ENGLISH 8720: Theater and Neighborhood in Shakespeare’s London

Spring Semester 2013
Professor Christopher Highley
Classroom: Scott Lab N0044
Class time: Fri 11:10-2:05
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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 amphitheaters; Blackfriars, an ex-monastic Liberty inside the walls of the City, was home to 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 (for example, 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 read recent scholarship that both theorizes place/space in general and that explores the local coordinates of the Early Modern theatrical enterprise.

Requirements:
• Two in-class reports. Do not read directly from the article: instead, use notes or an outline. This is a formal presentation: do not chew gum or use colloquial language (10% each)

• Paper One: 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 5 pages double-space minimum) (20%)

• Final Project: A 10-12 page research paper due at the end of the semester (you should think of the paper as a potential conference presentation; 10-12pp=20 minute reading time) (60%)

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).”
Week 1
Jan. 11
Introduction to course

Electronic resources:
OSU Digital Shakespeare:
DEEP: http://deep.sas.upenn.edu/
Map of Early Modern London: http://mapoflondon.uvic.ca/
British History Online: http://www.british-history.ac.uk/place.aspx?gid=86&region=1
Strype’s edition of Stow (1720) http://www.hrionline.ac.uk.proxy.lib.ohio-state.edu/strype/index.jsp
Virtual Paul’s Cross Project: http://vpcp.chass.ncsu.edu/
Folger exhibition: Open City: London, 1500-1700
http://www.youtube.com/playlist?list=PL5D33665146EA4CD8
Early Modern Resources:
http://earlymodernweb.org/category/themes/arts/performing/drama

Lecture: “A history of urban space: changing concepts of space in the study of the early modern metropolis”
https://historyspot.org.uk/podcasts/metropolitan-history/history-urban-space-changing-concepts-space-study-early-modern

Lecture: “Applying new spatial techniques in the study of late medieval London”
https://historyspot.org.uk/podcasts/metropolitan-history/applying-new-spatial-techniques-study-late-medieval-london

Week 2
Jan. 18
Mullaney and his Critics

Early Northern Amphitheaters: The Theater (Hollywell) and The Curtain (Shoreditch)
Steven Mullaney, The Place of the Stage: License, Play, and Power in Renaissance England (University of Chicago Press, 1988), vii-xii, 1-59 (Carmen)
Alan Somerset, “Cultural Poetics or Historical Prose: The Places of the Stage,” MARDE 1 (1999), 34-60 (Carmen)

Report: Victoria
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)

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

**Week 3**  
Jan. 25

**Bankside: The Rose**
Stow, Survey, “Bridge Ward Without,” 369-82 (Carmen)
Carol Chillington Rutter, Documents of the Rose Playhouse (Manchester UP, 1984) (docs 1-8, 10, 12-18, 33, 35-6, 40-1, 46, 49, 51, 53, 62-5, 69, 85, 87-8, 91-3, 100-1) (Carmen)
Bayer, Theater, Community and Civic Engagement, 68-91 (Online Book)

Thomas Dekker, The Shoemaker’s Holiday (1599)

Report: John

Further Reading:
Andrew Gurr, Shakespeare’s Opposites: The Admiral’s Company 1594-1625 (Cambridge UP, 2009)
Christine Eccles, The Rose Theatre (Routledge, 1990)

**Week 4**
Feb. 1

**Bankside: The Globe and Swan**
Prostitution
Wickham et al, *English Professional Theatre*, Swan Intro and docs 351-66; Globe Intro and docs 393-400 (Carmen)
---. “‘Neare the Playe howse’: The Swan Theater and Community Blight,” *Renaissance Drama* 4 (1971), 53-68 (Carmen)
*Bayer book 85ff*

*Measure for Measure* (The Globe, 1603-4)
*Middleton, A Chaste Maid in Cheapside* (The Swan, 1613)
*Julius Caesar* (1599)

