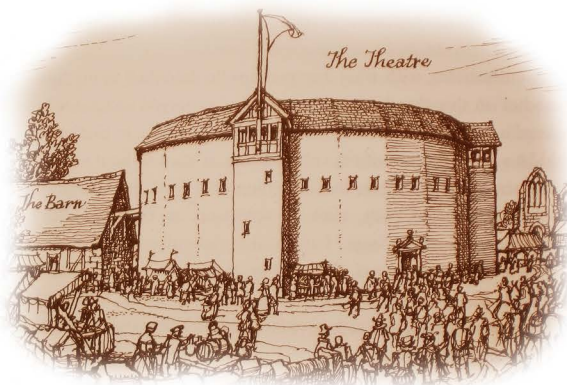


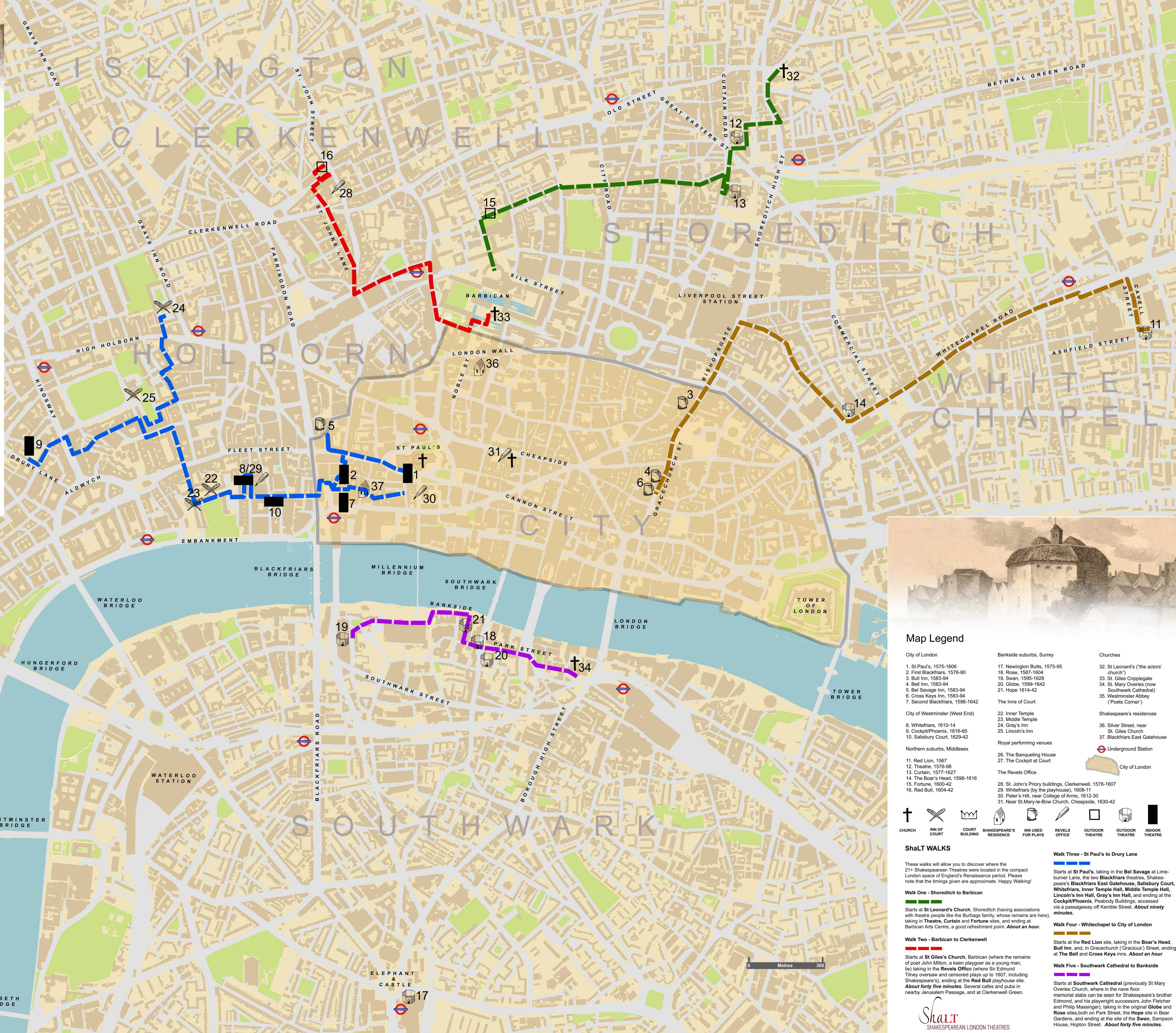


Walking Map

Discovering the world of
London's early theatres 1567-1642



ShALT
SHAKESPEAREAN LONDON THEATRES



Map Legend

City of London 1. St Paul's, 1575-1606 2. First Blackfriars, 1576-90 3. Bull Inn, 1583-94 4. Bell Inn, 1583-94 5. Bel Savage Inn, 1583-94 6. Cross Keys Inn, 1583-94 7. Second Blackfriars, 1596-1642	City of Westminster (West End) 8. Whitefriars, 1610-14 9. Cockpit/Phoenix, 1616-65 10. Salisbury Court, 1629-42	Northern suburbs, Middlesex 11. Red Lion, 1567 12. Theatre, 1576-98 13. Curtain, 1577-1627 14. The Boar's Head, 1598-1616 15. Fortune, 1600-42 16. Red Bull, 1604-42	Bankside suburbs, Surrey 17. Newington Butts, 1575-95 18. Rose, 1587-1604 19. Swan, 1595-1628 20. Globe, 1599-1642 21. Hope 1614-42 The Inns of Court 22. Inner Temple 23. Middle Temple 24. Gray's Inn 25. Lincoln's Inn Royal performing venues 26. The Banqueting House 27. The Cockpit at Court The Revels Office 28. St John's Priory buildings, Clerkenwell, 1578-1607 29. Whitefriars (by the playhouse), 1608-11 30. Peter's Hill, near College of Arms, 1612-30 31. Near St Mary-le-Bow Church, Cheapside, 1630-42	Churches 32. St Leonard's ('the actors' church') 33. St Giles Cripplegate 34. St Mary Overies (now Southwark Cathedral) 35. Westminster Abbey ('Poets Corner') Shakespeare's residences 36. Silver Street, near St Giles Church 37. Blackfriars East Gatehouse
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ShALT WALKS

These walks will allow you to discover where the 21+ Shakespearean Theatres were located in the compact London space of England's Renaissance period. Please note that the timings given are approximate. Happy Walking!

Walk One - Shoreditch to Barbican

