77
MANUEL DELGADO	
<i>Duelling (Dis)Honour in Mira de Amescua's La adúltera virtuosa</i>	87
GWYN E. CAMPBELL	

Act Two: Reflections and Refractions: Cognitive Play(s) in the Mirror

- Ovid, Gender, and the Potential for Tragedy in Don Gil de las calzas verdes* 101
CHRISTOPHER WEIMER
- The Queen's Dreams: Lope's Representation of Queen Isabel I in El mejor mozo de España and El niño inocente de La Guardia* 113
BARBARA F. WEISSBERGER
- Mirror Neurons and Mirror Metaphors: Cognitive Theory and Privanza in La adversa fortuna de don Alvaro de Luna* 125
BARBARA SIMERKA
- The Calderonian Aesthetic Experience: Plot, Character, Politics, and Primal Emotions in El alcalde de Zalamea (What Neuroscience and US Presidential Campaigns Might Tell Us about the Spanish Comedia)* 137
ROBERT M. JOHNSTON
- Gendered Gazing: Zayas and Caro Go Back to the Future of the "Artful Brain and Body"* 151
CATHERINE CONNOR-SWIETLICKI

Act Three: Gender Games: Plotting Women

- Of Love and Labyrinths: Feminism and the Comedia* 167
EDWARD H. FRIEDMAN
- Woman, Learning, and Fear: Racial Mixing in Diego Ximénez de Enciso's Juan Latino* 183
BALTASAR FRA-MOLINERO
- Antona García: A Mujer Varonil for the 21st Century* 193
KATHLEEN REGAN
- "Más valéis vos, Antona": Worthy Wives in Lope, Tirso, and Cañizares* 205
SUSAN PAUN DE GARCÍA
- Tried and True: Leonor de la Cueva y Silva's Tirso Connection* 217
SHARON D. VOROS

Act Four: Performative Possibilities: From Actors to Audiences

- Actresses as Athletes and Acrobats* 229
BARBARA MUJICA

<i>Contents</i>	xi
<i>Stages of Passing: Identity and Performance in the Comedia</i> AMY R. WILLIAMSEN	243
<i>The Spanish Golden Age Entremés in English: Translating the Juan Rana Phenomenon</i> PETER E. THOMPSON	255
<i>Three Productions of El condenado por desconfiado: The Devil's Polymorphism in Our Time</i> MARYRICA ORTIZ LOTTMAN	265
<i>Adapting the Spanish Classics for 21st-Century Performance in English: Models for Analysis</i> CATHERINE LARSON	275
 Act Five: Contours and Contexts: Crossing (Temporal/Spatial/Political) Boundaries	
<i>The Contours of Self-Representation: Why Call Himself Tirso de Molina?</i> HENRY W. SULLIVAN	289
<i>Inquisitorial Pressures: Honour as Metaphor on the Boards</i> ISAAC BENABU	303
<i>Staging the Fall in 16th-Century Spain: The Aucto del peccado de Adán</i> RONALD E. SURTZ	311
<i>Baltasar Funes y Villalpando's El golfo de las sirenas: An Homage to Calderón?</i> KERRY WILKS	321
<i>The Transformation of a Baroque Zarzuela into an 18th-Century Opera: The Case of Salazar y Torres's Los juegos olímpicos</i> THOMAS A. O'CONNOR	331
<i>Two Visions of Brotherhood: Calderón and Richard Strauss</i> DONALD R. LARSON	343
<i>Curtain Calls</i>	353
<i>Tabula Gratulatoria</i>	355
<i>Index</i>	357