

Shakespeare *and* London

A FREE EXHIBITION

at London Metropolitan Archives
from 28 May to 26 September 2013,
including, at advertised times,

THE SHAKESPEARE DEED

A property deed signed by Mr. William Shakespeare,
one of only six known examples of his signature.
Also featuring documents from his lifetime along
with maps, photographs, prints and models which
explore his relationship with the great metropolis of

LONDON

Highlights will include the great
panoramas of London by Hollar
and Visscher, a wall of portraits of
Mr Shakespeare, Mr. David Garrick's
signature, 16th century maps of the
metropolis, 19th century playbills, a 1951
wooden model of The Globe Theatre
and ephemera, performance recording
and a gown from Shakespeare's Globe.



CITY
OF
LONDON

Shakespeare *and* London

In 1613 William Shakespeare purchased a property in Blackfriars, close to the Blackfriars Theatre and just across the river from the Globe Theatre. These were the venues used by The Kings Men (formerly the Lord Chamberlain's Men) the performance group to which he belonged throughout most of his career.

The counterpart deed he signed during the sale is one of the treasures we care for in the City of London's collections and is on public display for the first time at London Metropolitan Archives.

Celebrating the 400th anniversary of the document, this exhibition explores Shakespeare's relationship with London through images, documents and maps drawn from the archives.

From records created during his lifetime to contemporary performances of his plays, these documents follow the development of his work by dramatists and the ways in which the 'bardologists' have kept William Shakespeare alive in the fabric of the city through the centuries. From theatres to pubs, statues to streets, The Bard is still present in London today in ways that few other people have achieved.

William Shakespeare
(Baptised 26 April 1564 - died 23 April 1616)

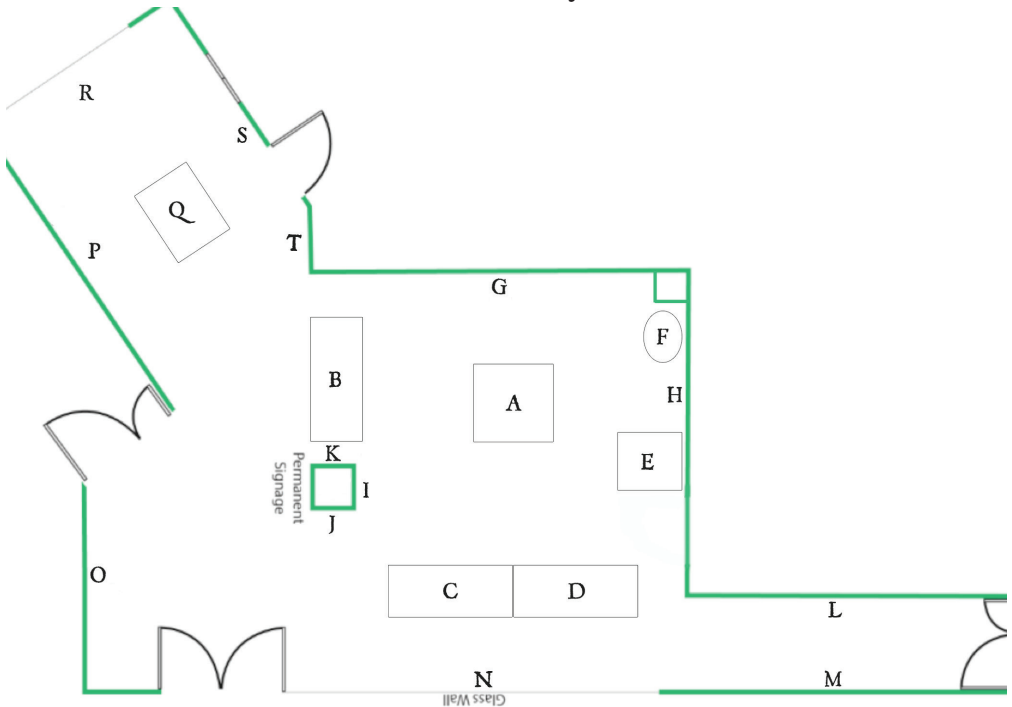
William Shakespeare is widely regarded as the greatest writer in the English language. His works, some of which are collaborations, include about 38 plays, 154 sonnets and two long narrative poems.

Although few records of his private life survive, we know that he was born and raised in Stratford-upon-Avon and married Anne Hathaway there when he was 18. They had three children: Susanna, and twins Hamnet and Judith.

Sometime between 1585 and 1592 he began a successful career as a writer and actor in London. He produced most of his known work between 1589 and 1613. His early works included histories and comedies such as Richard III and The Comedy of Errors. In the early years of the 17th century he produced a number of tragedies including Othello, King Lear and Macbeth.

It seems that he retired to Stratford sometime around 1613 at the age of 49, where he died three years later.

Exhibition Layout



Display Case A

The Shakespeare Deed

This is the deed of purchase of a property in Blackfriars, London, dated 10 March 1612. We would date this as 10 March 1613 but in Shakespeare's time the New Year began on March 25. Dates between 1 January and 24 March were therefore considered to belong to the previous year.

The vendor of this property was Henry Walker, described as a citizen and minstrel of London, and the purchaser was William Shakespeare of Stratford upon Avon, Warwickshire, gentleman. Shakespeare paid £140 for the property. The other parties to this deed, who acted as Shakespeare's trustees are William Johnson, John Jackson and John Hemmyng. Johnson is recorded as a citizen and vintner of London and he may have been the landlord of the Mermaid tavern in Cheapside. Although nothing is known of John Jackson, it's reasonable to assume that he was closely acquainted with Shakespeare. John Hemmyng is John Heminges, actor, manager and editor of the Shakespeare first folio.

On the following day, 11 March 1612/13, Shakespeare executed another deed which stipulated that £60 of the purchase money was to remain on mortgage - this money was still unpaid at Shakespeare's death. This mortgage deed is in the British Library.

The deed contains one of only six "authenticated" examples of Shakespeare's signature (at the

bottom of the deed, signature on the far left). Other examples include those on Shakespeare's will and on the mortgage deed to the Blackfriars property. The deed is significant because, although Shakespeare owned property in Stratford, this is the only property he is known to have owned in London. Why he purchased it is not known. He may have intended to live there - it was conveniently situated for the Blackfriars Theatre and for the Globe Theatre just across the river - but there is no evidence to suggest that he ever did so. He may have bought it as an investment or to enhance his status as a gentleman.

This deed was bought at auction by the City of London Corporation in 1843 for £145. It was the vendor, i.e. Henry Walker's, copy. Shakespeare's copy is in the Folger Shakespeare Library, Washington.

The property Shakespeare purchased is described in the deed as:- All that dwelling house or Tenement with th'appurtenaunces situate and being within the Precinct, circuit and compasse of the late black Fryers London...abutting upon a streete leading downe to Pudle wharffe on the east part, right against the Kinges Maiesties Wardrobe; part of which said Tenement is erected over a great gate leading to a capitall Messuage...And also all that plott of ground on the west side of the same Tenement which was lately inclosed with boordes on two sides thereof by Anne Bacon widowe...Which said plott of ground was sometyne parcell and taken out of a great peece of voide ground lately used for a garden.

