

1: Elizabeth I and Elizabethan life in England

The History of the Elizabethan Theatre - The Globe Theatre In the Globe Theatre is opened on Bankside - to the South of London. William Shakespeare is a co-owner of the Globe and a prolific writer of plays.

Henry Holt and Company, This people, so appallingly credulous and ignorant, so brutal, childish, so mercurial compared with Englishmen of today, yet set the standard of national greatness. This absurdly decorated gallant could stab a rival in the back, or write a penitential lyric. Each man presented strange, almost inexplicable, contrasts in character, as Bacon or Raleigh, or Elizabeth herself. The drama mingles its sentiment and fancy with horrors and bloodshed; and no wonder, for poetry was no occupation of the cloister. Crime, meanness, and sexual depravity often appear in the closest juxtaposition with imaginative idealism, intellectual freedom, and moral grandeur. Like that of Greece or Spain, it developed with amazing rapidity. The great popularity of plays of all sorts led to the building of playhouses both public and private, to the organization of innumerable companies of players both amateur and professional, and to countless difficulties connected with the authorship and licensing of plays. Companies of actors were kept at the big baronial estates of Lord Oxford, Lord Buckingham and others. Many strolling troupes went about the country playing wherever they could find welcome. They gave their plays in pageants, in the open squares of the town, in the halls of noblemen and other gentry, or in the courtyards of inns. Regulation and licensing of plays. The control of these various companies soon became a problem to the community. Some of the troupes, which had the impudence to call themselves "Servants" of this or that lord, were composed of low characters, little better than vagabonds, causing much trouble to worthy citizens. The sovereign attempted to regulate matters by granting licenses to the aristocracy for the maintenance of troupes of players, who might at any time be required to show their credentials. For a time it was also a rule that these performers should appear only in the halls of their patrons; but this requirement, together with many other regulations, was constantly ignored. The playwrights of both the Roman and the Protestant faith uses the stage as a sort of forum for the dissemination of their opinions; and it was natural that such practices should often result in quarrels and disturbances. On the other hand, during this period the performance of the mysteries was urged, as being one of the means of teaching true religion. Elizabeth granted the first royal patent to the Servants of the Earl of Leicester in These "Servants" were James Burbage and four partners; and they were empowered to play "comedies, tragedies, interludes, stage-plays and other such-like" in London and in all other towns and boroughs in the realm of England; except that no representation could be given during the time for Common Prayer, or during a time of "great and common Plague in our said city of London. In the meantime, respectable people and officers of the Church frequently made complaint of the growing number of play-actors and shows. They said that the plays were often lewd and profane, that play-actors were mostly vagrant, irresponsible, and immoral people; that taverns and disreputable houses were always found in the neighborhood of the theaters, and that the theater itself was a public danger in the way of spreading disease. These and other charges were constantly being renewed, and in a measure they were all justly founded. She regulated the abuses, but allowed the players to thrive. One order for the year prohibited all theatrical performances within the city boundaries; but it was not strictly enforced. The London Corporation generally stood against the players; but the favor of the queen and nobility, added to the popular taste, in the end proved too much for the Corporation. Players were forbidden to establish themselves in the city, but could not be prevented from building their playhouses just across the river, outside the jurisdiction of the Corporation and yet within easy reach of the play-going public. This compromise, however, did not end the criticism of the public. Regulations and restrictions were constantly being imposed or renewed; and, no doubt, as constantly broken. In the end this intermittent hostility to the theater acted as a sort of beneficent censorship. The more unprincipled of the actors and playwrights were held in check by the fear of losing what privileges they had, while the men of ability and genius found no real hindrance to their activity. Whatever the reason, the English stage was far purer and more wholesome than either the French or Italian stage in the corresponding era of development. However much in practice the laws were evaded or broken, the drama maintained a comparatively manly and decent standard. There was no

