

DOWNLOAD PDF MUNIMENTS: DOCUMENTS RELATING TO THE THEATRES AND BEAR GARDEN.

Chapter 1 : Henslowe-Alleyn: Muniments, Series 1

Muniments (Documents relating to the theatres and bear garden -- ms. I. Papers relating to the drama and the stage -- ms. II. Papers relating to bear-baiting -- ms. VIII. Memorandum-book of Edward Alleyn -- ms. XI. Miscellaneous notes -- ms.

Chambers in The Elizabethan Stage, but for the sake of completeness, and because one or two pieces of new evidence have emerged in the course of the preparation of this volume, a short account of the Bear Gardens and of the Playhouses is included here. The records quoted below show that from onward the Bear Gardens were in the liberty of the Clink, i. Robert Crowley in speaks "Of Bearbaytynge. What follye is thys, to kepe wyth daunger, A greate mastyfe dogge and a foule ouglye beare; And to thys onelye ende, to se them two fyght, Wyth terrible tearynge, a full ouglye syght. And yet me thynke those men be mooste foles of all, Whose store of money is but verye smale, And yet euerye Sondaye they will surelye spende One peny or two, the bearwardes lyuyng to mende. At Paryse Garden eche Sundaye, a man shall not fayle To fynde two or three hundredes, for the bearwardes vaile. An extensive search of the records has revealed no evidence of bearbaiting taking place within Paris Garden Manor, but it is possible that bears were baited in the gaming establishment run by William Baseley at the manor house of Paris Garden see p. It is likely that the association of "Paris Garden" with the Bear Gardens is a simple transference of name through its use in colloquial speech. Men had grown accustomed to crossing the river to Paris Garden Stairs to take their pleasure in Paris Garden. Later they used the same route but turned east instead of west, and they probably continued to speak of "going to Paris Garden. Jacob of the beare garden" and "Mr. This provides an explanation for the references in the Dulwich College manuscripts to Edward Alleyn and Philip Henslowe at Paris Garden, and is probably the result of the linking of the name Paris Garden with bear-baiting in popular parlance. In the year a dispute arose between the Crown and the Bishop of Winchester as to the ownership of the ground in the neighbourhood of the Bear Gardens. The deeds of the Polsted property have been traced back to the 14th century fn. It seems certain that either William Payne, who died in , fn. Stow, describing Bankside in , says: As also Mastiues in seuerall kenels are there nourished to bait them. These Beares are bayted in plottes of grounde, scaffolded about for the beholders to stand safe. In "the old and underpropped scaffolds round about the beare garden overcharged with people fell suddenlie downe, whereby to the number of eight persons men and women were slaine, and manie other sore hurt and brused. Part of the "Agas" map view showing the bull and bear baiting rings Morgan Pope, goldsmith, obtained an exemplification of the grant of the mastership of the Game of Bears in , fn. In Edward Alleyn, who later founded Dulwich College and who was already a well-known actor, married Joan Woodward, stepdaughter of Philip Henslowe, manager of the Rose Playhouse, fn. Henslowe and Alleyn tried to get the office of Master of the Royal Game of Bulls and Bears on the death of Ralph Bowes in , but had to be content with the deputyship under John Dorrington. They were, however, more successful in when they obtained a grant from James I of the "Office of Cheefe Master, Overseer and Ruler of our beares, Bulls and mastiffe dogges. Alleyn In the time of Elizabeth bear-baiting had been a sport for Sunday afternoons, but the Sunday performances were stopped early in the reign of James I. After the building of the Hope it was used for bear and bull-baiting on Mondays, and for plays during the rest of the week. Plays began at 3 p. He stated that "there was a sinke or open gutter for the use. A pothouse and glasshouse had been built on the site by when John Squibb, the then owner of the Polsted property, leased this portion of it to William Lillingston and others. In James Davies, who had held the office of "Master of. The last reference that has been found is in an advertisement published in The Loyal Protestant for It seems probable that the small square into which the narrow alley now known as Bear Gardens opens, about twenty yards north of Maid Lane, marks approximately the site of the last bearbaiting ring. Philip Henslowe acquired a lease of the Little Rose in fn. They include a number of payments to John Griggs, carpenter, the contractor mentioned in the agreement. It had a flagstaff on which a flag was displayed as a signal for the

