



Imagining the Audience in Early Modern Drama, 1558-1642

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The role of the audience takes on new importance when performance is reconceived as a dialectical activity. The essays in this collection examine the relationship between dramatic performance and audience in the work of Shakespeare and his contemporaries. That relationship is complicated by multiple conceptions of the audience: playwrights imagine their audiences; actors address them; the audience actually attending the play is yet another entity. The authors combine theatre history and cultural analysis with examinations of plays and productions to explore how those involved in early modern productions conceived of their audience, how audiences shaped the dramas they watched, and even how the roles of actor and audience member sometimes merged.



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