

The evaluation and scheduling of the Globe Theatre Estate

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THE GLOBE Theatre estate is one of the most important archaeological sites in the world yet unexcavated. Policy decisions affecting this site, its evaluation and any future excavation, will be analysed and debated by some of the world's sharpest minds for as long as Shakespeare's plays are performed and the archaeological record survives. One would have expected this particular site to have been treated with the utmost caution and afforded maximum protection, but the conflict of interests that engulfed the Rose theatre in 1989 has cast its shadow over the Globe.

The estate leased for the Globe theatre was owned by Nicholas Brend of West Molesey and was situated between Maid Lane (Park Street) and the Bishop of Winchester's park in the parish of St. Saviour's, Southwark. The area was made up from an amalgamation of seven gardens, three to the north and four to the south of a central way or lane — which to the east of the estate eventually became known as Globe Alley. In 1598 the three northernmost gardens apparently contained two tenement buildings consisting of two rooms each¹.

The original lease for 31 years, dated Christmas 1598 but executed on 21st February 1599, conveyed the property in two equal moieties, one to Richard and Cuthbert Burbage, the other to John Hemmings, William Kempe, Augustine Phillips, Thomas Pope and William Shakespeare². The first Globe theatre was constructed and opened in 1599. It was for this theatre that Shakespeare wrote most of his mature plays at the height of his career. Then, on 29th June, 1613, the Globe caught fire during a performance of Shakespeare's *Henry VIII* and burnt to the ground. Its replacement, the second Globe, was completed the following year and continued as a performing theatre until 1642, when London's

theatres were closed by Act of Parliament. Both Globe theatres had houses adjoining them. The final lease for the Globe estate expired on Christmas Day, 1644. By 1655, the second Globe had been demolished, the estate subdivided and a number of tenements built on the site³. Access to individual plots was provided by a new passage, Fountain Alley, that lead from Maid Lane to Castle Alley.

The exact location of the Globe estate's boundaries in relation to our modern topography needs to be established through excavation. However, the area is now occupied by Unisys House, built in 1988-89; Park Street; Southwark Bridge Road, 1817-19; Anchor Terrace, c 1837, and part of its car park, formerly part of the site of Courage's brewery. The south-west corner and part of the southern boundary of the estate may extend under Intel House.

In 1989, the Museum of London's Department of Greater London Archaeology (DGLA) undertook an archaeological evaluation of Anchor Terrace's car park, an area that includes the eastern third of the Globe estate. The aim of the evaluation was "to examine the level of survival of the archaeological deposits and particularly to determine if any part of the Globe Theatre survived on the site."⁴ These aims were determined by two criteria for scheduling set out by English Heritage in 1988: the boundaries of the estate had to be established and the remains of the Globe theatre had to have survived. As the boundaries have been known since the early 1920s⁵ it was only necessary to establish the Globe's remains through keyhole archaeology for scheduling to proceed.

Only three areas, or 2% of the estate, were excavated down to Jacobean levels. The largest, in the

1. Herbert Berry *Shakespeare's Playhouses* New York (1987) pp.233/4 & p.221. George Archer's reply to Req. 2/706[bottom]: 1st October, 1634. Case between Cuthbert Burbage and others v. Sir Mathew Brend. Req. 2/789[top]: 5th February, 1634.

2. The original lease has not survived but is paraphrased in the lawsuit of *Ostler v. Hemmings* in the Court of the King's Bench, in 1616. *Coram Rege* Roll, 1454, 13 Jac. I, Hilary Term, m.692.

See also E. K. Chambers *The Elizabethan Stage* Oxford (1923) Vol. II, ff.414.

Berry *op. cit.* pp. 178-182.

3. W. W. Braines *The Site of the Globe Playhouse Southwark* London (1921) second edition (1924) p.28.

Berry *op. cit.* p.181. The document at the Folger Shakespeare Library that has Sir Mathew Brend pulling down the Globe on 15th April, 1644, is now suspected of being a forgery.

4. Simon McCudden *Report on Evaluation at Anchor Terrace Car Park, Park Street*, SE1 Department of Greater London Archaeology, Southwark and Lambeth (1989) p.4.

