

# ON THE EXACT SITE OF THE GLOBE PLAYHOUSE OF SHAKESPEARE.

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BY

GEO. HUBBARD, V.-P.R.I.B.A., F.S.A.

“Our Shakspeare himself : what we rave on  
Isn't Shakspeare—'tis only the robe.  
He was greater at rest by the Avon  
Than at work in Bankside at the Globe.”

—*In the Studio.* By SEBASTIAN EVANS, LL.D.  
(From “Jones & Calypso.” Macmillan. 1875.)

THE exact site of the Globe Playhouse of Shakespeare has been a fruitful source of argument for more than one generation ; and yet there appears little left for argument if reliance may be placed on the evidence of the contemporary writers who saw the theatre, and the cartographers who depicted it in their views of London.

The Shakespeare Reading Society, in October, 1909, erected on the south side of Park Street, Southwark, a large bronze memorial tablet to commemorate the site of this most famous theatre. The reasons which presumably induced the Shakespeare Reading Society to determine the position of the site do not seem to harmonise with the evidence, and as a consequent result, the bronze tablet appears in the wrong place.

The exact site of the theatre may not be a matter of vast importance to anyone ; but if a permanent

record of it is to be established, then it becomes at once a matter of importance that this record should be an accurate one.

The history of the circumstances connected with the building of the theatre is interesting; and though an account of this may not be very helpful in determining the site of the Playhouse, still, a short reference to it is worth recording here. Incidentally the record reveals the very beginning of regular theatre building in England. It appears that\* a certain James Burbage obtained a lease from Giles Allen for 21 years from April 13th, 1576, of houses and land situated between Finsbury Field and the public road from Bishopsgate to Shoreditch Church. James Burbage, though a joiner by trade, was also a leading member of the Earl of Leicester's Company of Players. He was, or rather his son stated that he was, the originator of theatrical buildings in England, and it was upon the ground leased from Giles Allen that he erected the building known as "The Theatre." Furthermore, the materials that were used in this building were afterwards carried across the Thames and re-used in the Globe Playhouse on Bankside. That these materials did double service arose from the fact that James Burbage exercised a privilege under his lease which granted that, if he expended two hundred pounds upon the buildings already on the estate, he should be at liberty "to take downe and carrie awaie to his and their owne proper use all such buildinges and other thinges as should be builded, erected or sett upp, in or uppon the gardeines and void grounde by the said indentures graunted, or anie parte thereof, by the said Jeames, his executors or assignes, either for a theatre or a playenge place, or

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\* See Halliwell Phillipps' "Outlines," Vol. I, p. 346.

for anie other lawefull use, for his or their commodities.”\*

When Burbage obtained the lease, in 1576, it was further agreed that if he expended this sum of £200 in the way already mentioned, he should be entitled, if he desired it, to an extension of the term until the year 1607.

Burbage, for some reason or another, does not appear to have been quite happy about this lease, for he prepared another in 1585. This substituted lease Allen declined to execute.

Soon after the Theatre was built it became an attractive centre for the rowdy section of the community, so much so that a lamenting parson indignantly asks in a sermon, preached at Paules Crosse, the 24th August, 1578: “Will not a fylthe playe wyth the blast of a trumpette sooner call thither a thousand than an houres tolling of a bell bring to a sermon a hundred.” Halliwell Phillipps gives many instances of acts of rowdyism in and about “The Theatre”; but apparently Burbage found his venture a lucrative one, for he also built a second theatre on the land he held on lease from Allen. This second theatre was known as “The Curtain.” Both these theatres gave much trouble to the Lord Mayor, the Privy Council, and the Justices of Middlesex. Orders were made at various times for their suppression, but these were never carried out. We find, for instance, in a letter from the Privy Council to the Justices of Middlesex, dated July 28th, 1597, the contents of which are recorded in the following terms in the Council Register, that “Her Majestie,

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\* See Halliwell Phillipps' "Outlines," Vol. I, p. 346.

being informed that there are verie greate disorders committed in the Common playhouse, both by lewd matters that are handled on the stages, and by resorte and confluence of bad people, hath given direction that not onlie no plaies shall be used within London or about the City, or in any publike place, during this tyme of sommer, but that also those playhouses that are erected and built only for suche purposes shall be plucked downe, namlie, the Curtayne, and the Theatre nere to Shoreditch, etc., etc., and so to deface the same as they maie not be emloyd agayne to such use, which if they shall not speedily performe you shall advertyse us, that order maie be taken to see the same don accordingly to her Majesties pleasure and commandment.”\*

James Burbage died in 1597, leaving two sons, Cuthbert and Richard, and it was in the spring of that year that the first term of 21 years of Burbage's lease from Allen ran out. Shortly before his death negotiations were in progress for the continuation of the lease; presumably under somewhat altered conditions, but these were not ratified. Cuthbert and Richard Burbage were, however, allowed to remain on as tenants at the expiration of the lease; but not, apparently, under any regular lease or agreement. Probably it was owing to this uncertainty of tenure that the two brothers determined to surrender the land back to Allen; but they also determined that they would remove the materials used in the building of the Theatre in accordance with the express covenant contained in the lease granted to their father in 1576.

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\* See Halliwell Phillipps' "Outlines," Vol. I, p. 356.

