Acknowledgements

This volume is an outcome of the international research initiative Theater Without Borders (TWB), a collective of scholars from around the world exploring transnational and intercultural aspects of early modern theatre and performance, which meets annually to present and discuss research at conferences in Europe, the US and elsewhere. This volume and its constituent chapters gained their present shape over time, developing from research and ideas initially presented at TWB conferences, generously debated, interrogated and collegially commented on by TWB members, often over the course of many years. Like its predecessors (Henke and Nicholson 2008, 2014), this third volume in the series produced by TWB does not represent conference proceedings. Rather, it is conceived as a tightly focused thematic unit, for which all the individual chapters have been specially invited and adapted.

The core of this volume started to take shape from selected papers presented at the colloquium 'Borders and Centres: Transnational Encounters in Early Modern Theatre, Performance and Spectacle', hosted by the Herzog August Bibliothek, Wolfenbüttel, Germany, on 20–24 May 2012, organised on behalf of TWB by M. A. Katritzky, and attended by most of the contributors to this volume. It was in Wolfenbüttel that Natasha Korda presented on the transnational contexts for the archaeological find of the shoe from London's Rose Theatre site. Here, Pavel Drábek attempted a first articulation of the dramaturgical specifics of the English Comedy in Germany. Friedemann Kreuder's presentation was on 'The Mask as the Other of the Bourgeois Self: Alternative Forms of Representation in the Early Wiener Volkstheater of Joseph Felix von Kurz', Nigel Smith's on early modern Dutch drama, and Eric Nicholson's Chapter 9 in this volume is directly descended from his 2012 paper: 'Northern Lights and Shadows: Transcultural Encounters with Germans et alia in Early Modern Italian Theatre'.

The remaining chapters in this collection were commissioned on the basis of research presented at other Theater Without Borders annual conferences. In Prague in 2007, Jacques Lezra delivered a paper on '*Hostis humani generis*: Pirate Histories in the Early Modern Mediterranean'. In Madrid in 2011,

Susanne Wofford presented on the ‘jest unseen’ (the letter theatergram) in Shakespeare’s *The Two Gentlemen of Verona* and Lope’s *The Dog in the Manger*; and Janie Cole on Maria de’ Medici, the Minerva of France. It was in Madrid that Janie Cole first presented her discovery of invaluable archival documents on Maria’s ballets. Since then, her important finding has been exploited by other scholars – some of whom have, unfortunately, failed to acknowledge Cole adequately. Pavel Drábek elaborated on his project at the TWB conference at New York University in 2013. In Paris in 2015, Barbara Fuchs presented on her staged translations and ‘Hispanic Classical Theater for New Audiences in Los Angeles’; M. A. Katritzky on discoveries related to the 1638 festivities in The Hague; and Noémie Ndiaye on ‘Scripting Blackness: Embodied Techniques of Racialization’. Finally, Erith Jaffe-Berg’s Chapter 11 develops research presented in Cologne in 2017, in her paper on ‘The Circulation of Ideas and Performative Practices of Minority Communities of Early Modern Italy’.

Selected, reworked and even reconceived to align with the theme of the collection, these twelve chapters are in many ways *pars pro toto*: just as we have all benefited from the intellectual discussions and the generous milieu of Theater Without Borders events, we are presenting in print the fruits of this inspiring collective. Necessarily, some of the indirect contributors to the knowledge base we rely upon are absent from this collection. However, we would like to acknowledge their help, advice, feedback and collegial support – in particular, Richard Andrews on the commedia dell’arte; Michael Armstrong Roche on Lope de Vega, Cervantes and their relationship with English drama; John Astington on the travelling actors; Christian M. Billing on classical reception and early modern intercultural influences; Tom Bishop on drama and early modern games; Anston Bosman on transnationalism; Pamela Allen Brown on early modern divas; Ton Hoenselaars on transnational reception of Shakespeare; Stefan Hulfeld on the Italian comedy in Germany; François Lecercle on antitheatrical prejudice; Véronique Lochert on theatrical genres; Clare McManus on gender on stage; Peter W. Marx on early modern performance in Germany and local theatre cultures; Karen Newman on Spanish and Italian drama; Shormishtha Panja on early modern iconography and Asian exchanges; Bärbel Rudin on performance in Germany; Jane Tylus on Italian comedy; David Schalkwyk on global Shakespeare; Melissa Walter on the Italian novella; Will West on the early modern clowns; Enrica Zanin on early modern dramatic genres. We thank them, the numerous other colleagues and TWB members whose work we value and have benefited from, and all of our colleagues, friends and families for their help, support and advice.

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