



Shakespeare in London

Walking Tour Guide

“Shakespeare Week 2022” 8th-12th August 2022

Shakespeare in London

Shakespeare Week Sites

-  Globe Theatre
-  Our hotel (Locke at Broken Wharf)
-  King's College (VWB)

Walking Guided Tour (Tuesday)

-  #1 British Library
-  #2 Rose Playhouse

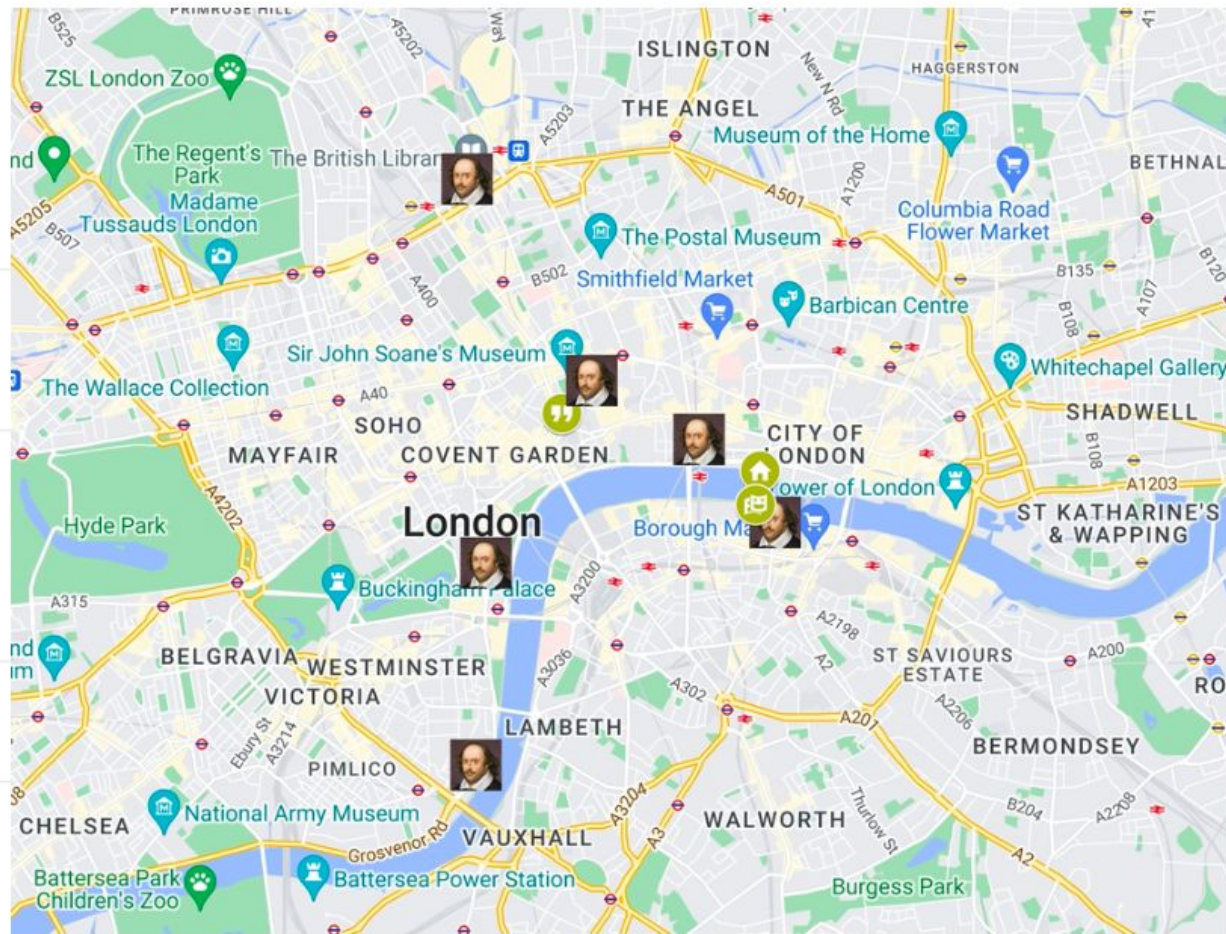
Walking Guided Tour (Wednesday)