In December, 1598, or January, 1599, the brothers Burbage engaged "the services of Peter Steel, a builder and carpenter, to remove the wood and timber to the Bankside, Southwarke, where they intended to build the new theatre, the "Globe." This summary action led to a law suit, as is shown by the Bill of Complaint, *Allen v. Burbage*, 44 Eliz. In this action a highly interesting account is given by Allen; so interesting and picturesque is the account, and so conclusive is the evidence that the wood and timber were carried to the Bankside and were used for the building of a new playhouse (the Globe), that it is worth recording at some length. Speaking of Cuthbert Burbage, Allen says that he did "unlawfullye combyninge and confederating himself with the sayd Richard Burbage, and one Peter Streat, William Smyth and divers other persons, to the number of twelve, to your subject unknowne, did aboute the eight and twentyth daye of December, in the one and fortyth yeere of your Highness raygne, and sythence your Highness last and generall pardon by the confederacye aforesaid, ryoutousle assemble themselves together, and then and there armed themselves with dyvers and manye unlawfull and offensive weapones, as, namelye, swordes, daggers, billes, axes, and such like, and soe armed, did then repayre unto the sayd Theatre, and then and there armed as aforessayd, in verye ryotous, outragious and forcyble manner, and contrarye to the lawes of your Highness realme, attempt to pull downe the sayd Theatre; whereuppon divers of your subjects, ser-vauntes, and farmers, then goinge about in peaceable manner to procure them to desist from that their unlawfull enterpryse, they, the sayd ryotous persons

aforesayd, notwithstanding, procured then therein with greate vyolence, not only then and there forcyble and ryotousle resisting your subjectes, seruauntes and farmers, but also then and there pulling, breaking and throwing downe the sayd Theatre in very outragious, violent and riotous sort, to the great disturbance and terrefyeing not only of your subjectes sayd seruauntes and farmers, but of divers others of your Majesties loving subjectes there neere inhabitinge; and having so done, did then alsoe in most forcible and ryotous manner take and carrye away from thence all the wood and timber thereof unto the Banksyde in the parishe of St. Marye Overyes, and there erected a newe playehowse with the sayd timber and woode.”

From this document it is conclusively shown that the wood and timber of the Theatre was in a “very ryotous, outragious and forcible ” manner removed on the 28th December, 1598, and that all the wood and timber was carried across the Thames and deposited on Bankside, and that the brothers Burbage did then and there build a new playhouse. This playhouse was the famous playhouse known as the “Globe,” in which Shakespeare was a part owner, and in which some of his plays were first produced.

The particulars of the lease of this new site which the Burbage brothers and others acquired on Bankside, Southwark, are given in a document discovered by Dr. Charles William Wallace in the *Coram Rege Roll*, 1616.

A full account of this document appears in two letters contributed to “*The Times*,” on October 2nd and 4th, 1909, by Dr. Wallace.

The document has reference to a family dispute which resulted in a law suit. The plaintiff in the case was Thomasina Osteler, a daughter of John Hemmings. Her father, Hemmings, was a lifelong friend of Shakespeare, and with Henry Condell, an editor of the 1632 folio of Shakespeare's works. In this suit, 1615-16, to make out her case, Thomasina's attorney recounted from legal documents, then extant, the history of the shares she claimed in "The Globe" and another theatre, "The Blackfriars," the lease of which had also belonged to James Burbage. The attorney, in drawing up the case, found it necessary to recount the particulars of the lease. From this it appears that one Nicholas Brand, of West Moulsey, granted a lease of certain lands to Cuthbert and Richard Burbage, William Shakespeare, Augustine Phillips, Thomas Pope, John Hemyns, and William Kemp. The term of the lease was for thirty-one years, to commence from 25th December, 1598. That is to say, the brothers Burbage and their associates secured the site for their new playhouse some three days before they began pulling down the theatre in the "verye ryotous, outrageous and forcyble manner" previously described.

In this Osteler document the boundaries of the land are given with much detail. By omitting irrelevant matter, the description of the boundaries may be read thus:—

"All that parcel of land heretofore enclosed and made into four several yards . . . containing in length from east to west 200 feet of assize or thereabouts lying or adjoining upon a way or lane then on one side, and abutting upon a piece of land called the Park,

upon the north, upon a yard. . . . towards the west and upon another yard towards the east . . . . and also all that parcel of land just recently enclosed and made into three several yards . . . containing in length from east to west by estimation 156 feet of assize, or thereabouts, lying and adjoining upon the other side of the lane or way afore-said, and abutting upon a yard . . . towards the east, and upon another yard there . . . towards the west, and upon a lane there, called Maiden Lane, towards the south. . . . upon which same premises or upon some part thereof existed a certain playhouse fit for showing or acting comedies or tragedies.”

In this document it is definitely stated that there “existed a certain playhouse” upon some land which abutted upon Maiden Lane towards the south, and upon a piece of land called “the Park” upon the north. Here comes in the first stumbling-block—soon after Dr. Wallace discovered this Osteler document, letters were contributed to “The Times” to explain that the attorney who drew up the document had made an obvious error. If, in effect, it was pointed out, the land abutted upon Maiden Lane towards the south, it could not possibly have abutted upon the Lord Bishop of Winchester’s Park towards the north, for the Lord Bishop of Winchester’s Park lay to the south of Maiden Lane.

