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# Illustrations

(between pages 50 and 51)

- 1 The walled city of London and its theatres, from 1576 (the Theatre) to 1613 (the Hope). It is less than one mile and a half from the Tower to Ludgate, and three quarters of a mile from London Bridge to Bishopsgate. (*Drawing by Kate Thomson*)
- 2 Southwark Bridge and the south bank of the Thames
- 3a Norden's 1600 revision of his Civitas Londini map. It gives a vivid impression of a busy waterfront, and some indication of the sprawl of Southwark
- 3b Section of the Norden Civitas Londini map
- 4 De Witt's drawing of the Swan (c. 1596)
- 5 Detail from a model of the Swan (after De Witt). 'If the groundlings gathered in front of the stage, would they not impede the view for some of the occupants of the bottom gallery?' (p. 39) (*Model built by Jenny Bell and Tony Addicott at the University of Exeter*)
- 6 View of the yard and stage from the same model. 'Timid acting has no chance in such a setting' (p. 41)
- 7 Air view of the same model, showing the Heavens, 'roomy enough to accommodate a throne and any actor who was required to "fly" down to the platform' (p. 41)
- 8 The height of this mountebank stage is typical. (The drawing dates from about 1600.) So is the simplicity of its construction. Volpone's would not have been so high, but well might have been as substantial

- 9 Detail from the Sir Henry Unton Memorial picture, showing a broken consort playing at his wedding masque. Unton was a friend of the Earl of Essex. The picture is an assembly of scenes from his life
- 10 The hall screen at the Middle Temple, in front of which *Twelfth Night* was played in February 1602. The demands and the possibilities of the stage doors are very clear
- 11 A scene from *Titus Andronicus*, probably drawn by Henry Peacham in 1594 or 1595. The drawing, and the lines of verse beneath it, has survived in a single folded sheet, and is in the library of the Marquess of Bath, Longleat House, Wiltshire
- 12 Drawing illustrating the technique of changing rapiers, from Henri de Saint-Didier's treatise on sword-play (1573)
- 13 Woodcut from the pamphlet, *The Wonderful Discoverie of the Witchcrafts of Margaret and Philippa Flower*, 1619. It is not so far from Banquo's description of the Witches in *Macbeth*