-  #3 Lincoln Inn's Hall
-  #4 Whitehall
-  #5 Tate Britain

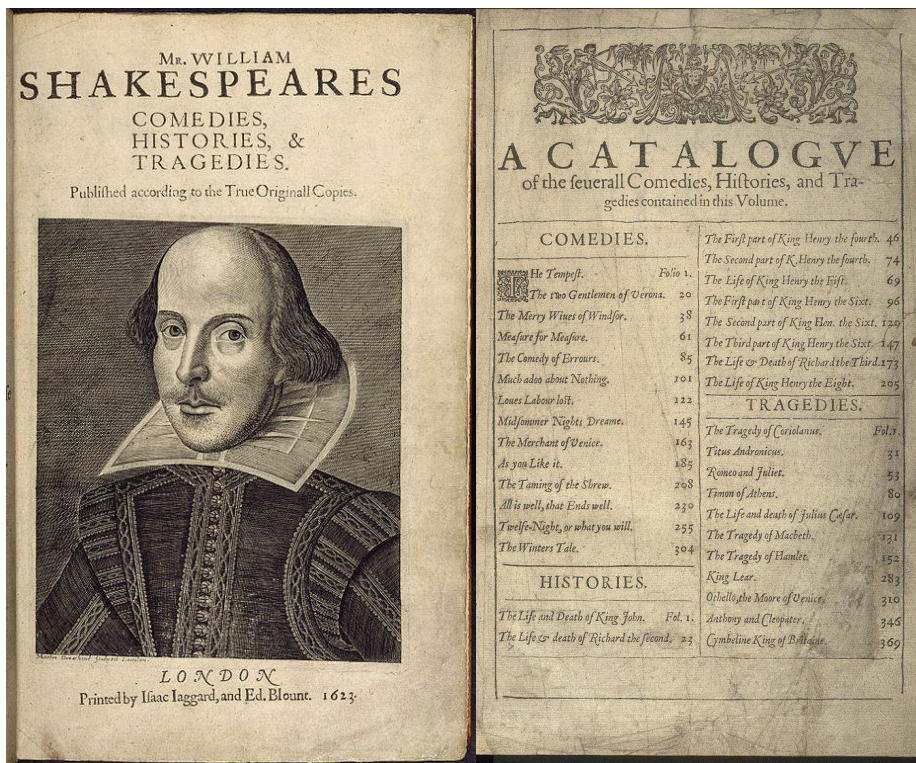
Walking Guided Tour (Thursday)

-  #6 Blackfriars

Walking Tour Guide by the ES students attending the "Shakespeare Week 2022"



#1 British Library



The First Folio contains 36 of Shakespeare's 37 plays and was arguably the only reliable text for about 20 of them during its time of publication (BLC, "Shakespeare's First Folio"). It is as authoritative a text as possible, since it was published in 1623 by Shakespeare's friends and fellow actors, John Heminge and Henry Condell, seven years after Shakespeare's death. As they were interested in producing a reliable copy "as a tribute to their friend" (SBT, "Shakespeare's First Folio"), they used trustworthy sources such as excerpts from Shakespeare's manuscripts (which are now lost) and official quartos, as opposed to pirate copies (BLC, "Shakespeare's First Folio"). But not only was the First Folio the first authoritative and publicly available collection of Shakespeare's plays, but it also contained 18 of his plays in printed form for the first time, since they had not previously been published in quarto form (SBT, "Shakespeare's First Folio"). Consequently, a large part of Shakespeare's plays could only ever be retained thanks to the First Folio, including the plays *The Tempest* and *Julius Caesar*. A performance of these plays over 400 years after their conception would thus have been impossible without the First Folio. Of the circa 750 folios that were printed in early modern London, 233 copies have survived, five of which are owned by the British Library (BLC, "Shakespeare's First Folio"). They exhibit one copy in their Treasure's Gallery ("Treasures of the British Library").

Title page of the First Folio copy on display in the British Library, with an early original Shakespeare portrait by Martin Droeshouts (BLC, "Shakespeare's First Folio").

Despite the publication of the First Folio in 1623, an early modern reader and/or playgoer still would have first experienced Shakespeare's plays in performed form: Folios were expensive, rare and prestigious items and thus not available to the "average" person (BLC, «Shakespeare's First Folio»): a bound edition of the folio cost 1 pound (= 240 pence), with which one could have bought 44 loaves of bread (SBT, "Shakespeare's First Folio"). In contrast to this, going to the theatre was cheap, since one could go for as little as around 6 pence. The price of going to a drama performance at the Globe and its location - the theatre was located next to brothels etc., where generally people would go who wanted to spend an entertaining/pleasurable evening - indicates that drama was viewed as entertainment by most of the public.

