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Sommario/riassunto	In Staging Spectatorship in the Plays of Philip Massinger, Joanne Rochester examines examples of on-stage spectatorship in three plays by Massinger, head playwright for the King's Men from 1625 to 1640. Focusing on the specific form of metatheatrical inset in each play-plays-within in The Roman Actor, masques-within in The City Madam, and the titular miniature portrait of The Picture - she analyzes Massinger's assumptions about interpretation, perception and spectator response.

