SHAKESPEARE'S SELF-FASHIONING: SOCIAL IDENTITY AND THE INTERIORS OF THE 'NEW GENRTY' HOUSE IN EARLY MODERN ENGLAND, 1590-1620.

by

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VOLUME II

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Note to the reader

This thesis was completed during the global COVID-19 pandemic, which included three national lockdowns and severe travel restrictions. Thankfully, many of the museum collections and libraries consulted as part of this project provided online resources during this time. However, it is worth noting that the restrictions resulting from this pandemic did impact the ability to conduct fieldwork and library/archival research for a substantial period of this project.

Original spelling and punctuation for early modern sources has been retained. Dates are given in Old Style as they appear in the sources.

The images presented in this volume are referred to consistently in Volume I as figures or 'fig'. The images below appear in the order in which they are referenced in Volume I. Plates and plans also referred to in Volume I can be found here.

Abbreviations in the text and notes:

British Library (BL)
British Museum (BM)
Dulwich Picture Gallery (DPG)
Historic England (HE)
Museum of London (MoL)
National Trust (NT)
Online Dictionary of National Biography (ODNB)
Shakespeare Birthplace Trust (SBT)
The Metropolitan Museum of Art (The Met)
Victoria and Albert Museum (V&A)
Victoria Country House (VCH)

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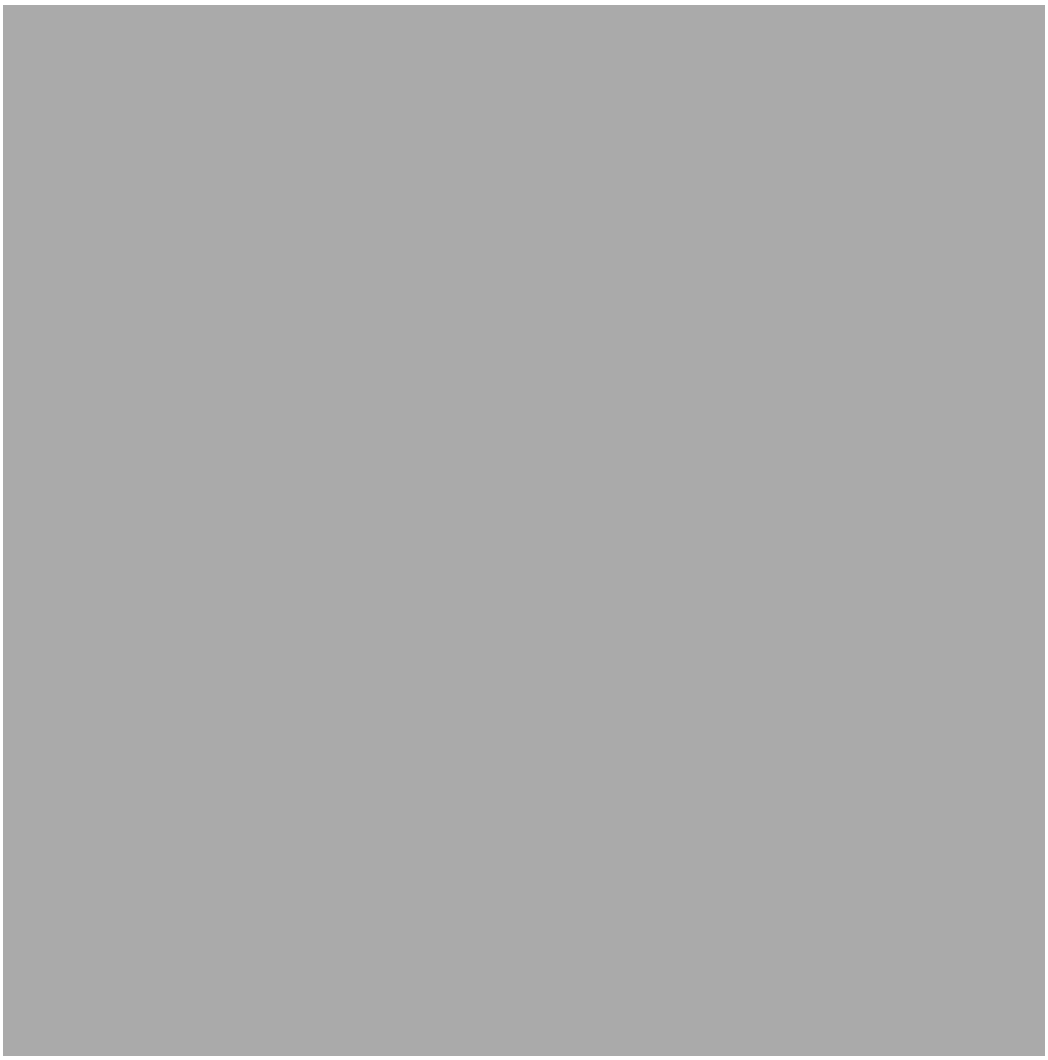
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These images are referred to throughout Volume 1 as figures or ‘fig’.

INTRODUCTION



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2. The Shakespeare Hotel, High Street, Stratford-upon-Avon, view of frontage dating to the early C17. Photograph by A. Hewitt.



3. Souvenir plate featuring a drawing of the 1702 New Place built by the Cloptons, C19. Image © The Shakespeare Birthplace Trust.

CHAPTER ONE

THE NEW GENTRY



4. Reconstruction of Shakespeare's coat of arms, above the new gatehouse at the New Place site in Stratford-upon-Avon. Photograph by A. Hewitt.

CHAPTER TWO

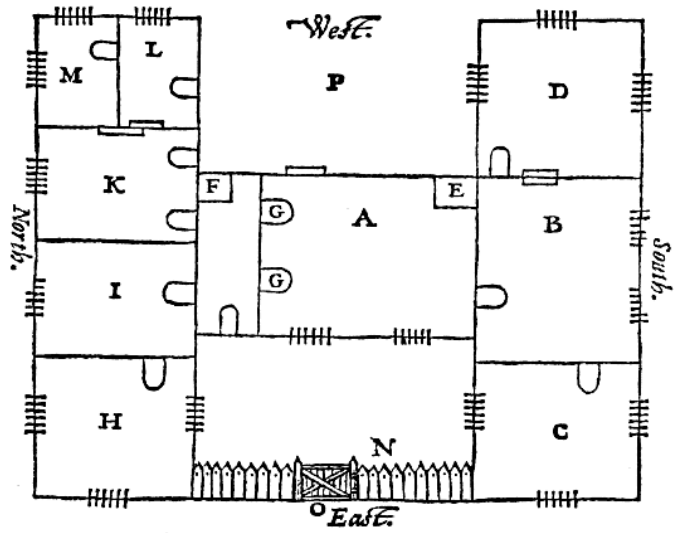
NEW GENTRY HOUSES



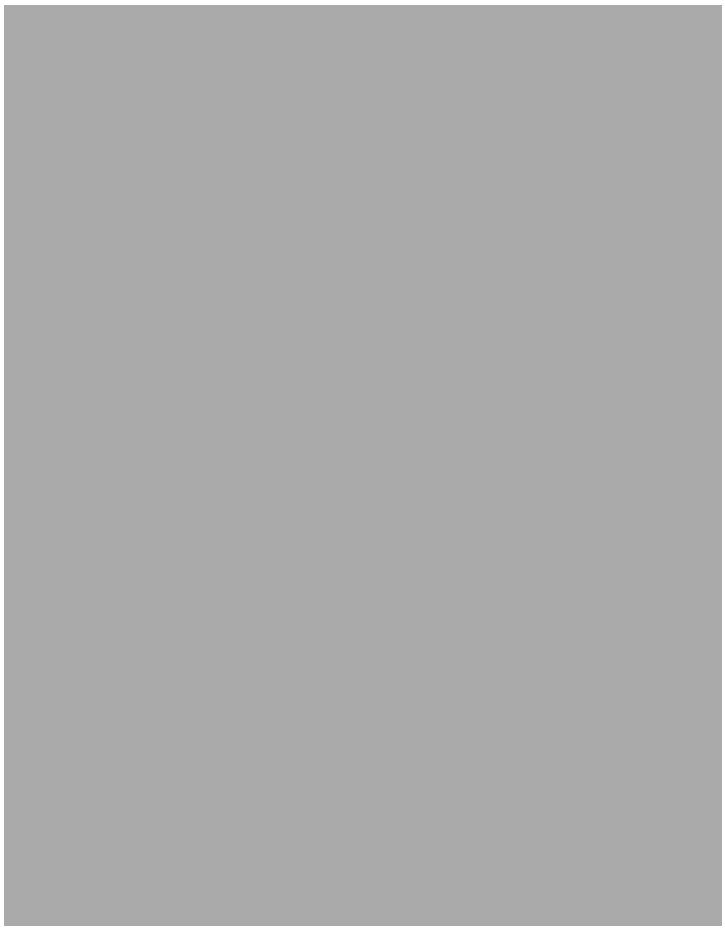
5. Chastleton House, Oxfordshire, c.1612, from the front (south). Photograph by A. Hewitt.



6. Blakesley Hall, Yardley, c.1590, from the front. Photograph by A. Hewitt.



7. ‘Model for a plain country man’s house’, by Gervase Markham, *The English husbandman* (London, 1613). ‘A’ refers to the great hall, ‘B’ to the parlour, and ‘K’ to the kitchen which is flanked by other service rooms.
The Project Gutenberg E Book (2007) https://www.gutenberg.org/files/22973/22973-h/22973-h.htm#Chap_F_II [Accessed 30.05.22].



8. Schematic ground floor plan of Hugh Clopton’s C15 New Place, based on archaeological findings. Scanned from Paul Edmondson, Kevin Colls, and William Mitchell, *Finding Shakespeare’s New Place: An Archaeological Biography* (Manchester, 2016), p. 33 © Kevin Colls.



9. Churches Mansion, Nantwich, 1575, from the front. Photograph by A. Hewitt.



10. Exterior of the Black and White House Museum, Hereford, c.1621. This townhouse, which is now a museum, currently sits in the open expanse of High Town. It would have originally been part of a row of houses/shops, rather than standing in isolation as its current position suggests. Photograph by A. Hewitt.