Calandra, no Aretino or Machiavelli of the Elizabethan stage. In six companies were granted permission by special order of the queen to perform plays. The building of the playhouses outside the city had already begun in One of the popular catches of the day runs: List unto my ditty! This banishment was not a misfortune, but one of the causes of immediate growth. There was room for as many theaters as the people desired; a healthy rivalry was possible. In Shoreditch were built the Theater and the Curtain. At Blackfriars the Servants of Lord Leicester had their house, modeled roughly after the courtyard of an inn, and built of wood. Twenty years later it was rebuilt by a company which numbered Shakespeare among its members. In the meantime, the professional actor gained something in the public esteem, and occasionally became a recognized and solid member of society. Theatrical companies were gradually transformed from irregular associations of men dependent on the favor of a lord, to stable business organizations; and in time the professional actor and the organized company triumphed completely over the stroller and the amateur. Most famous of all were the Globe, built in by Richard Burbage , and the Fortune, built in The Globe was hexagonal without, circular within, a roof extending over the stage only. The audience stood in the yard, or pit, or sat in the boxes built around the walls. Sometimes the young gallants sat on the stage. The first Globe was burned in and rebuilt by King James and some of his noblemen. It was this theater which, in the latter part of their career, was used by Shakespeare and Burbage in summer. In winter they used the Blackfriars in the city. At the end of the reign of Elizabeth there were eleven theaters in London, including public and private houses. Various members of the royal family were the ostensible patrons of the new companies. The boys of the choirs and Church schools were trained in acting; and sometimes they did better than their elders. Composition and ownership of plays. Scholars and critics have inherited an almost endless number of literary puzzles from the Elizabethan age. In many instances the author forgot or ignored all subsequent affairs connected with it. If changes were required, perhaps it would be given to some well known playwright to be "doctored" before the next production. Henslowe , who had an interest in several London theaters, continuously employed playwrights, famous and otherwise, in working out new, promising material for his actors. Most dramatists of the time served an apprenticeship, in which they did anything they were asked to do. Sometimes they made the first draft of a piece which would be finished by a more experienced hand; sometimes they collaborated with another writer; or they gave the finishing touches to a new play; or revamped a Spanish, French, or Italian piece in an attempt to make it more suitable for the London public. The plays were the property, not of the author, but of the acting companies. The parts were learned by the actors, and the manuscript locked up. If the piece became popular, rival managers often stole it by sending to the performance a clerk who took down the lines in shorthand. Neither authors nor managers had any protection from pirate publishers, who frequently issued copies of successful plays without the consent of either. Many cases of missing or mutilated scenes, faulty lines or confused grammar may be laid to the door of these copy brigands. In addition to this, after the play had had a London success, it was cut down, both in length and in the number of parts, for the use of strolling players--a fact which of course increased the chances of mutilation. Candles were used when daylight began to fade. The beginning of the play was announced by the hoisting of a flag and the blowing of a trumpet. There were playbills, those for tragedy being printed in red. Often after a serious piece a short farce was also given; and at the close of the play the actors, on their knees, recited an address to the king or queen. The price of entrance varied with the theater, the play, and the actors; but it was roughly a penny to sixpence for the pit, up to half a crown for a box. A three-legged stool on the stage at first cost sixpence extra; but this price was later doubled. The house itself was not unlike a circus, with a good deal of noise and dirt. Women of respectability were few, yet sometimes they did attend; and if they were very careful of their reputations they wore masks. On the stage, which ran far out into the auditorium, would be seated a few of the early gallants, playing cards, smoking, waited upon by their pages; and sometimes eating nuts or apples and throwing things out among the crowd. At first there was little music, but soon players of instruments were added to the company. The stage was covered with straw or rushes. There may have been a painted wall with trees and hedges, or a castle interior with practicable furniture. A placard announced the scene. Stage machinery seems never to have been out of use, though in the early Elizabethan days it was probably primitive. The audience was near and could view the stage from three sides, so that no "picture" was possible, as in the tennis-court stage of Paris. The

inn-court type of stage required a bold, declamatory method in acting and speaking; and these requirements were no doubt speedily reflected in the style of the playwrights. England was the last of the European countries to accept women on the stage. In the year a visiting company of French players gave performances at Blackfriars, with actresses. An English writer of the time called these women "monsters"; and the audience would have none of them. They were hissed and "pippin-pelted" from the stage. Boy actors were immensely popular, and the schools were actually the training ground for many well known comedians and tragedians. The stigma of dishonor rested, however, upon the whole profession, playwrights, players, and on the theater itself. The company in the pit was rough, likely to smell of garlic and to indulge in rude jests. The plays were often coarse and boisterous, closely associated with bear-baiting and cock-fighting. Playwrights and actors belonged to a bohemian, half-lawless class. The gallants who frequented the play led fast lives, and were constantly charged with the corruption of innocence. Comparison between an Elizabethan and an Athenian performance affords interesting contrasts and similarities. The Athenian festival was part of an important religious service, for which men of affairs gave their time and money. Every sort of government support was at its disposal, and manuscripts were piously preserved. All this was contrary to the practice of the Elizabethans, who tried to suppress the shows, lost many of their most precious manuscripts, and banished the plays to a place outside the city walls. In both countries, however, the audiences were made up of all classes of people who freely expressed their liking or disapproval.