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commencement of performances. References to the Rose as "in Maid Lane" in the Sewer Commission minutes indicate that it was built well back from the river bank. The Rose Theatre was the first of the four playhouses, the Rose, the Hope, the Swan and the Globe, built near the river bank in Southwark circa 1599. Whether Shakespeare ever acted at the Rose is a matter for conjecture. Gabriel Spenser, the actor, whom Ben Jonson killed in a duel in 1616, was acting at the Rose in that year and received a share in the takings of the galleries in April, May and June. After the opening of the Globe Playhouse in 1599 the Rose declined in popularity. Mildred, Bread Street, until the present day. Langley, like Henslowe, was a speculator, who hoped to make money out of the growing demand for entertainment. He was described in as a "citizen and draper," and he held the office of alnager and searcher of cloth in the City of London. The exact date of the erection of the Swan has not been ascertained but it was after November, 1599, when the Lord Mayor addressed a letter to the Lord Treasurer asking him to prevent Langley from carrying out his project of erecting a new theatre on Bankside. It was certainly in existence before April, 1600, when there is an order in the minute book of St. Dunstons. It stood to the south of Upper Ground about 100 feet from the river bank and a little to the west of the lane which afterwards became Green Walk and is now Hopton Street. As stated on p. 100. Part of the particulars specified for the latter are fn. Also the brest sommers in the lower moste storie to be nyne ynches depe, and seaven ynches in thicknes. After the death of Francis Langley in 1606 references to plays or other entertainments at the Swan become scanty. On 28th December, 1606, Cuthbert and Richard Burbage, Peter Street and others, pulled down The Theatre, Shoreditch, and transported "all the wood and timber therof unto the Banckside in the parishe of St. Marye Overyes, and there erected a newe playehowse with the sayd timber and woode. If the allusion to "this wooden O" in Henry V contains, as is usually supposed, a reference to the Globe, the playhouse was in existence by May or June, 1599, but the reference may possibly be to the Curtain Theatre. It was open again by 30th June, 1606, when John Chamberlaine wrote to Alice Carleton that he had called upon her sister Williams, and found her "gone to the New Globe, to a play. Among the parish papers of St. Dunstons. It refers to "The Globe Playhouse, nere Maidelane, built by the Company of Players, with timber, aboute 20 yeares past, vppon an old foundacion, worth 20 li per Annum, being the Inheritance of S r Mathewe Brand kt. William Shakespeare was connected with the Globe as a shareholder and as a player. The lease of the Globe site was for a term of thirty-one years and it conveyed the property in two equal moieties, the one to the Burbages and the other to William Shakespeare, Augustine Phillips, Thomas Pope, John Heminges and William Kempe. Shakespeare retained his share at least until 1616. The exact site of the Globe has been the subject of much controversy. Braines carried out an exhaustive examination of the available evidence and came to the conclusion that the Globe stood on the south side of Maid Lane now Park Street at or near the place where it is crossed by Southwark Bridge Road see Plate 1. The position chosen by the Shakespeare Reading Society for the erection of a commemorative plaque on the wall of the Anchor Brewery next to No. 100 Shakespeare in Southwark There is no doubt that Shakespeare acted in Southwark but his residence there is another matter. The mass of Shakespearian bibliography grows year by year but the proven facts about his life are few. There is in existence a considerable body of parochial, manorial and other records relating to Southwark for the period during which Shakespeare could have been in London, and, in preparation for this volume, every effort has been made to locate and search these records. In particular the token books, vestry minute books and other records of St. Dunstons. No fresh evidence has been found to confirm the oft-repeated statement that Shakespeare lived in Southwark. The reasons usually cited to support this statement are as followsâ€” Shakespeare 1. The probability that Shakespeare as an actor at the Globe would have chosen to live near the playhouse. Some, but not many, of his fellow actors are shown by the token books, etc. The token books, which list the names of residents eligible to take Communion, are extant for the Clink Liberty of St. Edward Juby, Martin Slater and Alexander Cook, who are all known to have been actors, also occur in the token books while Edmund Shakespeare is shown in Hunts Rents, Maid Lane, in 1616, the year of his death. The name of William Shakespeare does not occur. The statements of Edmund Malone and J. Malone, in 1800, fn. Another curious document in my possession, which will be produced in the History of his Life, affords the strongest presumptive evidence that he continued to reside in Southwark to the year 1616. In his

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Memoirs of Edward Alleyn Collier fn. Two copies of the document, which is a list of inhabitants of the Clink Liberty assessed for Poor Rate, are still extant at Dulwich. The first is a contemporary document, but the line "Mr. Shakespeare" is undoubtedly a later insertion, "the ink being of a different colour and the letters betraying the forger by their studied tremulous imitation of the original hand. The evidence of the subsidy and pipe rolls. Helen, Bishopsgate, was assessed to pay contributions to the lay subsidy of 5s. There the amount of 13s. This deduction implies two assumptions; that the William Shakespeare of the subsidy roll is the William Shakespeare of the Globe and that the bishop of Winchester collected debts from him because he had come to live in the Clink Liberty. We may perhaps accept the first assumption since the name is uncommon, though no other evidence is forthcoming of a connection with St. The second assumption, though plausible, is by no means certain. The collection of tax may have been made by the bishop as a matter of convenience because Shakespeare was part owner of the Globe in the Clink, or, since the bishop owned many other properties, because of a residence elsewhere. Such a transference of name is not unusual. In recent years the Arsenal Station at Highbury, has acquired its name because crowds use it on their way to see football played by a team which was originally associated with Woolwich Arsenal. Kingsford makes the alternative suggestion that the confusion may have arisen because Sir Richard Longe "Master of the game of bears" to Henry VIII, was also steward of the Manor of Paris Garden when it was in the hands of the Crown after John Taylor, aged 77, deposed: There is no reference to a Bear Garden in the deeds relating to the Great Pike Garden and the land in the neighbourhood, unless the "howse called a Beare howse" said to be "late in the Tenure of Gilbert Rockett thelder" and mentioned in the litigation over this property in can be so construed. It is most probable, however, that a "beer" house, not a "bear" house, is meant. The latter had been sold by William Spence to Henry Polsted in under the description of "all that his Tenement and gardens sometyme called The Rose, set and being vpon the Stewes banke That is to saye bitwene the Tenement and garden of Raff Symonds [known as the little Rose, the ground on which the Rose Theatre later stood] of the East parte, and the tenement called the Barge and the garden late belonging to [the] priores of Stratford on the West parte, and dothe extende from the water of Thamys ayenst the Northe vnto Mayden lane on the South parte. A man called Wistow is stated in the evidence given in to have succeeded Payne as deputy master of the "Game of Beares. Later less time was given to plays. It was built in the year and now pulled downe to make tennements by Thomas Walker, a petticoate maker in Cannon Streete, on Tuesday, the 25 day of March, Godfries beares, by the command of Thomas Pride, then hie Sheriefe of Surry, were then shot to death, on Saturday, the 9 day of February, , by a Company of Souldiers. By a long series of transactions recited in a deed of 19th November, , between John Stevens and others, the property came into the hands of George Birch and John Mander. The deed contains a full description of the development of the property.