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13. The medieval hall at The Commandery, Worcester, view from the ‘high’ end, looking towards the service end with screen and C17 minstrel’s gallery above. Photograph by A. Hewitt.



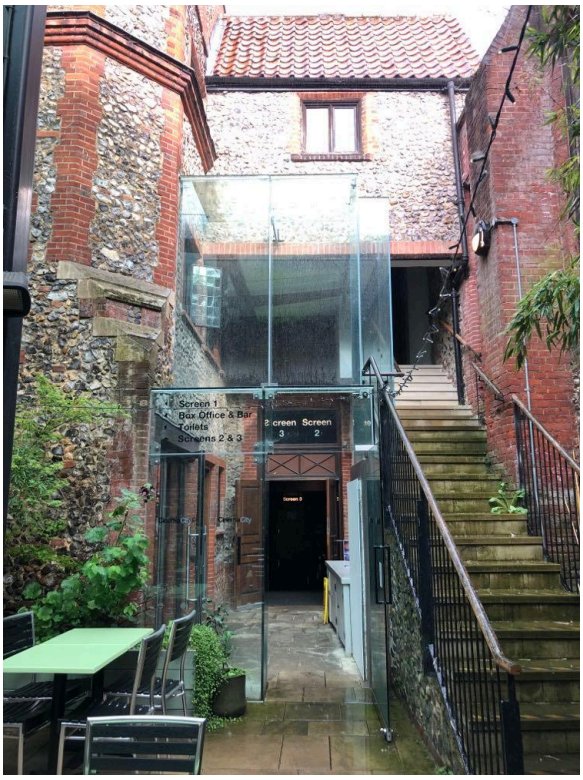
14. The medieval hall at The Commandery, Worcester, view from the service end, looking towards the ‘high’ end with large oriel window just visible on the left. Photograph by A. Hewitt.



15. Open hall at Suckling House, Norwich. View of south-eastern, high-end. Photograph by A. Hewitt.



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22. Porched entrance of the Black and White House Museum, Hereford, c.1621. Elaborately carved timber beams, or bargeboards, surround the exterior of the porch, featuring relief patterns of fruits and foliate designs. Grotesque and Green Man faces can also be found. Located directly above the entrance is the large coat of arms belonging to the Butcher's Guild to which its original builder, John Jones, presumably belonged. Photograph by A. Hewitt.



23. Heraldic shields above the cross-passage at The Greyfriars, Worcester.
Photograph by A. Hewitt.



24. Harvard House (no.26) High Street, Stratford-upon-Avon, c.1596, view of street façade.
Photograph by A. Hewitt.



25. Close-up of exterior carvings at Harvard House, Stratford. The date ‘1596’ has been inscribed into the middle, timber corbel, with the initials ‘T R’ for Thomas Rogers on a corbel to the left and ‘M R’ for Mary Rogers on the right. Photograph by A. Hewitt.



26. Shrieve’s House, Sheep Street, Stratford-upon-Avon, C16. View from rear of property towards frontage and street beyond. The long line of two storeyed buildings on the right are the outhouses that were extended and added by William Rogers and his wife Elizabeth from 1595 onwards. Photograph by A. Hewitt.

CHAPTER THREE

FURNISHINGS



27. The hall at Chastleton House, c.1612. Image © Cotswolds Tourism. *https://www.cotswolds.com/things-to-do/chastleton-house-national-trust-p2037113* [Accessed 24.05.22].



28. Long table, oak, c.1600-1630, currently displayed at East Riddlesden Hall, West Yorkshire. Image © National Trust / Robert Thrift. http://www.nationaltrustcollections.org.uk/object/201181[Accessed 24.05.22].

29. Chair, silk upholstery, wood, gilt, early C17. Image © Victoria and Albert Museum. http://collections.vam.ac.uk/item/O60674/armchair-unknown/ [Accessed 24.05.22].



30. Court cupboard, oak, c.1620. Image © The Shakespeare Birthplace Trust. http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-276/view_as/grid/search/everywhere:cupboard/page/3 [Accessed 24.05.22].

31. Press cupboard, oak, c.1577, once standing in Churche's Mansion, Nantwich, Cheshire. Image © Bonhams. https://www.bonhams.com/auctions/22148/lot/123/[Accessed 24.05.22].



32. Livery cupboard, oak, c.1540. Image © The Shakespeare Birthplace Trust. http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-294/view_as/grid/search/everywhere:cupboard/page/2[Accessed 24.05.22].



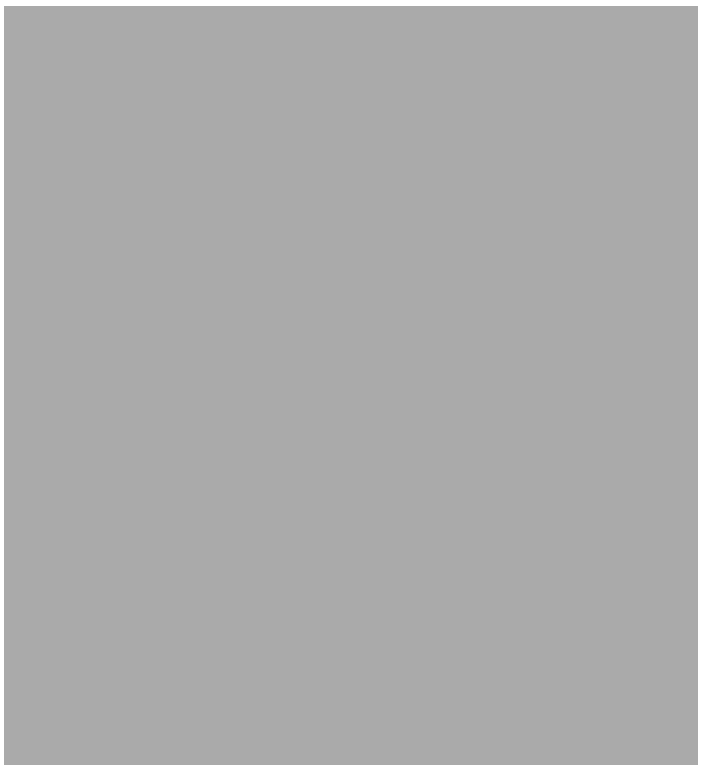
33. Desk box, oak, c. 1600. Image © The Shakespeare Birthplace Trust. http://collections.shakespeare.org.uk/search/museum/strst-sbt-1994-22/view_as/grid/search/everywhere:desk/page/1 [Accessed 24.05.22].



34. Tapestry panel, c. 1590-1610, possibly from the Sheldon tapestry workshops at Barcheston in South Warwickshire. SBT 1993-31/304a. Image © The Shakespeare Birthplace Trust. https://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-304a/view_as/grid/search/everywhere:sheldon/page/1 [Accessed 24.05.22].



35. Cushion cover, red silk velvet (front), green velvet (back), with four corner tassels of red silk and metal thread made to resemble flowers, c.1600-1630.
Image © Victoria and Albert Museum.
http://collections.vam.ac.uk/item/O131959/cushion-cover-un.known/ [Accessed 24.05.22].



36. Tester bed, oak, early C17, currently located in The Greyfriars, Worcester.
Image © National Trust / Catriona Hughes.
http://www.nationaltrustcollections.org.uk/object/443391 [Accessed 24.05.22].

37. Chest, oak, C17, currently displayed at East Riddlesden Hall, West Yorkshire. Image © National Trust / Robert Thrift.
http://www.nationaltrustcollections.org.uk/object/201311 [Accessed 24.05.22].



38. Half-headed bedstead with truckle bed pulled out from underneath, oak and elm, late sixteenth or early C17. Image © The Shakespeare Birthplace Trust.
http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-5/view_as/grid/search/everywhere:bedstead/page/1 [Accessed 24.05.22].



39. Bedstead, known as the ‘Hathaway Bed’, oak, late C16 or early C17 Image © The Shakespeare Birthplace Trust. https://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-648/view_as/grid/search/everywhere:hathaway-bed/page/2 [Accessed 24.05.22].



40. Armchair, oak, c. 1620. Image © The Shakespeare Birthplace Trust. http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-4/view_as/grid/search/everywhere:chair/page/1# [Accessed 24.05.22].



41. Joint stool, oak, one of a pair, early C17. Image © The Shakespeare Birthplace Trust. http://collections.shakespeare.org.uk/search/museum/strst-sbt-2005-35-2/view_as/grid/search/everywhere:stool/page/2 [Accessed 24.05.22].



42. Drinking bowl, silver, gilt, 1530-1560. Image © The Shakespeare Birthplace Trust. http://collections.shakespeare.org.uk/search/museum/strst-sbt-I1995-1/view_as/grid/search/everywhere:silver-bowl-161286/page/1# [Accessed 24.05.22].



43. Sixteenth-century wall panelling in a ground floor room of the White Swan, Stratford-upon-Avon. Photograph by A. Hewitt.



44. Child's chair, wood ash, turned, c.1580-1640. Image © The Shakespeare Birthplace Trust. http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-22/view_as/grid/search/everywhere:child-chair/page/1 [Accessed 24.05.22].

CHAPTER FOUR

FIXED DECORATION



45. Frieze over fireplace, featuring initials ‘P V A’ in a lovers’ knot. Golden Cross Inn, Oxford, c.1594-1602. Photograph by A. Hewitt.





46. Two sections of wall paintings from the Golden Cross Inn, Oxford. Lower section, c.1570s-1580s. Upper section (frieze), c.1594-1602. Photograph by A. Hewitt.



47. Section of a Renaissance work wall painting in 99-101 Westgate Street, Gloucester, now The Folk of Gloucester Museum. Photograph by Tara Hamling, with thanks.



48. Wall paintings of the story of the Prodigal Son from Knightsland Farm, South Mimms, late C16. Image © Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Knightsland_Farm_House_wall_painting.jpg [Accessed 24.05.22].