However, despite Shakespeare's plays having been considered entertainment by the public, the fact that they had been printed as a folio indicates that they carried a lot of prestige during their time of publication. This is also reflected in the verse written by Ben Jonson at the beginning of the folio, where he calls Shakespeare "the wonder of our stage" (qtd. in BLC, "Shakespeare's First Folio") and compares him to the great playwrights of his time such as Christopher Marlowe (BLC, "Shakespeare's First Folio"). Similarly, the fact that the First Folio is exhibited next to historical documents such as the Magna Charta, and other documents of literary importance in the British Library is also reflective of this ongoing prestige and cultural significance of the Shakespearean canon published in the First Folio, which is preserved and made available for the public in its archives, the British Library ("Treasures of the British Library").

Nicole and Lea



Treasures of the British Library Exhibition

#2 Rose Playhouse



Source: "Shakespearean London Theatres." *Rose, 1587-1604* | *Shakespearean London Theatres*, shalt.dmu.ac.uk/locations/rose-1587-1604/indepth.html.

The Rose theatre was constructed in 1587 by Philip Henslowe, an entrepreneur who saw the opportunity to build a new playhouse during a time in which other theatres like the Theatre and the Curtain were experiencing great success ("Shakespearean London Theatres"). The Rose was the first playhouse on the Bankside and it was structured as an open-air amphitheatre; based on the archaeological works done to uncover the rests of the Rose, it is estimated that it had a diameter of approximately 22 metres, a smaller size compared to other contemporary theatres (White 302; "The Rose Playhouse"). However, due to increased popularity, in 1592 – only five years after its construction – the Rose's stage and yard were expanded to accommodate more spectators ("Shakespearean London Theatres"). Unfortunately, this positive trend was undermined one year later (1593), when the plague afflicted the city of London (Mabillard, *Shakespeare's Theatres*). In 1599, the Globe theatre was erected only fifty yards (forty-five meters) further south than the Rose, creating a strong competition between the two playhouses (Mabillard *The Globe Theatre*; Gurr *The Condition of Theatre* 74). This occurrence, together with Henslowe concentrating more on the Fortune – a new playhouse in the northern part of London –, were elements that eventually played a part in the closing of the theatre in 1605 and its soon after demolition in 1606 (Egan).

The location chosen had a strong strategic aspect: being on the Bankside meant being outside the jurisdiction of the City of London and, consequently, this translated to having less to no civic interference (Egan). The Rose was near brothels and bear-baiting areas, in a part of the city full of "pleasure-seeking crowds" and in a very accessible position, either by foot through the only bridge in London or by wherry ("Shakespearean London Theatres").

Based on findings of excavations from 1989, we can assume that the Rose had a fourteen-sided structure and was “idiosyncratic and a-symmetrical” (“Reconstructing the Rose”). Furthermore, it probably had one “major stairway with doors leading off to each gallery level” (Gurr *Playgoing* 19). As previously mentioned, the Rose was an open-air amphitheatre playhouse, distinguishing between the playgoers who stood close to the stage and the playgoers sitting on the different levels (Egan). This structure of the amphitheatre playhouse, resulting in a great part of the audience standing, might be one of the reasons for the Rose being a noisy playhouse, despite its comparatively small size (Gurr *Playgoing* 44). Another reason for this could be the “broad [...] social catchment” (Gurr *Playgoing* 44). Since the Rose was reachable by foot and by boat, the poorer audiences would come to the playhouse over the bridge and the richer playgoers took the boat which resulted in a mix of upper and lower classes in the audiences of the Rose (“Shakespearean London Theatres”).

The Rose featured plays by several contemporary playwrights, including Shakespeare. From 1592 to 1593, the Lord Strange’s Men performed at the Rose, “probably including William Shakespeare as an actor” (Mabillard *Shakespeare’s Theatres*). After the plague, the Strange’s Men did not perform anymore, and other companies overtook the stage of the Rose, among them Shakespeare’s chief rivals, the Admiral’s men (Mabillard *Shakespeare’s Theatres*). According to Mabillard, “what happened to Shakespeare at this time is an enigma”, but supposedly, in 1599, he started performing his play *Julius Caesar* at the Globe, where he then performed the majority of his plays. (Mabillard *The Globe Theatre*).