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Chapter 2 : Henslowe papers : being documents supplementary to Henslowe's Diary / - CORE

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Enlarge The Rose is labelled in the bottom centre this London street map. The theatre was built on a message called the "Little Rose," which Henslowe had leased from the parish of St. Saviour, Southwark in The Rose was the first of several theatres to be situated in Bankside, Southwark near the south shore of the River Thames. The Rose contained substantial rose gardens and two buildings; Cholmley used one as a storehouse, while Henslowe appears to have leased the other as a brothel. North of London, professional playhouses like the Curtain Theatre and The Theatre had already been open for over a decade. However, Henslowe recognized the ease at which audiences could ferry across the River of Thames and established a playhouse in this particular location. However, The 1594 period was difficult for the acting companies of London; a severe outbreak of bubonic plague meant that the London theatres were closed almost continuously from June to May The plague took nearly 11, Londoners. By the summer of the plague had abated, and the companies re-organized themselves. At their height, they performed three-hundred times, nearly thirty-six plays, twenty of which were new. The original Rose was smaller than other theatres, only about two-thirds the size of the original Theatre built eleven years earlier, and its stage was also unusually small; the enlargement addressed both matters. Henslowe paid all the costs himself, indicating that Cholmley was no longer involved either deceased or bought out. The renovation gave the theatre, formerly a regular polygon with 14 sides, a distorted egg shape, a "bulging tulip" or "distorted ovoid" floor plan. The Swan Playhouse opened nearby in the Winter of People were drawn to the comedies and tragedies performed at the Swan in contrast to the History Plays the Rose Theatre was renowned for. In 1596, Alleyn retired, and Henslowe shifted his position over from landlord and banker to the full financial manager. Prompted by complaints from city officials, the Privy Council decreed in June that only two theatres would be allowed for stage plays: The lease ended in 1599, and Henslowe was ready to renew his lease under the original terms. However, the parish insisted on renegotiating the contract and tripled the price of his rent. Henslowe gave up the playhouse in 1600. The Rose may have been torn down as early as 1608. Henslowe moved on to build the Hope Theatre in 1605. He died three years later. It is thought that all Elizabethan theatres had a limited capability to stage scenes "aloft," on an upper level at the back of the stage as with Juliet at her window in *Romeo and Juliet*, II. A minority of Elizabethan plays, however, call for larger assemblies of actors on the higher second level as with the Roman Senators looking down upon Titus in the opening scene of *Titus Andronicus*. An unusual concentration of plays with the latter sort of staging requirement can be associated with the Rose, indicating that the Rose had an enhanced capacity for this particularity of stagecraft. When the Department of Greater London Archaeology now MOLA carried out the excavation work, the staff found many objects which are now stored in the museum itself. The nutshells were brought to the site from a nearby soapworks, where the nuts were crushed for their oil, rather than evidence of litter left by the audience. Work continues to excavate this historic site further and to secure its future. The foundations of the Rose are covered in a few inches of water to keep the ground from developing major cracks. In part of The Rose was opened as a performance space with actors performing around the narrow perimeter of the site. It is a modern theatre, but based on the plan of the original Rose, revealed by archaeology in

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Chapter 3 : Henslowe papers, being documents supplementary to Henslowe's Diary, - CORE

Printed from manuscripts in Dulwich www.nxgvision.comnts: Documents relating to the theatres and bear gardenms. I. Papers relating to the drama and the stagems. II. Papers relating to bear-baitingms. VIII. Memorandum-book of Edward Alleynms. XI. Miscellaneous notesms.

