

# The Little Rose Estate: new insights into the Rose Theatre, Southwark: Part 1

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## Introduction

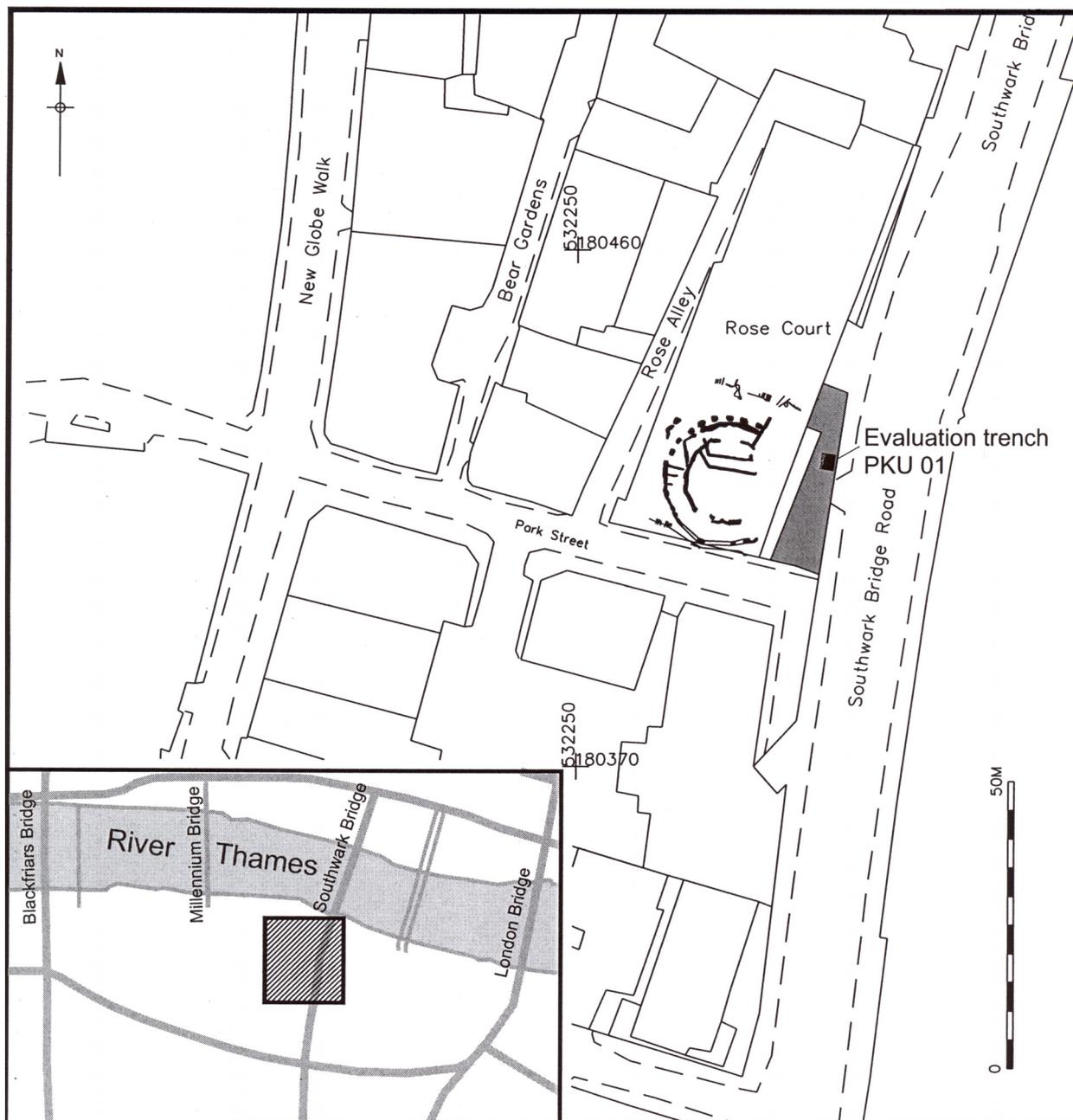
This article is Part One of a two-part report on an archaeological/engineering evaluation undertaken at the Corporation of London Technical Services Depot, 54 Park Street, London SE1 (TQ 3230 8040) in the London Borough of Southwark, immediately to the east of the Rose Theatre (Scheduled Monument No: 20851) and west of Southwark Bridge Arches (Fig. 1). The site is bounded by Park Street to the south, Southwark Bridge to the east, and a building known as Rose Court to the west. The archaeological remains of the Rose Theatre lie within the basement of the Rose Court building.

Discovery of the archaeological remains of the Rose Theatre during an archaeological evaluation and excavation conducted between December 1988 and May/June 1989 provided a significant insight concerning both the level of survival of post-medieval archaeological remains in an urban environment<sup>1</sup> and the potential survival of London's Tudor and Stuart playhouses. Until the discovery of The Rose, knowledge concerning the physical structure of London's Tudor and Stuart playhouses had been restricted to contemporary cartographic and documentary sources which, while of value, were limited in their detail. One of the problems facing theatre historians and academics is similar to the way that literary sources concerning pre-Roman Britain derived from an "occupying authority", in that the "*historian of [early-modern] culture has to live with the paradox that most of his knowledge of traditional customs comes from the writings of reformers heavenbent on its destruction just as much of our knowledge of the Elizabethan theatre is supplied by its bitterest enemies*".<sup>2</sup> The work of E. K. Chambers<sup>3</sup> provides ample evidence of the views of some of those enemies; The Rose has provided a new source of knowledge.

Although the approximate location of the site of The Rose was known from a number of documentary sources (maps, property leases and the papers of Philip Henslowe – the man who along with John Cholmley built The Rose in 1587), it was thought that successive episodes of development on the site would have destroyed any evidence of the nature of the structure of Rose. After the 'demise' of The Rose, the site had been subject to pressure from the late-17th century onwards including the construction of houses and industrial units in the 18th century, 19th-century warehouses, Second World War bombing and an office block (Southbridge House) based on piled foundations in 1957. In addition to the direct impacts, the construction of Southwark Bridge in 1819, adjacent to the Little Rose Estate, was thought to have impacted on the potential archaeological deposits.

