



ELIZABETHAN THEATRE

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Birth of Drama in Europe



Ancient Greece (6th cent. BC)

Greek Drama

Tragedy

- Aeschilus, Sophocles, Euripides

Comedy

- Aristophanes

Satyric play

- Sophocles, Euripides

Aristotle's *Poetics* (Περὶ ποιητικῆς, 335 BC)

- first treatise on dramatic (and literary) theory

Roman Drama

Tragedy

- Seneca (4 BC-AD 65)

Comedy

- Plautus (254-184 BC)



Medieval Theatre (9th cent. AD)

- Celebration of principal Christian feasts
- Biblical material – re-enacting popular stories of Christian myth



Medieval Theatre



Innocent III (1198–1216)

Early-Modern English Theatre



Henry VIII (1509–1547)

“Elizabethan” Theatre



Elizabeth I (1558–1603)

“Elizabethan” Theatre

The Vagabonds Act of 1572:

... all fencers, bear-wards, common players of interludes, and minstrels wandering abroad (other than players of interludes belonging to any baron of this realm, or any other honourable personage of greater degree to be authorised to play, under the hand or seal of arms of such baron or personage) shall be taken, adjudged, and deemed as rogues-vagabonds...

Medieval Theatre



A Village Fair (Pieter Breugel the Younger, 1632)

Early-Modern Playhouses



Globe Theatre (1599-1613, 1614-1642)

Early-Modern Playhouses



Swan Theatre
(Johannes de Witt, 1596)

Early-Modern Playhouses

From *A Midsummer Night's Dream*:

Quince. Pat, pat; and here's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn-brake our tiring-house; and we will do it in action as we will do it before the duke.

(Act 3, Scene 1)

Early-Modern Playhouses



ArchitectureWeek.com

Blackfriars Theatre, a reconstruction (1608-1642)

Early-Modern Costumes



A scene from *Titus Andronicus* (ca 1594)

Early-Modern Acting Companies

Lord Chamberlain's Men/King's Men (1594-1642):

- ca 8 core actors (26 in total by 1623)
- ca 8 hired men (minor parts)
- 4-6 boys (apprentices)
- musicians

Hamlet. He that plays the king shall be welcome; his majesty shall have tribute of me; the adventurous knight shall use his foil and target; the lover shall not sigh gratis; the humourous man shall end his part in peace; the clown shall make those laugh whose lungs are tickled o' the sere; and the lady shall say her mind freely, or the blank verse shall halt for't.

(*Hamlet*, Act 2, Scene 2)

Early-Modern Character-Types

*Enter Baptista with his two daughters, Katerina & Bianca,
Gremio a Pantelowne, Hortentio sifter to Bianca.
Lucen. Tranio, stand by.*

Enter Hamlet and Horatio
Ham. belecue mee, it greues mee much *Horatio,*
That to *Leartes* I forgot my selfe :
For by my selfe me thinkes I feele his grieffe,
Though there's a difference in each others wrong.
Enter a Bragart Gentleman.

Enter Leonato and an old man, brother to Leonato.
Leo. How now brother, where is my cosen your son :
hath he prouided this musicke ?
Old. He is very busie about it, but brother, I can tell
you newes that you yet dreamt not of.

Early-Modern Actors



Richard Burbage (1568-1619)