5. Braines; *op.cit.*

north-west corner of the site, contains foundations interpreted as being part of the galleries and entrance to both Globe theatres. These are thought to be a length of the inner and outer gallery wall, each containing one angle; two crosswalls; an entrance and stair turret, beyond which to the east is a metalled surface. The outer gallery foundation is thought to be common to both Globe theatres, the inner to just the second (Figs. 2 and 3). To the south of these remains is a small area bounded on three sides by concrete that contains a robbed trench and post hole taking up the line of the outer gallery foundation. Further south are remains believed to be a section of the sewer forming the boundary of the estate with the Bishop of Winchester's park⁶. In 1991, three further areas were exposed during the evaluation of Anchor Terrace's foundations. One was found to contain a pier base lying within dark grey clay, containing charcoal, mortar and brick flecks, continuing the line of the inner gallery foundation⁷. That four of the six areas evaluated to date contain significant remains strongly indicates that the estate may be archaeologically rich in content.

On the basis of the results of the evaluation in 1989, a projection of the extent of the remains was prepared by the DGLA on the assumption that the two Globe theatres were built on the same foundation and that both were regular polygonal buildings. This gave a maximum diameter for their foundations of 80ft⁸ (Fig. 1, circle 1). Then on the 13th December that year, Mr. David Trippier, the then Minister for the Environment, announced in the House of Commons that the remains of 'the Globe' had been added to the Department of the Environment's Schedule of Monuments. English Heritage, however, did not recommend the entire Globe estate for scheduling, but the DGLA's projection with an extra allowance. Their reason for doing so has been explained by a senior member of staff as follows: "... the scheduled area was chosen specifically to relate to the remains of the theatre itself, as revealed by the evaluation carried out in 1989 by the Museum of London on part of the site of the former Courage Brewery. That evaluation covered a very large area which included most of the Globe estate to the east of Anchor Terrace, and within that area no other remains were discovered of sufficient importance to warrant scheduling.

6. McCudden *op. cit.* p.12 & pp.18-20.

7. Simon Blatherwick *Report on the Archaeological Evaluation at 1-15 Anchor Terrace, Southwark Bridge Road, London* SE1 Museum of London (1991) pp.14-15 & fig.4.

8. McCudden *op.cit.* p.20 & fig. 8.

9. Letter to the author from English Heritage: 9th January, 1992.

As the Museum's own report on the evaluation expressed it: 'Other archaeological deposits [apart from those of the theatre itself] on the evaluation site are not in our view of sufficient quality for preservation *in situ*'⁹ (The square parenthesis is an addition by English Heritage to the quotation from the DGLA's report.)

English Heritage have fundamentally misunderstood the nature of the evaluation. Its primary purpose was to establish the first surviving level of archaeology, which over the majority of the Globe estate within the evaluation area turned out to be of late 18th, early 19th century origin. It was these deposits that were regarded to be of insufficient quality for preservation *in situ*. With the exception of the keyhole areas previously described, the DGLA did not excavate through these later foundations so that most of the archaeology and contents of the Globe estate beneath are still unknown.

The scheduling is no less confused. Three different areas are currently described as having been given statutory protection; all ignore the estate's historic boundaries. According to English Heritage the

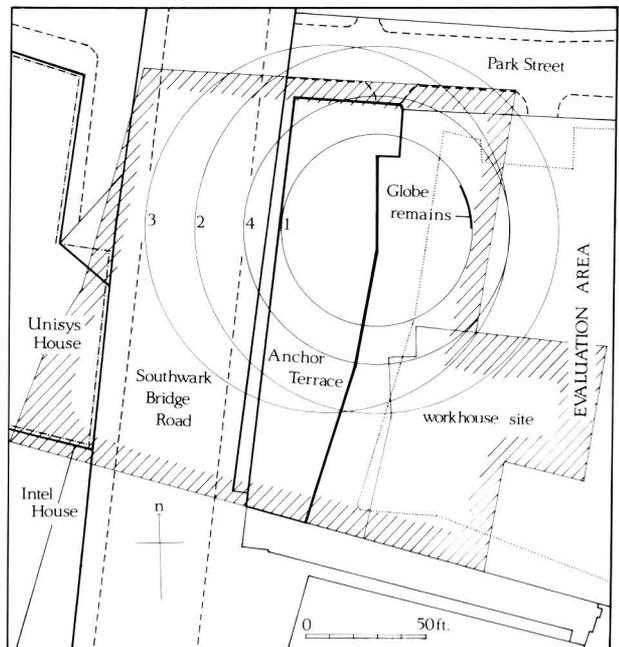


Fig. 1: The Globe estate.