Boarding Houses[edit] Boarders now belong to one of three boarding houses, [31] although the number of boarding houses has fluctuated over time. A fourth was added soon afterwards. During the Second World War whilst housing students of the School of Oriental and African Studies who were going through a crash course in languages sponsored by the War Office it was also run by the Master of the College. It was bombed during the Second World War [35] but was re-opened as one of two junior houses very close to the war ending. Wodehouse once boarded prior to it becoming a junior house. When Ivyholme reopened as a boarding house it was decided that the Master should not return to Bell House because it was too large for the purposes of a family residence. In it was returned to private ownership, as the college recognised the lack of need for a second junior boarding house. Carver House As the number of boys requiring boarding increased towards the end of the Second World War a fifth house was created by converting the cricket pavilion. It was named after Canon Carver, first Master of the reconstituted College, but it did not last long in this form. Those awarded colours could wear ties and caps and for outstanding contribution the house blazer was awarded. Boarders with no colours could wear black ties to distinguish them from day boys. Today, senior boys can still become members of the Zodiac and Caerulean Clubs for Ivyholme and Blew respectively. The house captain, who is automatically a member of the club, controls membership of clubs, and such membership confers the right to wear a special tie. When, across the school, the uniform was standardised in , the tradition of the house blazers disappeared save for the House Captain who, if he has earned full school colours, may wear the house blazer. It was a trophy competed for by boarders only presented by an Old Alleynian, A. It is still played for today. The division would be into six houses to be named after distinguished Englishmen of the Elizabethan period [42] see table below. The name of Shakespeare was omitted as being considered pre-eminent. In two more Houses Jonson and Howard were added due to an increased College roll. The table below displays all the houses and their respective colours: Before the creation of these houses, the most keenly anticipated matches were the Boarders vs Day-Boys or the Prefects vs The Rest of the School. The houses continue to compete in sporting and cultural competitions such as music, drama, chess and debating. Therefore, he continued the tradition of the general running of games being entrusted to a Field Sports Board sometimes referred to as the Field Sports Committee , composed of the "school captain, captains of cricket, football rugby , gymnastics, the baths swimming , fencing, fives , athletics sports, boxing and shooting". By there no more masters on the Field Sports Committee. The system today is very different with assistant masters now being in charge of games, and acting more as coaches. Originally colours consisted of blazers for the 1st and 2nd team of the major sports, rugby and cricket as well as ties, caps and squares and colours for minor sports, not extending to a full blazer but blazer badges plus caps and ties. The college still divides sport into Major and Minor. The major sports have always included rugby and cricket in the Michaelmas and summer terms respectively and for many decades just these two were deemed as major. In the twentieth century, field hockey became a major sport in the Lent term, having been introduced in Soccer , a minor sport since it was allowed in , became of equal status to hockey in A raft of minor sports have also been recognised at the college for well over a century in many cases. Minor sports have included athletics from ; Fives from effectively ended by the courts being destroyed by enemy bombs in the Second World War ; shooting from less applicable due to safety regulations and the loss of the. The school also has teams for golf; rowing a recent introduction in " the school now owns a boathouse on the River Thames ; badminton; basketball; croquet; cycling; skiing; table tennis and rugby fives. The facilities, which include a sports centre complex, courts for most racquet sports, an athletic track, tennis courts, a swimming pool and acres of playing fields, cater to almost all sporting

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requirements. The school began its rugby tradition with a 1670 victory over City of London School in 12 years before the founding of the Rugby Football Union. Since that time the school has had upwards of 30 Old Alleynians play at full international level, with more playing at schoolboy international level, national reserve and professional club rugby as well as representatives for invitational sides such as the Barbarians. Three British and Irish Lions have emerged from the college. Then in 1870 secured an historic double, becoming the first ever team to win both the schools cup in the years mentioned and the Champions Trophy, the highest Tier of School Cup Rugby. Army, RAF and Navy with most boys joining in year 9. Scouts[edit] Dulwich College has a scout troop which has two patrols within it. It runs from year 6 to year 13 with both scouts and explorers. The clubs, and Union, are run by boys in Year 12 and 13 and contribute to their Duke of Edinburg awards. Most of these clubs and societies have their own personalised ties. Debating[edit] Within the Dulwich College Union debating plays a large role. The Dulwich College society runs during the school terms but competes both nationally and internationally. The society runs from year 7 to 13 and has around 50 members. It has also represented Team England and competed internationally against other national teams. It has also competed in Texas, Singapore and Stuttgart. In 1870, the Master, Alfred Carver, decreed the uniform should be "Short tunic buttoned to the chin, trousers of an Oxford mixture, an ordinary rifle cap with a broad band and narrow peak, and a dark coloured Inverness cape for winter. This was suppressed in by the new Master, Welldon, whose first rule on arrival was that the boys should wear uniform, a forerunner of the subfusc jackets of today. It is known that in 1870 caps were introduced, with cross ribbons of purple soon altered to blue. The college arms were added in 1870. The minor sports also had colours, although these did not extend to a full blazer. Rather, athletics, fives, shooting, boxing, tennis, swimming, gymnastics, fencing and waterpolo had blazer badges plus caps and ties. Additionally, the boarding houses, which historically had a disproportionate effect on the sporting life of the college, had their own boarding house colours. For more details see Boarding Houses [39] By 1870 there were seventeen different caps plus a variety of blazers. The striped jackets for prominent sportsmen also conferred certain privileges, such as having the right to proceed first through the doors of centre block. Further emphasising status were special caps for major sports colours. Rugby had a pie-shaped porker with tassels. Likewise, prefects wearing caps quartered in blue and black, could unbutton their jackets and keep their hands in their trousers. This was only awarded on the recommendation of the Field Sports Committee see Sport section with the essential requirement being that a boy be a member of both the Cricket 1st XI and the Rugby 1st XV and display prominence in a minor sport e. By the 60s, boys other than prefects and those with sporting honours had to wear a black jacket and either grey flannels or pinstripe trousers in the Autumn and Winter terms. Shortly after the start of the Summer term, an announcement would be made that henceforth, for the rest of the term, blazers navy blue with a white embroidered DC in gothic script and grey flannels would be worn, along with the option of boaters. The traditional cap which was balanced on the back of the head was to be worn when in uniform off school premises and no doubt because of its precarious perch boys would "cap" those to whom they would otherwise have raised their caps. Wodehouse in his last year at the school. This was used by the school until, in 1870, it was decreed by the College of Arms that it was the exclusive property of Edward Alleyn and his family. Deism and learning are represented by the flames in the crest. From the ring of flames an arm with a hand holding a heart protrudes. This probably symbolises charity [62] and has a twofold meaning. The lower portion of the shield incorporates the original shield being an argent silver background on which are placed a chevron bent bar dividing three cinquefoils gules red five pointed stars. This continued a tradition of the Head of the college being called the Master since its foundation in 1564. The Master was most senior, followed by the Warden and on vacancy of the Mastership, the Warden succeeded. By the Dulwich College Act the Master, Warden and Fellows were pensioned and the governance of the foundation switched to a body of nineteen Governors. However, the position of Master continued as the title of the Headmaster of the new Upper School, with an Undermaster as deputy. The Act as a result of the Charity Commissioners scheme abolished the office of Undermaster.