Early-Modern Actors

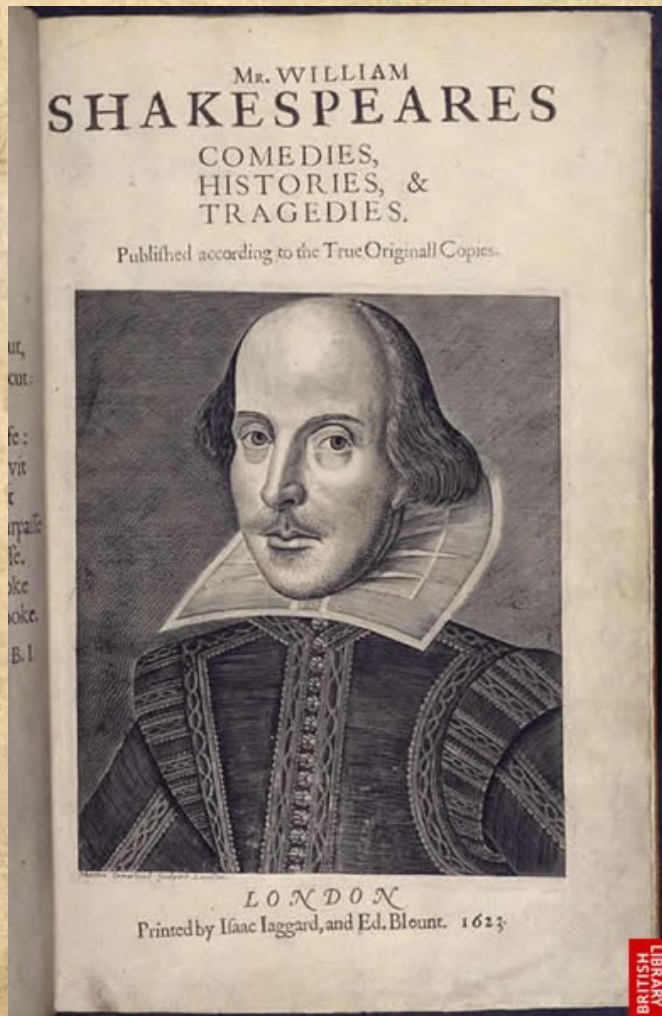


Will Kemp (1560?-1603?)

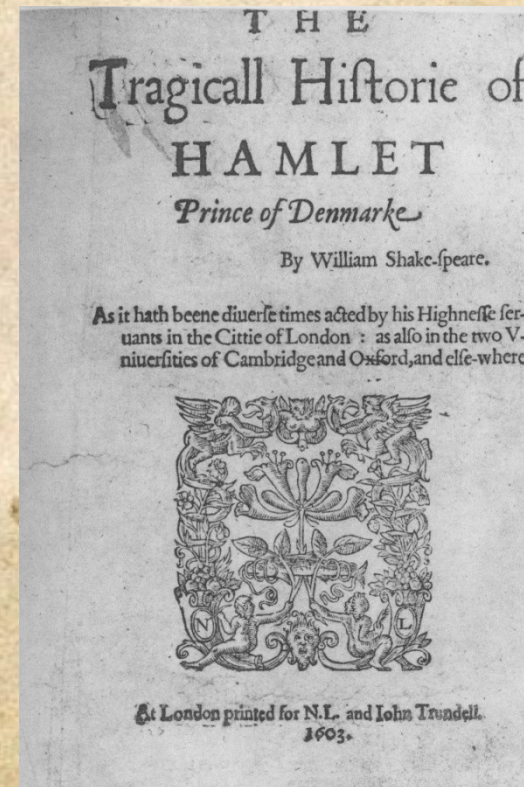


Robert Armin (1568?-1615)

Shakespeare in Print



Shakespeare's F1 (c. 30x38 cm)



Q1 of *Hamlet* (c. 24x30 cm)

Hamlet: Quartos vs. Folio

Ham. O that this too much grieu'd and fallied flesh
Would melt to nothing, or that the vniuersall
Globe of heauen would turne al to a Chaos!

Hamlet (1603, "First Quarto")

Ham. O that this too too fallied flesh would melt,
Thaw and resoluē it selfe into a dewe,
Or that the euerlasting had not fixt
His cannon gainst seale slaughter, ô God, God,

Hamlet (1604/5, "Second Quarto")

Ham. Oh that this too too solid Flesh, would melt,
Thaw, and resoluē it selfe into a Dew:
Or that the Euerlasting had not fixt
His Cannon 'gainst Selfe-slaughter. O God, O God!

Hamlet (1623, "First Folio")

Hamlet: Quartos vs. Folio

Ham. O I die *Horatio*,
The potent poyson quite ore-crowes my spirit,
I cannot liue to heare the newes from *England*,
But I doe prophecie th'ellection lights
On *Fortinbrasse*, he has my dying voyce,
So tell him, with th'occurrants more and lesse
Which haue solicited, the rest is silence.

Hamlet (1604/5, "Second Quarto")

Ham. O I dye *Horatio*:
The potent poyson quite ore-crowes my spirit,
I cannot liue to heare the Newes from *England*,
But I do prophecie th'ellection lights
On *Fertinbras*, he ha's my dying voyce,
So tell him with the occurrents more and lesse,
Which haue solicited. The rest is silence. O, o, o, o, Dyes

Hamlet (1623, "First Folio")

Hamlet: Quartos vs. Folio

Ham. O I die *Horatio*,
The potent poyson quite ore-crowes my spirit,
I cannot liue to heare the newes from *England*,
But I doe prophecie th'ellection lights
On *Fortinbrasse*, he has my dying voyce,
So tell him, with th'occurrants more and lesse
Which haue solicited, the rest is silence.