Lara and Larissa



#3 The Inns of Court



“Middle Temple - Hall”

The Inns of Court, consisting of four Elizabethan establishments, including the Inner Temple, the Middle Temple, Gray's Inn and Lincoln's Inn, were (and still are) an institution to provide training for lawyers in London, located above Embankment (“Middle Temple”). The inns functioned as a fashionable finishing school for young men from influential and wealthy families, with the aim of acquainting them with the procedures of law and allowing them to network with fellow students and older powerful members (Astington 69). In addition to housing law students, the inns were a residence for poets, translators and sons of gentry who sought sophistication in London in the mid 16th century (Norland 69). Therefore, since the members of the inns often occupied a high social status, the inns constituted elite spaces, which fostered the acquisition of gentlemanly fashions.

Compared to the isolated market towns which housed most universities, the Inns of Court were located in the centre of metropolitan life (Astington 70). For instance, they were situated in close proximity to several playhouses, which enabled the members of the inns to frequent these nearby theatres and to immerse themselves into the world of theatre, thus making up an important part of the theatrical audience (Astington 70).

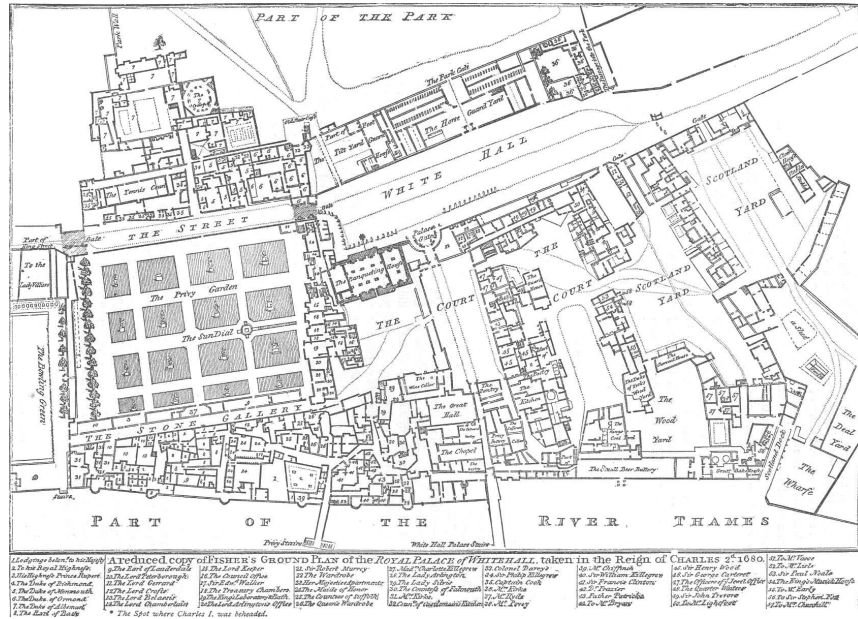
The inns developed a set of ceremonies and entertainments to mark feast days in the church calendar, the so-called holiday revels, which began on Christmas Eve and usually ended on Candlemas in February (Norland 69-70). The students themselves organised and acted in plays and masques to practice their rhetorical talent, a key aspect of a lawyer's repertoire (Astington 72-73). Nonetheless, by the end of the 16th century, dramatic entertainment was provided by professional acting companies (Norland 69-70), which further reinforced the role of the Inns of Court as an important source of patronage for commercial theatre (Astington 38). Indeed, the inns became important performance locations, and they were used by various playing companies, including the Lord Chamberlain's Men, who, in 1594, performed Shakespeare's *The Comedy of Errors* at Gray's Inn, and in 1602, Shakespeare's *Twelfth Night* at Middle Temple, which highlights the inns' importance as alternative theatrical spaces. Similar to court performances, the performances held in the inns were not open to the mass public but limited to the elite ("Inner Temple").