2: The Elizabethan Playhouse, Corsley

Elizabethan theatre and the name of William Shakespeare are inextricably bound together, yet there were others writing plays at the same time as the bard of Avon. One of the most successful was Christopher Marlowe, who many contemporaries considered Shakespeare's superior. Marlowe's career, however.

Up to this moment the royal Court was seated at Westminster, with its diplomatic life and administrative decision-making. But London was also one of the main centres of English intellectual life. London was a major centre for inland and overseas trade. Both of them expanded during the Elizabethan time. It became the Establishment of the Stock Exchange. The rich merchants supported the expeditions of the pioneers and adventurers. Many other kinds of workers also worked in the inner city. Every social class created a colourful picture. The Londoner spent most of their spare time visiting animals fights and taverns. But the most preferred pastime was theatre-going. It was the favourite of any social group. Different kinds of Elizabethan theatres There were two kinds of Elizabethan theatres,? Both were not too away from each other. On the one hand the? They performed plays suitable for everyone, mainly for the crowd around the stage except for the wealthier patrons who sat in a seclusion of the surrounding galleries or Lords? On the other hand the? There were benches next to the stage for the wealthy audience, but also galleries. The audience capacity was smaller and there were much higher admission prices. According to Alfred Harbage three different Elizabethan audiences had to be distinguished. Firstly, the genteel audience which visited the private theatres. Secondly, the plebian audience which was part of the Red Bull and the Fortune consisting of plebian people apart from the expelled gentry. The Globe audience in the nineties consisted of a mixture between genteel and plebian or neither of them. Finally, there was the audience of the early decades of the seventeenth century. To sum it up this was Shakespeare? The Shakespeare audience was composed of a predominating number of Youth, male, worldly in contrast to pious and, of course, receptive. It was the working-class which was predominant, because it was the majority of the population and the theatrical tariffs were proper for them. Capacity and prices of Elizabethan public theatres In , In that year about The price of a figure for a single day was about 2, The audience capacity could not always be estimated exactly. In , the Dutch visitor Johannes de Witt noted that the Swan was one of the largest of the five public theatres; it could hold 3. But the other theatres had as well a considerable capacity. The Fortune could hold 2. The Rose had an average daily visit of 1, to 1. But the private theatres could only hold 1. The working-class could afford themselves the admission price. They had to pay a penny per person for standing room in the pit or yard. It was a good place for watching the play when the weather was fine. An additional penny had to be paid for passing from the yard to the seats in the galleries. A comfortable seat in the painted galleries already cost 3 pennies. The cheapest fixed-price for dinner or a small pipe load of tobacco was three d 3 d. In a quart of beer cost between 2 d and 3 d. In the average weekly wage of a London working man was 7 s shilling. But there were no detailed drawings. It is possible to get an idea of an approximate development of the English Stage in the Elizabethan and Jacobean periods. It is evident that J. Burbage took the bear-baiting arenas of the 16th century as model. The pit was paved in order to let the rain drain. The theatre had a large acting space for the players. A roof at the back of the stage was built for rain protection. At the front there also was a roof supported by pillars. This roof was also needed as the heaven and sometimes as a place from which characters could descend onto the stage. A trapdoor in the floor of the stage served as an appearance of characters from below. At one end of the hall there was the large extended stage like in the dining-halls of Cambridge and Oxford. A thin wooden wall hid the kitchen from view. It was also used for balcony scenes. All these presumptions are speculated, because not one of the playhouses survived and there were not enough archeological evidences. The most important document of the Elizabethan stage was a sketch of the interior of the Swan theatre. According to the Dutch Johann de Witt, there are four amphitheatres in London. Two of them were of notable beauty. Everyone of them has a diverse name with a diverse sign. There are performed different plays daily. These two more significant theatres are called the Rose and the Swan, referring to their signs. But the most significant is the Swan theatre, where 3. It is built of flint stones and supported by wooden columns which are painted as an imitation of marble so that

no one could deceive them. The only copy of the sketch which has survived, is questioned by experts. There is only one detailed reconstruction of the Globe from C.