Starts at St Leonard's Church, Shoreditch (having associations with theatre people like the Burbage family whose remains are here), taking in Theatre, Curtain and Fortune sites, and ending at Barbican Arts Centre, a good refreshment point. *About an hour.*

Walk Two - Barbican to Clerkenwell

Starts at St Giles's Church, Barbican (where the remains of poet John Milton, a keen player as a young man, lie) taking in the Revels Office (where Sir Edmund Tilney oversaw and censored plays up to 1607, including Shakespeare's), ending at the Red Bull playhouse site. *About forty five minutes.* Several cafes and pubs in nearby Jerusalem Passage, and at Clerkenwell Green.

Walk Three - St Paul's to Drury Lane

Starts at St Paul's, taking in the Bel Savage at Limeburner Lane, the two Blackfriars theatres, Shakespeare's Blackfriars East Gatehouse, Salisbury Court, Whitefriars, Inner Temple Hall, Middle Temple Hall, Lincoln's Inn Hall, Gray's Inn Hall, and ending at the Cockpit/Phoenix, Peabody Buildings, accessed via a passageway off Kemble Street. *About ninety minutes.*

Walk Four - Whitechapel to City of London

Starts at the Red Lion site, taking in the Boar's Head, Bull Inn, and, in Gracechurch ('Gracious') Street, ending at The Bell and Cross Keys inns. *About an hour*

Walk Five - Southwark Cathedral to Bankside

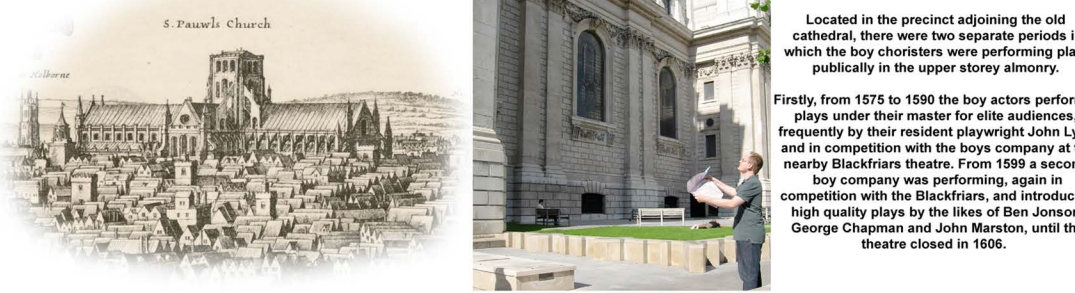
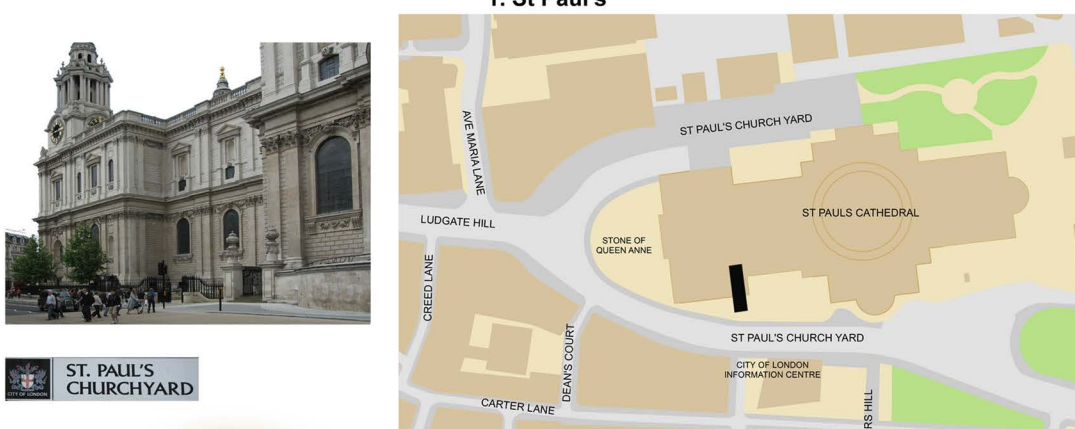
Starts at Southwark Cathedral (previously St Mary Overies Church, where in the nave floor memorial slabs can be seen for Shakespeare's brother Edmund, and his playwright successors John Fletcher and Philip Massinger), taking in the original Globe and Rose sites, both on Park Street, the Hope site in Bear Gardens, and ending at the site of the Swan, Sampson House, Hopton Street. *About forty five minutes*