The exact location of the property is uncertain although, from the description in the deed, it is known to have abutted on the street leading down to Puddle Wharf. This is now St Andrew's Hill. The Wardrobe referred to is commemorated in Wardrobe Place which runs east out of St Andrew's Hill, near its junction with Carter Lane. Recent research has tended to confirm this and it is likely that the gatehouse property was located where Ireland Yard and St Andrew's Hill meet. It has not been possible, as yet, to discover, with absolute certainty, on which corner it stood.

CLC/522/MS03738

Please note that the original deed can be displayed for only a limited time to minimise potential damage from exposure to light. Full details of display times are available in the exhibition or on our website at www.cityoflondon.gov.uk. When the deed is not on display, a reproduction will replace it.

Display Case B

Theatre programme for Henry V, Drury Lane Theatre, 1938 and entry from Anthony Heap's diary

This was a major production of *Henry V*, directed by Sir Lewis Casson (1875 - 1969), a very experienced actor, director and producer of Shakespearean works. Contemporary critics noted the magnificent scenery, splendid costumes, huge cast, grand battle scenes and even a moving ship on stage. In its spectacular staging of Shakespeare it proved to be the last of its kind of theatrical production. Unfortunately the Munich Crisis of 1938 between Nazi Germany and Czechoslovakia cast an ominous shadow. 'No one wants to know about militarism' said a cast member and the glittering production closed after just three weeks.

Ivor Novello (1893-1951) was born in Cardiff and is known as a composer, singer, star of silent films and a major writer and performer in British musical theatre. Given all this Novello was

perhaps an unusual choice for *Henry V*, but he longed to be accepted as a serious actor. Critics thought his performance satisfying and admired the zest and poetry in his unfortunately brief run.

Anthony Heap (1910-1985) lived all his life around Holborn and St. Pancras and worked in retail and local government. He was a prolific and observant diarist from 1928 until his death and had a great love of the theatre and entertainment. He frequently penned his own reviews of shows he attended. Heap attended the first night of Novello's *Henry V* on 16th September 1938 and his enthusiastic write up of the performance is shown here.

Programme: SC/GL/Theatre Programmes, Drury Lane

Diary: ACC/2243/12/1 [1938/39]

Lutyens' Globe at the 'Shakespeare's England' Exhibition, 1912

Shakespeare's England was an exhibition held at Earl's Court in 1912 featuring a number of replica buildings including the Mermaid Tavern and a half size Globe Theatre, designed by Sir Edwin Lutyens. Curiously, he must have carried out this project around the time that he was preparing to embark on the enormous task of building of New Delhi.

In the letter to the London County Council displayed here, Lutyens submits his plans (see image below) and describes the materials to be used in building the temporary structures, including the replica Globe. This Globe appears to have been the first attempt to create an Elizabethan playhouse in post-Restoration England and Marion O'Connor notes that the design probably derived from the work of William Poel.

The exhibition was prepared by Mrs George Cornwallis-West (formerly Lady Randolph Churchill, born Jeanette Jerome, Winston Churchill's mother). A scathing review of her management appeared in *The New York Times* published on August 4 noting that '...the show has been an unmitigated failure, and her friends say she must have spent a small fortune on the many dinner parties she has given there.' However, the journalist also appeared to be furthering a personal agenda in noting that '...every one feels that she has relied too much on her personal influence and not enough on the power of the press'.

An article in the *Illustrated London News* on the 11 May, 1912 struck a far more positive note. Enthusiastically reporting on the 104 foot long replica of 'The Revenge' and commenting that there were numerous 'great attractions including ...a reconstruction of the Globe Theatre of Shakespeare's day in which plays by the Master will be given. A great feature is to be made of a medieval tournament which will take place towards the end of July. Tilting will be carried out under the rules for jousts made, in 1466, by John, Earl of Worcester, Constable of England. Amongst the armoured knights who will appear in the lists will be the Duke of Marlborough, Lord Willoughby de Broke, Viscount Crichton...The Queen of Beauty will be Viscountess Curzon'.
LCC/AR/TH/02/059

Shakespeare's Globe Playhouse Memorial

This programme for the unveiling of a memorial plaque marking what was considered to be the definitive location of the Globe Theatre is part of the Courage, Barclay and Simonds collection, the brewers who owned the building on Park Street to which the plaque was initially affixed. Depicting a view of Shakespeare's Bankside, including the Globe Theatre, alongside a portrait of Shakespeare based on Droeshout, the plaque was unveiled by Sir Herbert Beerbohm Tree on 9 of October 1909. Beerbohm Tree was an actor and the stage manager of a number of London theatres including Her Majesty's, which was considered to be one of the top British playhouses for productions of Shakespeare's work during his tenure from 1897 and until his death in 1917. He also starred and directed in the first known film of a Shakespeare play, an 1899 sequence of scenes from *King John*.

Founded in 1875, The Shakespeare Reading Society continues today, running monthly meetings at Kensington Central Library in London. Although the brewery is gone, the plaque is still in Park Street, positioned just outside Old Theatre Court.

The screen 'The Globe & Bankside' provides more information on the plaque and its part in Sam Wanamaker's story.

ACC/2305/01/1291

Shakespeare's Globe, Festival of Firsts Programme and International Day Tea Party Ticket, 1997

The first full theatre season at Shakespeare's Globe in 1997 opened with the two-week Festival of Firsts. Running from June 8-23, the Festival featured the first nights of the two opening plays, *Henry V* and *The Winter's Tale*. Other 'firsts' included the first concert at the Globe (music from the Elizabethan and Jacobean Theatre directed by Philip Pickett and performed by the Musicians of the Globe), the first ball, and a firework display on the River Thames to mark the Queen's visit on the 12 of June.

On the 20 of June, supporters of Shakespeare's Globe from all over the world were invited to attend a performance of *The Winter's Tale*, and afterwards served with a traditional English afternoon tea in the Undercroft. Loaned with kind permission by the Shakespeare Globe Trust.

Bear Gardens Museum, 'The Stewes of Bankside' Exhibition, 1973

'The Stewes of Bankside' was one of the first exhibitions held at the Bear Gardens museum, which officially opened in December 1972. The museum was Sam Wanamaker's first permanent development on Bankside and it played an important role in the journey which led to opening the Shakespeare's Globe theatre some twenty four years later.

Billed as a 'museum of the Shakespearean stage' Bear Gardens presented a number of exhibitions, 'The Stewes of Bankside' included, which aimed to put Shakespeare into context with the local area. The programme notes that 'This exhibition, the first of its kind to be held in the United Kingdom, sheds some light on a much obscured fact of Bankside's lurid history. Although best known for its Shakespearean theatrical history, the sad truth is that it was best known for its rows of brothels, called 'Stewes'.
GLC/RA/GR/05/002

Display Case C

Theft from the House of Cuthbert Burbage, Middlesex Sessions of the Peace, Sessions Roll

This entry made in the sessions roll in 1615 is one part of a record of a burglary on the house of Cuthbert and Richard Burbage. You can read more about Richard, the leading actor in Shakespeare's group, on the banner about him. The document on display here lists the goods stolen from Cuthbert, three cloaks and an apron.