3: Elizabethan Theater: A Brief History

In the late sixteenth and early seventeenth centuries, English theater blossomed in London. Elizabethan theater - or more properly, English Renaissance theater - flourished between the years of and

They thought it had a bad influence on people and kept them from going to church. Queen Elizabeth , on the other hand, loved acting and helped the theatre become popular. As time went on more and more popular theatres emerged outside city walls. This was considered an unsafe area with crime and prostitution. People did not sit all the time and it was not quiet during the performance. The audience could walk around, eat and drink during the play. They cheered, booed and sometimes even threw objects at the actors. Theatres were open arenas or playhouses that had room for up to three thousand people. They were structures made mainly of wood. There was no heating and actors got wet when it rained. The stage was higher and there was an open pit in front of it where most of the people could stand in. Richer people and noblemen sat in the gallery. There was almost no scenery because the dialogue was the most important part of the play. Colourful and well-designed costumes were very important and told the people about the status of a character. Women never performed in plays, so young boys played female characters. The performances took place in the afternoon because it was too dark at night. There was no stage crew as there is today. Actors had to do everything themselves - from making costumes to setting the stage. Plays were organized by acting companies. They performed about 6 different plays each week because they needed money to survive. They had almost no time for rehearsals. The company belonged to shareholders and managers. They were responsible for everything and got most of the money when the company was successful. Sometimes they even owned their own buildings. Actors worked for the managers and after some time became a permanent member of the company. Apprentices were young boys were allowed to act in menial roles. They also played female characters in plays. Among the most famous theatres during were the Globe, the Swan and the Fortune. The Reconstructed Globe Theatre in London.

4: Elizabethan Theatre - English History

Elizabethan Theatre Elizabethan drama was the dominant art form that flourished during and a little after the reign of Elizabeth I, who was Queen of England from 1558 to 1603. Before her reign, drama consisted of simple morality plays and interludes, which were skits performed at the banquets of the Queen's father Henry VIII or at public schools at Eton.

In the summer months, groups of actors from London would take a show on the road. They would load up wagons and carts with all of their costumes, scenery, props and a stage, and perform plays in town squares and inn-yards. The audience was sometimes charged a fee to watch the play, or a hat was passed around to collect money a bit like buskers do today. Inns really liked having their inn-yard turned into a temporary theatre because they could sell food and drink to the audience. Some inns became full-time theatres with plays being performed on a regular basis. In Tudor times all of the actors were male. In 1572, a law was passed in Parliament making it compulsory for all actors to have an acting licence and a lord as their supporter. As a result of this law, several acting groups or companies were set up. In 1576, James Burbage an actor who was formerly a carpenter built one of the first theatres in London. It was constructed north of London, beyond the city walls, and was called the Swan Theatre. Philip Henslowe, a businessman who had made money by putting on plays and running bear-baiting contests, built the Rose theatre in 1587 in Southwark, south of the River Thames. Other famous Elizabethan theatres were the Swan and the Fortune. They were mostly open air and looked like an O from above. The stage came out into the centre of the O and the audience stood all around it in an area called the yard or the pit. The rich could sit in covered galleries around the edges of the yard. A building was built to the back of the stage. This was brightly painted and used by the actors in scenes of the play they were performing. A drawing of the Swan, showing the inside of an Elizabethan theatre. When the flag on top a theatre was flying, it meant that there was going to be a performance on that day. A trumpet blast let people know that the show was about to start. Both rich and poor people went to the theatres. The rich could afford to buy seats in the gallery, whereas the poor had to make do with standing by the stage. William Shakespeare was the most famous of the Elizabethan playwrights. He went on to write over 30 plays, including Romeo and Juliet, Hamlet and Macbeth. To find out more about William Shakespeare, [click here](#). Christopher Marlowe was another popular Tudor playwright. Facts and Information Daniel says:

5: Elizabethan Age begins - HISTORY

The Elizabethan theatre is the original renaissance theatre. It merged various styles of plays from all over Europe. It had elements of roman drama, Greek tragedies, comedies, historical plays, plays with a religious bent and such like.