49. Replica painted cloth featuring the story of the Prodigal Son, on display in the Black and White House Museum, Hereford. Design based on surviving C16 wall paintings from Knightsland Farm, South Mimms. Photograph by A. Hewitt.

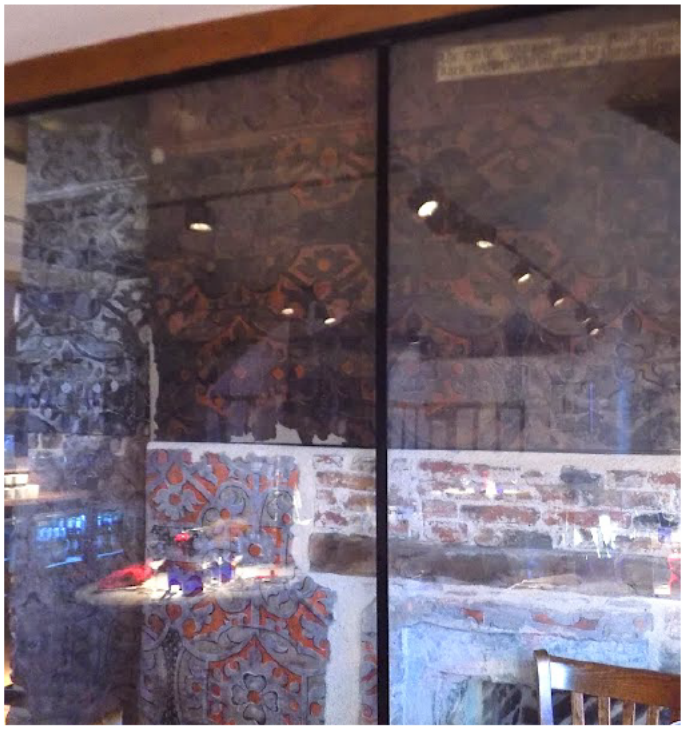


50. Frieze containing roundel portraits of the Sibyls and Old Testament Figures in the Great Chamber at Chastleton House, Oxfordshire, c.1612/1613. Photograph by A. Hewitt.

51. Portrait of the Hellespontic Sibyl, c.1620, part of Edward Alleyn's picture collection. Image © Dulwich Portrait Gallery. https://www.dulwichpicturegallery.org.uk/explore-the-collection/501-550/hellespontic-sibyl/ [Accessed 24.05.22].



52. Wall paintings from the Prince's Chamber in the Golden Cross Inn, Oxford. Lower section, c.1570s-1580s. Upper section (frieze), c.1594-1602.
Photograph by A. Hewitt.



53. Section of a wall painting from Crown Chamber, Golden Cross Inn, Oxford, late C16.
Photograph by A. Hewitt.



54. Wall paintings from an upper chamber in Blakesley Hall, Yardley, late C16. Photograph A. Hewitt.



55. Section of painted frieze containing medallions and cartouche with faded moto in an upper room in Blakesley Hall, Yardley, late C16. Photograph by A. Hewitt.



56. Replica painted cloths, based on the wall paintings in an upper chamber at Blakesley Hall, Yardley. Photograph by A. Hewitt.



57. Section of wall painting from an upper chamber in 1 Church Street, Ledbury, late C16 Image © Visit Hereford.
https://www.visitherefordshire.co.uk/discover/16th-century-painted-room-ledbury [Accessed 24.05.22].



58. Section of a wall painting depicting the story of Joseph from 5 Widemarsh Street, Hereford, c.1600. Now on display in the Black and White House Museum, Hereford. Photograph by A. Hewitt.

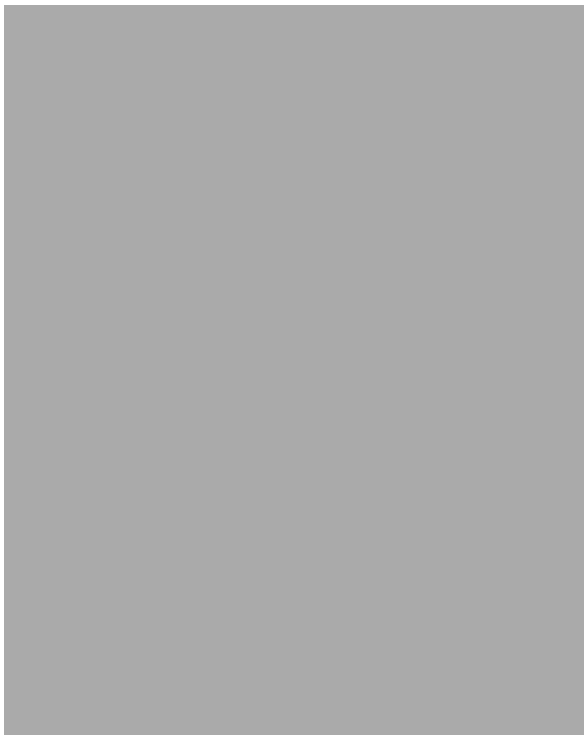


59. Section of painted frieze depicting the breaking of the Decalogue in an upper chamber of the Black Lion, Hereford, c.1600. Photograph by A. Hewitt, with thanks to the pub proprietors.



60.Wall painting depicting scenes from the Book of Tobit in a ground-floor chamber in the White Swan, Stratford-Upon-Avon, c.1560-1580. Photograph by A. Hewitt, with thanks to the staff at the White Swan.

61. First wall painting in-situ, above the fireplace in a ground-floor, front chamber at Mason's Court, Rother Street in Stratford-upon-Avon, late C16. Image © Manor Cottages. https://www.manorcottages.co.uk/cottage/Cotswolds-Northamptonshire-Stratford-upon-Avon/3-Masons-Court-1014334.html [Accessed 10.05.22].



62. Second wall painting at Mason's Court, Rother Street in Stratford-upon-Avon, late C16. Image © Airbnb. https://www.airbnb.co.uk/rooms/29643089/photos/703757176?source_impression_id=p3_1648209748_0nlnFLuGpOChvK1l&guests=6&adults=6&check_in=2022-12-02&check_out=2022-12-04 [Accessed 09.05.22].



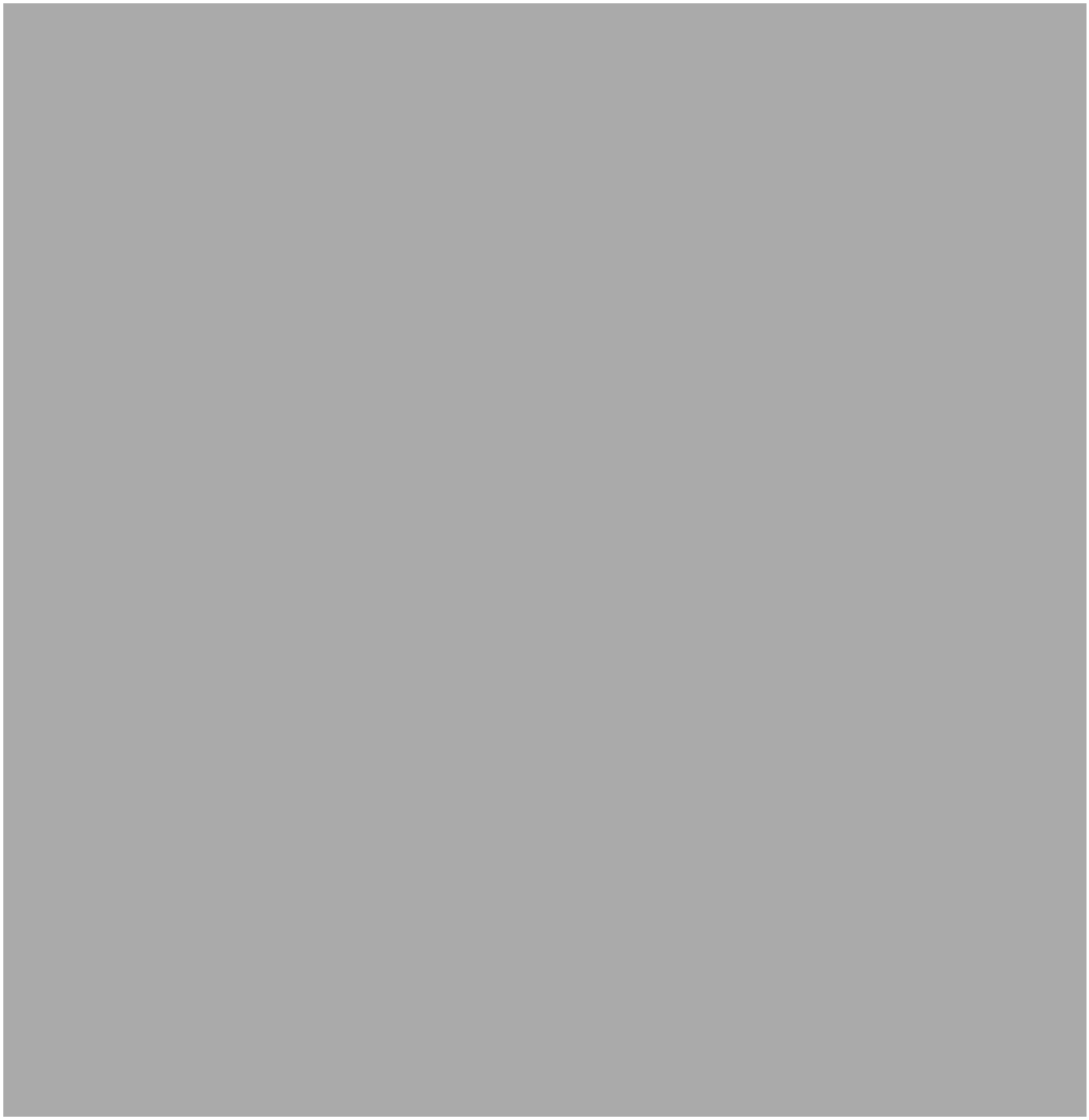
63. Second wall painting in-situ, in a ground-floor, front chamber at Mason's Court, Rother Street in Stratford-upon-Avon, late C16. Image © Tripadvisor. https://www.tripadvisor.co.uk/VacationRentalReview-g186399-d16694394-3_Masons_Court_The_Oldest_House_in_Stratford_Upon_Avon-Stratford_upon_Avon_Warwickshi.html [Accessed 10.05.22].