Although there are no records of Cuthbert performing as an actor with Shakespeare and the Lord Chamberlain's Men, it seems certain that he was a significant figure in the management of the company. As the eldest son of the recently deceased James Burbage, he is believed to have masterminded the move of timbers from The Theatre in Shoreditch to Bankside in 1598. In 1599, these timbers were used to construct The Globe Theatre.

19 February, 12 James I.—True Bill that, at Hollowell Street co. Midd. about 12 o'clock in the night of the said day, Henry Elliott yoman, his wife Emma Elliott, and Thomas Pierson yoman, all three late of the aforesaid street broke burglariously into the dwellinghouse of Cuthbert Burbage gentleman, and stole therefrom a French russettcoloured doake worth sixty shillings, another russett doake worth forty shillings, and another doake "color Daroye" worth twenty shillings, and a green saye apron worth five shillings, of the goods and chattels of the said Cuthbert Burbage gentleman.

The second part to this document, which is not on display here but described below, includes the punishments received by the accused. It notes that Henry Ellyott 'stood mute', refusing to enter a guilty or not guilty plea. As a result, he was sentenced to 'peine forte at dure', a method of torture in which a defendant who refused to plead would be subjected to having heavier and heavier stones placed upon his or her chest until a plea was entered, or they died.

Also, on the same file, a True Bill against the same three culprits, for breaking burglariously at the same aforementioned hour of the same night of 19th February, 12 James I., into the dwelling-house of Richard Burbage gentleman in Hollowell Street aforesaid, and stole therefrom "a darinxe carpett" worth six shillings and eight pence, a fowlinge peece worth twenty-four shillings, forty peeces of pewter worth twenty shillings, three holland aprons worth eight shillings, a smocke worth four shillings, eleven fallinge bands worth twenty-five shillings, seven cuffes worth four shillings, a fallinge band laced worth five shillings, three laced cuffes worth five shillings, a handkercheife worth twelve shillings, three other handkercheifes worth seven shillings, two cambricke headbands and biggens worth ten shillings, five cross cloaths worth seven shillings, five children's aprons worth eight shillings, three women's bands worth eighteen shillings, two laced handkercheifes worth six shillings, two crossclothes worth twelvecence, "duo alia capitalia vocata a Call and a Quoife" worth two shillings, one "diaber starchinge dothe" worth four pence, and divers other parcels of linen worth twenty shillings, of the goods and chattels of the said Richard Burbage gentleman. On his arraignment, Henry Ellyott stood mute and was sentenced

to the "peine forte at dure." Emma Ellyott put herself 'Not Guilty' and was acquitted. Found 'Not Guilty' of the burglary but 'Guilty' of felony, Thomas Pierson received benefit of clergy and was delivered after being branded. G. D. R., 29 March, 13 James I
MJ/SR/538/229

Remembrancia (volume 1, entry 9)

This entry concerns 'The Theatre', which had been constructed in Shoreditch 1576 by James Burbage in partnership with his father-in-law, John Brayne.

The city authorities had banned plays in 1572 as a measure against the plague, and in 1575 formally expelled all players from the city. This led to the development of theatres in areas outside the city walls, such as Shoreditch and Bankside, which were beyond the jurisdiction of London.

This clearly wasn't an end to the matter as it is possible to find a number of entries in Remembrancia, including this one, which generally describe the theatres and players as a nuisance that London could do without. The Analytical Index to Remembrancia describes this entry as follows:

Letter from the Lord Mayor to the Lord Chancellor, informing him that great disorder had been committed at the Theatre on Sunday last. He had taken measures to investigate the same, but understanding that his lordship, with other members of the Privy Council, had taken the matter in hand, he had stayed further proceedings. He thought it his duty to inform him that the players of 'plays, used at the Theatre and other such places, and tumblers and such like, were a very superfluous sort of men, and of such faculty as the laws had disallowed; that the exercise of the plays was not only a great hindrance to the service of God, but also a great corruption of youth, with unchaste and wicked matters, the occasion of much incontinence, practices of many frays, quarrels, and other disorders, within the City. He therefore begged that order might be taken to prevent such plays, not only within the City, but also in the liberties. 12th April, 1580.

It seems that this request wasn't acted upon by the Lord Chancellor as 'The Theatre' remained active until at least 1597 when The Chamberlain's Men, including William Shakespeare, moved to the nearby Curtain Theatre.

The Remembrancia are volumes of correspondence between the Sovereign, the Lord Mayor, Ministers, the Privy Council, the Courts of Aldermen and Common Council and eminent persons relating to the government of the City of London, its rights, privileges, usages and customs, religion, trade and commerce, public buildings, markets, churches and so on, transcribed by the Remembrancer, 1579 - 1640 and 1660 - 1664.

The Office of Remembrancer was instituted in 1571. The traditional role is as the channel of communications between the City of London on the one hand and the Sovereign, Royal Household and Parliament on the other. The Remembrancer is also the City's Ceremonial Officer and Chief of Protocol.

COL/RMD/PA/01/001

Middlesex Sessions of the Peace

Middlesex Sessions Rolls

This order of 1612 demanded that the jigs and dances which were frequently performed at the end of a play be abolished in every London playhouse. It notes that thieves and 'other lewde and ill disposed persons' would gather at the end of a play to cause 'turmultes and outrages...and much mischief'. The raucous jig presumably provided a good cover for this mischief. To show that they meant business, the Justices who created the order demanded that actors who ignored it be sent to prison!

1 OCTOBER 10 JAMES I

An order for suppressinge of Jigges att the ende of Playes.- Whereas Complaynte have (sic) beene made at this last Generall Sessions that by reason of certayne lewde Jigges songes and daunces used and accustomed at the play-house called the Fortune in Gouldinglane divers cutt-purses and other lewde and ill disposed persons in greate multitudes doe resorte thither at thend of euerye playe many tymes causinge tumultes and outrages wherebye His Majesties peace is often broke and much mischief like to ensue thereby, Itt was hereuppon expresselye commaunded and ordered by the Justices of the said benche That all Actors of euerye playehouse within this cittye and liberties thereof and in the Countye of Middlesex that they and euerie of them utterlye abolishe all Jigges Rymes and Daunces after their playes And not to tollerate permitt or suffer anye of them to be used upon payne of imprisonment and puttinge downe and suppressinge of theire playes, And such further punishment to be inflicted upon them as their offences shall deserve And that if any outrage tumult or like disorder as aforesaid should be committed or done that then the part yes so offending should forthwith be apprehended and punished accordinge to theire demeritt For the better suppressing of which abuses and outrages These are to will and require you and in His Majesties name streightelye to charge and commaunde you that you diligently and stryctlye looke unto the performance of the same order And that if either the players do persiste and contynewe their sayd Jiggs daunces or songes as aforesayd or any disordered persons doe committ or attempt any violence or outrage in or about the sayd playe-houses That then you apprehend all and euerie such person of either kind so offending and forthwith bringe them before me or some other of His Majesties Justices of Peace to answere theire contemptes and further to be dealt [with] as to Justice shall appertayne. By the Court.

