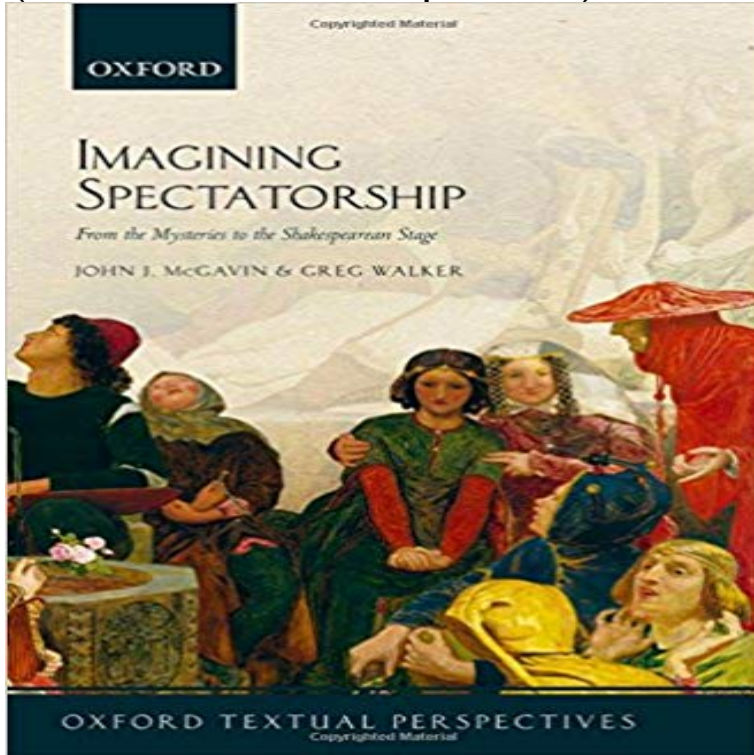


Imagining Spectatorship: From the Mysteries to the Shakespearean Stage (Oxford Textual Perspectives)



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entered into by audiences and players for the duration of a performance, looking at how texts cued spectators to respond to specific dramaturgical tropes and gambits and how audience response was itself a cause of potential anxiety for writers. The book resists the conventional divide between medieval and early modern drama, using its focus on the spectators experience to point connections and continuities across a diverse range of genres, such as processions and tourneys as well as scripted plays, pageants, and interludes; a variety of different venues, such as city streets, great halls, and playhouses, and a period of about 150 years to the Shakespearean stage of the 1590s and 1600s. It seeks to offer routes by which inferences about early spectatorship can be made despite the relative absence of personal testimony from the period.

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