Circle 1: the DGLA projection of the Globe remains.

Circle 2: the notional scheduled area. English Heritage.

Circle 3: the illustrated scheduled area. Schedule of Monuments.

Circle 4: the written description of the scheduled area. Schedule of Monuments.

.....: the evaluated area.

.: the basement area of Unisys House.

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scheduled area is circular, 154ft (47m) in diameter and centred on the DGLA's projection. This gives an extra allowance of 37ft beyond the projected remains. This notional area covers 50% of the Globe estate and includes two pieces of land that were never part of it: a large segment of Park Street and almost all that land formerly occupied in part by The Blue Anchor Inn, historically bounded by Maid Lane, the northern arm of Globe Alley, Globe Alley, and the Globe estate (Fig. 1, circle 2). But this area does not conform with the entry in the Schedule of Monuments. There, while the illustration shows a circular area 154ft in diameter, its position has been moved 20ft to the west of the centre of the projection, increasing the scheduled area of the estate to just under 56% by minimizing the extraneous land to the east (Fig. 1, circle 3). The written description, however, defines yet a third area: "It includes a 5 metre boundary around the archaeological features, considered to be essential [*sic*] for the monument's support and preservation."¹⁰ This represents a radical reduction in statutory protection to a circle just 112ft 10in across, protecting only 30% of the Globe estate, almost half the illustrated area (Fig. 1, circle 4). But which of these three descriptions has been scheduled?

In November 1990, largely in response to the Rose theatre and Huggin Hill excavations, the Department of the Environment introduced their Planning Policy Guidance: Archaeology and Planning, (PPG 16). These new administrative guide-lines require planning authorities to "seek to ensure that potential conflicts are resolved and agreements with developers concluded before planning permission is granted"¹¹ and that: "Where nationally important archaeological remains, whether scheduled or not, and their settings, are affected by proposed development there should be a presumption in favour of their physical preservation."¹² English Heritage's misunderstanding of the nature of the DGLA's evaluation means that their current presumption for unscheduled and unevaluated areas of the Globe estate in Anchor Terrace's car park is for its development, not its preservation.

Many academic expectations for the Rose theatre were revealed to be a nonsense by its excavation¹³, yet those expectations were largely derived from

10. H. Knottley *Schedule of Monuments The Globe Theatre* (13th December 1989). File Ref. AA 53419/1.

11. *Planning Policy Guidance: Archaeology and Planning*, PPG 16, Department of the Environment (November 1990) para. 29.

12. PPG 16 *op. cit.* para. 8.

13. The Rose excavation has shown that its stage was in the north, not the south; its gallery walls were not all parallel, it was

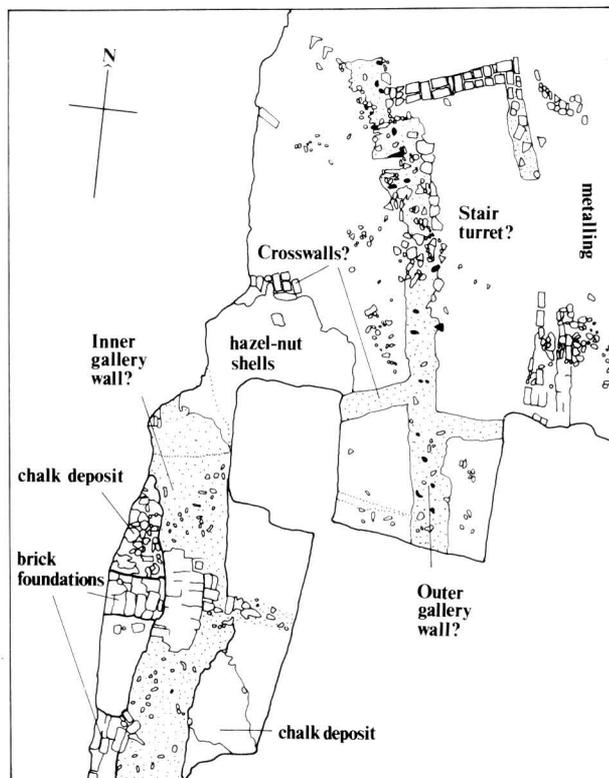


Fig. 2: the 'Globe' remains.

research and conjecture into the design of the two Globe theatres. These expectations have become an orthodoxy, one on which the DGLA's projection was based. But there are dangers in such expectations, they can blinker one from the unexpected.