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Chapter 4 : , The Rose and its stages, | Julian Bowsher - www.nxgvision.com

Muniments (Documents relating to the theatres and bear garden --ms. I. Papers relating to the drama and the stage --ms. II. Papers relating to bear-baiting --ms. VIII. Memorandum-book of Edward Alleyn --ms. XI. Miscellaneous notes --ms. XVIII.

In a pedigree signed by himself, his mother, Margaret Alleyn, is said to have been a daughter of John Townley, of Townley; but, although her name is no doubt correctly given, her connection with the Lancashire Townleys is not satisfactorily made out. The elder Alleyn, who owned several houses in Bishopsgate, died in September, and his widow subsequently married John Browne, a haberdasher. At what age he began to act is unknown. It is to this tour that we owe an interesting correspondence with his wife and her stepfather, preserved at Dulwich. In he built, in conjunction with Henslowe, the Fortune Theatre in Golden Lane, Cripplegate, having acquired a lease of the site in his own name only on 22 Dec. The contract for the house, dated 8 Jan. Before this, however, Alleyn had begun to provide the public with coarser amusement. As early as he had acquired an interest in the baiting house at Paris Garden in Southwark, and on a vacancy in he and Henslowe, now groom of the chamber to the queen, endeavoured to secure the office of the master of Royal Game of bears, bulls, and mastiff dogs. Although they failed at the time, they ultimately obtained it by purchase from the then holder in, a new patent in their favour as joint masters being issued on 24 Nov. This was held by Alleyn as the survivor until his death, and it was no doubt a source of considerable profit. Whether Alleyn still continued to act after he became bear-master is uncertain. Dekker, *Magnificent Entertainment*, Of his eminence as an actor there can be no question. With mouthing words, that better wits have framed, They purchase lands, and now esquires are made. The sum paid to Calton was 5,1. Having meanwhile himself removed to Dulwich from Southwark, he began the building of the college, which perpetuates his name, in, the contract for the chapel, schoolhouse, and twelve almshouses, being dated 17 May. The story told by Aubrey Nat. Before the building was finished Alleyn lost his father-in-law, Henslowe, who died on or about 9 Jan. Meanwhile, on 1 Sept. A diary of Alleyn, extending from 29 Sept. Among other interesting details it shows that the necessary royal patent for the incorporation and endowment of the charity was not obtained without difficulty. It was opposed by Lord Chancellor Bacon for reasons expressed, on 18 Aug. On 21 June, the patent at length passed the great seal, and on 13 Sept. Alleyn read and signed the deed of foundation in the chapel, afterwards entertaining the company, among whom was Bacon himself, at a sumptuous banquet. During the five years covered by his diary, and possibly until his death, Alleyn personally managed the affairs of the college, his average yearly expenditure on all accounts amounting to 1,1. The position to which he had now attained was one of some consequence. He was on visiting terms with members of the nobility, bishops, ambassadors, and other persons of note, and among his friends were the Earl of Arundel and Sir William Alexander, the poet, the latter of whom, like Ben Jonson, made him the subject of laudatory verse. He appears, too, as the patron of Thomas Dekker, John Taylor, the water poet, and other writers; and members of his own former profession were his constant guests. Of the London theatres he seems to have had an interest in the Rose, the Hope, and the Red Bull, as well as in the Fortune; but the evidence adduced by Mr. Collier to show that he also possessed a share in the Blackfriars Theatre, purchased from Shakespeare, is of modern fabrication. A new house, however, was in course of erection before 16 April, leases of some of the shares being signed on 20 May. On 28 June, Alleyn lost his wife Joan, with whom he had evidently lived on most affectionate terms. She was buried in the college chapel on 1 July, her epitaph stating that she was 52 years of age, and died without issue. Only five months later, on 3 Dec. John Donne, Dean of St. As he must have been nearly forty years her senior, the match was a strange one. Its history is given by Alleyn himself in a curious letter addressed to Dr. Donne, with whom he had causes of difference, early in, and from it we learn that it was arranged as early as 31 Oct. In he bought a property in Simondstone in Aysgarth, and a journey, which he apparently made into Yorkshire to visit it in July, may have brought on

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his fatal illness. On the authority of his executor and first warden of the college he died on 25 Nov. So far as appears, he never had any children, and the nearest relative named in his will, dated 13 Nov. In completion of a scheme, which he had begun in by building ten almshouses in Cripplegate, his executors were ordered to build ten others in each of the parishes of St. Botolph, Bishopsgate, and St. Saviour, Southwark; and among other charitable bequests the college also received two leases in Southwark as an addition to its settled estates. The statutes of the college, prepared no doubt long before, were signed by Alleyn on 29 Sept. A curious feature in these statutes is the extent to which they modified the original constitution of the charity, a process which, in our own time, has been more than once repeated under authority of parliament, with the uniform result of enlarging its sphere of usefulness. That a man of so kindly a nature should have made profit from the cruelties of the Bear Garden is repugnant to modern ideas; but it was quite in character with the manners of his own time. Dramatic Poetry, , 2nd edit. Collier are pointed out.