Since the first recorded performance of Shakespeare's *Twelfth Night* took place at Middle Temple Hall, Shakespeare's first audience was well-educated and understood both the literary tradition of Shakespeare's work and the cosmopolitan parameters of cultural references included in the play (Burkhart 1; "The Festival of Twelfth Night"). In his account of the first performance of *Twelfth Night*, John Manningham, a

contemporary student at the inn and spectator of this first performance, compares *Twelfth Night* to other plays performed at the inns and comments on plot, language, gestures and costume that were included in the play, which highlights the various elements which might have been of most knowledge and interest to early modern playgoers, especially members of the inns (Watson par. 9). Moreover, Shakespeare's play *Troilus and Cressida*, which could also have been included in the Christmas revels, appeared to have met the specialised taste of the audience at the inns (Elton 1-6). Indeed, the play includes law and ambassadorial references, mock trials, life advice, parodies of social manners and dancing, which were all features of Inns of Court traditions (Elton 9-10), and which suggests that the audience at the inns had a particular set of tropes that they preferred.

Vanessa and Fabia

#4 Whitehall



A plan of Whitehall Palace in 1680

The Whitehall Banqueting House which we know today was designed and built only after the death of William Shakespeare. After the previous Banqueting House of Whitehall Palace was burned down in a fire in 1619, King James I ordered it to be rebuilt in a classical style. This building marked a break in early modern England from the previous eclectic style of the Jacobean English Renaissance, as it was one of the first to be built in the classical style, with many others to follow (“The Banqueting House”). The architect Inigo Jones had studied the architectural conventions of classical built in Italy and then introduced these conventions into English architecture (“The Lost Palace of Whitehall”).

The banqueting houses of Whitehall had already been used for performances of plays in Elizabeth I’s time as sovereign. Shakespeare and the King’s Men would often perform plays there, for which the rooms were temporarily furnished with a stage and seating for the audience. Both the plays *Othello* and *King Lear* had their first courtly performances in this location (“The Lost Palace of Whitehall”), and other Shakespeare plays such as *Measure for Measure* were written specifically with King James’ court in mind (“The Time Triumphant”). The later Banqueting Halls of King James – the one built in 1607 which burned down 12 years later, and then subsequently the one we know and see today – were then specifically designed to host masques. These were events that combined theatre, music, dance, and poetry in order

to entertain the royal family and their court. By the time this third (and current) Whitehall Banqueting House was built, Shakespeare himself had already passed, however his plays continued to be performed and thus lived on in this prestigious location (“The Lost Palace of Whitehall”). Masques were also often referenced within plays themselves, such as in Shakespeare’s *The Tempest*, in which Ariel and the other spirits perform a speaking tableau in Act IV scene i (Davidson 12).

The Whitehall Banqueting House contains a double-height main hall with grand white columns, balustrades, and ornately carved friezes (“Inigo Jones’ Architecture”). Back when it was built, the ceiling was also painted in white, just as the rest of the hall. In 1636, however, nine oil-on-canvas paintings by Paul Rubens were installed on the ceiling and framed with incredibly intricate golden ornaments (“The Story of Banqueting House”). The paintings depicted the achievements of King James I, showing him (and implicitly his successors) as divine figures. They were commissioned by James’ son and successor, King Charles I. Thirteen years after the ceiling paintings were installed, they were one of the last things that King Charles ever saw. After he was convicted for high treason and subsequently sentenced to death, he walked through these halls to his own execution. His beheading took place outside the Whitehall Banqueting house, where visitors can still find a lead bust of him today (“Charles I’s Execution Site”).

Emily and Ren



The Main Hall of the Whitehall Banqueting House (“The Story of Banqueting House”)



#5 Tate Britain



Henry Singleton, *Ariel on a bat's back*, 1819 (oil on canvas)

The Tate gallery was originally founded as the National Gallery of British Arts in the 1820's and developed over the years. One distinct separation was when Henry Tate formed what we now call the Tate Britain with all the paintings that the National Gallery did not originally have enough space to exhibit, such as "Ophelia" and "The Lady of Shalott". These pieces and many more that are still held in its collection today, depict characters from plays and poems. It is no surprise that they also often utilized the medium to bring to life scenes that were not possible while being performed by people on stage. One such imagery relevant for our trip is "Ariel on a Bat's Back" painted by Henry Singleton in 1819 and gifted to the Gallery after his death in 1840.