0 Metres 300

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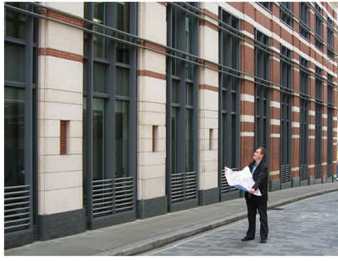
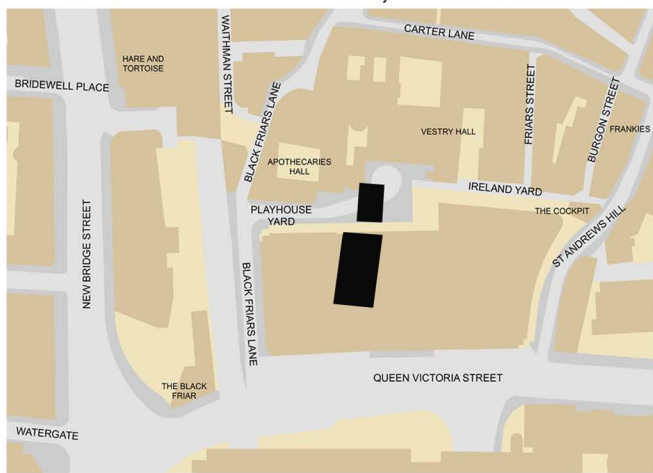
SHAKESPEAREAN LONDON THEATRES

LOCATIONS

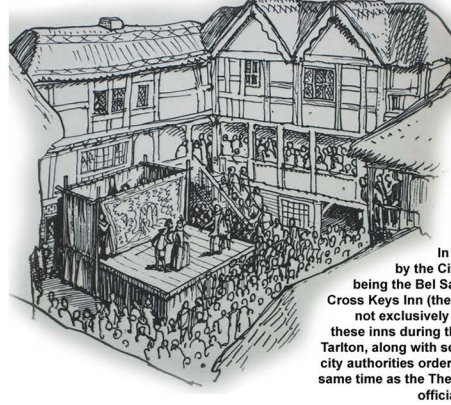
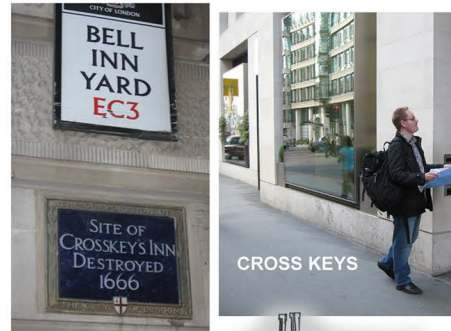


Located in the precinct adjoining the old cathedral, there were two separate periods in which the boy choristers were performing plays publicly in the upper storey alms.

