

STAGE VOCABULARY

WEBSITE SOURCES:

<http://www.rdg.ac.uk/globe/newglobe/OpeningPhotos.htm>: A Virtual Tour of the New Globe Theatre

The reconstructed Globe stage

- The stage wall, or *Frons Scenae*, is decorated with reference to [astrology](#) and [Greco-Roman mythology](#). Compare it with [the temporary Frons Scenae](#) built in 1996 (**NB** that page also provides explanations on the use of the different doors)
 - On the [balcony](#) you might see musicians or members of the audience (in Shakespeare's day, the richer patrons, now mostly guests of the company).
 - Left and right of the [stage](#), on the middle gallery, are the [Gentlemen's Rooms](#), the Renaissance equivalent of corporate boxes, which also provide the most comfortable seating.
 - The [pillars](#) hold up the [Heavens](#) and provide hiding-places for the actors and a rich symbolic framework.
 - The three [galleries](#) offer benches and mostly good sightlines.
 - In the [yard](#), for £5, the modern equivalent of the penny paid by Shakespeare's groundlings, you can stand and have the closest view of the actors that you will ever get in any theatre.
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ALSO OF INTEREST:

<http://www.rdg.ac.uk/globe/oldglobe/DeWitt.htm>

De Witt's sketch of *The Swan*

This sketch was made in 1596 shortly after the playhouse was built, and discovered in Amsterdam only in 1880. It is frequently referred to in the controversial question of the position of the pillars and the size of the roof above the stage (the "Heavens").

Much has been said about the audience sitting in the [balcony](#) - or Lords' Rooms or Musicians' Gallery: are they fellow-actors, musicians, or the rich patrons who paid sixpence for their seats, as opposed to 1 penny for the groundlings? Another puzzling question has to do with the trestles(?) supporting the stage. De Witt's accompanying letter is also of great value for the [decoration](#) of the Globe Theatre.

"...To say that a number of the features illustrated by De Witt are debatable is to put it mildly".

(Andrew Gurr in *The Shakespearean stage 1574-1642*, Cambridge, 1992, p.131-132)

The original drawing is at the Rijksuniversiteit, Utrecht (The Netherlands).

<http://www.rdg.ac.uk/globe/oldglobe/Scarron.html> A performance of Scarron's *Comical Romance* (1640).