What appears to be the true explanation is now for the first time advanced. It has not apparently occurred to any of the Shakespeare students that the Park mentioned in the document could be any other park than the Lord Bishop of Winchester’s Park. Yet there actually was a piece of land with cottages upon it on



Bankside, fronting upon the Thames, which was known as "The Park." This land and cottages known as "The Park" did, in fact, form the northern boundary of the site of the Globe Theatre, just as surely as Maiden Lane formed its southern boundary.

And now as to the evidence of the Park being on the north. In one of those brown-paper bundles of Sacramental Token Books in Southwark Cathedral may be found the Token Book for Bankside, dated 1598, in which is given the names of the inhabitants and the names of the various properties on Bankside. By omitting the names of the occupiers and simply stating the names of the properties in the order they are given in the Token Book, we find that the Tokens were first collected "from the Bell." In an earlier Token Book, 1593, the Bell is described as "Ye Bell on ye Bankside." Next in topographical order the tokens were collected "from the Clink," also on Bankside, then "Widdowe Newton's Rents," after this comes "Stewe's Rents." These renowned houses of ill-fame were well-known to be situated on Bankside. After "the Stewes" we get Mr. Newton's Rents, and now we get to some property while we are still on Bankside which was then called "The Park," for the entry in the Token Book stands as follows: "ffrom the Park."

This seems to clearly establish the fact that some property called "The Park" was on Bankside, and that this particular property called the Park was the actual Park upon which Nicholas Brand's land abutted on the north. This fact becomes apparent when it is found that the very next entry is "Mr. Brandes Rents." Nicholas Brand's property called "Brandes Rents" did not actually front upon Bankside, for it

apparently lay immediately to the south of the property called "The Park."

The next entry in the Token Book is "Mayde Lane." The path taken by the collector of the tokens may be almost accurately followed. The property called the Park must have been alongside Bears-foot Alley, and after the collection had been made from the Park, the Token gatherer must have gone down Bears-foot Alley to collect the tokens from Nicholas Brand's property, hard by the old Bear Ring, and after making his collection from the cottages by the Bear Ring, he would find himself at Maiden Lane.

It is very satisfactory to find this collateral confirmation of the accuracy of the Osteler document, 1615-16.

When the name "Globe Alley" is first inscribed in the Sacramental Token Books, it appears as a marginal note under the heading of "Brand's Rents," on page 61 in the Token Book for the Clink Liberty for the year 1619. This alley was therefore not apparently known as Globe Alley until that year.

A reference may now be made to the views of Southwark. One of the earliest views to which attention should be directed is the one prepared by Hoefnagel in 1572, that is to say, some seven and twenty years before the Globe Theatre was built. All the views are shown with the top to the north.

In Hoefnagel's view the most prominent features are the two ladies and two gentlemen in the foreground. The land where these ladies and gentlemen are shown in conversation was at that time entirely undeveloped, and it formed in fact part of the Bishop of Winchester's Park. At some little distance above the ladies' heads two circular wooden buildings are shown; that on the

west is described as "The Bowll baytyng," and that on the east as "The Beare bayting." On the east of the bear-baiting ring, and very slightly to the south of it, there is a small way or lane, which I hope to prove is the "way or lane" referred to in the Osteler document of 1615-16, and which was afterwards known as "Globe Alley."

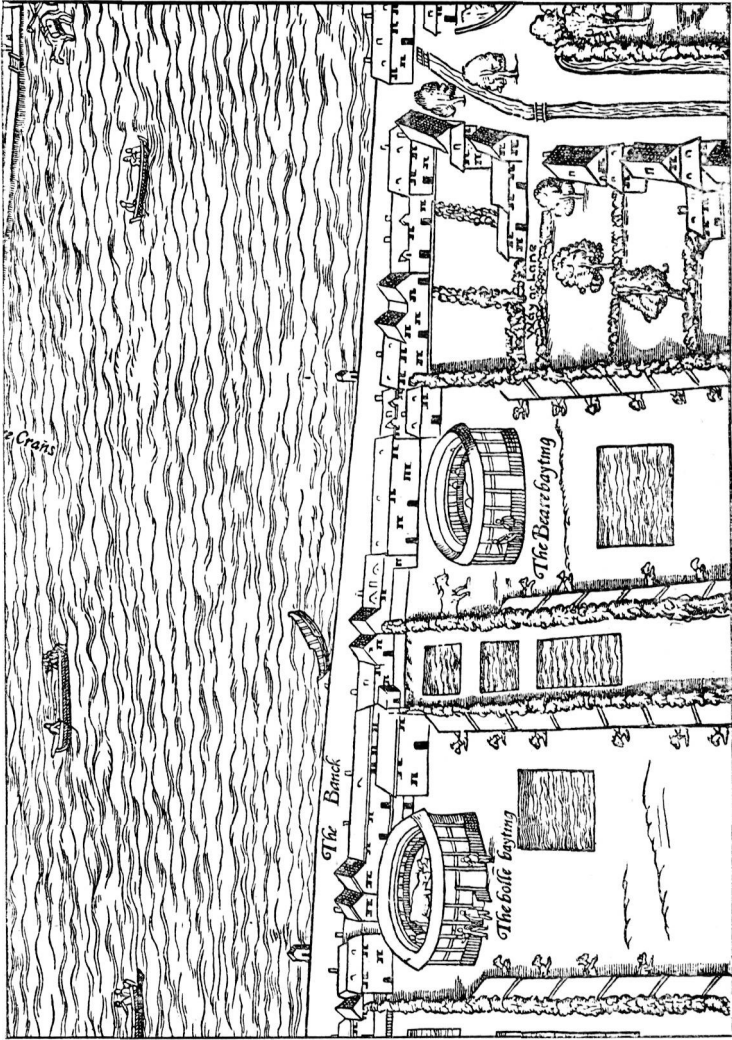
It will also be shown that Shakespeare's playhouse, the Globe Theatre, was erected exactly on the site where Hoefnagel has shown a bear-baiting ring. This way or lane enters into a road at its eastern end. This road was Deadman's Place, and it is now known as Bank End. The double lines with a dotted line between them in the centre of Deadman's Place represent the deep open sewer which ran down the middle of the road.

