**Shakespearean London Theatres**

*Launch Event: Tuesday 23 April, 14.00–16.30*

*Selected Sundays, 28 April – 25 August, 15.00–16.30*

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**Launch Event**

**Why Was the Globe Round?**
The ways in which this affected the presentation and hearing of the plays.

*Introductory Lecture by ShALt Co-Investigator*  
*Professor Andrew Gurr (Reading University)*  
*Attendance not compulsory*

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**Programme**

*Sunday 28 April*  
What it was about the play that inspired audiences to love and admire the play for generations.  
*Professor Peter Womack (University of East Anglia)*

**Ben Jonson, Bankside and the Blackfriars: A Biography of London Theatre Districts in the 17th-century**  
*Sunday 5 May*  
A cultural and social geography of the two main theatre districts, from basic theatre architecture to the buildings and practices abutting the theatres themselves.  
*Professor Julie Sanders (University of Nottingham)*

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**'Stuck Up and Down About the City': Playbills in Shakespeare's London**  
*Sunday 19 May*  
The way that London was ‘textual’, covered in advertisements. But what does a playbill convey about performance - and how does it relate to plays in print?  
*Professor Tiffany Stern (Oxford University)*

**Virtual Reality and London's Early Stages: Interacting with The Rose and Boar's Head Theatres in 3-D**  
*Sunday 2 June*  
The conditions for performance in two of London's early modern theatres; the Rose Theatre and the Boar's Head Theatre.  
*Professor Joanne Tompkins (Queensland University)*

**Rich City, Poor City: The Royal Exchange and Debtors' Prison on the Early Modern Stage**  
*Sunday 16 June*  
How the theatre focused on particular places in early modern London in order to make vivid the economic changes that were transforming urban life.  
*Professor Jean E. Howard (Columbia University)*
Fashioning the Face: Cosmetics, Glitter and Glamour at the Blackfriars Theatre
Sunday 30 June
The relationship between cosmetic materials, candle light, spectators and the King’s Men repertory of plays in the Blackfriars theatre.
Dr Farah Karim-Cooper (Shakespeare’s Globe)

‘When torchlight made an artificial moon’:
Light and darkness in the Early Modern Indoor Playhouse, Then and Now
Sunday 14 July
How performances in the early modern indoor playhouse were lit, and how this lighting influenced playwrights, actors and audiences.
Professor Martin White (Bristol University)

The New Blackfriars: What an Early Modern Playhouse Teaches Contemporary Theatre
Sunday 28 July
How the re-creation of Shakespeare’s indoor theatre has not only helped inform our understanding of works written for early modern theatres, but has also inspired new thinking about the theatrical transaction with transformative implications for the roles of actor, audience, and director.
Professor Ralph Alan Cohen (Mary Baldwin College & the American Shakespeare Centre)

1+1=3: Why Shakespeare Collaborated with Other Playwrights
Sunday 11 August
Theatre as an art form originates in dialogue, and – as plays like Timon of Athens and All is True demonstrate – the interaction between duelling artistic egos can inspire theatrical experiences that neither poet could have imagined on his own.
Professor Gary Taylor (Florida State University)

Exeunt Players: Why did the Playhouses Close?
Sunday 25 August
The reasons for their suppression and how Civil War politics impacted on play-going in London.
Professor Martin Butler (Leeds University)

Book online or by calling 020 7942 2211
Book all 11 lectures and receive 20% discount