64. Conserved wall paintings from a second-floor chamber in Harvard House, Stratford-upon-Avon, c.1596. Photograph by Tara Hamling, with thanks.



65. Fragment of wall hanging from the upper room at The Lockers, Hemel Hempstead, Hertfordshire, c.1600. Image © Victoria and Albert Museum. https://collections.vam.ac.uk/item/O79020/fragment-of-a-unknown/ [Accessed 24.05.22].



66. Above, the fireplace once belonging to Gabriel Harvey c.1570, on display in the Saffron Walden Museum in the late C19th or early C20th. Below, a close-up of a scene on the overmantel featuring the process of rope-making. Image © Saffron Walden Museum. https://saffronwaldenmuseum.swmuseumsoc.org.uk/object-in-focus-john-harveys-carved-overmantel-c-1570/ [Accessed 23.05.22].



67. Chamber from The Old Palace at Bromley-by-Bow, now in the V&A, 1606. The room contains a decorative plasterwork ceiling featuring drop pendants, and wood panelling including an overmantel featuring the royal arms of the Stuarts.
Image © Victoria and Albert Museum.
https://collections.vam.ac.uk/item/O77495/the-old-palace-at-bromley-room-vredeman-de-vries/ [Accessed 23.05.22].





68. Decorative plasterwork ceiling with wood panelling in a first-floor chamber at the Feathers Hotel, Ludlow, c.1619, x2 images. Photograph by A. Hewitt, with thanks to the hotel owners.





69. Decorative plasterwork ceiling in a first-floor, street-facing chamber in Tudor House, Worcester, early C17, x2 images. Photograph by A. Hewitt.

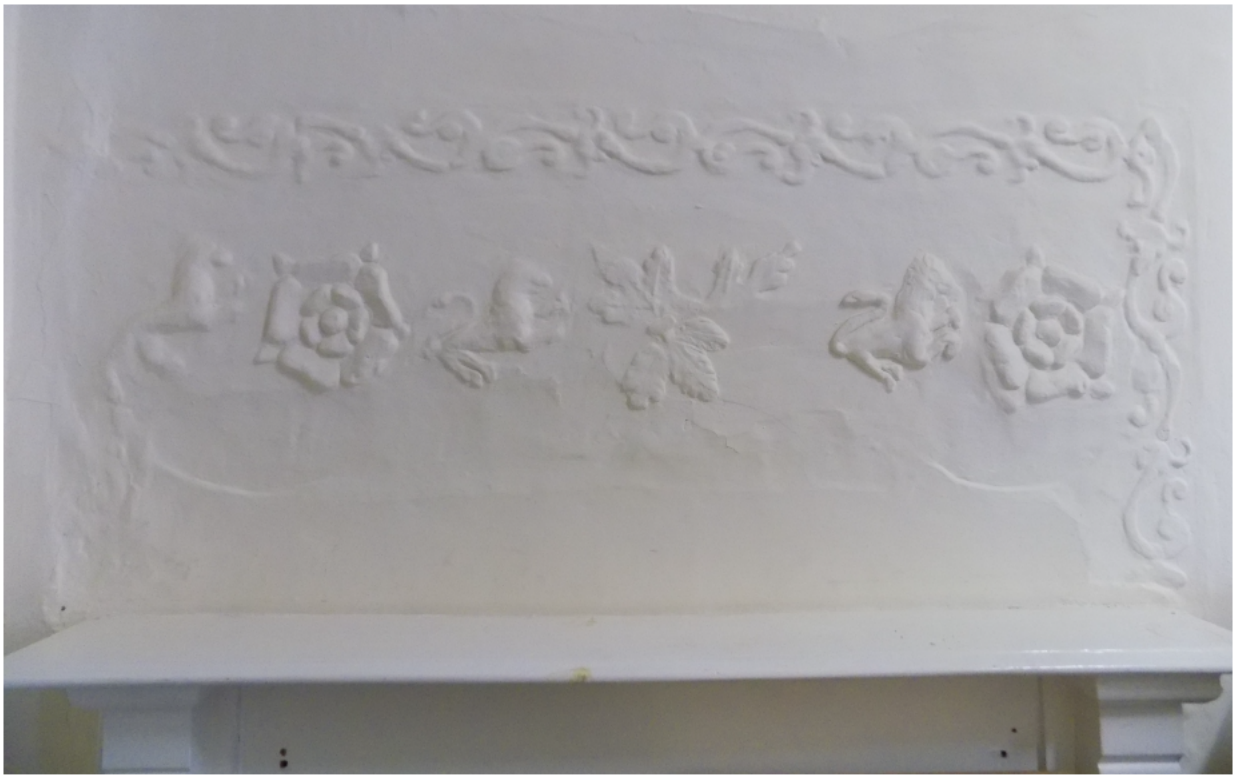


70. Wall panelling in the first-floor, front chamber of Harvard House, Stratford-upon-Avon, late C16. Image © The Shakespeare Birthplace Trust. https://www.shakespeare.org.uk/explore-shakespeare/blogs/harvard-house-opens-its-doors/ [Accessed 23.05.22].

71. Wood panelling in a ground-floor chamber of Mason's Court, Rother Street in Stratford-upon-Avon, late C16. Image © Airbnb. https://www.airbnb.co.uk/rooms/29643089/photos/678758274?source_impression_id=p3_1652209095_oxWiYE%2BNicZLuKE1 [Accessed 09.05.22]



72. Overmantel in a first-floor chamber of Harvard House, Stratford-upon-Avon, c.1596. Image © The Shakespeare Birthplace Trust. https://www.shakespeare.org.uk/explore-shakespeare/blogs/harvard-house-opens-its-doors/ [Accessed 24.05.22].



73. Decorative plasterwork overmantel in a first-floor, back chamber in Abraham Sturley's House on Wood Street, Stratford-upon-Avon, late C16th/early C17.
Photograph by A. Hewitt.



74. Decorative plasterwork ceiling with frieze featuring the symbol of James I in a ground-floor front chamber of Abraham Sturley's House, late C16/early C17.
Photograph by A. Hewitt.



75. Decorated overmantel from a house on the High Street, Stratford-upon-Avon, late C16th/early C17th. Now on display in Packwood House, Warwickshire.
Image © Wikimedia Commons.
https://commons.wikimedia.org/wiki/File:Great_Hall_-_Packwood_House_-_Warwickshire,_England_-_DSC08866.jpg [Accessed 24.05.22].

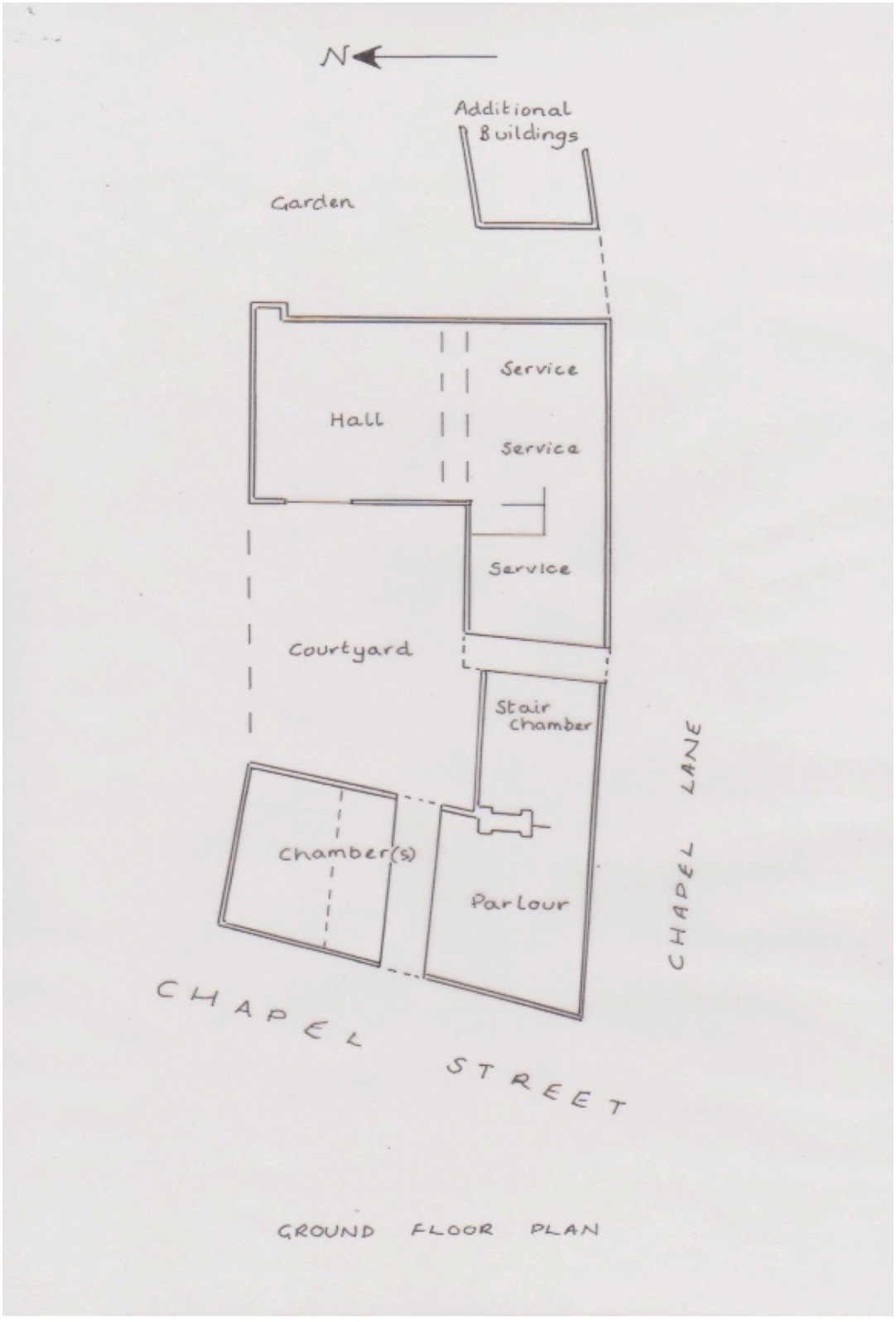
CHAPTER FIVE

RECONSTRUCTING SHAKESPEARE'S NEW PLACE



76. The hall at Shakespeare's Birthplace, Stratford-upon-Avon, redisplayed in 2000. Image © The Shakespeare Birthplace Trust. https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-birthplace/tudor-painting-and-decorating/ [Accessed 24.05.22].