Significant features around the Globe remains have been omitted from the DGLA's plans and analysis of the site. A substantial brick foundation bisects the angle of the inner gallery wall; it abuts either side, extending into the yard and the gallery — where just a few bricks remain, though its line is taken up by chalk deposits. These two walls divide this particular part of the evaluation into four segments. In the south-east and north-west quarters are what appear to be substantial chalk deposits. It is not clear whether these represent two separate deposits or relate to one feature that has been cut through, through the construction of the two walls. If they do relate to one feature, it should be noted that almost parallel to them, some 3.2m to the east, is a line of partially excavated chalk fragments. One metre south of the uniden-

thought that they would have been; its design in both known phases appears eccentric, it was thought to have a strong geometrical basis; the stage was an elongated hexagon, it was thought to have been rectangular; the Rose was radically altered, but no early theatre of this type was every thought to have been. See *The Times Literary Supplement* (September 8-14 1989) p.966. Keith Brown's review of John Orrell's *The Human Stage*; Andrew Gurr with John Orrell *Rebuilding Shakespeare's Globe*.

tified brick foundation is another within the yard, at right angles to and abutting the inner gallery foundation. The function, relationship and sequence of all these deposits to the *Globe's* remains have not been defined.

One aspect of these remains questions their association with the second *Globe*. Within the *Rose* theatre, hazel-nuts were associated with accretions or deliberate structural deposits, but not with demolition dumps. It follows that those found amongst the *Globe's* remains between the inner and outer gallery foundation may well represent an accretion or a deliberate flooring contemporary with the demise of the second *Globe* theatre. That being the case any foundation underneath the hazel-nuts – such as the crosswall linking the inner with the outer gallery foundation – could not have been in use at that time, suggesting that it belongs either to the first *Globe* or to an earlier phase of the second¹⁴.

There are two oddities about these remains that may or may not be significant. One would expect the foundations supporting the inner and outer gallery walls to be the same width, as in the case of the earliest phase of the *Rose* theatre. But the brickwork of the inner gallery foundation is half as wide again as the robbed trench made by the brickwork of the outer. The DGLA's plan of the remains is misleading in this respect, in that it compares the brick foundation of the inner wall with the chalk clunch base that supported the narrower brick foundation of the outer wall¹⁵. Secondly, according to the DGLA's interpretation of this site, the metalled surface beyond the stair turret represents a ground level contemporary with the destruction of the second *Globe*. A plan of 1834 shows that this is probably part of a path (which in the 19th century was called Blue Anchor Court) that lead to the *Globe* theatre from Maid Lane and *Globe* Alley (Fig. 7). But the inner gallery foundation is 1ft 6in higher than this surface. The *Rose* theatre was built over a hollow, was a *Globe* theatre really built over a mound? If so, it shows a degree of evolution in design and adaptation to the environment.

There are, however, alternative hypotheses for the design and relationship of the two *Globe* theatres to those which formed the DGLA's projection. They

are that the first *Globe* could have had an eccentric elongated design, like the *Rose* after 1592, and that the second *Globe* may have been built on a new foundation in the centre of the estate. These hypotheses are supported by documentary and visual evidence and are not contradicted by the remains. The evaluation, however, did not test for them nor are they provided for in the current scheduling.

The first *Globe* was built using the timbers of its predecessor, the *Theater*, constructed by James Burbage in St. Leonard's Shoreditch in 1576. In preparing their projection the DGLA have assumed that the *Theater* was a regular polygonal building and that it was faithfully reconstructed as the first *Globe*. However, if that were the case, it follows that the *Globe* would probably have been identical to the *Theater* as it was in 1598 rather than when it was first built in 1576.