Report: *Liz*

Further Reading:
Cerasano, S. P. “Edward Alleyne: His Brothel’s Keeper?” *MARDE* 13 (2001), 93-100
Salkeld, Duncan. *Shakespeare among the Courtesans* (Ashgate, 2012)

**Week 5**
Feb. 8

**Bankside: The Hope**
Animal baiting
Wickham et al, *English Professional Theatre*, Intro and docs 459-467

Jonson, *Bartholomew Fair* (1614)

Report: *Torsa*
Further Reading:
Hofele, Andreas. Stake and Scaffold: Humans and Animals in Shakespeare's Theatre (Oxford University Press, 2011)

Week 6
Feb. 15
Clerkenwell and Finsbury: The Red Bull and the Fortune
Bayer, Theater, Community and Civic Engagement (91-115) (Online Book)

Heywood, The Silver Age (Read edition on EEBO)
Rowley, When You See Me you Know Me (1604) (Read 1613 edition on EEBO)

Report:
Bayer, Theater, Community and Civic Engagement, Ch.4 “The Spectacle of History at the Red Bull” (Online book)

Further Reading:

Paper One Due

Week 7
Feb. 22
Inside the Walls: Paul’s Playhouse
Wickham et al, English Professional Theatre, 306-19 (Carmen)

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

Report:

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

**Week 8**  
March 1  
**The Whitefriars Playhouse**  
The Inns of Court  
Wickham et al, *English Professional Theatre*, 547-63 (Carmen)  
Mary Bly, “Playing the Tourist in Early Modern London: Selling the Liberties Onstage,”  
*PMLA* 122.1 (2007), 61-71

Lording Barry, *Ram Alley* (1608) (EEBO)  
Jonson, *Epicene* (1610)  

Report: *Carmen*  
Mary Bly, *Queer Virgins and Virgin Queans* (selections)

Further Reading:  
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 Ben Jonson’s *Epicene,*” *PMLA* 122.1 (2007), 72-88

**Week 9**  
March 8  
**Inside the Walls: The Blackfriars Playhouses**  
The Children of Blackfriars

Chapman, Jonson, and Marston, *Eastward Ho* (1605)
Francis Beaumont, *Knight of the Burning Pestle* (1607)


Further Reading:

**Week 10**
**Spring Break**

**Week 11**
March 22
**Reading Week**

**Week 12**
March 29
**Inside the Walls: The Blackfriars Playhouse**
Blackfriars and the King’s Men
Wickham et al, *English Professional Theatre*, doc 408 (Carmen)

Jonson, *The Alchemist* (1610)
Shakespeare and Fletcher, *Henry VIII* (1612)

Report: Torsa

Further Reading:
Amy Appleford, “Shakespeare’s Katherine of Aragon: Last Medieval Queen, First Recusant Martyr,” JMEMS 40.1 (2010), 149-72

Week 13
April 5
Inside the Walls: The Blackfriars Playhouse
The Caroline Blackfriars
Wickham et al, English Professional Theatre, docs 410, 412-15 (Carmen)

Play: Shirley, The Cardinal (1641)

Report: Liz

Further Reading:
Neill, Michael. “‘Wits most accomplish’d senate’: The Audience of the Caroline Private Theaters,” SEL 18 (1978)

Week 14
April 12
West End Theaters: Cockpit/Phoenix (Drury Lane), Salisbury Court (Whitefriars)
Wickham et al, English Professional Theatre, Cockpit/Phoenix, intro and docs 481-96; Salisbury Court, Intro and docs 505-17
Bayer, Theatre, Community, and Civic Engagement Ch.5 (Online book)


Report: Carmen

Further Reading:
Martin Butler, “Exeunt Fighting: Poets, Players, and Impresarios at the Caroline Hall Theaters,” in Farmer and Zucker, Localizing Caroline Drama

Week 15
April 19
Student presentations
Final papers due