77. The parlour at St Nicholas Priory, Exeter, recreated decoration from c.1602. Image © Devon Live. https://www.devonlive.com/news/devon-news/access-areas-inside-devons-oldest-3463713[Accessed 13.05.22].



Plan 1. Ground floor plan of Shakespeare's New Place, c.1616, based on the interpretation of research presented in this thesis. These plans align with the illustrated reconstructions of New Place presented below. Drawn by Peter Thomas, with thanks.



78. Frontage of Tudor House, Southampton. The ground floor chambers were converted from commercial to domestic spaces in the early C16. Photograph by A. Hewitt.



79. Frontage of the Shakespeare Hotel, High Street, Stratford-upon-Avon. Photograph by A. Hewitt.



80. Frontage of Shrieve's House on Sheep Street, Stratford-upon-Avon. The wide entranceway to the right leads to a narrow yard and a series of outbuildings. Photograph by A. Hewitt.



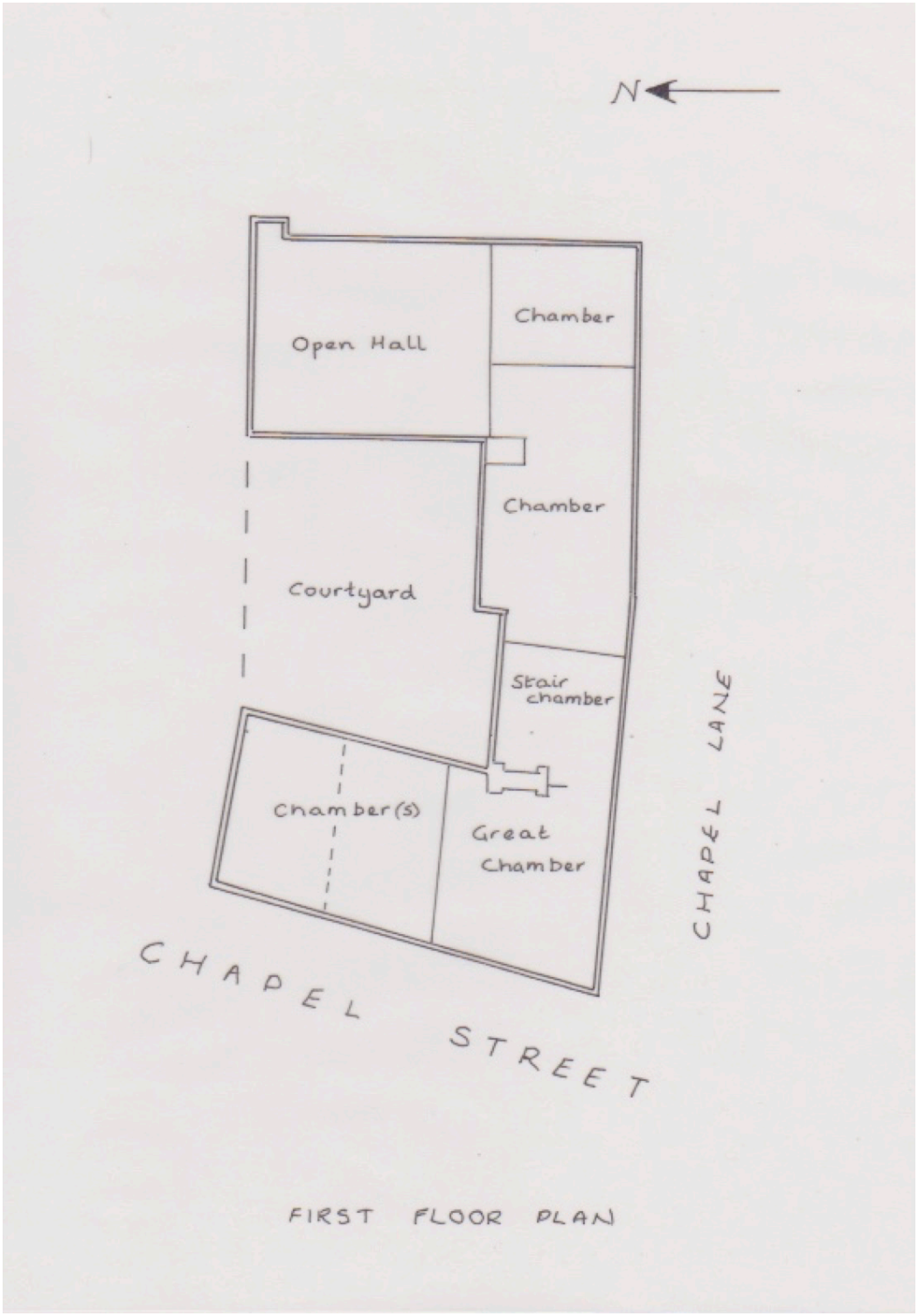
81. Front chamber in north-eastern corner of Tudor House, Southampton. William Pantin suggests that this space was used as a street-facing parlour in the C16, 'Medieval English Town-House Plans', *Medieval Archaeology*, Vol. 6–7 (1962-3) p. 219, fig. 69. Photograph by A. Hewitt.



82. Fireplace in the front north-eastern chamber of Tudor House, Southampton. Photograph by A. Hewitt.



83. C16 staircase in Tudor House, Southampton. Positioned between the hall and the parlour, in its own distinct space. Photograph by A. Hewitt.



Plan 2. First floor plan of Shakespeare's New Place, c.1616, based on the interpretation of research presented in this thesis. These plans align with the illustrated reconstructions of New Place presented below. Drawn by Peter Thomas, with thanks.



84. First floor chamber in Suckling House, Norwich. This chamber is positioned at the high-end of the hall, above what is believed to have been the 'Little Parlour' as labelled in Robert Suckling's inventory. This may well have been the position of Suckling's great chamber. Photograph by A. Hewitt.



Plate 1. The hall at New Place c.1616, a reconstruction © Phil Watson and Alexandra Hewitt.



85. Open ceiling in the hall at Suckling House, Norwich. Photograph by A. Hewitt.



86. Stone carved detail from the fireplace in the hall at Tudor House, Southampton. Photograph by A. Hewitt.



87. The painted room at 1 Church Street, Ledbury. Image © Visit Hereford. https://www.visitherefordshire.co.uk/discover/16th-century-painted-room-ledbury [Accessed 24.05.22].



88. James I, after John de Crtiz the elder, c.1606-1626, oil on panel. Image © Dulwich Picture Gallery. https://www.dulwichpicturegallery.org.uk/explore-the-collection/351-400/james-i-and-vi/ [Accessed 24.05.22].

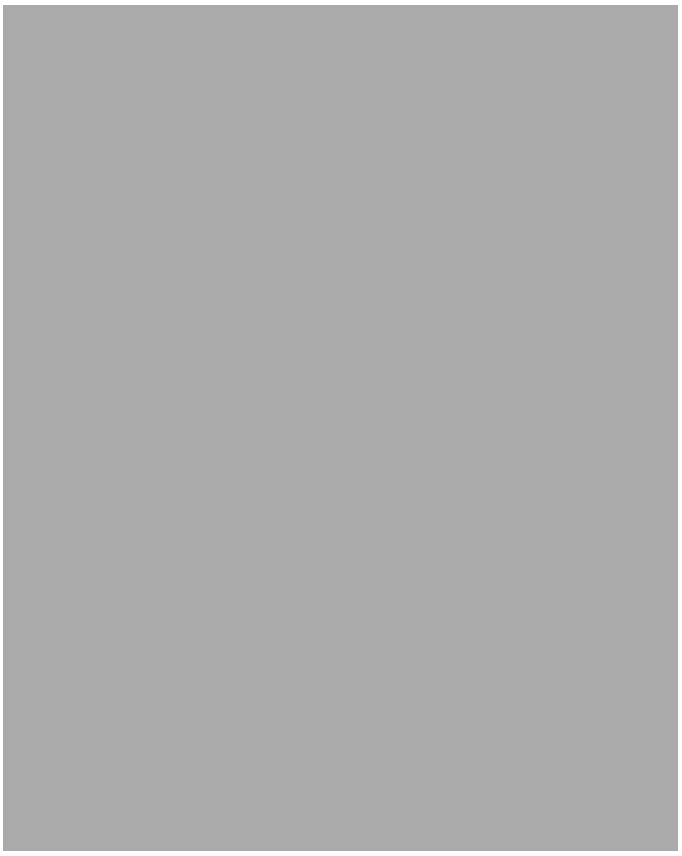
89. The long table in the Masters' Chamber above the Guildhall in Stratford-upon-Avon. Rumoured to have once belonged to Shakespeare. Image © Britain Express. https://www.britainexpress.com/counties/warwickshire/az/Stratford/King-Edward-School.htm [Accessed 24.05.22].



90. The long table in the hall at Blakesley Hall, Yardley, c.1620-1630. Photograph by A. Hewitt.



Plate 2. The parlour at New Place c.1616, a reconstruction © Phil Watson and Alexandra Hewitt.



91. Tester bed, oak, early C17, currently located in Greyfriars, Worcester. Image © National Trust / Catriona Hughes. http://www.nationaltrustcollections.org.uk/object/443391 [Accessed 24.05.22].