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Chapter 5 : The Bankside Playhouses and Bear Gardens | British History Online

Reprint of the ed. published by A. H. Bullen, London, which was printed from mss. in Dulwich www.nxgvision.comes bibliographical references and www.nxgvision.comnts: Documents relating to the theatres and Bear GardenManuscript I: Papers relating to the drama and stageManuscript II: Papers.

Image courtesy of the Folger Digital Image Collection. On the Agas map, the Bear Garden is a circular arena with an open roof and a clear labelâ€”The Bearebayting â€”located in the Liberty of the Clink, Southwark. The Bear Garden was never a garden, but rather a polygonal bearbaiting arena whose exact locations across time are not known Mackinder and Blatherwick To complicate matters of historical accuracy, by , bear garden was the generic name given to a set of permanent structuresâ€”wooden arenas, dog kennels, bear pensâ€”dedicated to bearbaiting, and rebuilt on various occasions during the sixteenth and seventeenth centuries Mackinder and Blatherwick Prior to the mid-sixteenth century, animal baiting occurred in an open field, so it was significant that the Elizabethans established permanent buildings for the practice, which typically occurred two days a week including Sundays. Location on Early Maps Locating the first permanent structure is difficult. Henry Polsted is thought to be the first recorded owner of the property where one of the Bear Gardens would eventually be built. Immediately west of the Bear Garden on the Agas map is a second, similar edifice labeled The Bolle baiting. Some historians doubt that a separate, freestanding arena devoted to bullbaiting existed beyond the early sixteenth century, despite the evidence of the Agas Map. Braines observes, there is no record of a place on the Bankside reserved specially for the baiting of bulls, but there is plenty of evidence that bulls and other animals were baited at the bear-rings Braines Dawson makes a similar argument based on an eyewitness account by a Venetian, Alessandro Magno, who wrote in that bull and bearbaiting occurred in the same arena. Dawson argues that, if there were two distinct arenas for each sport so proximate, Magno and others would have mentioned this fact. Image courtesy of Wikimedia Commons. History Bear Garden shared its Bankside home with both theatres and brothels. Martha Carlin characterizes Southwark as a haven of criminals and forbidden practices within sight of the royal court and law courts at Westminster Carlin xix. Bearbaiting is more clearly documented in the seventeenth century. Henslowe and Alleyn jointly held this office until During the Commonwealth period, bearbaiting continued despite Puritan opposition. Briefly closed in November, the Garden must have been open again by July, when it appears in a royalist newsbook that accuses the Parliament of even stooping to lure young men to the Bear Garden under the guise of showing a new kind of bear-baiting, and then impressing them into the Army Hotson The Bear Garden continued to operate until 9 February, when the Hope Theatre alias Bear Garden was pulled down, the mastiffs were sent to Jamaica, and all of the bears except a single white bear cub were shot and killed by musketeers under the order of Colonel Thomas Pride, sheriff of Surrey Ravelhofer The Hope was converted to tenements a month later. The last recorded reference to the Bear Garden is an advertisement published in Roberts and Godfrey. Bears and English Mastiffs Bears were trained by their bearwards, almost like Roman gladiators, to defend themselves in carefully timed and choreographed matches against English mastiffs, a particular breed of dog known for its courage Ravelhofer When the bears were old and blinded by wounds from dogs, they were simply staked to the ground and whipped until blood poured down their backs Ravelhofer Even so, there were many vocal supporters of bearbaiting, including watermen, whose livelihoods depended on ferrying passengers to and from Southwark.

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Chapter 6 : The Rose (theatre) - Wikipedia

Muniments: Documents relating to the theatres and Bear Garden; Manuscript I: Papers relating to the drama and stage; Manuscript II: Papers relating to the bearbaiting; Manuscript VIII: Memorandum-book of Edward Alleyn; Manuscript XI: Miscellaneous notes; Manuscript XVIII: Miscellaneous papers; Appendices (p. []): I. Documents not now at Dulwich; II.

Oxford University Press, Also see the Digital Essays. Feoffment from Daniel Gill to his son Daniel of the same messauges, Oct. Deed of partnership between Philip Henslowe and John Cholmley for a parcel of ground on the Bankside and in a playhouse [the Rose] to be erected thereon, with details of how receipts are to be paid, Jan. Will of Daniel Gill bequeathing his lands in trust to his family, May 25, Draft of the preceding assignment, no date. Bargain and sale by Daniel Gill and his family and others to Edward Alleyn for twelve tenements relating to the Fortune Theatre, May 30, Bond from the same parties to Edward alleyn to observe covenants as above, May 30, Release from Daniel Gill and others as above 38 to Edward Alleyn of all rents and arrears, June 4, Fine by the same to Edward Alleyn of messuages and gardens, Release by Daniel and Katherine Gill and others as above 38, Oct. Contract of Gilbert Katherens, carpenter, with Philip Henslowe and Jacob Meade to pull down the old Bear Garden and to build another playhouse [the Hope], to be used for playing and for blood sports, to be the same dimensions, as given, as the Swan Theatre, Aug. Articles between Gilbert Katherens and John Browne whereby the latter covenants to make the brickwork of a playhouse [the Hope] in the same dimensions of the Swan, and to be built upon the place of the Bear Garden, Sept. Articles on the part and behalf of Philip Henslowe and Jacob Meade relating to their acting company, represented by Nathan Field, c. Bond from the lessees as above to Edward Alleyn to observe convenants, Oct. Lease from Edward Alleyn of Dulwich to Charles Massey of one twenty-fourth part of the ground and tenements where the Fortune Theatre stood, to be used for the construction of a new [Fortune] theatre, May 20, Lease from Edward Alleyn to Richard Price of one twenty-fourth part of the same ground and tenements, May 20, Lease from Edward Alleyn to William Gwalter for a sixth part of the ground and tenements as above, May 20, , with endorsement of the surrender of the lease, with further one-sixth part to William Gwalter and another lease to Robert Leigh, June 19, Lease from Edward Alleyn to William Gwalter for a sixth part of the ground and tenements as above, May 20, , with endorsement of the surrender of the lease, with further one sixth part to William Gwalter and another lease to Robert Leigh, June 19, Lease from Edward Alleyn to Anthony Jarman for a twelfth part of the premises as above, paying towards the erection of a new playhouse, May 20, Lease from Edward Alleyn to Margaret Grey of a twelfth part of the new [Fortune] Theatre, with a taphouse belonging to the same and five other tenements, Jan.