Archaeological investigation, linked with the demolition of Southbridge House, led to the discovery of the remains of The Rose. The totality of the survival of those remains plus the unprecedented public response towards the extant structure, associated with both William Shakespeare and the development of modern English dramatic tradition, had a major impact on national policy towards archaeological remains in England and on public awareness of the potential of urban archaeological remains.<sup>4</sup>

After negotiations in the late spring of 1989, most of the archaeological remains of The Rose were preserved *in situ* by the introduction of a protective 'environmental' regime and the re-design of the piling configuration on which the new development was to sit. The challenge now facing The Rose Theatre Trust (the charitable body whose objectives include the preservation of the remains of The Rose and making them accessible to the public) is how to present these



**Fig. 1: site location showing the 2001 trial pit to the east of the archaeological remains of the Rose, as investigated in 1989. (MoL/EH)**

remains within a sustainable environment while providing links to the multi-faceted appeal of The Rose.

Work by Gifford and Partners Ltd. with Pre-Construct Archaeology Ltd. was undertaken on behalf of The Rose Theatre Trust and funded by

English Heritage Archaeology Commissions. The evaluation, undertaken between Monday 24th September and Friday 5th October 2001, consisted of excavation of a single trial pit, measuring 3.0m by 2.70m, to a depth of c. 2.30m. The aims of the evaluation were:

- to define the character and extent of any surviving archaeological remains (particularly those relating to the Rose Theatre and the boundaries of the Little Rose Estate) and assess their significance,
- to facilitate an engineering assessment of the foundations of Southwark Bridge arches to enable an exploration of their possible function in future display proposals.

In order to facilitate this, the trial pit was located against the footings of Southwark Bridge and above the assessed location of the eastern boundary ditch of the Little Rose Estate.

Excavation ceased at the level where surfaces and features associated with the Rose Theatre were reached and a hand-held auger was used to sample the underlying sequence down to a depth of *c.* 0.00m OD.

Work was undertaken to a Project Specification, prepared in response to a Brief issued by the Senior Archaeology Officer at the London Borough of Southwark, and was subject to Scheduled Monument Consent. The evaluation was monitored by Sarah Gibson, Archaeology Officer for the London Borough of Southwark, Steven Brindle, Brian Kerr and Jane Sidell for English Heritage, Tom Scales from Buro Happold and the Rose Theatre Trust.

### **Aims and objectives of the fieldwork**

The purpose of the evaluation was to assist The Rose Theatre Trust's development of plans for the future of the site, by providing archaeological and engineering information. Archaeological aims were to define the character and extent of any surviving archaeological remains and assess their significance, while the engineering aims included the requirement to examine the foundations of Southwark Bridge arches and comment on their significance in relation to the Trust's objectives for the site.

Specific objectives included investigation of:

- i. the site's natural topography and its early utilisation,
  - ii. archaeological features pre-dating The Rose,
  - iii. the boundaries of the Little Rose Estate.
- Documentary, cartographic and archaeological

evidence indicates that open ditches (sewers) formed the boundaries of the Little Rose Estate,

- iv. the survival of structural remains related to or contemporary with the Rose Theatre (1587 to *c.* 1604),

- v. evidence of the theatre's demolition,

- vi. evidence of redevelopment of the site after the Rose,

- vii. the format and type of foundations used for the construction of Southwark Bridge,

- viii. the impact of the construction of Southwark Bridge in 1819.

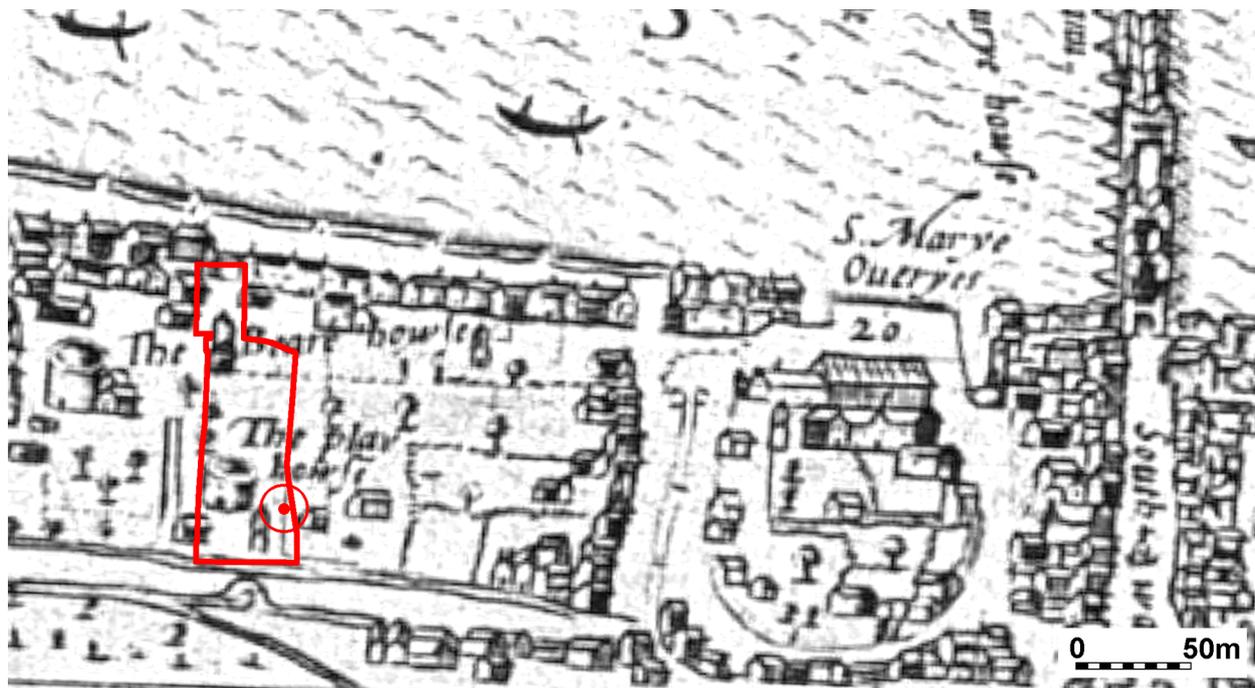
### **Planning background and scope of works**