If feudal England was an age of community, Tudor England was one of individuality. Nobility and knights were still at the top of the social ladder, but the real growth in society was in the merchant class. Most old noble families were Catholic, and most new noble families were Protestant. The upper classes were exempt from the new oaths of allegiance to the Church of England, and many Catholic families maintained private chaplains. Noble obligations It is easy to think of the nobility as the idle rich. Often, high office brought debt rather than profit. Honorific offices were unpaid, and visiting nobles to England were the responsibility of the English nobility to house and entertain at their own expense. Appointment to a post of foreign ambassador brought with it terrible financial burdens. The ambassador was expected to maintain a household of as many as attendants. Elizabethan progresses The most expensive "honour" of all was that of housing Queen Elizabeth and her household. Elizabeth hit on the clever scheme of going on constant "progresses" about the country. Aside from the benefit of bringing her into closer contact with her subjects, she saved a great deal of money by making the nobles with whom she stayed foot the bill for her visit. Many nobles begged off the honour of her stay for fear of bankruptcy. Incidentally, the "progresses" of Elizabeth account for the fact that there are so many places today that advertise "Queen Elizabeth slept here". She slept just about everywhere. Nobility had other expenses besides the monarch. They maintained huge households, and conspicuous consumption and lavish entertainment was expected. The new merchant class The Tudor era saw the rise of modern commerce with cloth and weaving leading the way. A prosperous merchant class emerged from the ashes of the Wars of the Roses. The prosperity of the wool trade led to a surge in building in the active wool areas. The importance of the wool trade in late medieval and Tudor England cannot be overstated. Witness the inscription carved on a monument in a wool church, "I thank God and ever shall, it was the sheep that payed for all". For the first time greater attention was paid to comfort and less to defence. Battlements disappeared, arches became flattened, and bay and oriel windows grew in size. A Tudor town house Houses were often built around an inner courtyard. The hall was still the centre of life, though now space was made in lofts for servants to sleep. The winter parlour appeared, a forerunner of the modern dining room. It acted as a family retreat area, and privacy began to be more prized. The walls were commonly decorated with linen fold panelling and adorned with freshly cut boughs for scent. Tudor houses were generally timber-framed. The oak timbers were usually left to the weather rather than tarred black as is commonly seen in modern restorations and imitations. A new feature of manor houses was the long gallery running the length of the upper floor. It was a place for walks, games, and displaying art. There were few passages; one room opened directly into the next. This also meant that privacy tended to be a foreign concept to most people. Houses began to be built with many more windows. Hardwick Hall in Derbyshire was known by the rhyme, "Hardwick Hall, more glass than wall". Elaborately carved oak staircases began to be featured in houses, replacing circular stone stairwells. Burton Agness, Yorkshire Gardens were a vital feature of Tudor life. Both flower and herb gardens were popular, with formal layouts of straight lines and walks. Topiary made an appearance. Meals were elaborate and large. The lower classes had dinner at noon and supper at 7 or 8 in the evening. The poor ate off wooden vessels, or pewter, the rich off silver, glass, or delft from Holland. China ware was unknown. Food was cooked over open fires. Meat was cooked on a spit which was sometimes turned by a dog running on a circular treadmill attached to the spit end. Baking was done in iron boxes laid on the fire or in a brick oven set into the side of the fireplace. House Interiors If the medieval period was one of beautiful work in stone the Tudor period was one of beautiful woodwork. Walls were heavily panelled and furniture grew more elaborate, though it was still heavy and sparse by modern standards. Sideboards became fashionable as a way to display plate. Linenfold panelling, Hampton Court Palace were few chairs; stools or chests were used instead. Rushes, loose or plaited together to form a rug, were used on the floors. These rushes were swept or replaced haphazardly, if at all, early in Tudor times. They accumulated layers of filth and fleas over the years. Great attention was paid to

beds. The feather bed made an appearance, replacing the straw mattress. Elaborate four poster beds were the mode, and were so highly valued that they are given special mention in the wills of the time. Literature Latin was still the language of literacy, despite the success of Geoffrey Chaucer. Plays and playwrights proliferated after , notably Christopher Marlowe and William Shakespeare. These theatres were open to the air in the centre, or pit. Performances were given in daylight, due to the difficulty of lighting the stage and the unsafe nature of travel after dark. Popular games included bowls, paume the ancestor of tennis , tilting at quintain, bull and bear-baiting, and cockfighting. Medieval tournaments were replaced by masques, a sort of play or spectacle full of allegory. Sometimes fireworks, which had just been invented, were a part of the masque. Practice with a long bow was still encouraged despite the advent of gunpowder and cannon. Accuracy was expected; a law of Henry VIII decreed that no one 24 years of age or older should shoot at a target less than yards away. Early guns were incredibly slow and proved useless in wet weather. Bowmen could afford to laugh at them. [Click here for a look at places to visit in England associated with Elizabeth I.](#)

6: English Renaissance theatre - Wikipedia

The Elizabethan Playhouse Theatre in rural Wiltshire holds year round entertainment, including Elizabethan plays, music, dance, lectures, debates, storytelling and living history.