Hamlet (1604/5, "Second Quarto")

Ham. Vpon my loue I charge thee let it goe,
O fie *Horatio*, and if thou shouldst die,
What a scandale wouldst thou leaue behinde?
What tongue should tell the story of our deaths,
If not from thee? O my heart finckes *Horatio*,
Mine eyes haue lost their sight, my tongue his vse:
Farewel *Horatio*, heauen receiue my soule. *Ham. dies.*
Enter

Hamlet (1603, "First Quarto")

“Elizabethan” Genres

From *Hamlet*:

Polonius. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited: Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men.

(Act 2, Scene 2)

“Elizabethan” Genres

A C A T A L O G V E	
of the feuerall Comedies, Histories, and Tra- gedies contained in this Volume.	
COMEDIES.	
<i>The Tempest.</i>	Folio 1.
<i>The two Gentlemen of Verona.</i>	20
<i>The Merry Wines of Windsor.</i>	38
<i>Measure for Measure.</i>	61
<i>The Comedy of Errours.</i>	85
<i>Much adoo about Nothing.</i>	101
<i>Lones Labour lost.</i>	122
<i>Midsummer Nights Dreame.</i>	145
<i>The Merchant of Venice.</i>	163
<i>As you Like it.</i>	185
<i>The Taming of the Shrew.</i>	208
<i>All is well, that Ends well.</i>	230
<i>Twelſe-Night, or what you will.</i>	255
<i>The Winters Tale.</i>	304
HISTORIES.	
<i>The Life and Death of King John.</i>	Fol. 1.
<i>The Life & death of Richard the ſecond.</i>	23
<i>The Firſt part of King Henry the fourth.</i>	46
<i>The Second part of K. Henry the fourth.</i>	74
<i>The Life of King Henry the Fiſt.</i>	69
<i>The Firſt part of King Henry the Sixt.</i>	96
<i>The Second part of King Hen. the Sixt.</i>	120
<i>The Third part of King Henry the Sixt.</i>	147
<i>The Life & Death of Richard the Third.</i>	173
<i>The Life of King Henry the Eight.</i>	205
TRAGEDIES.	
<i>The Tragedy of Coriolanus.</i>	Fol. 1.
<i>Titus Andronicus.</i>	31
<i>Romeo and Juliet.</i>	53
<i>Timon of Athens.</i>	80
<i>The Life and death of Julius Ceſar.</i>	109
<i>The Tragedy of Macbeth.</i>	131
<i>The Tragedy of Hamlet.</i>	152
<i>King Lear.</i>	283
<i>Othello, the Moore of Venice.</i>	310
<i>Anthony and Cleopater.</i>	346
<i>Cymbeline King of Britaine.</i>	369

“Elizabethan” Genres



THE TRAGEDY OF King Richard the third.

Containing,
His treacherous Plots against his brother Clarence:
the pittiefull murder of his innocent nephewes:
his tyrannicall vsurpation: with the whole course
of his detested life, and most deserued death.

As it hath beene lately Acted by the
Right honourable the Lord Chamber-
laine his seruants.



AT LONDON
Printed by Valentine Sims, for Andrew Wise,
dwelling in Paules Church-yard, at the
Signe of the Angell.
1597.

The most excellent Historie of the *Merchant* of *Venice*.

With the extreame crueltie of *Sbylocke* the Iewe
towards the sayd Merchant, in cutting a iust pound
of his flesh: and the obtayning of *Portia*
by the choyse of three
chests.

As it hath beene diuers times acted by the Lord
Chamberlaine his seruants.

Written by William Shakespeare.



AT LONDON,
Printed by *I. R.* for Thomas Heyes,
and are to be sold in Paules Church-yard, at the
signe of the Greene Dragon.
1600.

Early-Modern English Playwrights



Christopher Marlowe (1564-1593)

Early-Modern English Playwrights



Ben Jonson (1572-1637)

Early-Modern English Playwrights



Thomas Middleton (1580-1657)

Early-Modern English Playwrights



John Fletcher (1579-1625)

“Jacobean” and “Caroline” Theatre



James I (1603-1625)



Charles I (1625-1649)

The End of Early-Modern English Theatre



- September 2nd, 1642 – an edict closing all the public and private theatres “to appease and avert the wrath of God”