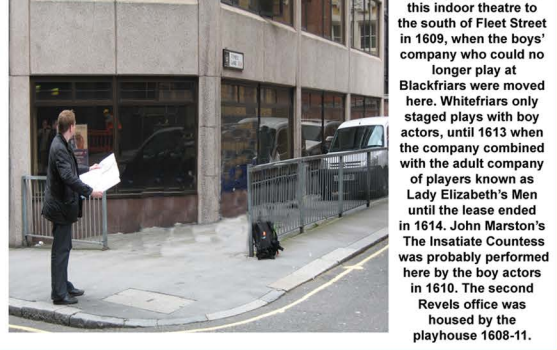
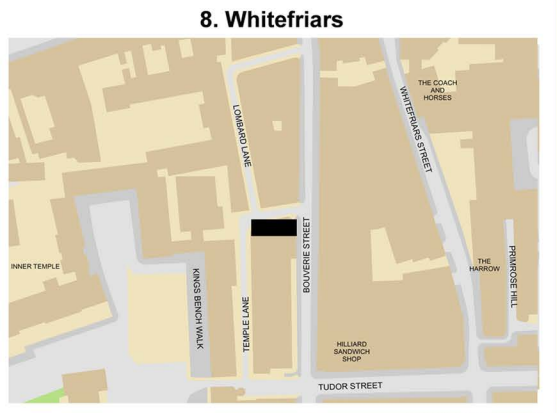
Firstly, from 1575 to 1590 the boy actors performed plays under their master for elite audiences, frequently by their resident playwright John Lyly, and in competition with the boys company at the nearby Blackfriars theatre. From 1599 a second boy company was performing, again in competition with the Blackfriars, and introducing high quality plays by the likes of Ben Jonson, George Chapman and John Marston, until the theatre closed in 1606.



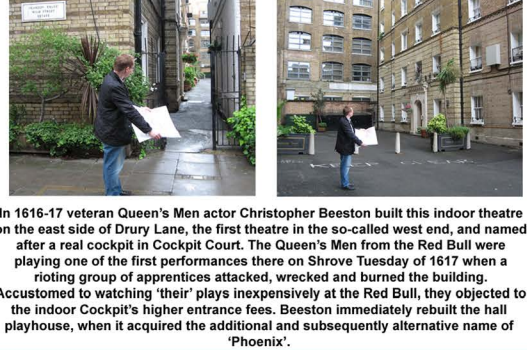
There were two Blackfriars indoor playhouses, both located at the old Blackfriars monastery site in and near Apothecaries Hall. The first, smaller theatre staged plays by boy actors in an upper room of the building until 1590. Then in 1596 James Burbage bought outright for £600 an adjacent set of upper rooms that he turned into a second, very spacious indoor playhouse, accessed via a staircase from the south side of Playhouse Yard. This Blackfriars Theatre became the model for all future theatres. Unfortunately, due to complaints from Blackfriars residents, Burbage's sons were unable to stage plays here with adult actors, so a boy company from 1598 was allowed to perform there. Eventually, when the plays put on began to offend the Crown, the boy company was forced to disband, the King's Men now being allowed to perform there from 1609 onwards. Thereafter, until the playhouse closures in 1642, Shakespeare's company were able to switch between indoor playing at the indoors Blackfriars theatre in winter, and in summer to perform at the Globe.



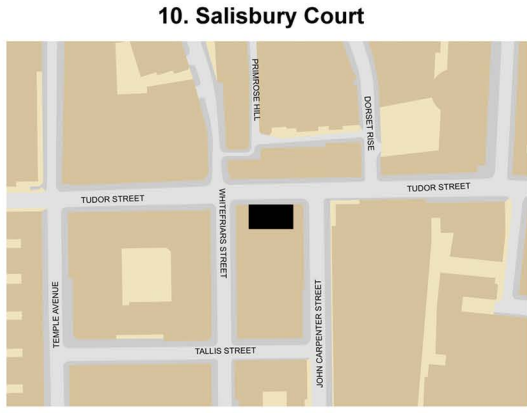
In 1593 four Inns were licensed by the City for dramatic performances, these being the Bell Savage Inn, the Bull Inn, the Bell Inn and the Cross Keys Inn (they were actually taverns allowed to stage plays, not exclusively playhouses). The Queen's Men performed at these Inns during the 1580s with the famous comic actor Richard Tarlton, along with several other unidentified companies. In 1594 the city authorities ordered a ban on playing in the City of London at the same time as the Theatre and the Rose were licensed as the only two officially legal playhouses in London.



