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## Shakespeare's London Theatreland: Archaeology, History, and Drama; The Hope Playhouse, Animal Baiting and Later Industrial Activity at Bear Gardens on Bankside: Excavations at Riverside House and New Globe Walk, Southwark, 1999–2000

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**ABSTRACT** This review considers *Shakespeare's London Theatreland: Archaeology, History, and Drama* and *The Hope Playhouse, Animal Baiting and Later Industrial Activity at Bear Gardens on Bankside: Excavations at Riverside House and New Globe Walk, Southwark, 1999-2000*.

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In a baiting house, animals such as bulls and bears occupied the ground floor yard and the spectators used the galleries.<sup>2</sup> Playhouses used the yard to pack in patrons instead. In addition to the yard, the Curtain had three galleries, each of which had wooden steps for seating. The galleries and stage were covered by the roof, while the yard was open to the elements. A protected view was an advantage that cost viewers more: one penny was charged to enter the yard, and then an additional penny was collected to enter the galleries. A final penny gained a seat close to the stage and a cushion (Gur... Shakespeare's London Theatreland: Archaeology, History, and Drama. London: Museum of London Archaeology, 2012. This item is cited in the following documents 'The Hope playhouse, animal baiting and later industrial activity at Bear Gardens on Bankside: Excavations at Riverside House and New Globe Walk, Southwark, 1999–2000'. MOLA Archaeology Studies Series 25. London: Museum of London Archaeology, 2013. Scott-Warren, Jason. 'When Theaters Were Bear-Gardens; Or, What's at Stake in the Comedy of Humors' Shakespeare Quarterly 54.1 (2003): 63–82.