A little bridge is shown across this sewer immediately opposite the way or lane, and slightly to the north of the bridge, and on the Eastern side of Deadman's Place a tree is shown where Clink Street on the east side of the road enters Deadman's Place.

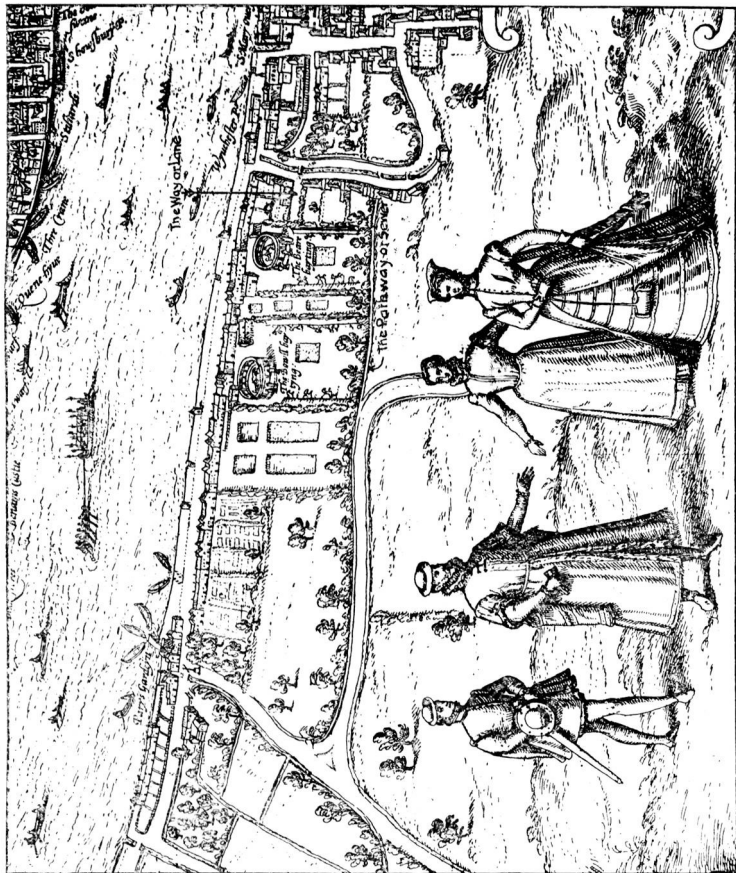
It should be noted that this way or lane enters Deadman's Place immediately opposite Clink Street. The roadway at the side of the river between "Parys Gardeyn" on the west, and Deadman's Place on the east, was known as Bankside, and this portion of the road is called by that same name to-day.

A small pathway, or perhaps it is a sewer, is shown running in an east and west direction to the south of the plots of ground where the bull- and the bear-baiting rings stand.

All the features lying to the north of this path or sewer are shown with much greater clearness in Agas'



SECTION OF THE AGAS MAP, WITH "WAY OR LANE" NOW INDICATED.



FROM HÖFNAGEL (HOCENBERG AND BRAUN) WITH "THE PATHWAY OF SEWER" AND "THE WAY TO LANE" INDICATED.

view. The way or lane, with the little bridge leading to it over the sewer in Deadman's Place, does not apparently enter the garden of the bear-baiting ring, for its eastern end is abruptly terminated by the kennels for the dogs which were employed in baiting the bears. Hoefnagel's and Agas' views were probably prepared at about the same date, but there can be no doubt that one was a deliberate copy of the other.

Pieter Vanden Keere's view of London, 1593, is interesting, for it shows the developments which had taken place in Southwark since Hoefnagel prepared his view twenty-one years earlier.

These local developments no doubt influenced the brothers Burbage, Shakespeare, and others in selecting the site on Bankside for their theatre, which was built six years after Keere's view was made.

It may be observed that the path or sewer which divided the developed land of Southwark from the Bishop of Winchester's Park has at the date of this view been converted into a road. Just on the north side of this road a circular building called "The Playhouse," makes its appearance for the first time. This playhouse was the Rose Theatre, in which the earliest dramas of Shakespeare were first produced.