The 'jigges' in question were probably a celebratory song and dance, a chance for the players and audience to have some fun together at the end of the show. Even tragedies like Macbeth would be followed by a jig, presumably to lighten the mood and recover from the horrific events which had been played out.

Jigs are no longer a common sight on the London stage, but productions at Shakespeare's Globe have very successfully revived the tradition. The image below shows the cast of Richard II in the middle of a jig after a performance at Middle Temple Hall.

MJ/SBR/001/559

Display Case D

Frederick (Ira) Aldridge (1807-1867)

Register of marriages, Saint George, Bloomsbury: Bloomsbury Way, Camden

Ira Aldridge was born in New York. His lay preacher father wanted him to study religion but he became interested in the theatre while performing with a black company. With opportunities limited at home Aldridge travelled to London. In May 1825 he made theatrical history at just seventeen by being the first modern black actor to play Othello in an adaptation of Shakespeare's play at the Royalty Theatre in London's East End. Aldridge toured Britain over the next few years becoming known as 'The African Roscius'. This was originally to mock him in a time when audiences expected black performers to provide only burlesque or musical entertainment. However, Aldridge's dignified dramatic talent made many think again.

While performing at the Coburg Theatre in London, Aldridge met Margaret Gill from a Yorkshire family. After a courtship of only six weeks they were married on 27 of November 1825. Their marriage record is displayed here. Margaret often toured with him and they remained together until her death in 1864.

Aldridge became a British citizen and continued to tour both in Britain and Europe, portraying several Shakespearean roles as part of his repertoire. He often performed with local actors in other countries. The photograph of Aldridge as Othello is taken from a 1930 Savoy Theatre programme when Paul Robeson was playing the role (see banner on Robeson). Aldridge died in 1867 while on tour in Poland and is buried there.

P82/GEO1/023

David Garrick: Actor, Theatre Manager, Businessman!

This indenture of bargain and sale records a land deal between David Garrick, possibly the greatest Shakespearean actor of 18th century London, and John Smith Meggot on 10 November 1775. This deal took place a year before Garrick retired from the stage and four years before he died. As well as a celebrated actor and producer, he appears to have been an astute businessman. For twenty five years as a theatre manager, Garrick and his partner James Lacy made annual profits of £4000 to £6000 (around £7,000,000 today according to measuringworth.com).

Campbell and Quinn note that 'He moved in the highest social circles of his time...He often entertained at his house in Southampton Street, or later in Adelphi Terrace in London, as well as at his estate at Hampton. To this last place came many from all classes, both from England and abroad, to dine at the villa, to visit, and to see his famed temple to Shakespeare'.

The reverse of the indenture, which Garrick signed to record receipt of £300 from Smith Meggot, is displayed here. For further information on David Garrick, see his banner and the framed print of his Hampton villa and temple to Shakespeare hanging in this exhibition.

HMD/X/054

Edmund Shakespeare (c.1580-1607)

Parish Register, Saint Giles Cripplegate

Little is known about William's brother Edmund. He was the youngest child of their parents, John Shakespeare and Mary Arden and was baptised on the 3rd of May 1580 in Stratford-upon-Avon.

He apparently followed William to London and worked as an actor and although there is no evidence that they worked together, it seems very likely as he must have lived close to the Globe Theatre when he died. In fact, there are only two references to Edmund and this burial register from Saint Giles Cripplegate is one of them.

Look at the left hand column on the left hand page, six entries from the top. It lists the burial of:

Edward sonne of Edward Shackspeere Player baseborne (12 August 1607)

Although Edmund is listed here as 'Edward', we believe that this is in fact Edmund. It seems that he had an affair which led to the birth, but no records have come to light which give us the identity of the mother of the child.

Edmund died later in 1607, aged 27, and was buried in the church of Saint Mary Overie. His burial record lists him as 'Edmond Shakspeare a player'. Twenty shillings was paid for his burial (possibly by William) 'with a forenoone knell of the great bell'.

P69/GIS/A/002/MS06419/002

Object E

Model of the first Globe Playhouse on Bankside

Wooden model made by Edward J Ashenden

This model theatre was originally made for the Festival of Britain in 1951 by the artist and professional model maker Edward J Ashenden. It was passed to the London County Council sometime after that. The model depicts a rehearsal of Shakespeare's play Romeo and Juliet in 1609. Between the late 1950s and the 1970s it was loaned in support of museum exhibitions and several Government sponsored trade fairs in Europe, the USA and Japan. It sustained some damage in the course of its travels and has been repaired several times. In the early 1970s the actor Sam Wanamaker (1919-1993) used the model in support of his long term project to reconstruct the present Globe Theatre which finally opened on Bankside in 1997.

GLC/DG/AE/ROL/95/813

Object F

Shakespeare's Globe The Original Practices Clothing Archive

The Original Practices Clothing Archive is a collection of 26 outfits created for Shakespeare's Globe in the period 1997-2005. The clothes were constructed using Elizabethan and Jacobean methods and, where possible, historically accurate materials. Costumes were selected for the archive by Olivier Award-winning designer Jenny Tiramani, as representative of the research and experimental techniques into historical pattern cutting and construction undertaken at the Globe.

Clothing worn by Juliet Rylance as Perdita in *The Winter's Tale*, Shakespeare's Globe, 2005

Displayed here is her white and silver gown worn over a 'wheel' farthingale, made of silk and metal threads and decorated with silk and silver-gilt hand-woven braid. The needle lace and linen ruff is stiffened with wheat starch and set into shape with hot irons. Loaned with kind permission by the Shakespeare Globe Trust.

Wall G

Photograph of a model of London, c.1600 (© G.B. Equipments Ltd)

The photograph is a still frame showing a model made for the film *The Growth of London*, 1951, directed by Derek Mayne. It was produced by Gaumont-British Instructional who made hundreds of educational films between 1933 and the 1950s. The film tells the story of the growth of London from Roman times to 1951 by means of maps, models, animated diagrams, old prints, aerial views and photography. The model gives an idea of the London skyline that William Shakespeare and his contemporaries would have been familiar with.

John Schofield, author of *London, 1100-1600: the archaeology of a capital city* (2011), describes the image as: 'A delightful and thought-provoking model of the City around 1600, viewed from the south. Being derived from contemporary drawings, it shares their shortcomings, such as the parish churches being too big and St Paul's cathedral being too small. Smoke rising from a thousand chimneys would have made it even more realistic. But certainly worth looking at, and present-day computers have not beaten it yet.'

SC/GL/PHO/B/VGP/1 c.1600

Londinum Feracissimi Angliae Regni Metropolis - known as the 'Braun and Hogenberg Map', by Franz Hogenberg, Engraving, 1572

Although published in 1572 this map is based, at least in part, on earlier surveying. It is a notably decorative map, with an attractive engraving style and the inclusion of some well-dressed figures to embellish the foreground. Although uncoloured copies of the map exist, many were very effectively hand-coloured, as with two of the copies in the LMA collection.