At about the same time that the *Rose* was being altered in 1592, the *Theater* also underwent a certain amount of rebuilding. Admittedly only to the value of 30-40% of the amount spent by Philip Henslowe on the *Rose*, but without an excavation of the *Theater's* remains we will not know what form these alterations took¹⁶. However, several accounts of the *Theater's* demolition and the construction of the first *Globe* point to the *Theater's* timbers being used second-hand within an entirely new structure. The *Theater* is described as being demolished so that it could be set up "in another forme"¹⁷, that Cuthbert Burbage could justify "the pulling down, vsinge and Disposing of the woodde and tymber of the saide Playe house"¹⁸, and that its timbers were carried to the *Bankside* and they "there erected a new playe howse w[i]th the sayd Timber and wood"¹⁹. There is no mention or implication of reconstruction here.

The exact relationship between the design of the *Theater* and the *Globe* may only be settled with their excavation²⁰. However, confirmation of an eccentric design is found in a comparison of the *Globe* remains with the Jacobean *Sewer* Records. On the 30th January and 30th April 1606, the *Sewer* Commissioners ordered Burbage, Hemmings and the other owners of the *Globe* to repair their wharf against their playhouse, suggesting that the first *Globe* was built directly against the sewer on

14. McCudden *op. cit.* p.17.

15. McCudden *op. cit.* figs. 5 & 7.

16. Berry *op. cit.* p.4 & n.19.

17. C. W. Wallace *The First London Theatre* New York (1913) reissued 1969, p.222.

18. Wallace *op. cit.* p.284.

19. Wallace *op. cit.* p.279.

20. W. W. Braines 'The Site of "The Theatre", Shoreditch' *London Topographical Record* 11 (1917).

21. Surrey and Kent Commission for Sewers, 18: Microfilm x.67/1: 436r & 441r.

the south side of Maid Lane²¹. However, the DGLAS projection of the Globe falls 20ft short of the boundary of the estate, 14ft from the anticipated location of the sewer. To comply with the Commissioner's description, the design of the first Globe would have had to have been elongated towards the north, towards its stage.

In recent years a hypothesis that the two Globe theatres were built on the same foundation has gained almost universal acceptance. It is, however, based on a single piece of equivocal evidence, a survey of 1635 for the Commission for Buildings of all new buildings in St. Saviour's parish constructed in the previous 30 years. In this survey the second Globe is described as being built "vppon an old foundacon"²², so that only one foundation for these two theatres has been anticipated within the estate.

A Royal Proclamation of 10th September, 1611, appears to support this hypothesis, in that it prohibited the construction of any building on new foundations²³. But did this include theatres owned and occupied by royal servants? Within a matter of weeks from the first Globe being burnt to ashes in 1613, Philip Henslowe ordered the Bear Garden, just a few hundred feet away from the Globe, to be demolished and a new game place or playhouse to be built, The Hope. The Hope was contracted to be built on new foundations yet it does not appear in the survey of 1635. We do not know whether the Hope was accidentally omitted, or the Globe unnecessarily entered. The survey is equivocal, it supports, but does not prove the same foundation theory. But in either case the proclamation of 1611 has an inherent weakness.

All new buildings had to be constructed on old foundations, but frontages looking onto the street had to be built of brick or stone. Indeed, the construction of buildings with street frontages in timber-frame was prohibited. The Jacobean Sewer Records suggest that the first Globe had a street frontage, but here the shareholders of the Globe would have had a problem. Foundations laid for a timber-frame building would not necessarily support a heavier material such as brick or stone, where a much higher tolerance is required. Whereas the structural integrity of a timber-frame building is carried by its jointed and pegged framework, one made of brick or stone is dependent on its foundations. Cross-sections of the Rose thea-



Fig. 3: the 'Globe' remains. Andy Fulgoni photography.

tre's foundations show that they are vertical trenches filled with chalk, some stone and lime. They do not increase in width towards the base to distribute the weight across a larger area as one might expect for a brick or stone building. Such a foundation laid directly next to an open ditch sewer in spongy waterlogged soil would be especially unsuitable. The term 'an old foundation', therefore, may have referred to a building that had replaced an existing one, rather than literally using the same foundation²⁴.

The Globe shareholders appear to have been between the devil and the deep blue sea. If the second Globe was built of brick or stone on the foundations of the first they risked structural failure. The visual evidence, however, suggests that they chose to lay new foundations for it in the centre of the estate — in areas that have not yet been evaluated.