Perhaps the most interesting feature in Vanden Keere's view, so far as the Globe Theatre is concerned, is that a vacant site occupies the position of the bear-baiting ring in Hoefnagel's and Agas' views. The Beare Howse in Keere's view has taken the place of the "Bolle bayting Ring" shown in Agas' view. From this it may be assumed that the more popular sport of bear-baiting was transferred to the old bull-baiting ring when the original bear-baiting ring in Agas' view was

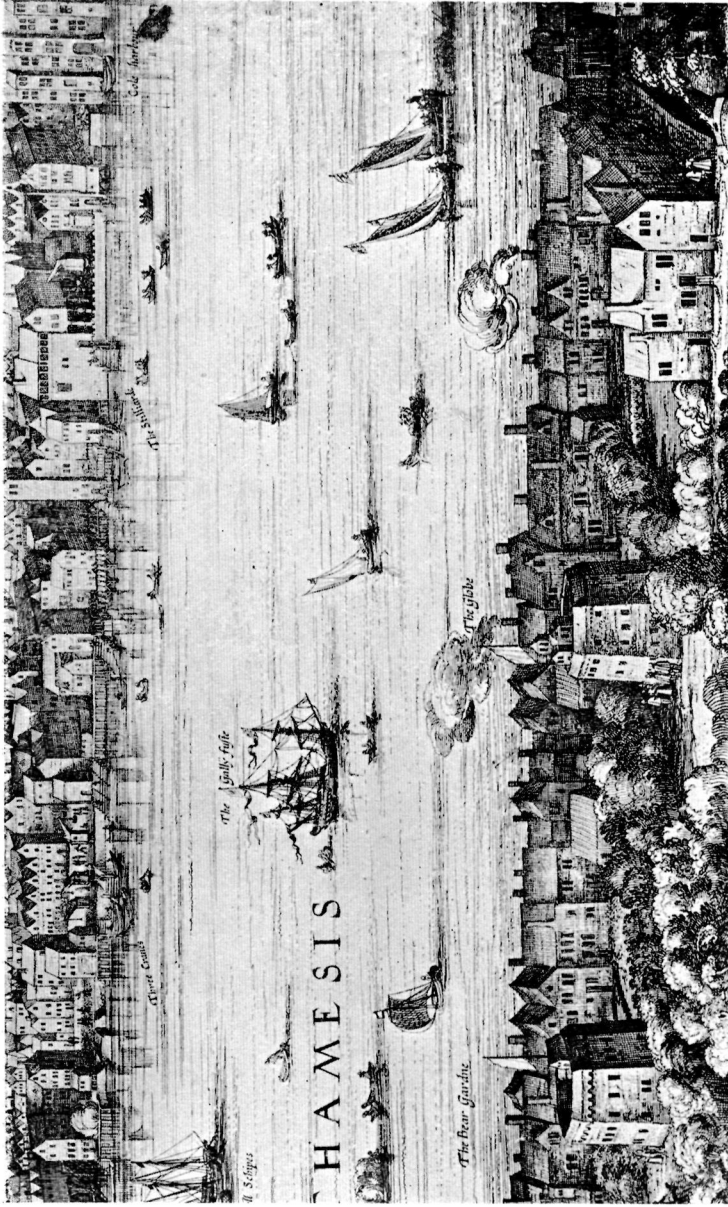
pulled down. The vacant site of the old bear ring on Bankside must have appeared as a highly eligible one to Richard and Cuthbert Burbage, Shakespeare and the others, who were interested in the proposed venture of building the Globe Theatre. It was a site to suit all their requirements in the midst of the pleasure resorts on the south side of the river, and moreover it was in a fairly populous district where greater license was allowed than in the City on the other side of the river. These inducements must no doubt have influenced them, and the fact that they did actually take the site of the old bear ring is, I submit, quite clearly and definitely shown by a reference to Visscher's view of London, 1616, where "The Globe" is named and shown upon the drawing.

That the Globe in Visscher's view does actually stand upon the very site of the bear ring in Agas' view is undeniable by comparison of these two views, and that previous to the building of the Globe the vacant site had been created by comparing these views with that prepared by Vanden Keere in 1593.

The way or lane which in Agas' view is terminated by the dog kennels is shown in Visscher's view to be carried through into the grounds of the Globe playhouse.

The Globe Theatre shown in Visscher's view is not the original Globe Theatre built by the Burbage brothers and their associates in 1599. It is, however, the second Globe Theatre which took the place of the first after it had been burnt down by fire on St. Peter's Day, June 29th, 1613.

"The burning of the Globe Playhouse on Bankside, on St. Peter's Day—which fell out by a peal of cham-



FROM VISSCHER'S VIEW, 1616.





FROM NORDEN'S MAP BY VANDEN KEERE, WITH SITE OF GLOBE THEATRE INDICATED.

bers that, I know not upon what occasion, were to be used in the play—the tompin or stopple of one of them lighting in the thatch that covered the house, burnt it down to the ground in less than two hours, with a dwelling-house adjoining; and it was a great marvaile and fair grace of God that the people had so little harm, having but two narrow doors to get out.”\*

It may be remembered that in the Osteler document of 1616, discovered by Dr. William Wallace, we learn that Nicholas Brand, of West Moulsey, granted a lease of the land on which the theatre was to be built to Cuthbert and Richard Burbage, William Shakespeare, Phillips Pope, Hemyngs and Kent, for a term of thirty-one years from December, 1598.