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Chapter 7 : CiNii Books - Henslowe papers : being documents supplementary to Henslowe's Diary

Muniments: Documents relating to the theatres and Bear Garden Manuscript I: Papers relating to the drama and stage Manuscript II.: Papers relating to the bearbaiting Manuscript VIII: Memorandum-book of Edward Alleyn Manuscript XI: Miscellaneous notes Manuscript XVIII: Miscellaneous papers Appendices: I. Documents not now at Dulwich. II.

The excavations then made the lies. For the first time concrete evidence for the Rose doubly unique by locating the actual site to plan and layout of an Elizabethan playhouse was which those papers referred. Moreover the excavation revealed. A fourteen-sided polygon did indeed ruffle I am grateful to Kate McLuskie for inviting me to speak at the some feathers but nearly every aspect of the stage, conference and to Peter Holland, and his colleagues on the one essential component in a theatre, caused the Shakespeare Survey editorial board, for subsequently invited a surprise. I shall not only examine all its physical things me to write this paper for publication. I remain grateful aspects but also emphasize its function. In particular of course, to Andy Gurr and Jon Greenfield for engaging in frank discussions on the subject of this paper. Their advice I want to examine the views of Andy Gurr over the last seventeen years on the history and architecture and Jon Greenfield that the Rose might have been of Elizabethan playhouses has been warmly appreciated. Miller, The Rose and the Globe aspects of the Rose and Globe 2 but the arguments presented here will concentrate on correcting some Playhouses of Tudor Bankside, Southwark: We have associated Phase 1 with its initial construction. This is also relevant to our topic today for these things in and its Phase 2 with the alterations changes were, I believe, directly related to the noted by Henslowe in I would argue that stage. In my preliminary building, where subsequent disturbance obscured in any account of the building, undertaken before many details. There is, however, no dispute about detailed post-excavation analysis began, there were the function of the building from that date and indeed a couple of mistakes relevant to this discussion. Though not germane to the issues under thought to be an irregular one, albeit of fourteen discussion, I would mention that any tiring house sides. It has now been seen that this was based on area would appear to have been confined within faulty measurements and that it was entirely regular the gallery frame behind the stage. Furthermore, with its southernmost bay parallel to Maiden the absence of any structural supports suggests that Lane from which direct access was gained. Secondly there was no permanent cover or roof over this and only, the attribution of the ingressus to our Phase stage. The presence of any awnings or even a small 2 was wrong; it was in fact founded on earlier levels cantilevered cover cannot be determined by the than had been initially thought. The dating of the archaeological remains. THE STAGE For archaeologists the excavation and recording Our assumptions about stage orientation have for of a site provides the primary records used as a basis many years been dominated by its relationship to for subsequent analysis. The dating of the remains the afternoon sun and the question of shade or not and the material finds then provide a chronological to shade. The distribution of those finds within to be to the south or south-west and there was surprising a chronological framework can enhance a surprise at its appearance on the northern side of the tial analysis that is fundamental to the important building. Such a location prompted various questions of function. Archaeologists will interpret things and research into evidence for contemporary differing remains as a Roman temple, a domes- stages brought out conclusions entirely non-solar. Papers from CHAT forthcoming. The Rose Playhouse Phase 1, Archaeological remains overlain by a timber superstructure proposed by Jon Greenfield. It might be easy to dismiss this shows an internal gable thereby interpreted as being over the stage at the northern side of what 7 Conveniently reproduced in R. Foakes, Illustrations of the must be the Rose and the Globe. The Rose Playhouse Phase 2, What might be the more reliable at the Hope is also shown by Hollar to the south. BOWSHER This we know to be accurate because the entrance the shape of the stages in other playhouses, tapered to the Hope, and its Bear Garden predecessor, was stages may have been in existence elsewhere. To the rear, west, was the original the overindulged drawing of the Swan appears to curtain wall of Holywell Priory with only a preliminary show something rectangular extending some way vate

