ENGLISH 5721.01: Renaissance Drama
Theater and Neighborhood in Early Modern London

Fall Semester 2013
Professor Christopher Highley
Classroom: Denney 447
Class time: WF 9:35-10:55
Office: Denney 558
Office Hours: WF 11:00-12:00 and by appointment
Highley.1@osu.edu

Class Description:
This class will examine the different theatrical neighborhoods of Early Modern London in which the plays of Shakespeare and his contemporaries were performed. We will pay special attention to three neighborhoods: Southwark, on the south-bank of the River Thames, was home to the Globe, the Rose, and several other amphi-theaters; Blackfriars, a small enclave and ex-monastic Liberty inside the walls of the City, was the site of indoor theaters; and Clerkenwell, northwest of the City, was the location of the Fortune and Red Bull playhouses. When and for what reasons was playing first attracted to these areas? What political, economic, demographic, and social conditions allowed playing to survive here? What local neighborhood pressures shaped the identity and fortunes of these venues? Did the location of a playhouse determine the composition of its audience and thus the kinds of plays performed? Did playwrights build awareness of the playhouse neighborhood into their plays? We will read representative plays from each of the theaters we study (Jonson's The Alchemist, and Beaumont's Knight of the Burning Pestle for the Blackfriars), but we will also devote much of our attention to the social and theatrical documents that reveal how theaters functioned within specific neighborhoods. We will look at the documents of royal, metropolitan, and ecclesiastical authorities, along with petitions of neighborhood residents, contemporary accounts of playgoing, and anti-theatrical tracts. Finally, we will consider some of the best recent scholarship that both theorizes place/space in general and that explores the local coordinates of the Early Modern theatrical enterprise.

Requirements:
Discussion board postings and class participation: I would like each graduate student to post at least once a week, and each undergraduate to post at least once every other week. The idea is to begin and to continue our discussions outside of class time. Your postings can be on just about anything so long as they are course related. You might ask questions, suggest topics for further discussion, respond to other posts, comment on what intrigues, infuriates, or amuses you about what you’re reading! Hopefully, what we talk about online will inform our in-class discussions. (20%)

A 6-7 page critical essay (4-5 page for undergrads) on a topic of your own choosing, OR

An overview and Critical Assessment of an Early Modern play in the OSU Rare Book Room. The OSU Libraries Special Collections contains an outstanding assortment of Early Modern plays. For a complete list of titles, see The Stanley J. Kahrl Renaissance and Restoration Drama
**Collection** compiled by Kathleen E. Kennedy with Geoffrey D. Smith (2002). If you enter as a title “Stanley J. Kahrl Renaissance and Restoration Drama” in the OSU Library catalog you will get a listing of all the items in the collection. To find out if the library has an early edition of a particular play, search by play title or author, but limit the search to “Special Collections.”

Online versions of early editions of all Early Modern printed plays are also available through Early English Books Online (one of the Library’s research databases). Modern (searchable) transcriptions of printed plays can be accessed through the English Verse Drama site (another of the Library’s research databases). This assignment is more a detailed report than an argumentative paper. Imagine your reader to be someone who is well informed about Early Modern drama but who has not read your chosen play. Give an overview of your play’s plots and major themes. Note anything about the play you find interesting or unusual. Find out what you can about where and by whom the play was performed / printed (approx 4 pages double-space minimum) (30%)

Final Project: A 10-12 page research paper (6-8 page for undergrads) due at the end of the semester (you should think of the paper as a potential conference presentation; 10-12pages=20 minute reading time) (50%)

**Attendance Policy**
I expect you to be present at and an active participant in every class session unless you are sick or have a genuine emergency. If I think you have missed too many classes (for whatever reasons) I reserve the right to ask you to withdraw from, or to drop you from, the class.