Fortunately there are still in existence documents which in the clearest way assist us not only in identifying the inheritor of the land on which the Globe stood, but also what the inheritor of the land did with it.

Amongst the MSS. papers in St. Saviour's, Southwark, there is a document referring to “The Globe Playhouse, near Maid Lane, built by the Company of Players with timber, about twenty years past, uppon an old foundacon, worth 20 pr. ann., being the inheritance of Sr. Matthew Brand, Kn't.”†

The old foundation of course being the foundation of the first Globe Theatre, and Sir Matthew Brand being the son of Nicholas Brand, who granted the original lease.

Sir Matthew Brand was also the freeholder of Globe

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\* “London Past and Present,” Wheatley and Cunningham, Vol. II, p. 116.

† See Rendle's “Southwark in the Time of Shakespeare,” p. xvii.

Alley, as appears in another of the Southwark documents dated 1637: "Globe Alley, Sir Matthew Brand, Knight, Moulsey, Owner."\*

We now know that Sir Matthew Brand, the son of Nicholas Brand, was the owner of Globe Alley, as indeed he was the owner by inheritance of the land on which the Globe Theatre stood. There is, therefore, some presumptive evidence that the way or lane shown in Visscher's view as leading to the Globe Theatre was Globe Alley.

Fortunately, however, there is another document which raises the presumptive evidence into evidence of a positive nature.

In 1626 Sir Matthew Brand sold some of his land to one Hillarie Mempris, and the conveyance describes the boundaries in the following terms:—

"Bounded by the King's highway called Deadman's Place on the East and upon the brook or common sewer dividing them from the park of the Lord Bishop of Winchester on the South. . . . and the alley or way leading to the Globe Playhouse, commonly called Globe Alley on the North. . . . and contained in breadth from the path called Globe Alley on the North . . . . to the common sewer on the south 124 ft. or thereabouts."

It was the ancient custom for the owners of land fronting upon a road to own the land to the centre of the road. In the centre of the road the sewer was generally constructed. Thus when land was sold which fronted upon a road, the deeds show that the

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\* See Rendle's "Southwark in the Time of Shakespeare," p. xvii.

transfer of the land included the soil to the centre of the road.

The brook or sewer here mentioned in the conveyance cannot well be any other than the old sewer in Maiden Lane, the modern Park Street, which, as was shown in the Osteler document 1616, formed the southern boundary of the land leased by Nicholas Brand to the brothers Burbage, Shakespeare, and others. The site of Globe Alley leading to the Globe Theatre should, therefore, lie 124 feet to the north of this sewer in Park Street.

In order to fix the position of Globe Alley on the land to-day, I have taken a measurement of 124 feet from above the sewer in Park Street, in a northern direction along Bank End. I find that the northern end of this terminates at a pair of large wooden gates affording an approach to a yard, locally known as Ironworks Yard, on the west side of Bank End, the modern name for Deadman's Place. That Ironworks Yard occupies the site of Globe Alley is, I think, clearly proved by the measurement mentioned in this conveyance. Ironworks Yard is immediately opposite Clink Street, and so is the "Alley or way leading to the Globe Playhouse," as shown in Visscher's view, and as the conveyance says this alley or way was commonly called Globe Alley, there can be no further doubt as to its exact position.

The importance of determining the site of Globe Alley on the north side of Park Street, which led to the Globe Theatre, becomes immediately apparent when it is realised that at a later date a second Globe Alley on the south side of Park Street makes its appearance upon later maps.

The Globe Alley mentioned in Sir Matthew Brand's conveyance of 1626, which led to the Globe Theatre, is not named on any map; but the second Globe Alley which came into existence at a later date is shown and named in Rocque's plan of London, 1754. This second Globe Alley is also shown, but not named, in Morden and Lea's map, which was made towards the end of the seventeenth century. It is owing to the fact that it has not previously been recognised that there existed an earlier Globe Alley than the one shown in Rocque's plan, that a dispute has been in existence for over a hundred years, as to whether the Globe Playhouse of Shakespeare stood on the north or the south side of Park Street.