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doorway from the fields beyond. Document- the greater argument was the location of the play- tary sources do, however, suggest that contempo- house on land available for easy access by the paying rary stages were larger than those at the Rose. The Phase 1 stage at the Rose was bound by the angled inner wall of the frame to the rear and a front wall 10 W. It might be noted here that the excavation of a This wall was not fully revealed but it was clearly small area of the Hope will also be included in a forthcoming MoLAS monograph. Foakes speculated that because, under 17 The famous drawing of the interior of the Swan is reproduced close scrutiny, the written sources give no idea of in Foakes, Illustrations, p. Jon anthropomorphic ground surfaces associated with Greenfield suggested that for architectural integrity, the playhouse were only ascertained in a few areas. Vertical mea- lier levels destroyed much of the evidence. A modern truncation made in early southern part of the site, we can construct a hypo- by demolition contractors did allow a glimpse thetical gallery level. This area was used for recon- of the underlying strata seen in section. Here it structing measurements as it was one of the few could be seen that the floor surface had been either areas where the contemporary external ground sur- built in sandwiched layers or that it had been relaid; face survived. Nevertheless, the timber construc- the lowest layer of mortar was a maximum of 0. The most striking thing the building. The slight uncertainty is caused by foundation pads and overlying piers would have severe erosion of the floor against the stage front; an supported the upright timbers of the frame. The maximum height found on the brick piers 18 On the Red Lion stage see J. John Brayne, his Carpenter, and the Building of the 0. The timber cill beam p. The cill beams would have been at the all three galleries. A baluster frag- and fenced with strong iron pikes. Heights were, of course, recorded throughout but those at the lowest levels are not would provide a hypothetical handrail level fronting necessarily natural strata or original surfaces. Greenfield and the lower gallery of 3. Archaeological levels across the site from south left to north right with conjectured heights of galleries and stage. Another feature gallery floor against the stage but at an average of found in this yard floor was a conglomeration of 0. These we inter- For the stage to have had a floor level of 2. This was clearly above eye level for the floor against the stage front and the handrail height average man. Moreover, the only documentary ref- of the lowest gallery. However, the height between erence for stage height is from the Red Lion of the surface in the southern half of the yard and the where it was five foot 1. A reduction of is assumed to be its height above the level of the 0. Warner, London Bodies London, , p. Roberts The average height of an adult male human and M. This was The question arose because the actual junction a more durable surface and was perhaps introduced of the stage wall and the inner wall of the frame to cover the erosion of the friable mortar floor. We do This new floor level was at an average height of not know whether the two elements were struc- 0. Archaeologically this is actu- It should be noted that the area below the stage ally of little significance as many buildings of this also had a mortar surface. This was also sloped date are found with subsidiary but contemporary slightly down southwards and it abutted the front elements abutting rather than bonding. Only the wall of the stage at about 0. This sur- lower parts of this stage wall were revealed, it being face would indicate that the area below the stage truncated by the rebuilding of Phase 2 in A brickwork though any foundation details were not prominent feature uncovered in the excavations was revealed within the limits of the excavation. Thus, a timber box drain at the rear of the building. This although it was a permanent feature rather than clearly drained down to the north into an irriga- temporary trestles, the apparent absence of any tion ditch but where it drained from is still a puzzle. It stage was built after the more solid frame had been may have been connected to a downpipe associated erected. Moreover, there are documen- stage certainly have flaws associated with sightlines tary sources from other playhouses which indicate for the groundlings nearest the stage. It may be that that this is exactly what did happen. Alternatively, the stage may have been frame, but clearly as part of the same building pro- at a lower level than the galleries, or even slightly gramme. However, the rake of the yard surface must have been related to sightlines. Groundlings at the rear 24 E. Chambers, The Elizabethan Stage, 4 vols. Oxford, , could clearly see over the heads of the groundlings ii. At the southern end, there was sufficient The cannot be proved and is, moreover, unlikely to be documentary sources have also been questioned the case. This is a Henslowe and John Cholmley determined the date notion that is very far

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from certain though I have of construction as , we have no accounts of no space to discuss that particular chestnut here. In an argument largely " and Foakes suggested its odd stage combs, ed. The same arguments were reiterated in into an arena otherwise used for baiting. Despite the uncertainty behind the Swan drawing I remain uncertain about the argument in order to stress the differences and the baiting argument for the same reasons that I apply to the conclude that the influence appears to have worked Rose. The Theatre in Shoreditch " Montreal, , pp. The first Interrogatory and storey scaffolds or standings. Bear Garden collapsed in January it was rebuilt 35 So defined by W. It can be no baiting. The two words are used separately and are certainly not interchangeable. We might note there- Theatre, " Cambridge, Many published transcribing than dramatic play in English. Moreover, Plat- tions mistakenly transcribe Game as Same. Chambers, Elizabethan Stage, ii. The building shown is markedly dif- noted by Paul Hentzner in Nevertheless, it may be instructive to look at ators. Henslowe had no licence to bait bears before The bones of the European brown bear have The Sewer Commis- the vicinity. If these were polar in length.

Chapter 8 : File:The Bear Garden, the Globe Theatre ().jpg - Wikimedia Commons

Documents relating to the Theatres and Bear Garden; No. 7. A bstract. Letters Patent of Queen Elizabeth, granting to Ralphe Bowes, esq., the office of master of our game pastymes and sportes, that is to saie of all and everie our beares bulles and mastyve dogges, in as large and ample manner and forme as Cuthbert Vaughan or Sir Richard Longe, deceased.

Chapter 9 : EMLoT: db/record/venue/28

Relating to Theatres and Theatrical Matters. A muniment is defined as 'a title deed, charter, letters patent, or other document providing evidence of specified rights,privileges or ownership' ; for these and other definitions, see Peter Beal, A Dictionary of English Manuscript Terminology (Oxford: Oxford University Press,).