92. ‘Credence’-type table, oak, c.1600-1620, currently located at Lytes Cary Manor, Somerset. Image © National Trust / Simon Harris. https://www.nationaltrustcollections.org.uk/object/254405 [Accessed 24.05.22].



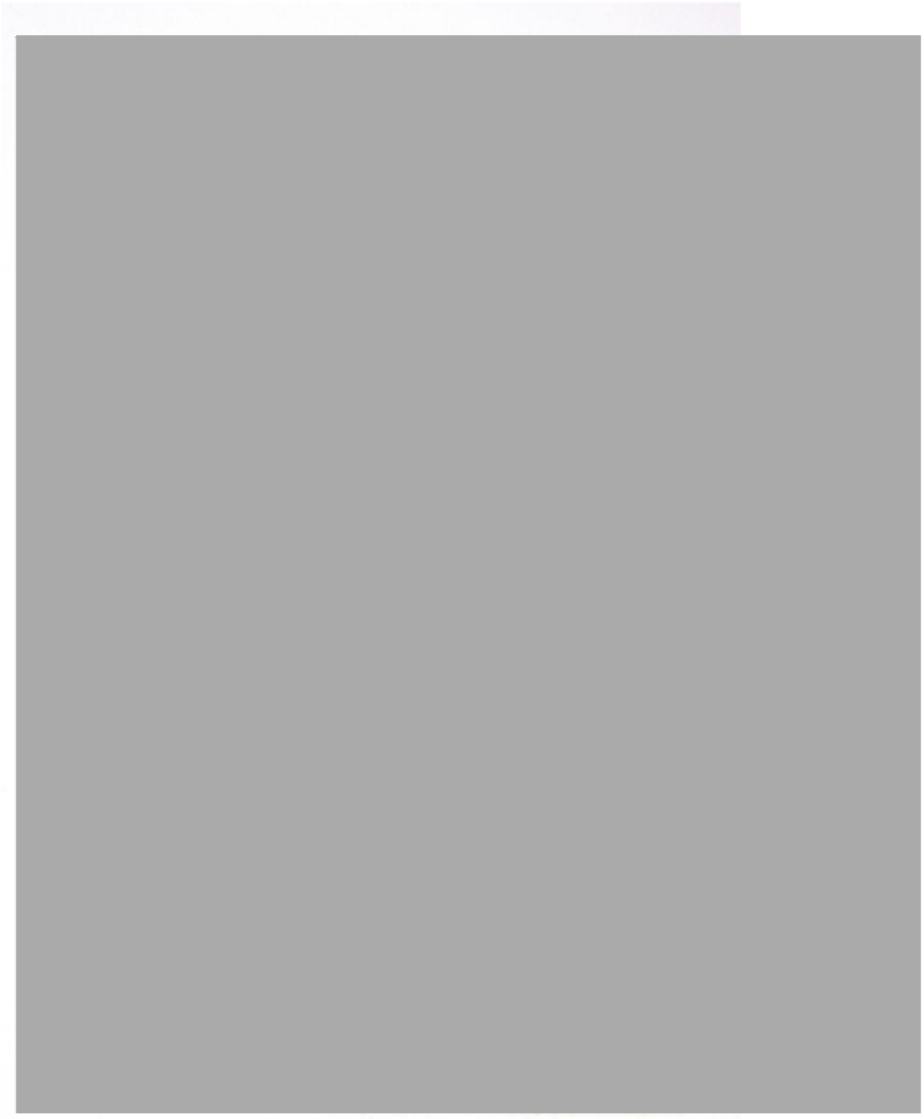
93. Decorative plasterwork ceiling with frieze featuring the symbol of James I in a ground-floor front chamber of Abraham Sturley's House, late C16/early C17.
Photograph by A. Hewitt.

94. Painted panel from Harvington Hall, Kidderminster, c.1600-1625. Now part of the V&A Collections. Image © Victoria and Albert Museum.
http://collections.vam.ac.uk/item/O370520/panel-painted-oak-unknown/ [Accessed 24.05.22].



95. Livery cupboard, oak, c. 1500-1600.
Image © The Shakespeare Birthplace Trust.
https://collections.shakespeare.org.uk/search/museum/strst-sbt-1996-36/view_as/grid/search/everywhere:cupboard/page/4 [Accessed 24.05.22].

96. Cushion cover, with arms of James I. Linen, silk and metal thread, c.1603-1625
Image © Victoria and Albert Museum. http://collections.vam.ac.uk/item/O317802/cushion-cover-unknown/ [Accessed 24.05.22].



97. Carpet, hand-knotted, woollen on warp and weft, 1550-1600, Turkey.
Image © Victoria and Albert Museum.
http://collections.vam.ac.uk/item/O11051/carpet-unknown/ [Accessed 24.05.22].



Plate 3. The great chamber at New Place c.1616, a reconstruction © Phil Watson and Alexandra Hewitt.



98. Plasterwork ceiling from a first-floor chamber in Tudor House, Worcester. Photograph by A. Hewitt.



99. The Nine Worthies paintings at 56 (formerly 61) High Street, Amersham, Buckinghamshire. Image © Hadlands.
https://www.hadlands.com/property-for-rent-high-street-amersham-pi-hadl1777.htm
[Accessed 27.01.22].

100. Cushion cover depicting the story of Susanna and the Elders, silk and metal on canvas, early C17. Accession Number: 64.101.1286. Image © The Met Museum. https://www.metmuseum.org/art/collection/search/228986?searchField=All&sortBy=Relevance&when=A.D.+1600-1800&ft=cushion&offset=0&rpp=80&pos=72 [Accessed 24.05.22].



101. Section from a plasterwork overmantel found in a first-floor chamber in Abraham Sturley's House, Stratford-upon-Avon, early C17. Photograph by A. Hewitt.



102. Section from the plasterwork overmantel in a first-floor chamber of Harvard House, Stratford-upon-Avon, c.1596. Image © The Shakespeare Birthplace Trust. https://www.shakespeare.org.uk/explore-shakespeare/blogs/harvard-house-opens-its-doors/ [Accessed 24.05.22].



103. Virginal, Italy, C17. Image © Muziekinstrumentenmuseum. https://mimo-international.com/MIMO/search.aspx?SC=DEFAULT&QUERY=+virginal -/Detail/(query:(Id:'48_OFFSET_0',Index:49,NBResults:82,PageRange:3,SearchQuery:(CloudTerms:!(),ForceSearch:!t,Page:3,PageRange:3,QueryString:virginal,ResultSize:15,Scenario[Accessed 24.05.22].



104. Bedstead, known as the ‘Hathaway Bed’, oak, late sixteenth or early C17. Image © The Shakespeare Birthplace Trust.

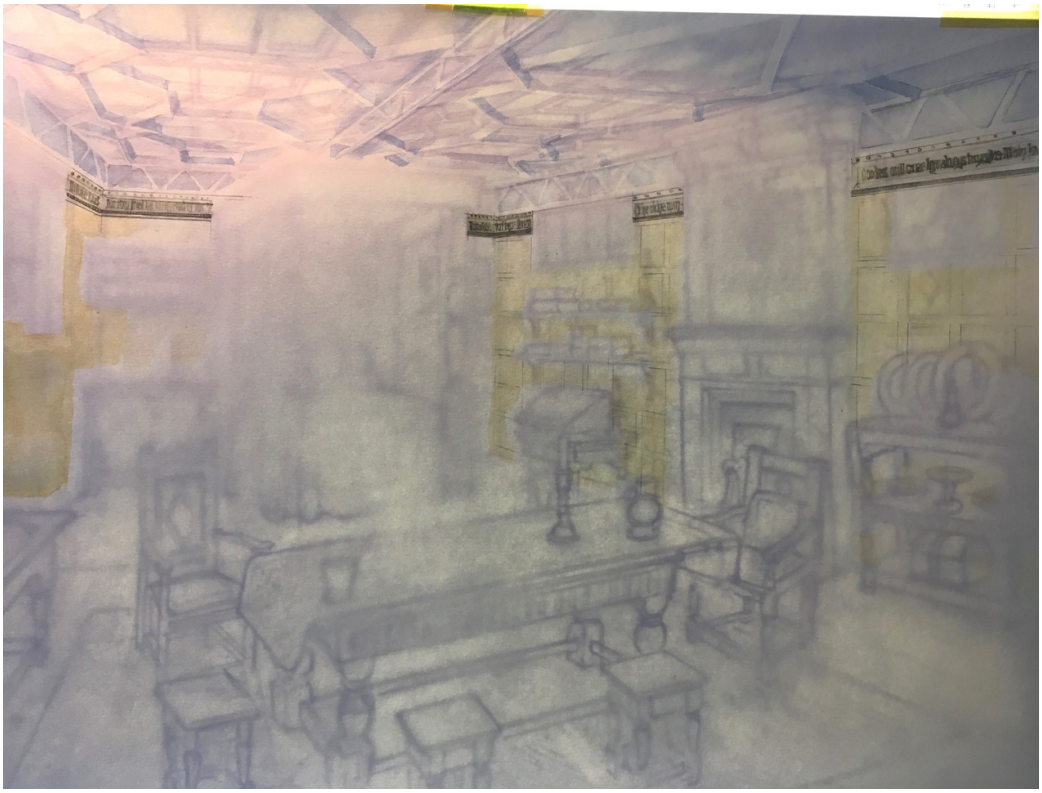


105. The parlour at New Place, version 3, sketch in pencil. © Phil Watson
Included with the permission of Phillip Watson.





106. Above. the hall at New Place, version 2, sketch in pencil. Included with the permission of Phillip Watson. Below, the hall at New Place, final version. © Phil Watson and Alexandra Hewitt.



107. The parlour at New Place, early version of the plasterwork ceiling. © Phil Watson Included with permission of Phillip Watson.



108. Decorative plasterwork ceiling with frieze in a ground-floor front chamber of Abraham Sturley's House, Stratford-upon-Avon. Photograph by A. Hewitt.