As the name suggests, the painting depicts the spirit of Ariel from Shakespeare's play *The Tempest* on the back of a bat finally free of their enslavement by Prospero. More so than the unrealistic bigger than life-sized bat, the painting conveys Ariel's gender ambiguity. Although, the spirit is gendered male in the play itself, scholars have questioned the certainty with which this topic is addressed. In the play Ariel continuously transforms into traditionally feminine connotated creatures such as a harpy and a nymph, and is described by Prospero as 'dainty', meaning small and pretty, both attributes are traditionally associated with the feminine. Fairies from other Shakespeare plays such as Puck from *Midsummer Night's Dream* or Queen Mab from *Romeo and Juliet* are the objects of other paintings kept in the same collection as Ariel called the Fairy Round.

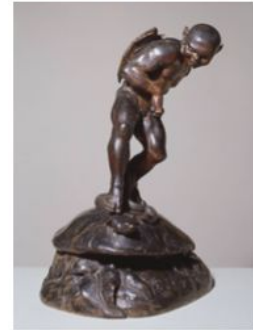
Despite the fact that Ariel is a spirit rather than a fairy, a closer examination of Henry Singleton's portrayal of them reveals how the 19th-century audience viewed Ariel as a figure. In western history, spirits were viewed as servants of God or the Devil, either benevolent or cruel. Ariel is typically pictured as an angel with small, cherub-like features and wings covered in white feathers with the suffix, "-el," in their

name indicating that they are "of God". Angels have been seen throughout the middle-ages with white bird wings, signifying the purity of the soul, and are typically depicted as having fair skin, delicate bodies, and round faces. As a stark contrast to the angels, devils and demons were typically shown with fleshy bat wings and exaggerated proportions. Discussing the contrast between the wings and their symbolism in regard to Henry Singleton's painting of "Ariel on a Bat's Back" is fascinating.

Instead of having their own wings in this artwork, Ariel has a delicate white cloth swooshing about their head as a sign that they possess the power of the wind, resembling a halo that frames their face and torso. Ariel is portrayed as having fair skin, blonde hair, and an androgynous figure with one arm outstretched in a position similar to that of Adam in Michelangelo's "The Creation of Adam" indicating that they have been reborn after having been set free by Prospero. Ariel's light skin stands out sharply against the dark brown and black of the bat on which they are reclined upon. The bat has its wings extended out and its jaws open in an intimidating manner, which is framed by its open hind claws. The bat's symmetrical body supports Ariel up as if on a pedestal, yet its snarling face threatens the viewer by daring them to try and confine Ariel once more. It has been challenging to define bats as a species in western history, they have come to represent darkness and the supernatural as a negative symbol. The contrast of Ariel's fair appearance and the dark mysterious silhouette of the bat, demonstrates that although Ariel is presented as a benevolent being, they walk the parts of both worlds and are not tied to either a binary "good" or "bad". Their right foot stretching down over the bat's left wing could be an indication that Ariel is a spirit of nature rather than belonging to any religion such as Christianity.