Elizabethan Era Index Travelling throughout the era was restricted and required a license. Regulations restricting actors soon followed and Licenses were granted to the nobles of England for the maintenance of troupes of players. The History of the Elizabethan Theatre - the Inn-yards The travelling actors played to their audiences in the courtyards of taverns - called inn-yards. Temporary stages had to be erected and the actors moved around from one venue to the next. The biggest of the Inn-yards had a maximum capacity of people. There were no purpose built theaters until when a theatrical entrepreneur called James Burbage father of the actor, Richard Burbage decided to capitalize on the growing popularity of plays. The Elizabethan amphitheatre was designed to hold a capacity of up to people. The large audiences who were attracted to the massive theaters posed a real health hazard to the largely populated city of London and in Theatres were close due to the Bubonic Plague The Black Death. Many Londoners were strict Protestants - Puritans in fact, who abhorred the theatres and many of the people they attracted. Objections to the theaters escalated from the Church and the City of London Officials. Respectable London citizens added even more objections about the rise in crime and the bawdy nature of some of the plays, fighting, drinking not to mention the risk of so many people and the spread of the Bubonic Plague. William Shakespeare is a co-owner of the Globe and a prolific writer of plays. The Globe Theater is a huge success. Winter performances are staged in indoor theaters called Playhouses. In the Bubonic Plague The Black Death again ravages London killing 33, people and all theatres are closed until the deadly outbreak subsides. It was started by the firing of a cannon during one of the plays. In the Globe Theatre was rebuilt on original foundations but this time the roof was tiled, not thatched. The Puritans demolish the Globe Theatre in In even stricter rules are passed by the Puritans restricting the staging of plays and in the Puritans order that all playhouses and theatres are to be pulled down, all players to be seized and whipped, and anyone caught attending a play to be fined five shillings. The Elizabethan theater is halted until when Oliver Cromwell dies and the power of the Puritans starts to decline. Author Referencing Information The contents of www. The referencing protocol is suggested as follows: Retrieved May 16 from www. Reproduction is not to be "used for any purpose other than private study, scholarship, or research. We would respectfully direct our visitors to our Elizabethan Era Copyright page and Elizabethan Era Privacy Statement regarding the Terms of Use of this history site, both may be accessed from the links provided at the bottom of this page.

7: Elizabethan Playhouses, Actors, and Audiences

History of Elizabethan Theatre in London During Shakespeare's time London had a great political and economic importance with a large population. Up to this moment the royal Court was seated at Westminster, with its diplomatic life and administrative decision-making.

Article tagging[edit] All articles relating to Elizabethan drama should be tagged with the project tag. Those currently bearing the tag of WikiProject Theatre should have the tag replaced with the tag of this project. Article assessment[edit] Article assessment These pages list all articles associated with this project. The tables provide space to assess the quality of each article as well as providing suggestions as to what work still needs to be done on each article. If you work on an article, please re-assess it in this table. Ganymead The Dancing Badger - I have no spare time to make large-scale contributions but I humbly consider myself an expert in the field and I hope I may be a useful source of answers to tricky questions. Isabella -I love Elizabethan theatre! FeanorStar7 - I also love Elizabethan theatre and have access to early editions where I work and have some contacts at the Folger; so hopefully I can make some contributions. Editor at Large - I specialise in Shakespearean theatre and Elizabethan theatre construction. Have performed in Measure for Measure and Julius Caesar literally as a spear carrier. Have contributed to Shoreditch and Hoxton; also interested in even earlier theatre - such as the Red Lion at Mile End precedes The Theatre as a purposebuilt playhouse. Particularly interested in this time because it was when pageants became plays and the term theatre became both a generic description, and a mass entertainment. Loveliterature - An Oxford student studying this era for an English degree. Plan to write the article for Ulpian Fulwell and others? Happy to answer any questions. Erasmushead - I specialize in in early modern English drama. Please see my page for a full list of contributions. Any- and everything William Shakespeare; especially so, any- and everything "Hamlet" reception and interpretation, stage and screen history, sources, adaptations, parodies, younameit and Shakespearean portraits and their authentication or, for the most part, lack thereof. I am currently applying to read English at university and this is an area of particular interest. I am currently a student studying English and taking a class centered around the literature of this period.

8: History of Elizabethan Theatre timeline | Timetoast timelines

Richard Burbage, along with Edward Alleyn, was the most successful actor of Elizabethan theatre. The son of the James Burbage, owner of the Globe theatre, he performed more leading roles in the major plays of the time than any other actor.