The extent of the map allows us to see the outlying villages of St Giles- in- the Fields, the remnants of the St Mary's Nunnery in Clerkenwell and over on the eastern side of the map, Aldgate and Whitechapel, where some of the earliest London playhouses were established.

This map provides us with a useful point of comparison with the later Norden map (also shown on this wall).

In the 21 years between them, Bankside in Southwark had undergone a significant transformation, only barely noticeable on the maps. On the Braun and Hogenberg map can be seen buildings used for bull baiting and bear baiting, with their nearby kennels for the mastiffs. On the later map two of the purpose built open-air theatres have arrived, competing for an audience.

SC/PM/XX/02/06

David Garrick as Richard III, by William Hogarth, c.1745

This is the role that propelled the actor manager and playwright David Garrick (1717-1779) to stardom. His first professional performance as Richard III in front of a London audience was at the theatre in Goodman's Fields on 19th October 1741. The play had to be presented as free entertainment within a musical concert because it was in an unlicensed theatre.

Garrick was not named on the playbill but simply listed as: A gentleman (who never appeared on any stage). His more expressive portrayal of King Richard was a revelation compared to acting styles of the time and audiences flocked to see him (see the hanging banners for more on Garrick). The version of Shakespeare's play Garrick performed had been adapted in 1700 by the poet, dramatist and theatre manager Colley Cibber (1671-1757). Cibber cut the original text by half and inserted extracts from other Shakespeare plays. It remained the most popular version performed until the 20th century.

The engraving by William Hogarth is copied from his grand history painting c.1745 and shows the tent scene before the Battle of Bosworth in which King Richard is haunted by the ghosts of those he murdered.

SC/GL/HOG/32

Strolling Actresses Dressing in a Barn, by William Hogarth, 1738

This engraving shows a provincial company in a barn, surrounded by costumes and props, preparing for its last performance. The 'Act against strolling players', which received royal assent on 21 June 1737, made it an offence to perform plays without a licence and forbade performances outside the City and Westminster.

Kathryn Shevelov in her book on Charlotte Cibber thinks it is likely that the actress with the handkerchief to her face in the Hogarth image was inspired by Charlotte Cibber, an actress notorious for her cross-dressing roles.

Charlotte (1713 - 1760) was from the famous theatrical family of Cibbers and her father was well known for rewriting Shakespeare plays, in particular Richard III. Charlotte developed a puppet

show devoted to Shakespeare, and criss-crossed the country as a strolling player. She staged King Henry the Fourth with the puppets: "With the Humours of Sir John Falstaff, The Part of Sir John Falstaff by Mr. Punch." (Shevelow p264)
SC/GL/HOG/004/038

London, by John Norden, Engraved by Pieter van der Keere and sold by Peter Stent, Engraving, From Speculum Britanniae part 1, 1593

The best contemporary maps to show the south bank theatres during Shakespeare's time are those by John Norden. His map of 1593 was published as part of an atlas and shows the entire London area including the localities with which Shakespeare is most associated. It also includes major road routes out of London such as the road to Ware, famous as the original home of the 'Great Bed of Ware', as mentioned in Twelfth Night.

But most importantly it shows two of the Bankside theatres, placing them in what is close to being their true position and in their correct relationship one to another. He labels them as the 'beare house' and 'the playhouse' though 'Swan Theatre' and 'Rose Theatre' would have been more precise and up to date.

In 1600 Norden made a panoramic view of London from the south bank, titled Civitates Londini (Royal Collection, Stockholm). This shows the theatres pictorially and includes an inset map which was almost identical to the 1593 map- but updated to include the Globe Theatre, built in 1597.

In cartographic terms Norden's map is of particular interest as the first London map to provide an integral key in order to help with the identification of the locations (printed beneath the map, numbers 1 to 22 and A to Z). A later version with additional key table (up to number 94) exists only in a unique copy, though the numbering is present on the 1593 map and includes (as letter e) Silver Street, Shakespeare's home from 1602.

The inclusion in the map area of the Tudor arms, the City arms, the shields of all of the principal livery companies, and the information that the Lord Mayor was usually chosen from the ranks of their members, can be taken as an indication of the mapmakers' need to flatter those that might be purchasers of his publication.

SC/GL/GP/001

Wall H

Long View of London from Bankside, by Wenceslaus Hollar, Etching, published 1647

This extraordinary panorama is based on sketches that were made around two decades after Shakespeare had died, but so vivid and convincing is the portrayal of London that it has been accepted the world over as representing the city in which he lived and worked.

It has been used in countless studies and biographies of Shakespeare, and has embellished

editions of his plays and theatre programmes. Recently the panorama was included in the British Museum's 'Staging the World' exhibition, part of the World Shakespeare Festival.

Wenceslaus Hollar made his preparatory drawings for the view from, or very close to, the tower of St Mary Overy Church (the present Southwark Cathedral). This vantage point allows a commanding view of Bankside and the theatres there, but the information is slightly muddled.

The precise position of specific elements is slightly distorted, probably as a result of Hollar's use of an optical glass or other viewing apparatus. More confusingly the building with the flag labelled as 'The Globe' is actually The Hope, a venue which hosted bear baiting as well as theatrical performance. The building labelled 'Beere bayting' is actually The Globe, but not however the building best known to Shakespeare, as this burnt down in 1613.

SC/GL/HLV

Wall I - The Shakespeare Deed Film

Providing more information on the deed and property William Shakespeare purchased, this short film shows close up views of the document and signature, images and maps of the Blackfriars area as well as present day views of the location.

Wall J - Shakespeare and London Timeline

This timeline of major events provides an overview of Shakespeare's life in London and the people who developed his legacy to the present day. This is intended as a general guide, not an exhaustive list of events (for which there really isn't enough space here!).

Wall K - The Sam Wanamaker Playhouse

Kindly provided by Shakespeare's Globe, this panel provides a tantalising preview of the Sam Wanamaker Indoor Theatre, which officially opens for performances in January next year. The Blackfriars Theatre was the indoor venue of the Kings Men (Shakespeare's company), situated on the doorstep of the gatehouse property he purchased. The new Sam Wanamaker Indoor Theatre should give us a good idea what it was like to see one of his plays at the Blackfriars.

Wall L - Framed Prints and Bankside Plan

A Plan of Bankside

This plan of the Bankside area dates from 1618 and was drawn up in connection with a lawsuit over a right of way from St. George's fields to Bankside. It covers the area from Bankside to St George's Fields, with main roads and plots including the Gardens, Mr Emerson's plot and the Park noted.

The Globe and Swan theatres are marked on the plan along with inns ('The Catte', and what

appears to be 'The Falcon'), houses and windmills. This is a faithful reproduction of the original parchment pen and wash document.