The site is a Scheduled Ancient Monument lying within the Borough/Bermondsey/Riverside Archaeological Priority Zone as identified in the Southwark Unitary Development Plan. As the evaluation was not undertaken in response to development proposals, the work was not subject to controls through Planning Policy Guidance 16, but controls were implemented through the Southwark Brief for the work and through the conditions attached to the Scheduled Monument Consent.

Controls set through the Brief stipulated that there was a presumption against disturbing significant archaeological deposits associated with the Rose, and that no archaeological deposits should be removed without the prior consent of English Heritage. Conditions attached to the Scheduled Monument Consent included the stipulation that if remains associated with or contemporary to the Rose Theatre were encountered, then work should cease pending consultation with English Heritage and the London Borough of Southwark's Archaeology Officer as to their treatment. If no remains associated with the Rose were encountered, excavation would cease at 0.00m OD.

### **Geological and topographical background**

The site is located on the south bank of the River Thames in Bankside, in the London Borough of Southwark. The underlying topography of the



**Fig. 2: enlarged detail from John Norden's 1593 *Speculum Britanniae* with the approximate location of the Little Rose Estate and the trial pit indicated.**

Bankside area is of alluvially deposited clays located over and between the sand and gravel islands (eyots) on which the early settlement of Southwark was located. Areas of high, natural, sand and gravel are interspersed by large, glacially formed and alluvially filled channels. 'The Late Glacial period saw a reduction in the number of channels utilised by the Thames in the London area',<sup>5</sup> and with north Southwark having been subject to land reclamation from the Roman period onwards, this has led to a build-up of archaeological, environmental and topographical deposits that are of importance in understanding the development of the area.

Evidence for the varying nature of the natural topography comes from archaeological work at sites near The Rose. At Skinmarket Place (TQ 3217 8043) to the west of the site, part of a natural sand and gravel island was recorded at 0.66m OD, while at Anchor Terrace (TQ 3235 8035) to the south-east, natural gravels were recorded at an upper level of - 2.60m OD and a lower level of - 3.64m OD.

Archaeological interventions have also recorded the presence of a naturally-formed layer of peat

(possibly late Bronze Age) on Bankside. The peat is thought to have developed during regressions in the level of the Thames. At 5/15 Bankside, to the east of the site, peat deposits were recorded at between - 0.30m OD and - 0.60m OD,<sup>6</sup> while at Anchor Terrace peat was recorded at - 2.04m OD, and at Southbridge House peat, sealed by water-lain clays, was recorded at - 0.30m OD.

The area was the subject of land reclamation schemes in the medieval period, with the construction of river defences by the 14th century, and it has been suggested "that large areas, probably on both sides of Borough High Street, remained water-logged until the 16th or 17th century".<sup>7</sup> The early cartographic evidence for Bankside shows drainage ditches (also known as sewers) and fish-ponds.

Borehole surveys undertaken on the site of Southbridge House, prior to the construction of Rose Court, show up to 4.0m of "made ground" sitting on variations of alluvium and 'river terrace deposits'.<sup>8</sup> Evidence considered in an assessment of archaeological work at Southbridge House<sup>9</sup> indicates that alluvial deposits, on which

the Rose Theatre appears to be sitting, survive at *circa* 0.00m OD – some 3.30m below the recorded level of Park Street to the south.

## Documentary and cartographic background

This section provides a brief documentary history of the site of The Rose, followed by a précis of the cartographic evidence for the early-modern development of the site.

### *Documentary*

In March 1585, Philip Henslowe (citizen and dyer) took control of the lease of the Little Rose Estate in Southwark, from Robert Withens (vintner). Withens himself had taken the assignment of the lease (on December 11th 1579) for £105.00 from William Griffin (vintner) who had leased the property, on November 20th 1574, for £7.00 per annum (for 31 years) from the parish of St. Mildred, Bread Street. The property had come into the hands of St. Mildred's following the death of Thomasyn Symonds (widow of Ralph Symonds) who had granted the property described as the 'messuage or tenement called the Little Rose with two gardens' to the charitable use of the parish after her death. By private deed dated 3rd December 1552 Thomasyn Symonds set up a perpetual charitable trust to operate after her death for the benefit of the poor of her home parish of St Mildred Bread Street in the City of London, poor fishermen in Old Fish Street, and the poor of Christ's Hospital. The income of the trust was to be derived from the rents of her estate called the Little Rose in Southwark.

The assignment of the lease to Philip Henslowe refers to the granting of the land to the parish of St Mildred by Thomasyn Symonds and describes it as "*all that her messuage or Tennement then Called the little rose with Twoe gardens to the same adjoyninge sett lienge and beinge in the parrishe late Called Saincte margarete in Southworke in the county of Surry and then and nowe in the parrishe of Saincte Savio' in Southworke aforesaide and all her howses shoppes Cellers sollers Chambers entries gardens poudes easements lande soyle and heriditamentes Whatsoever*". The document is endorsed "*withens to Henslo of y<sup>e</sup> rose*".<sup>10</sup>

Two years after obtaining the lease, Henslowe entered into a partnership agreement, to build a playhouse, with John Cholmley. Although the partnership document is dated 1587, there is little evidence of The Rose being used as a playhouse until 1592. On October 29th 1587, the Privy Council had brought the attention of the Surrey Justices to complaints about the breaching of rules forbidding playing on Sunday, especially within the Liberty of the Clink and the parish of St. Saviour's. As there were no other theatres in the Clink in 1587, it may be that this was aimed at The Rose, but performances may also have been taking place at inns or other venues.