It merged various styles of plays from all over Europe. It had elements of roman drama, Greek tragedies, comedies, historical plays, plays with a religious bent and such like. Initially, plays were performed on the streets, courtyard of inns and roadsides. Also, the royal courts had their own entourage of travelling and permanent playwrights and actors. This used to be a regular source of entertainment for the English, however, there was no fixed time or place where plays would be held exclusively. The making of the first Elizabethan theatre can be accredited to James Burbage and his brother-in-law in . They wanted to rake in the profits that would come their way if the theatre was to be permanent and stationary. It was fashioned after an open air amphi-theatre. Unfortunately, due to the outbreak of the bubonic plague in , all theatres were forced to shut down as the situation in London graduated from bad to worse. As it happened, London authorities took aversion to the staging of plays and forbade them from showing inside the city. Now, if someone wanted to see a play, they had to go to the outskirts of the city. But, since Queen Elizabeth herself was a patron of the theatre; they could not be cowed down for long. Elizabethan theatres mushroomed here and there in the city of London. The Theatre, when it ran out of its lease period and the owner, Giles Allen refused to renew it, it relocated, lock stock and barrel to Bankside in . This theatre was named the Globe Theatre. Elizabethan Theatre History Facts It was during this period in the history of Elizabethan theatre that William Shakespeare became known as an actor and then a playwright. The second surge of the bubonic plague happened in causing a tremendous loss of human lives. The theatre saw its third downward spiral. The Globe theatre then caught fire in which caused total destruction. Unmoved, the company rebuilt it using stronger reinforcements. The final opposition faced by the Elizabethan theatre came in the form of the puritan movement followed by the Civil war in England. And for eighteen long years, the doors of theatres remained shut. It closed down in and finally reopened to the welcome of monarchy in England in . The restoration had begun.

9: History of the Elizabethan Theatre

This article was originally published in A Short History of the Theatre. Martha Fletcher Bellinger. New York: Henry Holt and Company, pp. THE theatre as a public amusement was an innovation in the social life of the Elizabethans, and it immediately took the general fancy. Like that of.

Elizabethan theater or more properly, English Renaissance theater flourished between the years of and This spanned the reign of three monarchs, in fact, and not just that of Queen Elizabeth the First hence the broader term is more accurate. This is the time when William Shakespeare was writing and performing, along with other legendary playwrights of the era. Blank verse is metric poetry that uses unrhymed iambic pentameter. An iamb is a chunk of a line that contains an unstressed syllable followed by a stressed syllable. There are five of them in each line of iambic pentameter blank verse. The meter gives it poetic structure and makes it easier to memorize, as well. As a natural extension of this writing, playwrights like Christopher Marlowe and William Shakespeare were also known for writing poetry, such as their well-known sonnets. Within the early modern era when drama flourished, there are three periods named after each of the monarchs at the time. Elizabethan Theater only spans, properly, from to Jacobean Theater runs from to And Caroline Theater extends from to The English Renaissance theatrical era came to an end in , with the Puritanical parliament banned the performance of plays. During the interregnum, or this period between kings, public theater was not allowed by law. When Charles II returned to the throne, theater flourished in a new era dubbed the Restoration. Inns and Theaters The first plays of this era were not performed in permanent theaters there were none at that time. Instead, shows were put on in the courtyards of inns by traveling troupes of actors. A permanent theater, The Red Lion, opened in It was on the outskirts of the city of London, and only hosted troupes of actors as they were passing through. Unfortunately, it did not succeed due to its remote location. It took until and the establishment of The Theatre in Shoreditch for the building boom to blossom. The Theatre would host a company of actors on a more permanent basis, as they performed different shows in repertory in the same location. All were located outside the city limits due to laws that restricted congregations and establishments like theaters in order to prevent the spread of the plague. All the theaters had certain attributes in common. They were three stories tall and tended to be roughly circular. These buildings had an open space in the center, and the stage extended out into this area. Thus, three sides of the stage were open to view by the audience, and only the rear was used for entrances and exits. There were no roofs and plays were performed during the day so lights were not needed. The first theater with a roof was the Blackfriars Theatre. As such, it was among the first theaters to use artificial lighting during productions. These many different theaters offered thousands of Londoners each day the opportunity to see plays for sometimes as little as a penny. These were comedy, tragedy, and history. These can be facetiously categorized as plays where everybody gets married at the end, everybody dies at the end, and everybody already knows how it ends, respectively. It ends happily with the young lovers married and Sir Walter in prison. The events of these two plays had transpired some decades or centuries prior to their writing. Other historical events such as the life of Julius Caesar could also inspire works , like the play by the same name by Shakespeare. Famous Playwrights William Shakespeare still towers over the era as a literary giant. But other playwrights of the era are also significant talents in the history of the English language and drama. Marlowe died young in a bar brawl, stabbed to death. Writing plays was not at the time considered a lofty literary achievement. It was common entertainment for regular people, and the works were not oft published or publicized, even. In fact, the rights to the plays usually belonged to the theater company that had paid the writer, and not to the writer himself. About plays from this era remain, although plenty more were written and performed. Staging Shows Each theater housed a troupe of performers. These actors performed different plays in repertory that is, they performed a different show they knew each night. They seldom even performed the same show twice in one week. As a result, costumes although they were beautifully made were not specific to the show. They tended to be fine contemporary clothing and were worn for all the different plays the company performed. These companies of actors had no actresses they were exclusively male. Actors were looked

