

The touring companies had set up their stages, when playing for towns-folk and not for the nobility in the large inn yards where the crowd could sit or stand around the platform and the superior patrons could seat themselves in the galleries outside the bedrooms of the inn. The London theatres more or less reproduced this setting, though they were usually round or oval in shape and stage was more than a mere platform, having entrances at each side, a curtained inner stage and an upper stage or balcony. For imaginative poetic drams this type of stage had many advantages. There was no scenery to be changed, the dramatist could move freely and swiftly from place to place. Having only words at his command, he had to use his imagination and compel his audience to use theirs. The play could move at great speed. Even with such limited evidence as we possess, it is not hard to believe that the Elizabethan audience, attending a poetic tragedy or comedy, found in the theatre an imaginative experience of a richness and intensity that we cannot discover in our drama.

(i) A person who gives financial or other support to a person organization or cause.

(ii) a customer of a shop or restaurant especially a regular one.

Theatres of the Elizabethan Period

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Tourism companies perform in yards for common people. The town inhabitants gather around the platforms. While those who help the tourism companies sit in galleries. Other theatres have a more elliptical or oval shape, openings on each side, a balcony and a curtained main entrance. Such theatres suit abstract dramas better.

The actor is able to utilize stage space for spontenity. Apparently, older audiences had a more profound theatre experience than contemporary audience does.

Words in Passage: 194
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