In John Norden's panorama of London, *Civitas Londini*, (1600), the width (east-west) of the first Globe, though somewhat obscured by trees, is about the same size as the Rose, estimated from its

22. GLRO P92/SAV/1327. 27th February, 1634/5.

23. J. F. Larkin & P. L. Hughes *Stuart Royal Proclamations* Oxford (1973) Vol. I, 1603-1625, No.121.

24. Berry *op. cit.* pp.185-187. Herbert Berry came close to questioning this hypothesis, but concluded that the second Globe "lay on or within the lines of its predecessor".



Fig. 4: the Rose (1587-c 1606) and the first Globe theatre (1599-1613). John Norden *Civitas Londini* (1600). Detail. The Royal Library Stockholm.

excavation to be about 72ft. However, the width (north-south) of the most respected view of the second Globe, by Wenceslaus Hollar in his sketch, the ‘West part of [f] Southwarke toward Westminster’, has been calculated to be 102ft. wide, a difference of 32ft²⁵.

While these measurements alone do not persuasively preclude the second Globe from being built on the foundations of the first (given that the first had an eccentric design), Hollar depicts an external stair turret in the middle of the building, apparently facing and aligned with Globe Alley. This places the second Globe theatre in the centre of the Globe estate. The house immediately to the left of the Globe may well be an ancillary building. In front of it is an open space, and to the left of this space are two faint parallel lines, drawn in pencil, which appear to locate the position of the open ditch sewer, which was within, but formed the estate’s southern boundary²⁶. If this identification is correct, Hollar has drawn the second Globe about 37ft from this southern sewer, 27ft or so from Maid Lane. This suggests that the DGLA’s

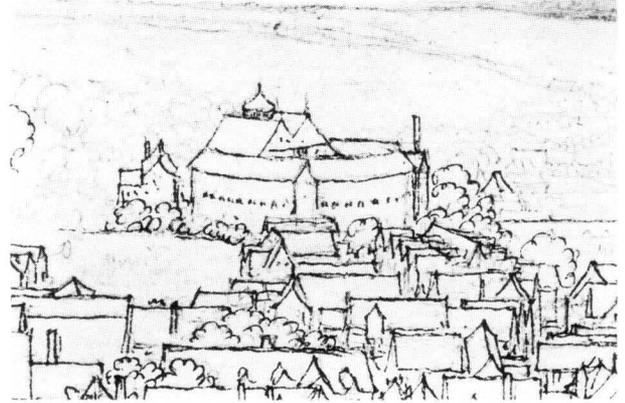


Fig. 5: the second Globe theatre. (1614-1644) Wenceslaus Hollar, ‘West part of [f] Southwarke toward Westminster’ (c 1636-42). Detail. Yale Center for British Art, Paul Mellon Collection.

‘inner gallery foundation’ might in fact be the outer foundation of the second Globe, which would explain why it is larger, more substantial and higher than the other ‘Globe’ remains. It would also mean that the southern-most foundations of the second Globe would extend beyond the current scheduled area, whichever definition of the scheduling you choose to take.

The discovery of the Globes’ remains in 1989 attracted world-wide publicity. However, it now appears that they may have been quietly excavated once before in the late 18th century. One major significance of Anchor Terrace’s car park is that it includes the entire area of a stable block built for Henry Thrale’s brewery in the 1770s. In 1774, the surveyor and architect George Gwilt drew a plan of Thrale’s brewery, onto which four years later was included a new stable block that had just been built over the south-east portion of the Globe estate²⁷. This expansion of Thrale’s brewery had been dependent on his acquisition (amongst other properties) of the old Southwark Workhouse. Converted from a former Meeting House in 1727, it required an Act of Parliament to be moved. However, as the M.P. for Southwark this appears to have presented little problem; the Act was passed in 1774²⁸, and the site was acquired by Thrale at public auction three years later on 29th April, 1777, for £460²⁶. Gwilt’s detailed plan of the new stable block is endorsed in pencil by a later hand 1778²⁹.

25. J. Orrell *The Quest for Shakespeare’s Globe* Cambridge (1985) chapter 4.

26. Release of the Old Workhouse of the parish of St. Saviour’s, Southwark; James Bulcock and others to Henry Thrale. 29th May, 1777, Acc. 2305/1/791 21-2.