COL/CCS/PL/01/205/26

The Falcon Tavern, Bankside

This is a south view of the Falcon Tavern, Bankside, as it appeared in 1805. The tavern was reputedly frequented by Shakespeare and his dramatic companions as it was close to all of the Bankside theatres. The plan underneath the main drawing shows the site of the tavern and its vicinity.

This engraving produced on paper was drawn by Frederick Nash, engraved by William Wise and published in 1811 by Robert Wilkinson.

SC/GL/PR/S2/BAN/p538963x (COLLAGE 17436)

The Covent Garden Theatre

This interior view of Covent Garden Theatre, Bow Street, looks towards the stage during a performance. Originally built by John Rich in 1731, this was the second Covent Garden Theatre, dating from 1787.

At the time of this image John Philip Kemble was manager of the theatre, taking over in 1803. As an actor, Kemble had won plaudits for his characterisations of Richard III, King John and Coriolanus, 'falling heir to the Garrick tradition with his performance of Lear...he won particular acclaim for his Henry V which he restored to the London stage in 1789' (Campbell and Quinn).

Kemble was responsible for introducing historically accurate costumes and scenery to productions of Shakespeare's plays and wrote a number of adaptations including *The Tempest*, *Much Ado About Nothing* and *King John* (to which he restored lines omitted from previous performances).

This aquatint on paper was created by Augustus Charles Pugin and Thomas Rowlandson, engraved by Pugin, Rowlandson and J Bluck and published by Rudolph Ackermann in 1808.

SC/GL/PR/W2/BOW/p5426896 (COLLAGE 20194)

Garrick's Temple to Shakespeare

David Garrick was an actor, producer and theatre manager who influenced most aspects of theatrical practice throughout the 18th century (see the banner on Garrick for more on his stage career). He was also a huge devotee of Shakespeare and a very astute businessman. A combination of these factors led him to construct the Temple to Shakespeare in the grounds of his house in Hampton.

Garrick purchased the house in 1754 as his country retreat. He added the Temple in 1755 and although the architect is unknown, it is possible that Capability Brown and Robert Adam gave advice as Garrick had contracted them to work on the house and gardens.

Seen in this image on the left, the Temple featured a statue of Shakespeare by Louis-François Roubiliac which Garrick ultimately bequeathed to the nation and is now in the British Museum (a replica was placed in the Temple by the museum in 1998).

This aquatint on paper was created by Joseph Farington, engraved by Joseph Constantine Stadler and published by John Boydell, creator of 'The Shakespeare Gallery' in 1793.
SC/GL/PR/V/HAM/k1271505 (COLLAGE 31875)

The Shakespeare Gallery

John Boydell (1719-1804), developed a project in the 17th century to illustrate the works of Shakespeare and found a school of English history painting. Boydell, a print seller, patron of the arts and onetime Lord Mayor of London proposed to build a gallery that would house a collection of paintings which illustrated Shakespeare's plays. All the notable artists in England were to be engaged to supply pictures.

The Gallery in Pall Mall was built by 1790 and 67 pictures were initially exhibited. Unfortunately, Boydell suffered heavy financial losses as a result of the French Revolution and he was forced to sell the paintings to avoid bankruptcy. By the time of the auction in 1805, some 170 paintings had been completed with almost half of them completed by four men Robert Smirke, William Hamilton, Richard Westall and Francis Wheatley. Henry Fuseli contributed nine paintings and, according to Campbell and Quinn, 'his emphasis on the expression of mood and character heralded the beginning of Romanticism and a new critical interpretation of the meaning of Shakespeare's work'.

This view of the front of the Gallery shows a relief of Shakespeare over the door flanked by the genius of Painting on one side and the dramatic muse on the other. It was engraved by Samuel Rawle and published by James Asperne in 1804.
SC/GL/PR/W2/PAL/q9522154 (COLLAGE 22970)

(Most of these images and many others are available to view on the Mediatheque terminals on COLLAGE)

Wall M - Playbills & Programmes

Theatre playbills originated as single sheet adverts in the eighteenth century. Programmes evolved from the single sheet playbills in the mid-nineteenth century to carry more details of the performance. The modern illustrated version was further developed during the 20th century.

The collection was originally housed at Guildhall Library and began in 1889 when the British Museum donated its duplicate theatre ephemera to the City of London. During the 20th century several other bequests were added to the collection.

The playbills occupy 51 boxes and most are for London theatres and venues and date from c.1720 to the late twentieth century. The programmes occupy 112 boxes dating from the 19th to the late 20th century. Again, they are mainly from London theatres with a small number of non-London and international programmes. Both the playbills and the programmes form part of a collection of more than 22,000 items of theatre ephemera.

The collection is not yet catalogued but we hold a card index listing the names of the venues. The number of playbills and programmes for each is recorded with their date ranges but there are no details listed about plays or performers.

(Please note that the playbills and programmes are not reproduced to scale in this display)

Wall N - Players

These banners highlight some of the actors and actresses who have developed Shakespeare's work, striving to keep his stories alive through the centuries since his death. In some cases, these are the performers who were first to achieve a particular milestone in theatre. With so many great performers represented in our collections, this wasn't an easy choice!

Wall O - Beard or no Beard (Portraits of Shakespeare)

The Bard's face has appeared on stained glass windows, pub signs, tee shirts, playing cards, coffee mugs, the walls of underground stations, and in a great many paintings and prints including those of Picasso and Warhol. But we are still not completely sure what he looked like.

Surprising though it seems to our modern image conscious sensibilities, none of Shakespeare's contemporaries left a written description of his physical appearance. Many images however present themselves as genuine likenesses. Most of them are either copies of other works or are outright fictions, some going so far as to represent specific scenes from the playwright's life.

The National Portrait Gallery catalogue currently shows ninety two portraits of William Shakespeare and the collection at LMA holds scarcely fewer. But only two portraits have traditionally been accepted as representing a true likeness - together with a third candidate that has come under close scrutiny in recent years.

Opposite the title page of the first collected edition of Shakespeare's works (the 'First Folio', published in 1623) is the vivid portrait engraved by Martin Droeshout (the image in the centre of this collage). The difficulty with this image is that Droeshout was only 15 years old at the time of Shakespeare's death. He must therefore have based his picture on another work. We might be distrustful of this unknown source but for the fact that the publishers of the folio, Heminges and Condell, were both well acquainted with Shakespeare and would surely have rejected the portrait if it badly misrepresented their old friend and colleague.

From a similar date is the sculpture at Shakespeare's grave in the church of the Holy Trinity in Stratford-upon-Avon. The facial features of the stone figure holding a quill would have needed to be reasonably true in order to satisfy Shakespeare's family and any friends visiting the grave. The monument can be seen in a colour engraving and also an early postcard here.

In 2006 a strong case was put forward by the National Portrait Gallery for the authenticity of the likeness provided by the 'Chandos Portrait'. This had been the very first of the depictions of Shakespeare to enter the national collection.

Wall P - Screens

London's Theatres

Starting with the playhouses that Shakespeare would have known and worked in, this film looks at the development of London's theatres with a particular focus on theatres and companies developed to showcase his plays.