The period from 1587 to 1592, when Henslowe's papers include the note of "*suche charges as I haue layd owt a bowte my playe howsse*",<sup>11</sup> appears void of documentation. As no day-to-day accounts or notes of Henslowe's exist from the time of the partnership document of 1587 to the repair accounts of 1592, it is not certain what was going on at The Rose. He spent over £105 on rebuilding his playhouse *c.* 1592, and on February 19th 1592 Lord Strange's men moved into The Rose. Further expenditure on his playhouse was recorded in 1595.

The expenditure of 1592 is of interest. Not only do the accounts refer to the payment for the transportation and supply of general building materials (e.g. '*Itm pd for a barge, £3, 10s*'. '*Itm pd for tymber & bryngen by watter, £7, 9s*') they also refer to specific types of timber to be used in the repairs ('*Itm pd for bryngen of dellberds, 2s, 6d.*' '*Itm bowght xx furpowell at vj<sup>d</sup> a pece, 10s*')<sup>12</sup> and detail the purchase of specific items such as a mast (presumably for the flagpole) and 24 turned balusters at 2.25d (two pennies and a farthing) each.

It is less certain who undertook the 1592 "repair" work on The Rose, although J. Gryges received five separate payments, from Henslowe, for supplying laths and boards and not, apparently, as wages for labour. In November 1592, John Gryges (and his man) were receiving payment from Henslowe for work on Edward Alleyn's house.

In March 1595 Henslowe records "*A nott what I have layd owt abowt my playhowsse ffor payntinge & doinge it a bowt with ealmebordres & other Repracyones as ffoloweth 1595 in lent*".<sup>13</sup>

This is only three years after his expenditure of 1592 and suggests rapid wear and tear on the building. The 1595 payments, whilst including elm boards, lathes, sand, nails and hinges include nine payments to the painter (totalling £4 16s), three to the carpenter (totalling £1 9s 4d) and one unspecified wages payment of 4s 6d. On June 4th 1595 Henslowe details payment of £7 2s to carpenters for work and making the throne in the heavens.

From February 1592, the accounts contain payments to “*m<sup>r</sup> tyllnes man*” and income received from the performance of plays<sup>14</sup> but in eight years time Henslowe’s business partner, the actor Edward Alleyn, was citing the dangerous decay of his ‘house on the Banck’(side)<sup>15</sup> as their reason for wishing to gain permission to build the Fortune Theatre, north of the river. When attempting to re-negotiate his lease, Henslowe’s diary for June 25th 1603 relates his threat to pull down The Rose if his rent was increased to £20 per annum, and he was required to pay 100 ‘marks’ for works to the building.<sup>16</sup> This is eighteen months before the lease is due to expire (November 1605). The Rose, along with other playhouses, was closed due to the plague closure

orders of 1603, and there appears to be no evidence of playing taking place at The Rose after May 1603.

Records of the Surrey and Kent Commissioners of Sewers provide documentation relating to the demise of The Rose. In January 1604 the Commissioners of Sewers fined Francis Henslowe 6s 8d and instructed him to “*board up two poles of his wharf, against the playhouse in mad lane*”.<sup>17</sup> Francis Henslowe was Philip’s nephew, a player and previously – under Elizabeth – a member of the Queen’s men.

On October 4th 1605 the Commissioners of Sewers fined Philip Henslowe for the sewers against The Rose, but it was recorded in their accounts that the property was out of Henslowe’s hands.<sup>18</sup> Four months later, on February 14th 1606, the Commissioners fined Edward Box, of Bread Street, for the sewers against The Rose.<sup>19</sup> This appears to suggest that the lease had reverted to the parish of St. Mildred and this supposition is supported by the fact that the original lease from the parishioners of St. Mildred Bread Street, to William Griffin, was dated November 20th 1574 for a period of 31 years. On April 25th 1606 Edward Box was fined by the Surrey and Kent