Richard Dadd *The Fairy Feller's Master-Stroke* 1855-64



Thomas Woolner *Puck* 1845-7



Henry Singleton *Ariel on a Bat's Back* exhibited 1819



after Sir Joshua Reynolds *Puck or Robin Goodfellow* Date not known



Robert Huskisson *The Midsummer Night's Fairies* exhibited 1847



Henry Hall Pickersgill *Fairies on the Shore* Date not known



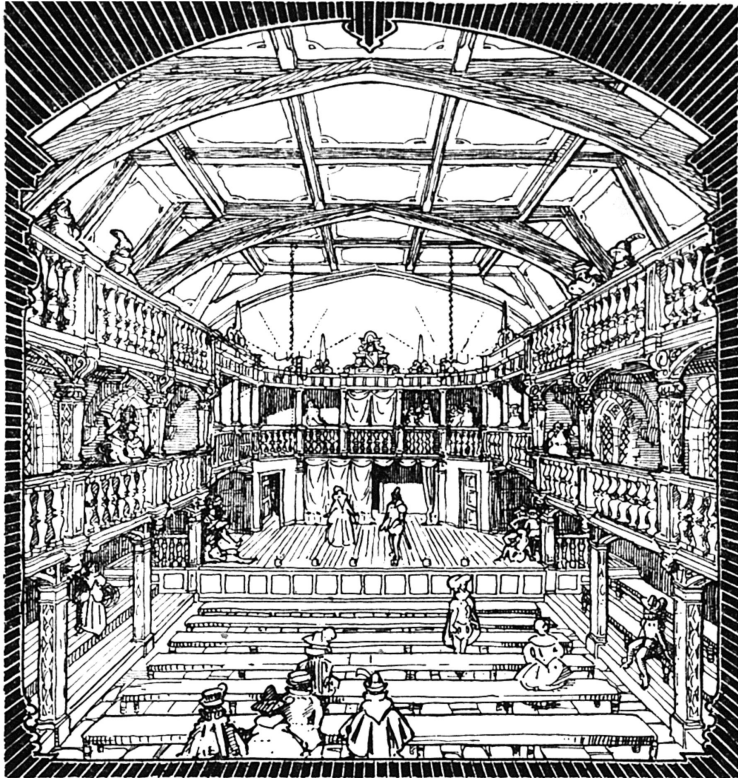
William Etty *Titania* Date not known



Theodor von Holst *The Fairy Lovers* c.1840



#6 Blackfriars



The Blackfriars theatres were two different theatres located in the Blackfriars district, where a Dominican monastery used to be. Its name is derived from the friary and the black colour of the robes that the monks used to wear (Burns). Blackfriars was a popular place to be, since it was outside city jurisdiction until 1608, even though it was within the city walls ("Blackfriars Theatre"). Significant to the history of the theatre is that the Blackfriars site was chosen as a storehouse in 1529 by Henry VIII for props, properties and costumes which indicates a connection to the theatre world (Blackfriars Theatre: History of Blackfriars Precinct). In 1559 Richard Farrant got a lease for the Blackfriars and thus opened the first Blackfriars Theatre (Blackfriars Theatre: History of Blackfriars Precinct). The first Blackfriars Theatre provided entertainment for the court and Queen Elizabeth (Blackfriars Theatre: History of Blackfriars Precinct). These entertainments brought Farrant the idea that the plays could also be performed for a paying audience (Blackfriars Theatre: History of Blackfriars Precinct). However, this decision led to legal conflicts and him having to close the theatre (Adams). The second Blackfriars theatre emerged when James Burbage purchased parts of the building in 1596, to open a Blackfriars public playhouse (Adams). This 600-pound purchase and renovation became later the model for all future theatres. The first play intended to take place after the renovations was said to be *The Merchant of Venice* by William Shakespeare.

CONJECTURAL RECONSTRUCTION by G.Topham Forrest

However, after the residents of Blackfriars got an injunction against Burbage due to them believing that using adult players in the plays would “bring an air of ill reputation to their exclusive area”, Burbage was forced to lease the playhouse to children’s companies in 1597 (Hudson Shakespeare Company). Nonetheless, the company chose to maintain possession for another decade hoping they could use the theatre someday after all. After political disputes and accusations against the children’s companies saying they offended the government and the court with their plays, they were forced to leave the playhouse. At this point the King’s Men, an actor’s company of whom Shakespeare was chief of playwright, as well as a performer, were finally able to occupy their playhouse and started to use it as a winter quarter (Adams). For the first time adult actors were allowed to perform on the indoor stage of the Blackfriars playhouse.

Quickly the theatre’s atmosphere was redefined as sophisticated and luxurious, leading to a significant growth in the company’s income. According to an article by journalist Andrew Dickson, Blackfriars’ atmosphere seemed to have inspired Shakespeare’s *The Winter’s Tale* and *The Tempest* (Dickson, Andrew). In addition, the first performance of *The Tempest* took place at Blackfriars (McMullan): the audience found themselves in a play so innovative and captivating as Shakespeare exploited the new theatrical space and the new performance possibilities. The play’s magic atmosphere and its music amazed the audience and deeply influenced other contemporary performances.

What distinguished the Blackfriars theatre from other theatres, such as the Globe, were its indoor purposes and the performances played in candlelight (DeJong). The plays at Blackfriars theatre were also considered “wittier and more intellectual” than those in larger locations (DeJong). The Blackfriars was forced to close in 1642, after the outbreak of the English Civil Wars (Editors of Encyclopedia Britannica). The playhouse fell into disrepair and was torn down in August 1655 (Blackfriars Theatre: Closure). If any traces of the theatre were left, they were erased during the Great Fire in London in 1666 (Blackfriars Theatre: Closure). However, Blackfriars theatre remains of great significance and is even considered the first successful theatre and thus, the future of theatre (DeJong).

Valeria and Emelie