The Red Bull, Clerkenwell, 1823. SC/GL/NOB/C/028/3/RED BULL/B

View of the yard of the George Inn, 1881. SC/GL/PR/S2/BOR/p5397634 (collage 17093)

Portrait of William Shakespeare. Grainger Portraits Vol 13, number 85

Bankside Theatres. SC/GL/NOB/C/C/28/2d

Interior of The Swan Playhouse, sketched by Johannes de Witt in 1596. SC/GL/NOB/C/C/28/2a

Exterior of The Swan Playhouse, from the Antwerp View. SC/PZ/SW/01/265/h

The Playhouse Blackfriars, n.d. SC/GL/PR/477/BLA/1 (collage 5488)

Extract from Remembrancia, vol VII no.101 COL/RMD/PA/01/007/101

Exterior of the Drury Lane Theatre, 1794. SC/GL/Pr.W2/DRU/p541861x (collage 21094)

Aldwych Theatre: Interior, 1981. SC/PHL/02/1001/81/13045

Sir Laurence Olivier with a Model of The National Theatre, 1967. LMA/4547/13/010

South Bank: Exterior of National Film Theatre and Walkway, 1977. SC/PHL/02/0679/77/1317 (collage 239639)

South Bank Development: Architectural Model, 1970. SC/PHL/02/1129/96/186/1930 (collage 239628)

Barbican Arts Centre, cross section, c.1971. SC/GL/PR v9041414

Plays and Players

This film looks at performance of Shakespeare's plays in London by non-professional and school groups. From school outings to stars of the future, his appeal reaches far beyond West End productions.

Hampstead Garden Suburb Play and Pageant Union: programmes and photographs, 1947 to 1966. ACC/3816/04/02/215

Roan School, School plays: A Midsummer Night's Dream, 1956. LMA/4442/03/04/03/076a

Archbishop Tenison's School, A Midsummer Night's Dream, n.d. ACC/2692/192a

School Children at a Production of Richard II, Theatre Royal Stratford East, 1954. SC/PHL/02/469/54/62B

Macbeth, Glyn Road Evening Institute in Hackney, 1915. SC/PHL/02/0412/8400C and 8401C

Guildhall School of Music and Drama, Scrapbooks, 1948 - 1952. CLA/056/AD/04/15/10 and 15

Julius Caesar, The First Folio Theatre Club, 1953. SC/PHL/02/0365/53/164a

Macbeth, Tower Theatre Company. For further information, see www.towertheatre.org.uk

The Globe and Bankside

From the infamous 'stewes' to the opening of Shakespeare's Globe in 1997, this film looks at the role of Bankside in Shakespeare's story and features Sam Wanamaker's quest to bring theatre back to the area.

Bankside, with a View of Holland's Leaguer and the Theatres, n.d. SC/PZ/SW/01/265a
Plan of Bankside, c.1570. SC/GL/PR/S2/BAN/p5389385 (collage 17065)

Bear Gardens Museum 'This Wooden O' Exhibition Programme, 1973. GLC/RA/GR/05/002

The Globe Playhouse, n.d. SC/PZ/SW/01/265b

The Globe Playhouse, n.d. SC/GL/NOB/C/C/28/2b

Bankside, 1951. SC/PHL/01/364/WN638 (collage 115602)

British Lion Wharf, Bankside, 1912. SC/PHL/01/364/76/16850 (collage 115524)

Bankside, 1904. SC/PHL/01/364/2455 (collage 167406)

Park Street, by Bear Gardens, 1912. SC/PHL/01/373/4575c (collage 114861)

Bear Gardens, 1930. SC/PHL/01/364/WN645 (collage 115608)

Greater London Council, The Site of the Globe Playhouse, 1923 - 1947. GLC/AR/HB/01/0469A/b

Rooftop View of Sumner Street at Park Street. SC/PHL/01/376/78/4588 (collage 115662)

Programme for Shakespeare Reading Society's unveiling of Globe Memorial Plaque, 1909. ACC/2305/01/1291c

Bear Gardens Museum: Bear Garden, Southwark, 1976. SC/PHL/02/0001/76/6689

Greater London Council, Arts and Leisure Grant File, Shakespeare Globe Trust, 1973. GLC/RA/GR/05/002

Greater London Council Press Release, 'New Globe Theatre in Prospect', 1978. GLC/DG/PRB/35/031/027

Beer and The Bard

This film looks at connections between Shakespeare and London's ale houses and brewers, from the legendary Mermaid Tavern to pubs dedicated to The Bard.

The Mermaid Tavern, n.d. SC/GL/NOB/C/023/1/07a

Inn sign from the Boar's Head Tavern in Eastcheap, c1850. SC/GL/PR/211/EAS/q4024629 (collage 2427)

Shakespeare and Jonson at the Mermaid Tavern, n.d. Grainger Portraits/Vol18 ag

The Falcon Tavern, Bankside, n.d. SC/PZ/SW/01/265

Jones Jones Collection, Photographs of London Pubs. LMA/4473

Shakespeare in the City

From memorials to street names, statues to tower blocks, William Shakespeare is present in London in ways that very few people achieve. This film explores his on-going presence in the landscape of the city.

Westminster Abbey, Monument to Shakespeare, n.d. SC/PZ/WE/01/04395

Leicester Square, Monument to Shakespeare, 1918. SC/PHL/02/1049-86

Leicester Square, Monument to Shakespeare, c.1980. GLC/DG/PRB/05/252a

University of East London, Monument to Shakespeare, 1976. SC/PHL/02/1049/87

Shakespeare House, Enfield, 1968. SC/PHL/01/652/68/3372 (collage 159332)

Shakespeare Villas, Amity House, Merton, 1978. SC/PHL/01/662/78/35/9/18 (collage 165638)

Richard Horwood's Map of London, Westminster and Southwark, 1799.

The Shakespeare Theatre, Lavender Hill, Battersea, 1956. SC/PHL/02/1008/57/87

William Shakespeare, Rounded in Windows of Public Library, Treaty Road, Hounslow, 1980. SC/PHL/01/599/80/35/909/16

If you prefer to sit and watch, the films are available to view on the Mediatheque terminals.

Panorama of London, by Claes Janszoon Visscher, Etching, 1616

This panorama was published in the year of Shakespeare's death but was probably based on information from a few years earlier.

The Globe Theatre that is depicted here is thought to represent the theatre that Shakespeare would have known best, before it was destroyed by fire. And the depiction of London, despite the raised viewpoint, has an air of immediacy and animation. These factors may explain why Visscher was for many years regarded as prime source material for the study of theatre in Shakespeare's London. Details from the panorama were frequently reproduced and it has particularly featured in discussion and controversy surrounding the question of whether the theatres were circular (Shakespeare's "wooden O") or polygonal, as shown here.

Unfortunately the accuracy of the topographical information throughout the panorama has been proved to be questionable. C.J.Visscher worked from Amsterdam and it seems likely that he issued this view without ever having travelled to London.

