

REVIEW ON THEATRE AND PLAY HOUSES AT SHAKESPEARE'S TIME

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Abstract:

Englishmen could see dramatic performances throughout the kingdom, but playhouses were built only in London. Some nameless businessmen of vision aware of the growing popularity of the plays rented a few of the large inns in London and made them permanent playing places, erecting permanent stages in the Innyards, this development permitted very much better staging, the use of more properties and a measure of security for the acting companies. In this article, review on theatre and play houses at Shakespeare's time has been highlighted.

Keywords: Theatre, Playhouse, Shakespeare, Time

Introduction:

Shakespeare's theatre can be described as both traditional and contemporary. The result is Indian theatre. Shakespeare may have envisioned a healthy theatre, but he could never have dreamed that the plant he had seeded would not only blossom into a full-fledged tree, but also bear so many fruits. Shakespeare's offspring include Bengali theatre, Marathi theatre, Punjabi theatre, and so on. Shakespeare created the basic structure of drama and composed it with his personal needs and constraints in mind, as well as the demands of his audience at the time. The art of theatre evolved further with the writings of future dramatists like as Ibsen and Bernard Shaw. In terms of Indian theatre, because India is such a large country with 22 languages and numerous cultures, it is impossible to categorise it into a single category. The concept of National Theatre in India must be viewed solely in terms of regional context.

Theatre and play houses at Shakespeare's time

At Shakespeare's time London was the centre of theatrical activities, so there were eight play houses: The theatre, The Curtain, The Rose, The Swan, The Globe, The Hope, The Fortune and The Red Bull.

Review On Theatre And Play Houses At Shakespeare's Time

- I. **THE THEATER:** - On April 13, 1576, Giles Allen leased the site to James Burbage of the Carl of Leucister firm, who spent 600 pounds, according to legal documents, on constructing a playhouse. It was probably round in shape, with a gallery around the plot in the centre, like the other public playhouses, but no photograph of it survives.
- II. **THE CURTAIN:** - The Curtain was built nearby, presumably on the south side of Holywell Lane, just a few months after the theatre was completed in 1576. Both playhouses are modest but plainly round in shape, and it was almost certainly inspired by the theatre, the letter Swan, and the word GLOBE. Surprisingly, the term has nothing to do with a theatrical curtain, but has long been associated with the site on which the curtain was constructed.
- III. **THE ROSE:** - The Rose is the first theatre on the bank side that is known to have been built, however the exact date is unknown. Shilip Henslowe was given the lease of the property known as the Little Rose in 1585, north of Maiden Lane on the corner of Rose Alley, and on January 10, 1587, he formed a partnership with John Cholmley with the intention of erecting a playhouse on a parcel of this, ninety five feet square and already containing a small tenement. On February 19, 1592, when Henslowe opened his account with them in his diary; a book destined to be one of our main fouru's for the stage history of its period; the playhouse was probably built immediately; at any rate, the Lord Strange's men were acting there when Henslowe opened his account with them. Building accounts from 1592 can be found in the dairy, but Mr. Greg believes they pertain to substantial renovations rather than the original structure. We only have a few details about the house, which was made of wood and had a thatched roof over the galleries and was round and open to the sky in the middle. There was a tired room in the rare of the stage, a sealed chamber over the tiring room (presumably the balcony at the rear of the stage but potentially a hut like that of the Swan and GLOBE), and a lords room or box ceiled and are most for the flag, in addition to the galleries. Later restorations in 1595 include the creation of a throne in the heavens and appear to imply significant changes to the ceiled room. Until 1603 Henslowe's diary provided a thorough, albeit incomplete, chronicle of performances and accompany at the rows. Henslowe's lease expired in 1605, and we don't know what happened to the theatre after that. Alleyn, Henslowe's son-in-law, paid tithes on the farm in 1622, and after 1620, it was used for prize fear."
- IV. **THE SWAN:** - The Swan was constructed in 1594 by Francis Alangley, a wealthy landowner. According to Vicher's account and the map given by Rendle, it was a twelve-sided structure with an outward look identical to the other's theatre on the Surrey side. It was most likely used for plays between 1595 and 1597, and was inhabited by Lord Pembroke's soldiers in 1597 and 1598". Another traveller, Hentzner, said in 1598 that the entire theatre was made of wood. "Again, it appears that the Swan could not have held three thousand people; at most, half that number could have been accommodated.