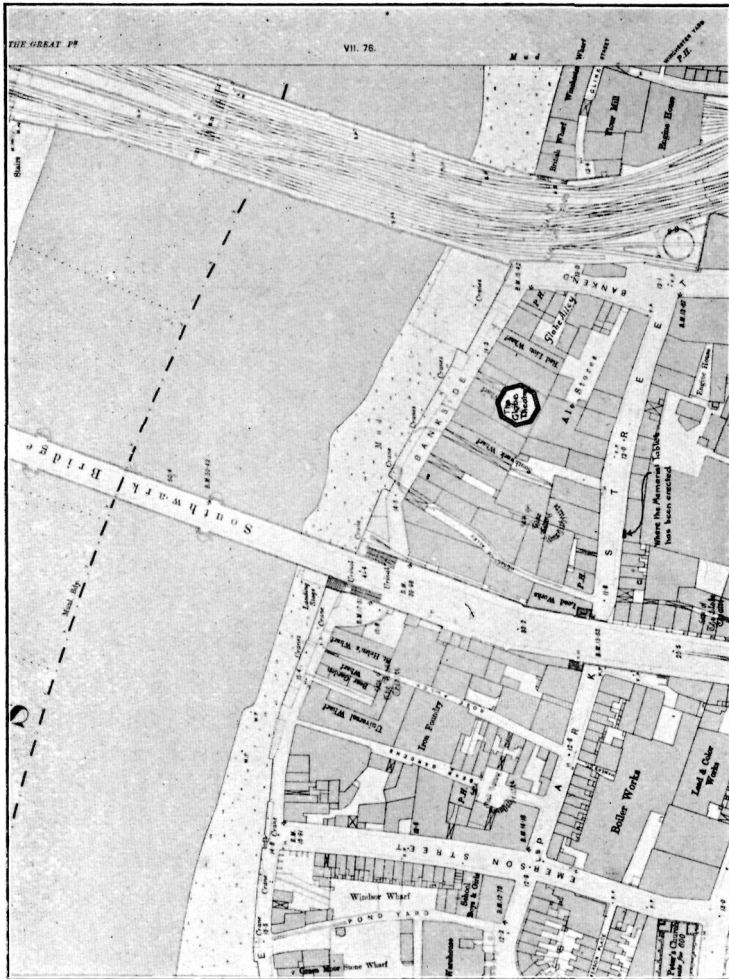
The Globe Alley on the north of Park Street did lead to the Globe Playhouse; the later one on the south of Park Street never could or did lead to the theatre.

The second Globe Playhouse was "pulled down to the ground by Sir Matthew Brand, on Monday, the 15th April, 1644, to make tenements in the room of it,"\* and though there is no direct evidence to show that Globe Alley was closed, its purpose would be gone after the theatre had been pulled down. No trace of it appears in Rocque's Plan of 1754.

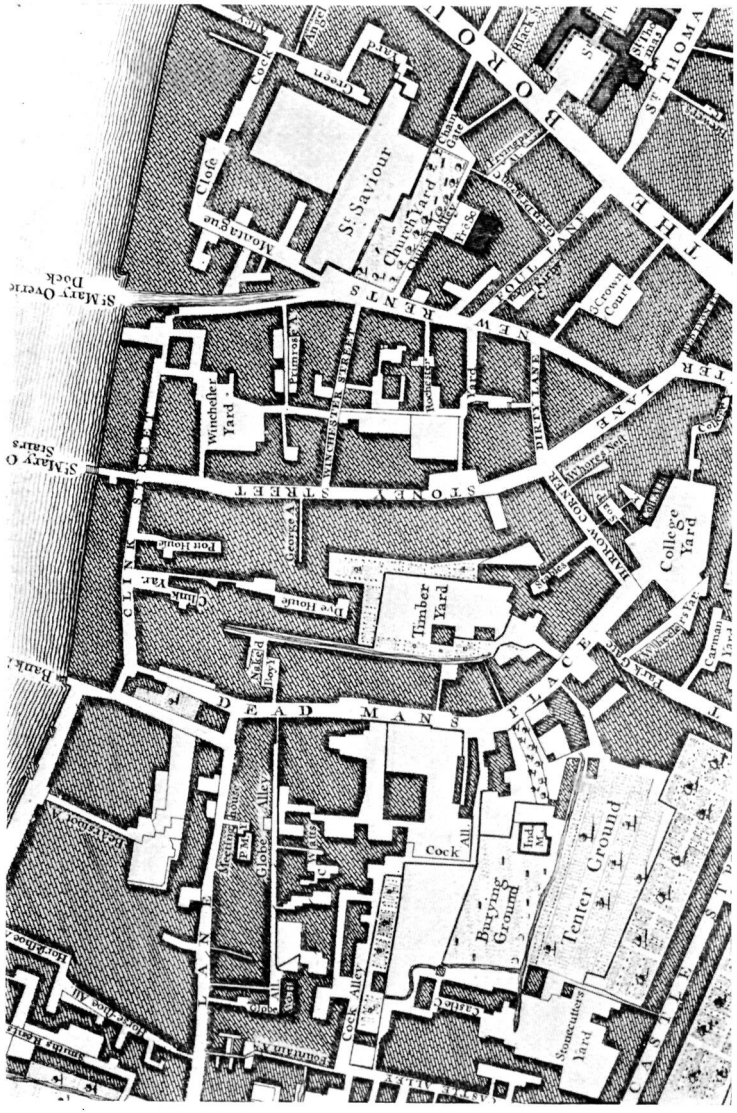
Furthermore, it is highly improbable that the two Globe Alleys existed at the same time, for there would then have been much confusion as to which Globe Alley was intended, seeing that they would have existed within 100 yards of each other. The probability is that it was not until after the second Globe Theatre and the alley which led to it had been pulled down, that the

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\* Collier's "Life of William Shakespeare; Works, etc.," 1844, I, ccxii; n.c. "The Academy," Oct. 28th, 314-5.



SECTION OF ORDNANCE SURVEY, WITH "GLOBE THEATRE," "GLOBE ALLEY,"  
AND POSITION OF MEMORIAL TABLET INDICATED.