**Academic Misconduct**
It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).”

**Books**
Try to get these editions of the plays so we are all using the same versions. Available through Amazon or OSU/OhioLink libraries:

Kyd, *The Spanish Tragedy*, ed. Gurr and Mulryne (New Mermaids)
Marlowe, *Dr. Faustus*, ed. Gill and King (New Mermaids)
Dekker, *The Shoemaker’s Holiday*, ed. Gil Harris (New Mermaids)
Jonson, *Bartholomew Fair*, ed. Gossett (Revels)
Jonson, *Epicoene*, ed. Holdsworth (New Mermaids)
Jonson, *The Alchemist*, ed. Cook (New Mermaids)
Webster, *The Duchess of Malfi*, ed. Marcus (Arden)
Middleton’s *The Puritan* and *A Chaste Maid in Cheapside* are available through the Oxford Middleton Online. Read the Early English Books Online version of Thomas Heywood’s *The Silver Age*.

**Books on Reserve at Thompson**


Week 1
August 21
Introduction

Electronic resources:

OSU Digital Shakespeare resources: https://shakespeare.osu.edu/

DEEP: http://deep.sas.upenn.edu/

Shakespearean London Theatres: http://shalt.org.uk


Map of Early Modern London: http://mapoflondon.uvic.ca/


Strype’s edition of Stow (1720) http://www.hrionline.ac.uk.proxy.lib.ohio-state.edu/strype/index.jsp

British History Online: http://www.british-history.ac.uk/place.aspx?gid=86&region=1


August 23
Early Modern London and the First Theaters

Further Reading:
Alan Somerset, “Cultural Poetics or Historical Prose: The Places of the Stage,” *MARDE* 1 (1999), 34-60
Mark Bayer, Ch.1. “Rethinking City and Suburb, ” in *Theater, Community and Civic Engagement in Jacobean London* (University of Iowa Press, 2011) (OSU Library Online Book)

“From the Editor,” *Shakespeare Quarterly* 42 (1991), iii-vii (Mullaney v Jeremy Boulton)


**Week 2**

**August 28**

**Early Northern Ampitheaters: The Curtain (Shoreditch)**

*The Curtain* Intro and docs 320-334 (a) (Carmen)

Thomas Kyd, *Spanish Tragedy* (c.1585-9)

**August 30**

Thomas Kyd, *The Spanish Tragedy*

**Week 3**

**September 4**

**Bankside: The Rose**

Wickham et al, *English Professional Theatre*

Carol Chillington Rutter, *Documents of the Rose Playhouse* (Manchester UP, 1984) (docs 1-2, 5, 10, 12, 16, 33, 36, 46, 49, 51, 62-3, 65, 69, 85) (Carmen)

Christopher Marlowe, *Tamburlaine* part 1 (c.1592-3)

Further Reading:


Bayer, *Theater, Community and Civic Engagement*, 68-91 (Online Book)


**September 6**

Christopher Marlowe, *Tamburlaine* part 1
Week 4
September 11
Bankside: The Rose
Thomas Dekker, *The Shoemaker’s Holiday* (1599)

September 13
Thomas Dekker, *The Shoemaker’s Holiday*

Week 5
September 18
Bankside: The Globe and Swan
Wickham et al, *English Professional Theatre*, Swan Intro and docs 359, 363; The First Globe Intro and docs 394-400 (Carmen)

Thomas Middleton, *A Chaste Maid in Cheapside* (Swan, 1613) (Oxford Middleton Online)

Further Reading:
*Julius Caesar* (1599)
*Measure for Measure* (1603-4)
---. “‘Neare the Playe howse’: The Swan Theater and Community Blight,” *Renaissance Drama* 4 (1971), 53-68
Cerasano, S. P. “Edward Alleyn: His Brothel’s Keeper?” *MARDE* 13 (2001), 93-100
Salkeld, Duncan. *Shakespeare among the Courtesans* (Ashgate, 2012)

September 20
Thomas Middleton, *A Chaste Maid in Cheapside*

Kane Lecture: Stephen Orgel. “Getting it Wrong,” Denney 311 (2:00pm)

Week 6
September 25
Bankside: The Hope
Wickham et al, *English Professional Theatre*, Intro and docs 460-466 (Carmen)

Ben Jonson, *Bartholomew Fair* (1614)