Visscher's panorama gives us a magnificent feel for the general appearance of London and some sense of the way it functioned for Londoners, but for detailed evidence recent scholars have preferred to look at the maps and views by John Norden or Wenceslaus Hollar's 1647 panorama.
SC/GL/PR/LBV/001/VISSCHER

Object Q

Shakespeare and his friends carousing in the Mermaid Tavern

Artist unknown. Silver foil, paper, bronze paint, wire, sacking, braid and other materials
c1970

It has long been part of London lore that William Shakespeare met with a coterie of writers and actors at the Mermaid Tavern in Bread Street, close to the corner with Cheapside. A lively club is supposed to have formed around them and from the nineteenth century artists and illustrators have made works showing how these convivial gatherings might have looked.

Some rigour was added to the Mermaid Tavern story when it was identified that one of the signatures to the Shakespeare Deed on display in this exhibition was that of the publican of the Mermaid (William Johnson, "citizen and vintner").

In the years after the Second World War there were moves to establish a memorial to Shakespeare's off-duty relaxation in the form of a plaque on the site of the building (which had been razed in the Great Fire and again during the blitz). This scheme was resisted by the City of London authorities on the not unreasonable grounds that the Bard was probably a regular at any number of other London inns and taverns.

The maker of the displayed piece, whose name is unfortunately not known, has provided the revellers with a barrel of beer and also an inn sign indicating that their chosen hostelry was The Mermaid. He or she may have been inspired by the on-going discussion of the case for installing a Mermaid plaque. The resulting sculpture was for many years on display at Guildhall Library.

Wall R - Players

These banners highlight some of the actors and actresses who have developed Shakespeare's work, striving to keep his stories alive through the centuries since his death. In some cases, these are the performers who were first to achieve a particular milestone in theatre. With so many great performers represented in our collections, this wasn't an easy choice!

Wall S - Shakespearean Sounds

The audio playing in this area is a 100 minute program featuring material from the 'Shakespeare's Globe On Screen' performance of *Much Ado About Nothing* and a series of Inner London Education Authority study guides about Shakespeare's plays.

Much Ado About Nothing

The extracts included here are taken from the 'Shakespeare's Globe On Screen' DVD of the 2011 production directed by Jeremy Herrin and featuring Eve Best as Beatrice and Charles Edwards as Benedick.

This production and several others are available to purchase on DVD through the shop at Shakespeare's Globe and through their website. Loaned with kind permission by the Shakespeare Globe Trust

Inner London Education Authority Study Guides

These study guides were produced by the Inner London Education Authority with Capital Radio, presumably for pupils studying for O level examinations.

The extracts presented here are from programs about Macbeth, A Midsummer Night's Dream, Julius Caesar and Twelfth Night. There are eight titles in the series and they are all available to listen to in full on the computers in the Mediatheque.

ILEA/S/LR/10

Wall T - William Charles Macready (1793-1873)

Macready was born into a theatrical family, his father was an actor manager and his mother an actress. He attended Rugby School where it was intended that he receive an education suitable for progression into the legal profession. Family circumstances dictated a change of plan and he was removed from the school and pursued the family profession.

Macready's first stage appearance was in 1810 as Romeo and for the next few years he undertook different roles with his father's theatrical company. By 1816 he was performing at Covent Garden in various roles. In 1823 he moved to Drury Lane and remained there for over a decade adding further to his repertory of characters.

In 1837 Macready moved into management at Covent Garden. During this period his production of King Lear restored the original play, the first time it had been performed since the 17th century. He also encouraged new dramatists and staged pantomime and opera performances at the theatre. He managed Drury Lane for several years in the early 1840s, again staging a variety of plays including those by Shakespeare.

Macready's farewell performance in 1851 was at Drury Lane as Macbeth. His retirement was spent in the south of England and he died on 27 April 1873.

Macready performed many of Shakespeare's great roles, Romeo, Hamlet, Hotspur, Richard II, Richard III, Othello, Iago, Cassius and Antony. According to Richard Foulkes in the Dictionary of National Biography, Macready '...materially advanced the art of the theatre in all its facets: his rehearsals were unprecedented in their length and rigour; ... his acting versions marked a significant advance in the restoration of Shakespeare's texts; ...'

The portraits displayed are part of the theatrical portraits collection. Many are engraved from daguerreotypes and paintings and published by John Tallis and Company. The latter, also responsible for Tallis's London Street Views, published Tallis's Dramatic Magazine and General Theatrical and Musical Review in 1850-1 and Tallis's Shakespeare Gallery in 1852 and 1853 and these images may have appeared in one of these publications. The dramatic borders make the images ideal for framing and displaying in a domestic setting.

SC/PT/03

Shakespeare's Globe

Open all year round, the Globe Exhibition & Tour gives you an opportunity to learn more about this unique building and its most famous playwright, Shakespeare. Based under the Globe Theatre, the Globe's engaging and informative Exhibition explores the life of Shakespeare, the London where he lived, and the theatre for which he wrote. The tour of the iconic Globe Theatre is led by expert guides, who bring the space to life with colourful stories of the 1599 Globe, of the reconstruction process in the 1990s, and of how the 'wooden O' works today as an imaginative and experimental theatrical space.

Shakespeare's Globe houses a thriving research centre, whose work is supported by the Globe Library & Archives. Archives at the Globe include:

The performance archive: Recordings, prompt books, wardrobe bibles, and a range of reviews and ephemera from Globe productions since 1996.

The costume archive: A selection of costumes created by Jenny Tiramani for the Globe's original practices productions, using carefully researched and reproduced Elizabethan techniques.

The institutional archive: Correspondence, administrative papers and photographs documenting the decades of planning, persistence, and enthusiasm that led to the reconstruction of Shakespeare's Globe as a fully functioning performance space.

The Globe Library holds texts and criticism of plays by Shakespeare and his contemporaries, as well as twentieth-century and current works on the Globe, Shakespeare and his contemporaries, theatre history and social and cultural history of early modern England.

Although access to the Library & Archives is by appointment only, all visitors are welcome. Please visit the Globe website at www.shakespearesglobe.com for further information, or email directly to library@shakespearesglobe.com

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The original deed, including Shakespeare's signature will be displayed only at the following times:

Mon 3 June 9.30 - 16.45
Tues 4 June 9.30 - 16.45
Weds 5 June 9.30 - 19.00
Thurs 6 June 9.30 - 16.45
Sat 8 June 9.30 - 16.45
Mon 8 July 9.30 - 16.45
Tues 9 July 9.30 - 16.45
Weds 10 July 9.30 - 19.00
Thurs 11 July 9.30 - 16.45
Sat 13 July 9.30 - 16.45
Mon 5 August 9.30 - 16.45
Tues 6 August 9.30 - 16.45
Weds 7 August 9.30 - 19.00
Thurs 8 August 9.30 - 16.45
Sat 10 August 9.30 - 16.45
Mon 9 Sept 9.30 - 16.45
Tues 10 Sept 9.30 - 16.45
Weds 11 Sept 9.30 - 19.00
Thurs 12 Sept 9.30 - 16.45
Sat 14 Sept 9.30 - 16.45