- V. **THE GLOBE:** - On the north side of Marden Lane, directly east of the Hope. The Burbages built the Globe in 1599, using some of the theater's timber. It was spherical, with a thatched roof over the galleries; and we know about its general design since the fortune, completed the following year, was built according to its contract, and was modelled after the Globe in most ways. "All is true," he said at a performance of a new play in 1613. It caught fire and burned to the ground, with the actors and spectators escaping through its two tight doorways. It was set up with many exceptional circumstances of majesty, even down to the matting on the stage. It was immediately rebuilt, this time in an octagonal shape with a tiled roof, a more robust construction, and a more ornate interior.
- VI. **THE HOPE:** - According to Vischer, the hope, which was erected in 1614 for Philip Henslowe, was an octagonal construction. The construction contract stipulated that it must be closely fashioned after the Swan. It had external staircases leading to the galleries, a moveable stage supported by the main construction rather than pillars, brick foundations, and a tile roof, as opposed to the Swan, which had pillars. It was made for both bear baiting and dramatic effect. For a year or two, the lady Elizabeth's men acted in certain days of the job; nevertheless, no plays were performed after 1616, as far as we know. It was built in 1632 and was still used for bull baiting and prize bouts in 1682."
- VII. **THE FORTUNE:** - The fortune's construction contract has provided us with all of the information we need to construct any Elizabethan playhouse. It was square, with a length of 80 feet on the outside and 55 feet on the inside, allowing for vast galleries. The three levels were 12, 11 and 9 feet tall, with the two top stories overhanging 10 inches and the galleries being 12 feet 6 inches deep. The framework was made of wood, with brick foundations. The gentlemen's rooms were divided into four sections, and the two penny rooms were divided into two sections, but the locations were not stated. Seats were placed in the galleries and rooms, ceilings were installed in the rooms, and the entire interior was lathed and plastered. The galleries and stage were tiled on the roof, oak on the walls, and deal on the floors. There is no mention of a shadow or heaven over the stage, therefore we can't know if it was supported by pillars or not. A tired chamber was given near the stage, possibly built out in the back and taking the place of the gallery. The stage was 43 feet wide and extended to the middle of the yard, measuring 27 1/2 feet deep to the gallery and 40 feet to the back wall. This created a six-foot gap between the stage and the gallery on the opposite side of the pit. The structure was to be identical to the Globe in all respects except that all of the main supports were to be square "carved proporeons called satiers" fashioned pilaster wise; perhaps alluding to the pillars supporting the galleries Allevyn's memorandum book lists the property's expenses as L240 for the lease, L520 for the theatre, L440 for the land freehold, and L120 for additional structures, for a total of L1320.

VIII. **THE RED BULL:** - The Red Bull Theater was on the upper end of St John's Street in Clerkenwell, but the exact status of its structure is unknown. Prior to the construction of the playhouse, there was a performance of a puppet show in St John's Street (on August 23, 1599), during which the house collapsed and two people were killed; and there was some sort of building, perhaps an inn, known as the Red Bull, which was leased by the builder, Aaron Holland, to shareholders, including some of the Queen's men, in that year. The Queen's troops are granted permission to act "at their regular residences of the curtain and Red Bull," according to a patent issued on May 15, 1609. The Red Bull was most likely erected between 1603 and 1605 and first continued there, as the subsequent patent of 1603 specifies the Boar's Head Innyard as the second house.

CONCLUSION:

Shakespeare made use of dances in dual way to entertain the audience at his comedies and to heighten the dramatic action in his tragedies. Every class was represented from cut purse to courtier as Elizabethan audience. Following independence, deliberate attempts were made to evolve the concept of national theatre by breaking down language and regional barriers. Slowly, many writers broke through the limitations of regionalism and produced a plethora of excellent works on a national scale.

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