Further Reading:
Cerasano, S. P. "The Master of the Bears in Art and Enterprise." *Medieval and Renaissance*
Hofele, Andreas. Stake and Scaffold: Humans and Animals in Shakespeare's Theatre (Oxford University Press, 2011)

September 27
No Class

Week 7
October 2
Ben Jonson, Bartholomew Fair

October 4
Clerkenwell and Finsbury: The Red Bull and the Fortune
or
Bayer, Theater, Community and Civic Engagement (91-115) (Online Book)

Thomas Heywood, The Silver Age (1610-12) (Read edition on EEBO)

Further Reading:
Rowley, When You See Me you Know Me (1604)
Bayer, Theater, Community and Civic Engagement, Ch.4 “The Spectacle of History at the Red Bull” (online book)

Week 8
October 9
Inside the Walls: Paul’s Playhouse
Wickham et al, English Professional Theatre, Intro and docs 222-6, 232-4, 239 (Carmen)

Thomas Middleton, The Puritain or the Widow of Watling Street (1606) (Oxford Middleton Online)

Further Reading:
---. *Children of the Revels: The Boy Companies of Shakespeare’s Time and their Plays* (Columbia UP, 1977)  

Podcast:  
John Schofield, “St. Paul’s Cathedral Before Christopher Wren”  
http://www.folger.edu/Content/Whats-On/Digital-Folger/St-Pauls-Cathedral-Before-Christopher-Wren.cfm

October 11  
Thomas Middleton, *The Puritain or the Widow of Watling Street*

**Week 9**  
**October 16**  
**Inside the Walls: The Whitefriars Playhouse**  
Wickham et al, *English Professional Theatre*, Intro only (Carmen)  

Ben Jonson, *Epicene* (1610)

Further Reading:  
Lording Barry, *Ram Alley* (1608)  
Mary Bly, *Queer Virgins and Virgin Queans*  
Munro, Lucy. *Children of the Queen’s Revels: A Jacobean Theatre Repertory* (Cambridge UP, 2005)  
Yiu, Mimi. “Sounding the Space between Men: Choric and Choral Cities in BJ’s *Ep,*” *PMLA* 122.1 (2007), 72-88

**October 18**  
Ben Jonson, *Epicene*

**Week 10**  
**October 23**  
**Inside the Walls: The Blackfriars Playhouses**
The Children of Blackfriars
Wickham et al, *English Professional Theatre*, First Blackfriars Intro and docs 308-9, 313-14; Second Blackfriars: Intro and docs 402, 406-7 (Carmen)

Francis Beaumont, *Knight of the Burning Pestle* (1607)

Further Reading:
Chapman, Jonson, and Marston, *Eastward Ho* (1605)
Dillon, Janette. Ch.5 “Placing the Boundaries: *The Knight of the Burning Pestle,*” *Theatre, Court, and City, 1595-1610: Drama and Social Space in London* (Cambridge UP, 2000)
Wallace, C. W. *The Children of the Chapel at Blackfriars, 1597-1603* (1908)

October 25
Francis Beaumont, *Knight of the Burning Pestle*

Week 11
October 30
*Inside the Walls: The Blackfriars Playhouse*
Blackfriars and the King’s Men
Wickham et al, *English Professional Theatre*, docs 408, 410 (a) (Carmen)

Ben Jonson, *The Alchemist* (1610)

Further Reading:
---. “The Blackfriars Theatre and the Indoor Theatres,” in *Ben Jonson in Context*
Smallwood, R. L. “‘Here in the Friars’: Immediacy and Theatricality in *The Alchemist,”* *RES* 32.126 (May 1981), 142-60

November 1
Ben Jonson, *The Alchemist* (1610)

Week 12
November 6
Meet in Rare Book Room, Thompson Library

November 8
No Class

Week 13
November 13
John Webster, *The Duchess of Malfi* (c.1612-14)

Further Reading:
Shirley, *The Cardinal* (1641)

November 15
John Webster, *The Duchess of Malfi*

Week 14
November 20
Student Reports

November 22
Student Report