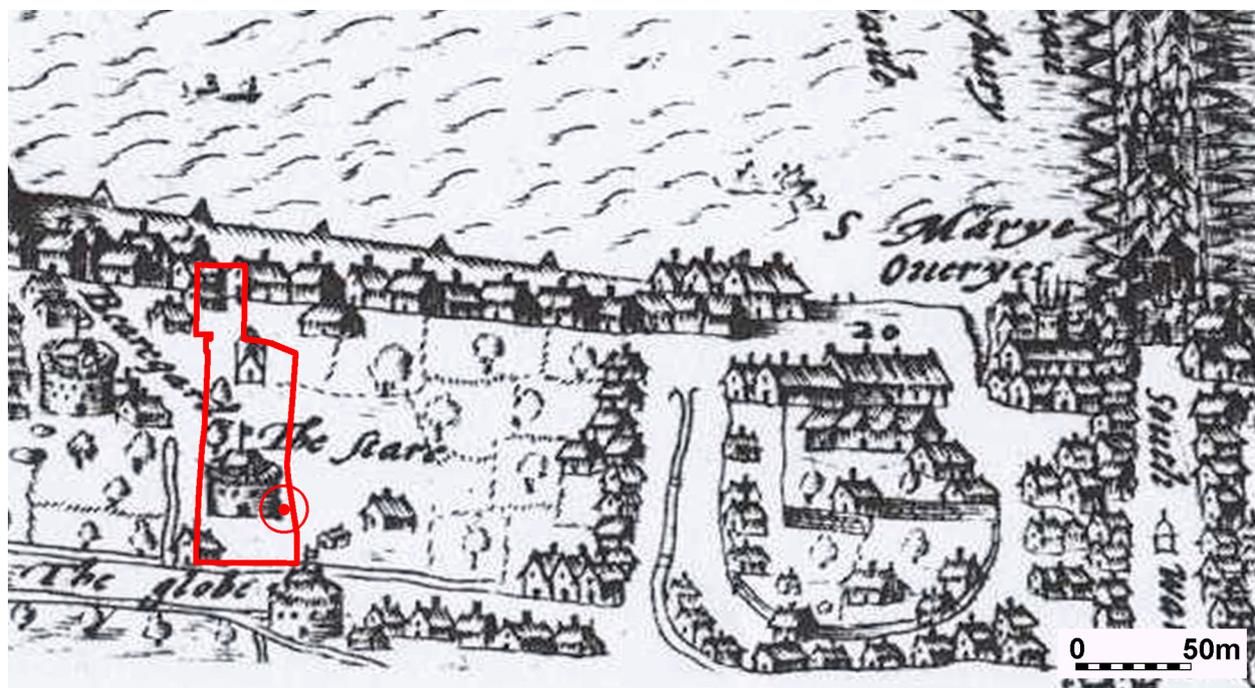


Fig. 3: detail of the inset map from John Norden’s 1600 *Civitas Londini* with the approximate location of the Little Rose Estate and the trial pit indicated.

Commissioners of Sewers for the site of the 'late' playhouse'.<sup>20</sup> Presumably The Rose had either been demolished or was no longer functioning as a playhouse.

### Cartographic

The only contemporary depictions of The Rose are the maps and panoramas of John Norden. In his *Speculum Britanniae* map of 1593 (Fig. 2) he depicts a circular building labelled *The play howse* within the boundaries of the Little Rose Estate. The *play howse* is shown as a plain, circular structure with an open, central yard. On the southern side of the building is a feature interpreted as an entrance, and to the south-west is a small building by the side of Rose Alley, leading north from Maiden Lane. Topographically, the map shows Bankside as being subject to ribbon development, with sewers and ditches draining the marshy ground. The map includes a feature, which can be interpreted as a ditch, shown at the location of the trial pit.

In his *Civitas Londini* panorama of 1600 Norden also produced an 'inset map' (Fig. 3) which is an echo of his 1593 drawing. In this inset map he shows a building within the boundaries of the Little Rose Estate, The Rose now being labelled as '*The Stare*'. It is thought that Norden may have used such a name for The Rose after mis-

interpreting the image of a rose that would have been hoisted on a flag-pole during performances. The accuracy of the content of his 1600 map is shown by the depiction of the 'globe' (constructed in the winter of 1598/9) to the south-east of the '*The Stare*'.

Wenceslaus Hollar's *Long View of London from Southwark* (1647) shows the plot of land on which Henslowe's playhouse was situated as vacant land, and it is not until Morden & Lea's map of c. 1690 (Fig. 4) that the former presence of The Rose, within the boundaries of the Little Rose Estate, is reflected by street names. This map is the first to depict Rose Alley by that name, and shows the alley running from 'Made Lane' in the south (now known as Park Street) through to the Thames in the north. The Little Rose Estate is subdivided by ditches (?), one shown in the location of the trial pit, with occasional buildings fronting on to Rose Alley and 'Made Lane'.

John Rocque's map of mid-18th-century London (Fig. 5) provides a graphic account of the post-medieval development of the City and surrounding boroughs, and provides a clear image of a ditch running across the Little Rose Estate towards the location of the trial pit. In the intervening period since the Morden & Lea map, Rose Alley's name has been changed to 'Bear Gardens', and the street known today as Bear

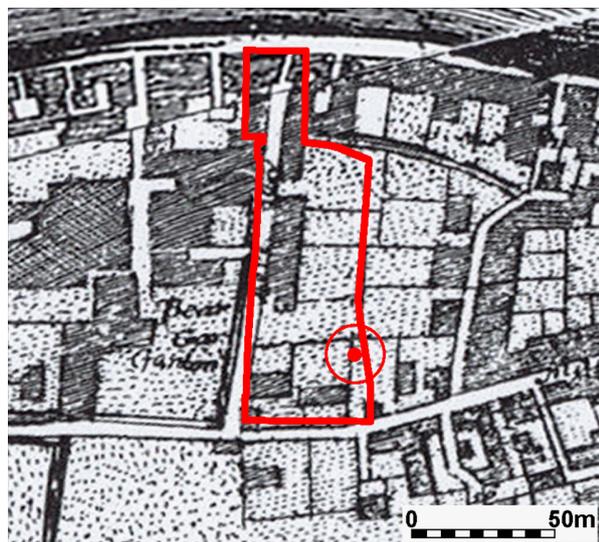


Fig. 4: Morden & Lea's map of c. 1690 with the approximate location of the Little Rose Estate and the trial pit indicated.