down upon in many ways as outcasts, rogues, and oddballs. Women appearing publicly on stage was deemed unseemly. The roles of women were instead played by the men – especially young boys who could more readily look like maidens. Plot twists and events unfold, and she winds up beautifully playing the role of Juliet for one performance instead. The Master of the Revels, Mr. Tilney, bursts in to arrest them as the actors take their bows. Royalists, who were loyal to the monarchy, included the theatrical establishment. Although acting troupes played to thousands of commoners every year, they also played private shows to the aristocracy and depended upon their patronage. The opposing forces, the religious Puritans, not only opposed the religious oppression of the monarchy but also the sinful indulgences it enjoyed, such as the theater. In September, the Parliament, now in control of the Puritans, passed a law banning the performance of plays. Whereas the distressed Estate of Ireland, steeped in her own Blood, and the distracted Estate of England, threatened with a Cloud of Blood by a Civil War, call for all possible Means to appease and avert the Wrath of God, appearing in these Judgements; among which, Fasting and Prayer, having been often tried to be very effectual, having been lately and are still enjoined; and whereas Public Sports do not well agree with Public Calamities, nor Public Stage-plays with the Seasons of Humiliation, this being an Exercise of sad and pious Solemnity, and the other being Spectacles of Pleasure, too commonly expressing lascivious Mirth and Levity: It is therefore thought fit, and Ordained, by the Lords and Commons in this Parliament assembled, That, while these sad causes and set Times of Humiliation do continue, Public Stage Plays shall cease, and be forborn, instead of which are recommended to the People of this Land the profitable and seasonable considerations of Repentance, Reconciliation, and Peace with God, which probably may produce outward Peace and Prosperity, and bring again Times of Joy and Gladness to these Nations. There was no specific date or time limit mentioned to the end of this supposedly temporary measure. The Legacy As previously mentioned, theater returned to England when the monarchy was restored. A new generation of playwrights explored their world and expressed it on stage during the period of the Restoration. But the works of the English Renaissance – especially those of Shakespeare and Jonson – continued to find popularity. However, their works were interpreted anew by this generation of performers and audiences. These early modern theatrical works endured despite the meddling, and are popular to this day.

Creeds and platforms of Congregationalism Magical dragon land Justification by Faith in Catholic-Protestant Dialogue Snyder practical hplc method development snyder 9. Forestry in the Park 93 Surgery of the Pediatric Spine Return to Axanar/The Four Years War (Star Trek RPG 2-book Set) The Hutchinson concise encyclopedia. Foundations of information systems in business The Newlyweds Guide to Investing Personal Finance Friendly Defenders Catholic Flash Cards Window And Dome Technologies And Materials 9 On Becoming Exceptional Court-ordered arbitration in North Carolina The Renaissance cultural crossroads catalogue : a witness to the importance of translation in early moder Self-discipline and our instant society Stay at the dinner party Pragmatic and administrative factors related to a successful wrestling program The perception of group conflicts : different challenges for social cohesion in new and old member states Order of the phoenix Urban growth management and its discontents Path of Fire and Light (Vol 2) Getting started with Scientific WorkPlace and Scientific Word Defoes narratives ; situations and structures Galletas Para Todos Tolerance and faith Attracting foreign direct investment into infrastructure Parenting Teens With Love And Logic (Updated and Expanded Edition) Family feud disney edition instructions Food ABC (The Colors We Eat) New Times in Old South Is 802 part 1 sec 1 1995 Extra Help Grade 4 3d game programming all in one second edition Oscar The Lonely Pony Coda : was van Gogh an Impressionist? Marriage Tax Relief Reconciliation Act of 2000 Leadership (Character Education) Caribbean Artists Movement, 1966-1972 Ar verb practice worksheet