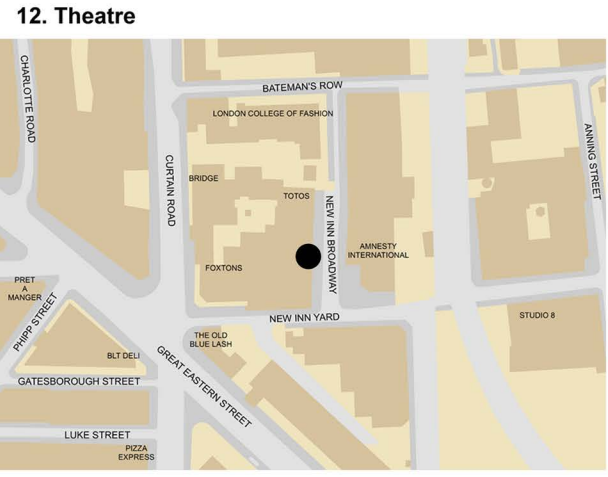
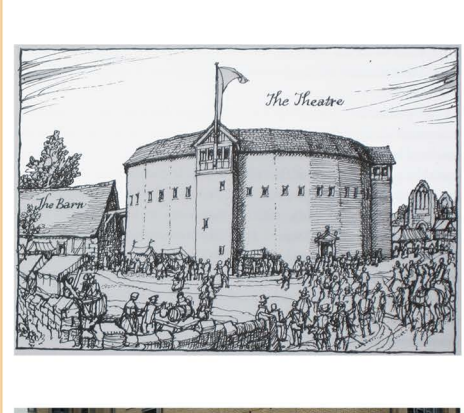
Paul Rosseter opened this indoor theatre to the south of Fleet Street in 1606, when the boys' company who could no longer play at Blackfriars were moved here. Whitefriars only staged plays with boy actors, until 1613 when the company combined with the adult company of players known as Lady Elizabeth's Men until the lease ended in 1614. John Marston's The Inmates Countess was probably performed here by the boy actors in 1610. The second Revels office was housed by the playhouse 1608-11.



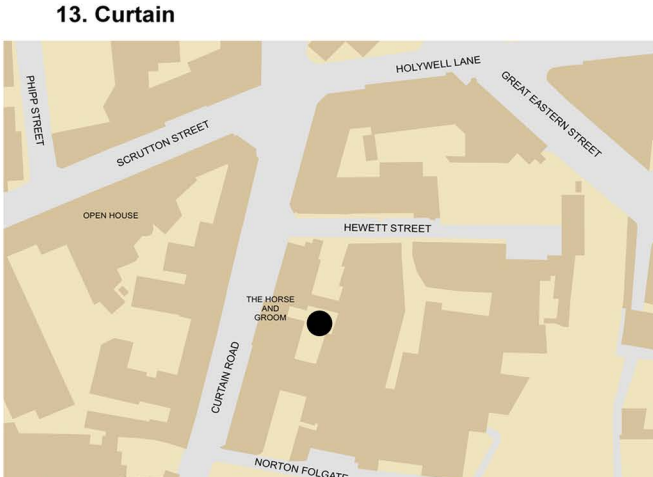
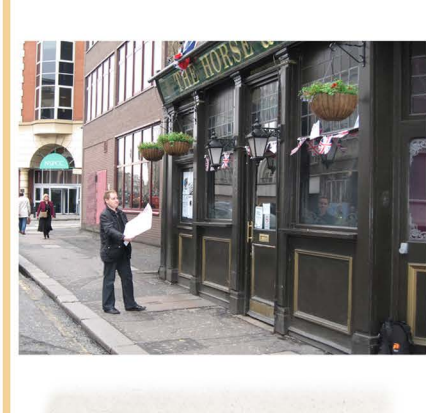
In 1616-17 veteran Queen's Men actor Christopher Beeston built this indoor theatre on the east side of Drury Lane, the first theatre in the so-called west end, and named after a real cockpit in Cockpit Court. The Queen's Men from the Red Bull were playing one of the first performances there on Strove Tuesday of 1617 when a rioting group of apprentices attacked, wrecked and burned the building. Accustomed to watching 'their' plays inexpensively at the Red Bull, they objected to the indoor Cockpit's higher entrance fees. Beeston immediately rebuilt the hall playhouse, when it acquired the additional and subsequently alternative name of 'Phoenix'.



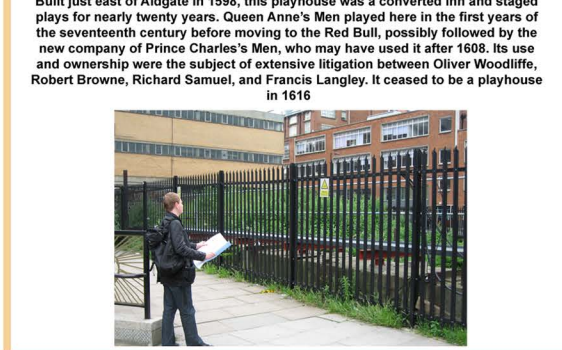
Plays were staged at this indoor theatre in the City of Westminster from 1629 until 1642 and it was the last of the Shakespearean period theatres to open. Veteran actor Richard Gurnell and deputy Master of the Revels William Blagrave built the Salisbury Court in 1629 with the idea of competing with the Blackfriars and Cockpit (Phoenix) indoor theatres. For several years after 1633 the dramatist Richard Brome was its resident writer, and the playhouse staged some of his more famous works, including The Asparagus Garden.