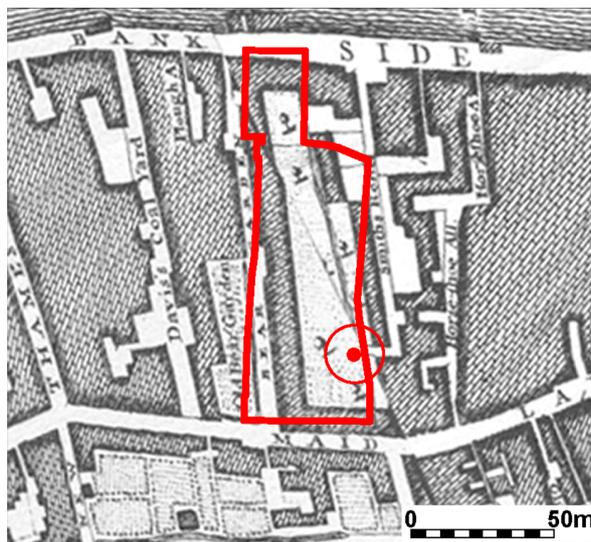
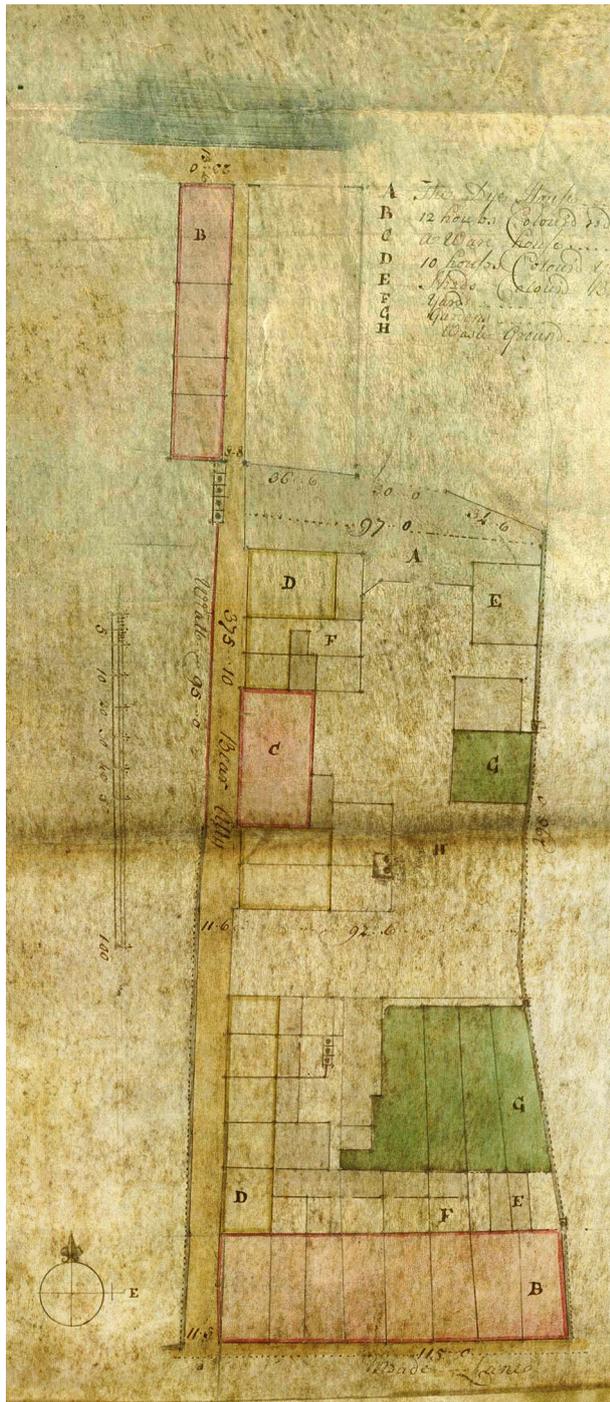


Fig. 5: John Rocque's map of mid-18th-century London with the approximate location of the Little Rose Estate and the trial pit indicated.



**Fig. 6: plan of the Little Rose Estate dated 1754. Southwark Local Studies Library Document 416**

Gardens is shown as 'Davis's Coal Yard' – possibly reflecting the existence of an animal-baiting pit known as 'Davies Bear Garden' (c.

1660 to 1682). The Little Rose Estate has been developed with properties running along its boundaries with 'Smiths Rents' to the east.

Further evidence for the development of the Little Rose Estate is shown in a 1754 plan of the estate (Fig. 6) attached to a mid-18th-century property indenture. The plan provides the first known detailed and measured survey of the Little Rose Estate and provides confirmation of Braines' supposition that the estate straddled both sides of present-day Rose Alley and extended from Made Lane in the south to Bankside in the north.<sup>21</sup> In contrast to Henslowe's deed of partnership with John Cholmley, which refers to the plot of land as 'all that p[ar]cell of grownde or garden plotte Contayninge in lengthe and bredthe square every way ffoorescore and fourteene foote of assize little more or lesse',<sup>22</sup> the indenture plan shows the estate as being 115' 0" wide at its southern end, 92' 6" wide midway along its length and 97' 0" wide at its northern end.

An alphabetical key located at the top of the plan provides information concerning properties on the estate, as follows:

- A 'The Dye House'. This is located to the north of the estate and appears to indicate the area of the Dye House rather than individual buildings. Henslowe is described in the partnership document with John Cholmley as 'citizen and dyer' although there is (to date) nothing to connect the presence of a dye house in the 18th century with Henslowe's lease of the land.
- B '12 houses Coloured red'. Eight of these are shown to the south of the estate at the Made Lane property boundary and four at the north-western limit of the estate.
- C 'A Ware house' located on the western side of the estate
- D '10 houses Coloured yellow' located along the western side of the estate either side of the warehouse C.
- E 'Sheds' Coloured brown'.
- F 'Yards'. Shown towards the south and north-west of the estate.
- G 'Gardens'. Shown on the eastern side of the estate against the eastern 'sewer' boundary.

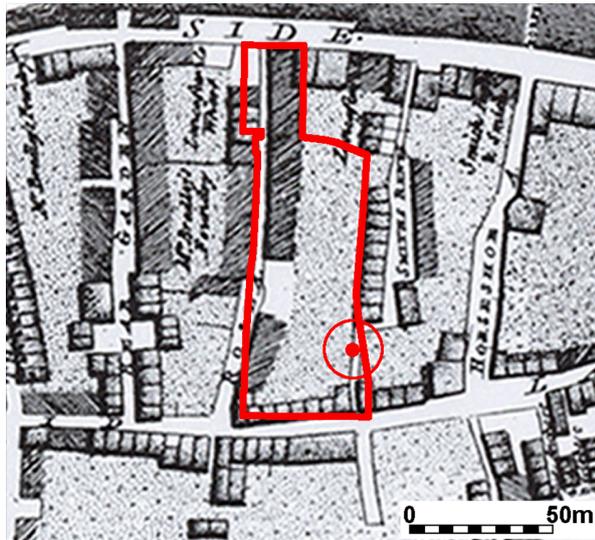


Fig. 7: detail from Richard Horwood's *Plan of London Westminster Southwark & Parts adjoining* (1792-99) with the approximate location of the Little Rose Estate and the trial pit indicated.