APPENDICES

APPENDIX 1

Table of Case Studies

NB This table contains basic information relating to the case studies of this project. It is written in note-form and was used as a quick aid/guide to essential information relating to the properties discussed in this project. This table represents phase two of this project's fieldwork, in which properties/owners comparable to New Place and William Shakespeare were selected for further study following an initial scoping and research phase.

Site	Location	Form / Type	Key dates	Key owners	Extant docs	Room(s) w/ decor	Date of decor	Type	Condition	Design	Print source
B akes ey Ha , Yard ey [1]	B'ham	Rura : L shape	Bu t c.1590	R chard Sma broke: yeoman	1684 nventory.	F rst f oor chamber, over ook ng garden.	1590s	Pa nted: pattern/text.	Du ed and faded but st v s b e. Surv v ng fragments on most wa s.	Repeat ng geometr c patterns red and wh te f owers on green background. Fr eze conta n ng meda on shaped cartouches separated by co umns nc udes nscr pt ons (eg b e).	
Bosworth House [2]	Wendover, Bucks.	Urban: row house	A tered C16	Unknown	Unknown	Upper Chamber, on east s de (no.2), and passage.	Late C16/ ear y C17	Pa nted: arch tectura / strapwork/ an ma .	D scovered n 1930s, unsure of cond t on today (may have been pa nted over).	E aborate and repeated f ct ve pane ng, nf ed w th bosses, f ora patterns jewe s and strap work. Fr eze conta n ng strap work. Re ef pa nt ng ce ng m tat ng p asterwork. Two pane s n passage attached,	

[1] Key L terature for B akes ey Ha : Tara Ham ng, *Decorating the Godly Household* (New Haven, 2010); Tara Ham ng and Cather ne R chardson, *A Day at Home in Early Modern England* (New Haven, 2017), pp. 30 34; Shena Mason, *Blakesley Hall Guide* (West Bromw ch, 2003); Lena Cowen Or n, 'F ct ons of the Ear y Modern Eng sh Probate Inventory' n Henry Turner, *The Culture of Capital Property Cities and Knowledge in Early Modern England* (New York, 2002), pp. 51 8.

[2] Franc s Reader, 'Wa pa nt ngs of the 16th and 17th centur es recent y d scovered n Wendover, Oxford, Bucks', *Archaeological Journal* Vo . 97 (1930), pp. 71 97.

										conta n ng arge dep ct on of deer and other an ma s.	
56 H gh Street (former y 61) [3]	Amersham, Bucks.	Urban	Bu t C16, a tered C17	Owner descr bed by Schroeder as 'some prosperous merchant'.[4]	Unknown	F rst f oor chamber	Ear y C17	Pa nted: f gurat ve.	6 pane s surv v ng n s tu.	Pa nted dep ct ons of the 9 worth es.	Ph p Ga e's *The Nine Worthies of the World*
Churche's Mans on [5]	Chesh re, Nantw ch	Urban: square b ock	Bu t 1575 (surv ved f re of 1583)	R chard Churche bu der, wea thy merchant, fam y owned estates and property around Chesh re and Shropsh re.	Inventory of R chard Church	Exter or heav y decorated. F rst f oor, rear chamber.	Late C16	Carved wood: beams and overmante .	Good qua ty, some restorat on.	Exter or carved brackets at eaves w th human faces, an ma s etc., f gures of on (symbo c of Chr st), a sa amander (ndestruct b e by f re), an ape and a dev . Inter or the chamber now descr bed as the so ar n the back eft of the property s the most ornate examp e of extant decorat on. The pane ng n th s room conta ns a sma fr eze of arches and arge carved p ars f ank ng the doorways. The overmante s a so f anked by carved p ars, the centra component conta ns two	

[3] Horst Schroeder, 'The Mura Pa nt ngs of The N ne Worth es at Amersham', *Archaeological Journal* Vo . 138 (1981), pp. 241 247; '56, 58, 60, H gh Street', H stor c Eng and [Accessed: 26.04.22].
[4] Schroeder, 'The Mura Pa nt ngs', p. 241.
[5] Key L terature for Churches Mans on: 'Churche's Mans on', H stor c Eng and [Accessed: 25.03.22]; James Ha , *A history of the town and parish of Nantwich or Wich Malbank in the county palatine of Chester* (1883), pp. 124 5; S. Bourne, 'The Cupboard of Rychard and Margerye Churche', *Regional Furniture Society Journal* Vo . 2 (1988), pp. 1 5; 'The H story of Churche's Mans on', Adam's Ant ques [Accessed on 06.11.18] I was not perm tted to take photos dur ng v s t so was re ant on mages from th s webs te.

										e aborate y carved arched co umns and a centra pane conta n ng a overs' knot w th n t a s 'R&M'.	
46 H gh Street [6]	Chesh re, Nantw ch	Urban: row/shop house	Bu t 1585 (after f re)	Thomas Churche (d.1635)	1635 nventory and w of Thomas Churche	F rst f oor front and m dd e chamber.	1600 1620s	P asterwork: ce ng.	Restored	H gh re ef, m dd e pane conta ns strap work, surround ng two pane s conta ns repeated fo ate des gn. Re at ve y h gh qua ty.	
L tt e Moreton Ha [7]	Chesh re	Rura : courtyard	Bu t c.1504 8; a terat ons throughout C16; c.1560 2 south range c.1610 south west range	W am Moreton I (d.1526) bu der of o dest surv v ng part of property. W am Moreton II (c.1510 63); John Moreton (c.1541 98); W am Moreton III (1574 1654)	1599 nventory of John Moreton	Ground f oor, 'L tt e Par our'. Ga ery. Ga ery chamber.	1580s	Pa nted: arch tectura / f gurat ve/ text (L tt e Par our). P asterwork: fr eze (the ga ery). P asterwork: overmante (ga ery chamber).	Reasonab y good surv va , some restored. Part a surv va of pa nted fr eze. P asterwork fr eze has been restored.	F ct ve wa pane ng, ye ow, brown, red and green n co our ng. E aborate des gn. F gurat ve fr eze, E z. costume, re g ous, Susannah and the E ders, w th goth c text nscr pt on. H gh qua ty. Set of f gurat ve p asterwork fr eze w th text, ocated at e ther end of the ga ery, d sp ay, on one end, the v rtue of Dest ny, and on the other the v rtue of Fortune. H gh re ef, over mante ce ebrat ng marr age of Moretons and	1556 ed t on of Robert Recorde's treat se *The Castle of Knowledge printed in English*

[6] Key L terature for 46 H gh Street: '46, H gh Street, H stor c Eng and [Accessed: 25.03.22]; Jeremy Lake, *The Great Fire of Nantwich* (Nantw ch, 1983)
[7] Key L terature for L tt e Moreton Ha : 'L tt e Moreton Ha , H stor c Eng and [Accessed: 25.03.22]; Sus e Stubbs, *Little Moreton Hall* (Nat ona Trust: Sw ndon, 2015); Ham ng, *Decorating the Godly Household*, pp. 134 137.

										Macc esf e ds n 1329. Once br ght y pa nted, the Moreton arms quartered to the cross of the Macc esf e d fam y. The arms are f anked by myth ca sea creatures as we as two f gures e ther s de of the centra pane : Just ce portrayed w th her sca es and Prudence w th an open book.	
H ghbr dge St, Wa tham Abbey [8]	Essex	Urban: row house	Bu t ate C16 [9]	Unknown Mears suggests the owners were wea thy m dd ng but be ow the eve of gentry [10]	Unknown	Upper f oor chamber, on a 'd v d ng part t on', 'perhaps a par our'.	Late C16th	Pa nted: f gurat ve.	Now owned by the Museum of London (A7928) [11]	Pa nted wa pane featur ng the story of Jonah and the Wha e.	Matern de Vos's engrav ngs n de Jodes *Thesarum*
The Fo k, 99 101 Westgate Street	G oucester	Urban: courtyard	Bu t c.1500	John Sandford, wea thy c oth er, owned bu d ng from 1548		F rst f oor, front chamber.	1570 1600	Pa nted: Rena ssance pattern.	3 pane s surv v ng.	B ack and wh te Rena ssance work s m ar n sty e to those found n the Go den Cross, Oxford.	Unknown.

[8] Nata e Mears, 'Locat on? Locat on? Locat on?: p ace, patronage and mean ng of the wa pa nt ng of 'Jonah and the wha e' at Wa tham Abbey'', *Essex Archaeology and History* Vo . 38 (2007), pp.136 147

[9] Mears, 'Locat on? Locat on? Locat on?', p. 142.

[10] *Ibid* pp. 142 143.

[11] http://www.museumof ondon mages.com/ mage_deta s.php? mage_d=416015&wherefrom=keywordresu ts

P tt ewoth Manor [12]	Hampsh re	Rura : manor house	C16 construct on , C17 cross w ng add t on.	W am Uveda e had ownersh p c.1588; Edward Ke sey purchased the house n 1594.	Unknown.	Ground f oor chamber, eft w ng.	1580 90	Pa nted: f gurat ve/ pattern/ hera dry/ text.	Number of e ements surv ve n s tu.	Re g ous f gures, scene from the story of Lazarus, E z. costume, fr eze conta n ng b ackwork nscr pt on, an ma s (dogs) and fo ate patterns a so found, roya arms of E z. l found over f rep ace, date of 1580 a so apparent. Pa nted over ear er set of pa nt ngs conta n ng pomegranates.	Unknown.
B ack and Wh te House Museum [13] (or g na y on Butcher's Row)	Hereford	Urban: row house	Bu t c.1621	John Jones, butcher.	See Baker, Hughes and Morr ss for fu st of dos p.117.	Ground f oor chamber (poss b y k tchen) F rst f oor, sta rhead chamber.	1620s	Pa nted: f gurat ve. P asterwork: ce ng.	One restored f gure. Potent a y restored.	F gurat ve, man w th shove . Poss b y from Parab e of Ta ents (Matthew 25: 14 30). Re ef ce ng, arge h gh re ef f eur de ys n each corner of each sect on (four per sect on). No other decorat on n between.	