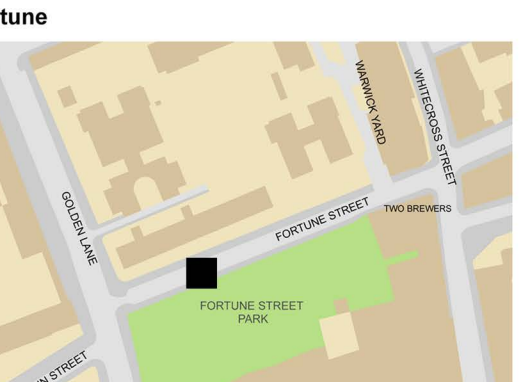
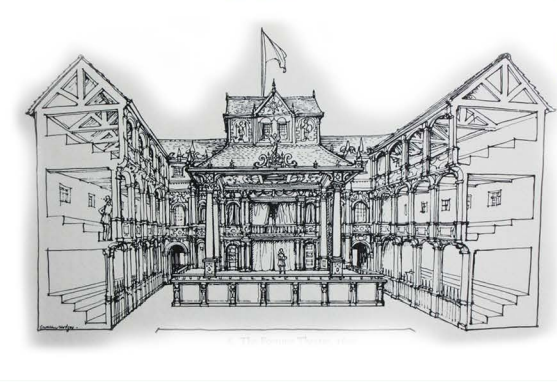
The first purpose-built playhouse in Elizabethan England, the Theatre opened in 1576, closing in 1598. It is likely that it staged more drama than any other playhouse in this 22 year period. It was built in Shoreditch by James Burbage and called the Theatre to evoke ancient Roman amphitheatre, or "theatrum" design. Wildly popular with playgoers, the Theatre premiered Shakespeare's plays in the 1590s, including Romeo and Juliet. The Theatre also staged the plays of Thomas Kyd and Christopher Marlowe, and was the home of the Lord Chamberlain's Men from 1594 to 1598, until the company moved to their newly built home on Bankside in 1599, the Globe.



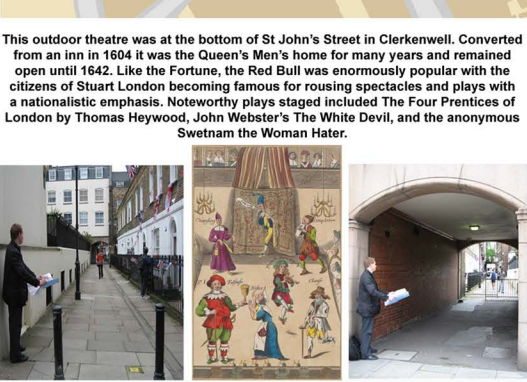
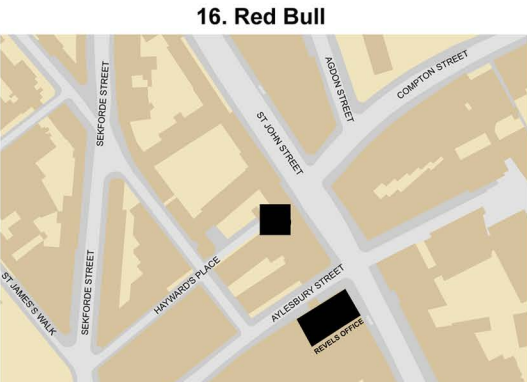
Built around 100 yards south of Burbage's Theatre in Shoreditch, the Curtain was opened in 1577 by Henry Langman. Named after the walled pasture in which the playhouse was built, the Curtain was used by the Chamberlain's Men in 1598 when the Theatre's lease expired. As well as Shakespeare's early plays, the Curtain showed those of Christopher Marlowe and Thomas Kyd and stayed open until 1627. It is possible that the Horse and Groom pub now in front of the Curtain theatre's original location, is on the site of a former "victualling house" where patrons of the theatre could buy food and drink.



Built just east of Aldgate in 1598, this playhouse was a converted inn and staged plays for nearly twenty years. Queen Anne's Men played here in the first years of the seventeenth century before moving to the Red Bull, possibly followed by the new company of Prince Charles's Men, who may have used it after 1608. Its use and ownership were the subject of extensive litigation between Oliver Woodville, Robert Browne, Richard Samuel, and Francis Langley. It ceased to be a playhouse in 1616.