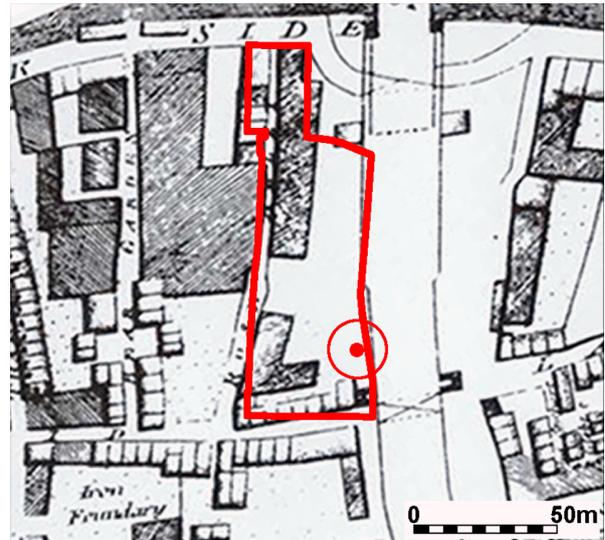


Fig. 8: detail from the 1819 Faden edition of Horwood's map with the approximate location of the Little Rose Estate and the trial pit indicated.

- H 'Waste Ground'. A large part of the central area of the estate is shown as 'waste ground'.

In 1792/99 Horwood (Fig. 7) shows properties around the perimeter of Little Rose Estate with Smith's Rents to the east, and in the 1819 Faden edition of Horwood's map (Fig. 8) the newly constructed approach road to Southwark Bridge is shown.

### Archaeological background

Preliminary assessment of the evidence from the 1988/9 archaeological work at The Rose has been published in a variety of sources and formats,<sup>23</sup> with a complete excavation report forthcoming.<sup>24</sup> It is on the preliminary reporting that this brief background section is based. The excavation revealed the remains of two phases of a building surviving at an upper height of 1.75m OD, with evidence for the boundaries of the plot, in the form of ditches or sewers, at the northern and southern ends of the site and evidence of the demolition and 'robbing' of The Rose.

#### Phase One

The first phase of building (possibly a fourteen-sided polygon c. 22 metres (72 feet) in diameter) may relate to the construction of 1587 when

Henslowe and Cholmley contracted John Griggs to build The Rose. There is, as yet, no evidence for any form of external stair turret or tower, nor is there any evidence for an entrance into the building from the outside. However, brick footings to the south-east of the inner wall may suggest the presence of an entranceway, and a large single doorway on the southern side of the building is shown on Norden's maps of 1593 and 1600.

The outer wall was defined by a series of pile caps, set approximately 2.5m (8 feet, 2.5 inches) apart, placed at the centre and at the ends of each side of the polygon. In two instances a brick plinth surmounting the pile caps remained, and traces of the shallow chalk foundation wall also survived in the south-west corner. It is likely that there would have been a brick wall on top of the foundations as the building contract for the Fortune Theatre (1600) stipulates a *stronge foundation of pyles brick lyme and sande ... to be wroughte one foote of assize att the leiste above the ground.*<sup>25</sup> Likewise the contract for the Hope Playhouse (1613) specifies a *good, sure, and sufficient foundacon of Bricketes ...xij<sup>leene</sup> ynches at the leaste above the ground.*<sup>26</sup> This would have the purpose of protecting the chalk, as well as

providing a base for the timber sill beams and protecting them from the damp ground.

The foundations of a parallel inner wall are at a distance of *c.* 3.5m (11 feet, 6 inches) from the outer wall. This is trench-built of chalk and flint with fragments of a brick superstructure surviving in places. These two foundations would have supported a solid outer wall and an open-framed inner wall enclosing the galleries.

The stage appears to have been an elongated hexagon that projected from the line of the internal wall. Its foundations had a depth of 5.0m (16 feet, 5 inches) with an approximate maximum width of 11.5m (36 feet, 9 inches) tapering to 8.2m (26 feet, 10 inches) at the front and probably, following the line of the inner wall, at the rear. A solid wall of brick and timber forms the front of the stage.

Another feature of this phase was a prominent timber drain towards the north of the building. This was a box construction of Baltic Pine, the southern end of which was supported by the wall at the rear of the stage. From here it sloped gently down to the north for 6m to the edge of the excavation, although it is probable that it ran into the northern ditch of the plot. About 1.5m (5 feet) from the southern end of the drain, there is a rectangular inlet in the top of it and it is possible that the inlet had been connected to a vertical drain from somewhere in the roof.

It is not yet understood how drainage was catered for in the central, open yard. The mortar surface of the yard had been re-laid at least once and it had been subject to subsequent repair. Its southern half was almost level but the northern half sloped downwards to the front of the stage, a logical but largely unexpected design. The yard, in which groundlings would have stood to watch performances, covered about 117.3 sq. m (1239.3 square feet) measuring *c.* 9m (29 feet, 6 inches) north-south by *c.* 15m (49 feet, 2.5 inches) east-west.

#### *Phase Two*

The excavation also revealed a second phase of building, representing an enlargement of the northern half of the building and allowing for a larger audience capacity. The evidence for the foundations of this phase is less substantial than

for the earlier phase, although they remained in use for longer.

This alteration seems to have begun at the centre of the building, but the excavation revealed only one angled stretch of the new outer wall, 2.5m (8 feet, 2 inches) west of the original. This wall is of a shallow brick construction apparently without any pile support, while the new inner wall was of a similar construction. It is possible that this poor quality foundation work led to the 'dangerous decay' of The Rose, described by Edward Alleyn in his petition to build the Fortune.<sup>27</sup>

The foundations of a new stage were built 2.1m (6 feet, 10½ inches) further north of the original. Constructed of chalk blocks, this structure was more rectangular than the first stage and, although its dimensions were not much greater, the design of the new stage gave the impression of a greater thrust because of the extension of the yard to either side. The foundations of this stage respected the timber drain, which was clearly still in use.