FROM ROCQUE'S MAP, 1745.

second Globe Alley on the south of Park Street came into existence, or at all events was christened by that name.

The first Globe Theatre which was built in 1599 on the site of the bear-baiting ring, was not probably approached by Globe Alley. The theatre was probably reached by Bears-foot Alley, which previously led to the bear-baiting ring. In Rocque's plan of London, made in the middle of the eighteenth century, "Bears Foot Alley" is shown as leading out of Bankside and midway between Horse Shoe Alley and Bank End Stairs.

It was probably only after the rebuilding of the Globe Theatre after the Fire, 1613, that Globe Alley, leading out of Bank End, had its western end thrown open so as to form an approach to the theatre, and it may be remembered that the alley only apparently became known as Globe Alley in 1619.

There is one further piece of evidence proving the site of the Globe Playhouse of Shakespeare. This evidence is perhaps the most tangible of all, and it is my deep regret that when the opportunity presented itself to me for making a careful examination of it I failed to do so. The opportunity presented itself when some old buildings were demolished on the site of the theatre, and portions of the ground were deeply excavated for the foundations of some large warehouses. At the time the excavations were made in 1907 I was not especially interested in the site of the theatre, and the old foundations were thoughtlessly excavated and removed where they interfered with the proposed new work. As a result no careful plan was



made of them, but such evidence as I have since been able to obtain convinces me, beyond all doubt, that they were the actual foundations of the famous playhouse. Fortunately the clerk of works who was engaged upon the new building has been able to supply me with some information, and from the particulars he has given me I have marked the foundations on an Ordnance sheet.

In a letter from the clerk of works he tells me that "one of the old foundations was approximately 20 feet in length, and that it was about 3 feet thick. It was built upon planks supported on wooden piles. This foundation was under the southern wall of Central Wharf (i.e., the new warehouses, 6 and 7, Bankside), and the wall was approximately parallel with the river Thames." The southern wall of the warehouses stands back about 80 feet from the Bankside frontage. "The old foundation," he adds, "was reduced in width to about 2 feet at a depth of 6 feet below the ground line.

With regard to another old foundation the clerk of works in the same letter describes it as being "situated on the eastern boundary of Central Wharf and its length was about 10 feet and about 3 feet wide, this wall like the former, rested upon planks and piles, and the top of the wall was about 4 feet below the ground line."

As nearly as I can judge these walls formed the southern and part of the eastern walls of the octagonal playhouse, and their situation coincides with the position of the theatre as shown in Visscher's view.

The bricks used in these walls were the small

common bricks used in buildings of the Elizabethan period. Furthermore, the history of this particular site is made so clear from the documents and views that it is evident that no building on the site required such massive walls as were unearthed, except the Globe Playhouse itself. Before the first Globe was built, Agas shows the simple wooden structure of the bear-baiting ring, which would certainly not require such massive brick and pile foundations as were unearthed in 1907. Ben Jonson speaks of the second Globe as being "the glory of the bank" and "the fort of the whole parish," and if its worth is measured by early *seventeenth century standards it was considered a stately building which would presumably require massive foundations.* In 1664 Sir Matthew Brand pulled it down and erected tenements in the place of it. The tenements were not likely to require foundations 3 feet thick supported on wooden piles, and so it seems quite unreasonable to associate these foundations with the tenements.

*Possibly the tenements may have stood for a hundred years, in which case they would have been pulled down about the year 1750. After the tenements were pulled down a dwelling-house was erected on the site. The dwelling-house was pulled down to clear the site for the warehouses. The old foundations had no connection with the dwelling-house, which was about 150 years old. If now the life of the dwelling-house is added to the year 1750, we arrive at the beginning of the present century. So for over 300 years a full account is given of the buildings which stood upon the site.*

In fact, the foundations which were unearthed in

1907, must have been part of the foundations of Shakespeare's playhouse, the Globe on Bankside, for the foundations were suitable for the theatre and quite unsuitable for the building which existed before the theatre was built, and quite unsuitable for any building which existed on the site after the theatre was pulled down.

When the workmen were engaged in excavating the ground for the foundations of the new warehouse, they found various glass bottles and earthenware pots, some embossed tiles with a green glaze on their surface, a few pipes and other small relics. These were carefully collected together at the time they were found, and they are all now contained in a glass case at 6 and 7, Bankside. The whole of the objects belong to the Elizabethan period, and as they were picked up within the area contained by the old foundations, it seems highly probable that they may be directly connected with the theatre.

Throughout this paper I have greatly relied upon the evidence so carefully collected by Halliwell Phillipps and Rendle, and I have unstintingly made use of the result of their investigations; but I am unable to agree with their conclusions as to the site of the Globe Playhouse. The scraps of additional evidence that I have embodied in this paper show that there was an earlier Globe Alley than the one shown by Rocque, and this fact does, I think, throw a new and a true light upon the actual position of the renowned playhouse of Shakespeare. The fact that there was some property known as the Park, on Bankside, does satisfactorily explain what has previously appeared as a stumbling block to the Tomasina document discovered by Dr.

William Wallace in the Coram Rege Roll of 1616. And it seems to me that the finding of the foundations on the site where the Globe Playhouse is shown by the views to have existed does absolutely determine the exact site of Shakespeare's Globe Playhouse.