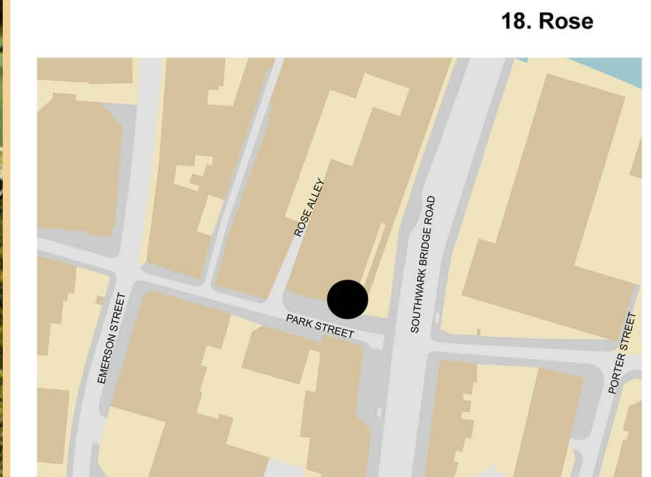
Built in 1600, the Fortune playhouse replaced the Rose as the main theatre for the Philip Henslowe-Edward Alleyn partnership. When fire destroyed the playhouse in 1621 a second Fortune was constructed on the same site and it stayed open until the Parliamentary closures of 1642. Between 1600 and the civil war hundreds of plays were put on at the Fortune, including old classics by Thomas Kyd (The Spanish Tragedy) and Christopher Marlowe (Tamburlaine) and new plays like The Roaring Girl (1611) by Thomas Middleton and Thomas Dekker.



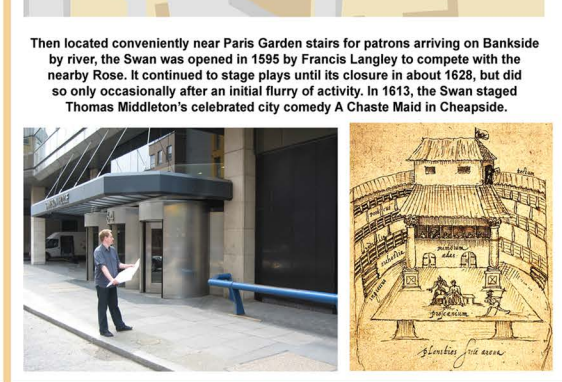
This outdoor theatre was at the bottom of St John's Street in Clerkenwell. Converted from an inn in 1604 it was the Queen's Men's home for many years and remained open until 1642. Like the Fortune, the Red Bull was enormously popular with the citizens of Stuart London becoming famous for rousing spectacles and plays with a nationalistic emphasis. Noteworthy plays staged included The Four Prentices of London by Thomas Heywood, John Webster's The White Devil, and the anonymous Sweetnam the Woman Hater.



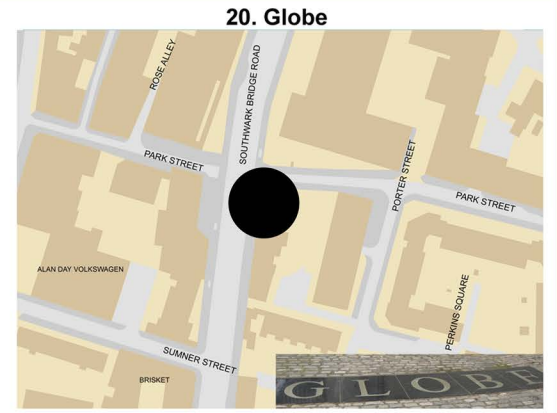
Cutaway View of the Rose Theatre, Bankside



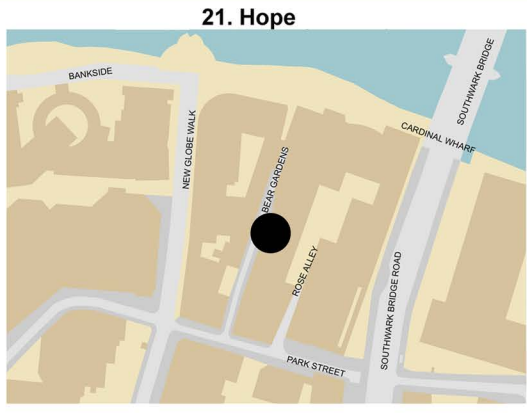
This was the first of the Bankside playhouses, opened by entrepreneur Philip Henslowe in 1587 and staging plays until 1604, being dismantled soon after. From 1594 to 1600 the Rose was home to the Admiral's Men, who then moved to Henslowe and Alleyn's new theatre in the northern suburbs, the Fortune. The Rose staged many plays by Christopher Marlowe, including Tamburlaine, The Jew of Malta and The Massacre of Paris. Thomas Kyd's The Spanish Tragedy, was played here, as were early Shakespeare dramas, including 1 Henry VI and Titus Andronicus. Much is known about the Rose because its foundations were excavated extensively by the Museum of London in 1989. For many centuries, only Rose Alley remained to show where this historic building had stood. However, in 1989, the extant remains of the theatre were discovered and partly excavated. After a lively campaign to 'Save the Rose', the area has been preserved for future investigation and an exhibition of the theatre's history is now open to the public there.