Just inside the line of the stage front, at either end, were the remains of two features (possibly pillar bases) that may indicate the stage area was now roofed. A roof is clearly shown in Norden's 1600 panorama with a forward projecting gable built into the main frame.

The area of the yard was now increased with the old mortar floor replaced by one of compacted earth, cinder and cracked hazelnut shells. There was no evidence that the hazelnuts were discarded Tudor "popcorn" and it appears that their inclusion in the new floor was purely constructional. John Orrell has suggested that the material was industrial waste from a local soap yard and provides evidence of soap-ash mortar being used to pave streets and bowling alleys.<sup>28</sup>

Lying above this floor was debris from the theatre's destruction, comprising discarded timbers, wall plaster from within the galleries, roof thatch and lath and plaster.

Part Two of this article, in the Autumn issue of *London Archaeologist*, will detail the archaeological results of the trial pit, which include a post-and-plank revetment to a north-

south aligned ditch, thought to be part of the eastern boundary of the Little Rose Estate. The article will conclude with a brief discussion of the

unique nature of the archaeological survival at the site of The Rose and will highlight the potential that the site holds.

1. 'Despite the danger of generalization ... it is true that a high proportion of the information about the use of properties on sixteenth to eighteenth century urban sites has come from the filling of pits and other features dug into lower levels'. D. Crossley *Post-Medieval Archaeology in Britain* (1994) 76.
2. P. Collinson *The Religion of Protestants. The Church in English Society 1559-1625* (1985) 203.3. E. K. Chambers *The Elizabethan Stage* (1923).
4. Part of the story surrounding the discovery of the Rose is covered by C. Eccles *The Rose Theatre* (1990).
5. J. Sidell, K. Wilkinson, R. Scaife and N. Cameron *The Holocene Evolution of the London Thames. Archaeological Excavations (1991-1998) for the London Underground Limited Jubilee Line Extension Project*. MoLAS Monograph 5 (2000) 107.6. M. G. Dennis, *pers. comm.*
7. A. H. Graham 'The Geology of North Southwark and its Topographical Development in the Post-Pleistocene Period' *Southwark Excavations 1972 - 74*, 2 (1978) 501-17. London & Middlesex Archaeological Society and Surrey Archaeological Society joint publication.
8. Albury Laboratories *Southbridge House, Southwark, London*. Report No 7115/NW (1988). Soil. Mechanics 1989 Southwark. Location No 7500/75.
9. S. Blatherwick *The Rose Theatre. A Desk-Top Assessment* (1994) MoLAS Report.
10. W. W. Greg (ed) *Henslowe Papers, Being Documents Supplementary to Henslowe's Diary*, 1/2 Muniment 15. (1907).
11. R. A. Foakes (ed) *Henslowe's Diary* (2nd edn, 2002), 6; R. A. Foakes and R. T. Rickert (eds) (1st edn, 1961) *Henslowe's Diary*. Henslowe's diary is largely an account book "first used by John Henslowe, the brother of Philip, to enter accounts relating to mining and smelting operations in Ashdown Forest during the years 1576-81. Possibly upon the death of John, which occurred before 1592, the book passed to Philip, who used it to record business matters and occasionally more private affairs ..." (ibid xv). The manuscript passed to Edward Alleyn (Philip's step-son-in-law) with the original now residing in Wodehouse Library at Dulwich College. It provides a fascinating insight into one aspect of London life in the late-16th to early-17th century.
12. *Ibid.*, 9-11.
13. *Ibid.*, 6.
14. *Ibid.*, 15-16. Edmund Tillney was Master of the Revels who exercised Privy Council control over plays, players and playhouses via the Lord Chamberlain's office.
15. *Ibid.*, 288. "Whereas my Servant Edward Alleyn, in respect of the dangerous decaye of the Howse wch he and his Companye have now, on the Banck, And for that the same standeth verie noisome for resort of people in the winter tyme ..."
16. *Ibid.*, 213. "Memorandum that the 25 June 1603 I talked w<sup>th</sup> mr Pope at the scryveners shope wher he lisse consernynge the [lea] tackynge of the leace a new of the little Roose & he showed me a wrytynge betwixt the pareshe & hime sealfe w<sup>ch</sup> was to paye twenty pownd a yeare Rent & to bestowe a hundred marches upon billdinge w<sup>ch</sup> I sayd I wold Rather pulledowne the playehowse then I wold do so & [b] he beade me do so & sayd he gaue me leaue & wold beare me owt fortyt wasse [h] in hime to do yt".
17. Records of the Surrey & Kent Commissioners of Sewers, 18/f388. London Metropolitan Archives.
18. Records of the Surrey & Kent Commissioners of Sewers, 18/f426v. London Metropolitan Archives.
19. Records of the Surrey & Kent Commissioners of Sewers, 18/f436. London Metropolitan Archives.
20. Records of the Surrey & Kent Commissioners of Sewers, 18/f441. London Metropolitan Archives.
21. W. W. Braines *The Site of the Globe Playhouse, Southwark* (2nd edn, 1924), 91.
22. Deed of partnership between Phillip Hinshley [Henslowe] and John Cholmley, 10th January, 1586/7 in R. A. Foakes (ed) *The Henslowe Papers*, Vol I. (1977).
23. J. Bowsher and S. Blatherwick 'The Structure of the Rose' in F. J. Hildy(ed) *New Issues in the Reconstruction of Shakespeare's Theatre*. (1990); J. Bowsher *The Rose Theatre; an archaeological discovery* (1998).
24. Forthcoming, *The Rose and Globe: Playhouses of London*. MoLAS Monograph.
25. *Op cit* fn 11, 307.
26. *Op cit* fn 10, 21.
27. See fn 15.
28. J. Orrell 'Nutshells at the Rose' *Theatre Research International* 17 (1992) 8-14.