27. Acc. 2305/1/834. Photographic negative. The whereabouts of the original plan is currently unknown.

28. Acts not Printed: 14 Geo. III, c. 75, 1774.

29. Acc. 2305/1/837.

since — that these early theatres were regular polygonal buildings. Of course she may have seen part of the DGLA's remains, again indicating an eccentric design. But could Mrs. Thrale have seen a separate foundation for the second Globe? Was a proper archaeological excavation undertaken? Did they respect the remains or excavate through them? The answers to these questions lie underneath the remains of Gwilt's stable yard in Anchor Terrace's car park.

It has long been thought that Mrs. Thrale's hexagonal remains were on the site of a garden which became known as Palmyra with the sale of the Thrale brewery in 1787³⁴. The authors of the Survey of London described her as "confused about the position of the Globe, which was west of her dwelling house not on the east side of Deadman's Place where the garden was made"³⁵. The confusion, however, is not Mrs. Thrale's, but the product of an elision of two separate quotations published by C. E. Norton in 1861³⁶. Mrs. Thrale's original anecdote has over 370 words between the two passages chosen by Norton³⁷. The ellipsis that has conjoined them ever since is inappropriate and misleading. The inference that has dismissed Mrs. Thrale's observation is the product of the elision, not her original anecdote.

Hanson Trust, the owners of Anchor Terrace and its car park, have, so far, been responsible guardians of this internationally important site. They clearly wish to avoid any conflict such as that which embroiled the Rose. But Hansons are dependent on the advice of English Heritage and the Museum of London. The misapprehension that no significant remains have survived within unscheduled areas of the Globe estate in Anchor Terrace's car park, means that as far as English Heritage are concerned, this area is potentially available for intrusive development. As with the construction of Rose Court over the Rose theatre, this could result in isolated keyhole excavation, with all the inherent problems of identification and the possibility of political pressure being applied to minimize the importance of any unexpected findings. This situation is full of potential conflict.

The reliance on normal planning processes to protect unscheduled areas of the estate is misplaced. Indeed, part of the Globe estate has already been destroyed without prior archaeological investigation as a direct consequence of English Heritage's

and the Department of the Environment's reluctance to schedule it. Unisys House built in 1988-89 occupies part of the estate's south-west corner (Fig. 1). Its foundations and basement were dug out and constructed before the Museum of London could negotiate an archaeological investigation or watching brief with the developers³⁷. The basement extends right up to Southwark Bridge Road, so that over one twenty-fourth of the estate (4.25%) was destroyed though its construction. Had the estate been scheduled at this time an archaeological investigation would have been assured; as it is, the information and artefacts it contained have been lost forever.

Projections and hypotheses are useful in anticipating the Globe estate's contents, but they should never have been used as the basis for limiting the scheduled area, dividing the responsibility and the level of protection for its estate. Artefacts, ditches, cesspits, paths, bridges, ancillary buildings and other associated features, are just as much a part of the history of the Globe estate, and the functioning of its theatres, as the remains of the two Globe theatres themselves. Who is to say at this juncture that these features are not worth preserving - before they are known, before they have even been excavated?

The evaluation of Anchor Terrace's car park should be reopened and the entire Globe estate within this area evaluated. This should determine the nature of Hollar's description of the second Globe, and the extent and degree to which the estate was uncovered and excavated in the late 18th century. However, the absence of remains may not necessarily mean that the site is archaeologically sterile. If the two Globe theatres were built on different foundations there may be significantly more stratification than has been anticipated to date.

Normal planning processes have already failed to protect this site. There is, however, one way to forestall any inherent conflict of interests, that is to schedule the entire estate with an extra allowance for good measure. This will give it the maximum available protection to ensure its survival for archaeological investigation, and prevent any further destruction of this internationally important site; hypotheses about its contents may then return to being an academic, rather than a political issue.

34. Acc. 2305/1/823/1-9. See plan on Release dated, 7th June 1787.

35. L.C.C. *Survey of London*, Bankside, Vol. XXII, p.78.n.

36. C. E. Norton 'Original Memorials of Mrs. Piozzi' *Atlantic*

Monthly 7 (May 1861) 617-8.

37. Plans & correspondence relating to the construction of 14-22 Southwark Bridge Road, (Unisys House), 1986-89. (TP 1396.16) Southwark Planning Department.