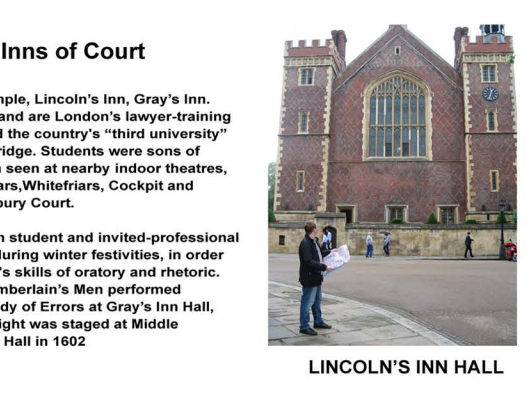
Then located conveniently near Paris Garden stairs for patrons arriving on Bankside by river, the Swan was opened in 1595 by Francis Langley to compete with the nearby Rose. It continued to stage plays until its closure in about 1628, but did so only occasionally after an initial flurry of activity. In 1613, the Swan staged Thomas Middleton's celebrated city comedy A Chaste Maid in Cheapside.



The Globe opened on Bankside in 1599 as the home of the Chamberlain's (later the King's) Men and remained open until 1642. Thus it was the main outdoor theatre of Shakespeare's troupe, hosting all his plays including the premieres of Hamlet, King Lear and Othello. The Chamberlain's/King's men also played the works of other dramatists, including Ben Jonson's Volpone and many plays by Francis Beaumont and John Fletcher. In 1613 it burnt to the ground during a performance of Henry VIII and was promptly rebuilt on the same site.



The Hope was opened in 1614 by Philip Henslowe, and was unusual in having a dismantlable stage with no stage posts so that it could show bearbaiting and sword-fighting as well as drama. The arrangement seems to have been problematic, since playing did not continue for long. Ben Jonson's Bartholomew Fair premiered at the Hope in 1614, and in the printed text Jonson complained about the offensive animal smells of the multi-purpose arena.



22-25. The Inns of Court

Inner Temple, Middle Temple, Lincoln's Inn, Gray's Inn. The four Inns of Court were and are London's lawyer-training colleges, sometimes called the country's "third university" after Oxford and Cambridge. Students were some of the wealthy and were often seen at nearby indoor theatres, including the Blackfriars, Whitefriars, Cockpit and Salisbury Court.

The Inns organized their own student and invited-professional performances, especially during winter festivities, in order to develop the young men's skills of oratory and rhetoric. In 1594 the Lord Chamberlain's Men performed Shakespeare's The Comedy of Errors at Gray's Inn Hall, whilst his Twelfth Night was staged at Middle Temple Hall in 1602.



Queen Elizabeth's timber-framed Banqueting House of 1581 was rebuilt by James I several times, culminating in the existing brick-built structure of 1622 designed by Inigo Jones. The Banqueting House was used for spectacular court masques by various dramatists, most notably Ben Jonson, author of the first to be performed, the Masque of Blackness (1605). In 1634 a ceiling by Peter Paul Rubens was installed and the masques halted for fear that smoke from candles used to illuminate them would damage the prized artwork.



The Cockpit at Court at Whitehall was specifically designed for the performance of stage plays, which were presented frequently to the royal families of both Jacobean and Caroline periods. In 1629 its design was updated for Charles 1 by John Webb, pupil of court architect Inigo Jones. Some remains of the Cockpit at Court are thought to still survive as part of the building that is 10 Downing Street.



London's Theatre History

By the twentieth century the Drury Lane tradition of Restoration theatre had evolved into London's West End Theatreland that is so evident today. But this evolution could not have occurred without the theatre going that flourished from much earlier, from 1567, when the Red Lion theatre in Stepney was built, until 1642 when Parliament, with Civil War looming, closed all the theatres. Interested playgoers probably know of Bankside's original Globe theatre, where Shakespeare's dramas were performed from 1599 opposed to its nearby reconstruction). But even enthusiasts may be unaware of its original site at Anchor Terrace, Park Street (Map Legend, 20). This is around 50 yards south east of Bankside's first theatre, the Rose (Map Legend, 18), whose foundations were dug up and preserved in 1989, and are still viewable today. The Rose premiered Shakespeare's early plays, and still stages dramas in its Park Street venue. The archaeological dig has provided us with a mass of new knowledge concerning London's early playhouses.

Shakespearean London Theatres

The Shakespearean London Theatres (ShALT) project aims to increase public awareness of the London theatres of Shakespeare's time. Through a 2011-13 partnership between De Montfort University and the Victoria & Albert Museum, maps, booklets, interactive software, public talks, and downloadable short films will be made available to the public to access the modern London locations of these theatres and learn more about them. We trust you will enjoy walking around Bankside, the City of London and its environs to discover the playhouse sites of a Renaissance London that was tiny, all locations within a walkable two-mile radius of St Pauls. Learn more about the theatres, playwrights, actors, entrepreneurs and playgoers of the Shakespearean period 1567-1642 at our project website www.shalt.org.uk

Acknowledgments

Map content, design and compilation: The Geoinformation Group, Cambridge.

Photography: Maurice Hindle

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