[12] Key terature: E. Lew s and Ross Tur e, 'Ear y Domest c Wa Pa nt ngs n Hampsh re', *Proc Hampshire Field Club Archaeol Soc* Vo . 61 (2006), pp.200 217; 'P tt eworth Manor House', H stor c Eng and [Accessed: 26.04.22]; 'H story', p tt eworthmanor.co.uk, [Accessed: 26.04.22]

[13] Key L terature for the B ack and Wh te House Museum: Ham ng, *Decorating the Godly Household* p. 83; Ham ng and R chardson, pp. 206 8; 'The O d House, H stor c Eng and [Accessed: 25.03.22]; N ge Baker, Pat Hughes and R chard K. Morr ss, *The Houses of Hereford 1200 1700* (Oxford, 2018), pp.116 121; Char es K ght y, *The Black and White House Museum: Guidebook* (Hereford, 2017).

B ack L on, 31 Br dge St [14]	Hereford	Urban: L shape	Bu t 1550 1575; a terat ons 1600 1625.	John Wa ter of London. James Go opher bought 1623, baker, transferred to bother, Wa ter Go opher, London merchant.	Deeds and papers re at ng to house: HR2 9AP. 1662 ease: HRO BG11/26/3	F rst f oor chamber.	1600 1620s	Pa nted: f gurat ve/ text.	Part a surv va , s x surv v ng scenes n var ous states. Du ed and faded.	F gurat ve, re g ous, break ng of the 10 commandments w th goth c text nscr pt on. 'Med um sk '.	
O d Mayor's Par our, 24 25 Church Street [15]	Hereford	Urban: row house (bays)	Ear y C17 construct on ; rebu t c.1627.	James Lawrence (rebu t 1627), mayor, awyer, JP.	Court records for James Lawrence.	F rst f oor chamber	Ear y C17 (pre 1627)	P asterwork: ce ng.	Restored.	H gh y decorated ce ng and fr eze n re ef. Sp t nto sect ons (pane s) conta n ng geometr c shapes and rounde s. One sect on of fr eze conta ns the C ty Coat of Arms, and another sect on conta ns a pa nted andscape scene. F eur de ys, fo age, strawberr es and sma f gures and grotesque faces are dotted throughout the scheme, executed n re ef.	
14 St Owen's Street, (former y 113)[16]	Hereford	Urban: row house	Bu t ear y C17	Unknown	Unknown	F rst f oor chamber.	Late C17	Pa nted: f gurat ve.	N ne pa nt ngs removed from or g na ocat on,	F gurat ve, the n ne muses, c ass ca . H gh qua ty.	

[14] Key L terature for the B ack L on: Kathryn Dav es, *Artisan Art* (Herefordsh re, 2008), p. 134 (gazetteer no. 26); 'The B ack L on Inn', H stor c Eng and [Accessed: 25.03.22]; Baker, Hughes and Morr ss, *The Houses of Hereford*, pp. 80 85; I wou d ke to thank Pete Edwards and Wayne James who eased and ran the B ack L on Pub at the t me of my v s t n 2018, they were k nd enough to a ow me to ana yse the wa pa nt ngs and take a number of photographs.
[15] Baker, Hughes and Morr ss, *The Houses of Hereford* p. 175; '24 and 25, Church Street', H stor c Eng and [Accessed: 21.04.22].
[16] K ght y, *The Black and White House Museum*, p. 38; '14, St Owen Street', H stor c Eng and [Accessed: 20.04.22].

									restored to a re at ve y good cond t on and red sp ayed n the B ack and Wh te Museum.		
5 W demarsh Street [17]	Hereford	Urban: row/shop house	Bu t ear y C17; ate C15/ear y C16 basement	Unknown	Unknown	Probab y f rst f oor chamber.	c.1600	Pa nted: f gurat ve.	Two scenes, removed and red sp ayed n the B ack and Wh te Museum. Very poor cond t on.	F gurat ve, re g ous, the story of Joseph. F gures dep cted n contemporary costume.	Gerard de Jode, *Thesaurus veteris et novi Testamenti* (1585).
1 Church Lane (Town Counc off ces) [18]	Ledbury Herfd'sh re,	Urban: L shape	Bu t ate C15/ear y C16; a terat ons ate C16.	R chard Sku , town constab e ate C16.		F rst f oor chamber.	1575 1600	Pa nted: pattern/ text/ arch tectura .	Part a surv va of fr eze, ma n scheme and dado across a number of wa s.	Ma n scheme cons sts of pattern work, quatrefo s Inter ace (strap work) nf ed w th f ora and fo ate patterns. B ack, red ye ow, b ue etc. n co our. Fr eze w th b b ca text n b ackwork (mora teach ng on aw ab d ng c t zensh p). Dado of f ct ve pane ng n ye ows and browns.	
Kn ghts and Farm [19]	South M mms, Hert'sh re	Rura : farmhouse	C16 or g n; rebu t c.1600.	Unknown.	Unknown.	F rst f oor chamber	c.1600	Pa nted: f gurat ve.	F ve sect ons rema n n s tu, reasonab y	Dep ct on of the Return of the Prod ga Son n the form of a fr eze.	Watt nks the Kn ghts an d pa nt ngs to Gy es

[17] Baker, Hughes and Morr ss, *The Houses of Hereford* p. 20; p. 158; p. 173; K ght y, *The Black and White House Museum*, p. 38; '5 and 7, W demarsh Street', H stor c Eng and [Accessed: 20.04.22].
[18] Key terature: Kathryn Dav es, *Artisan Art* (Herefordsh re, 2008), p. 140 (gazetteer no. 42); L an Sanders, *The 16th Century Painted Room Ledbury* (tour st pamph et: Ledbury, 1991).
[19] Key terature: Tessa Watt, *Cheap Print and Popular Piety 1560 1640* (Cambr dge, 1996), pp. 202 209; Ham ng, *Decorating the Godly Household* pp. 155 157.

									good cond t on.		Godot's ser es of woodcuts, *The History of The Prodigal Son* (B ackfr ars , 1566) [20]
Ca co House, Newnham [21]	Kent	Rura : Wea den p an	Late C14/ear y C15 construct on ; m d C16 a terat ons (c os ng of open ha); mod f ed c.1600.	Stephen Hu kes, yeoman, occup ed c.1600 1618.	1617 w of Stephen Hu kes (CK: PRC 32.44, f. 332)	F rst f oor room.	Ear y C17	Pa nted: f ct ve pane ng, text. Wood carv ng: pane ng. P asterwork: overmante .	Part of the mock pane ng rema ns n s tu.	F ct ve pane ng n red and green w th b ack out ne, fr eze conta n ng b ackwork above. Embe shed des gn, more comp ex than Harvard House but s m ar eve of owner.	
Charterhouse Barb can [22]	London	Urban: former re g ous house	Pr ory founded 1371; bought by Edward North n 1545; key renovat ons made 1564 1570s; Thomas Sutton estab shed a hosp ta n 1611.	Edward North, 1545, transformed d sso ved comp ex, added the ha and Great Chamber; Thomas Howard, 1564; Thomas Howard,157 2, f rst Ear of Suffo k; Thomas Sutton, 1611.	A docs re at ng to bu d ng he d n the Charterhous e Schoo arch ves.	Great Ha . Great Chamber.	1570 1600	Wood carv ng: screen (Ha). P asterwork: ce ng (Great Chamber).	P asterwork n good cond t on, restored and repa nted.	Ce ng s d v ded nto compartments by enr ched cross beams, r bb ng w th patterns of spher ca , d amond and square pane s. Conta ns eaves, hera d c sh e ds, mottoes and badges of the Howard fam y n p asterwork. Was destroyed dur ng WWII bomb ng, but has been restored based on p ctures and repa nted. Gapper nd cates	

[20] Watt, *Cheap print*, p. 203.
[21] Key L terature: Rupert Aust n and She a Sweet nburgh, 'My pa nted chamber' and other rooms: Stephen Hu kes and the H story of Ca co House, Newnham', *Archaeological Cantiana*, Vo . 130 (2010), pp. 105 144.
[22] Key L terature for Charterhouse: John Schof e d, *Medieval London Houses* (London, 1995), pp. 171 173 (gazetteer no.48).

										that contemporary documents suggest t was or g na y 'g ded'	
Sutton House, Hackney [23]	London	Urban: H p an	Bu t c.1534 5	Bu t for S r Ra ph Sad er; ear y C17 a terat ons made by Capt John M ard.	Unknown.	Ha way and sta rcase. F rst f oor, front chamber (par our?) and ha way.	1620 40 1600 20	Pa nted: pattern/ f gurat ve/ hera dry/ arch tectura .	Part a surv va n s tu.	Strap work patterns, nf ed w th myth ca creatures e.g. gryphons, fema e f gure and cherubs as we as goats. Coat of arms a so ntertw ned above doorway. Co our ng s brown/ reds. In trompe 'oe sty e, m m ck ng carved wood (ha way and sta rcase). Mock nenfo d pane ng n green and ye ow, w th red deta ng. (par our).	

[23] Key L terature: 'Sutton House', H stor c Eng and [Accessed: 25.03.22]; M. Gray, *Sutton House* (Nat ona Trust: Sw ndon, 1997).

20. Stranger's Ha , Char ng Cross [24]	Norw ch	Urban: courtyard	C13 construct on C14 a terat ons and add t ons. C15 substant a y remode ed. In t a rebu d ng W am Bar ey; ater C15 a terat ons Thomas Caus; m d C16 a terat ons N cho as Sotherton; ear y C17 a terat ons N cho as Cock	N cho as Sotherton 1525 1540, grocer, sher ff n 1530 and mayor n 1539; Agnes Sotherton 1540 1576, w fe of N cho as Sotherton and money ender; John Sotherton 1576 1612, son of Agnes and N cho as, a merchant and sher ff n 1565; Franc s Cock 1612, grocer, sher ff 1615 and mayor n 1627.	Archaeo og ca reports and mayora records (see K ng).		1525 1540	Wood carv ng: hera dry.	Good cond t on.	Surv va of hera dry nc ud ng the arms of N cho as Sotherton and the Grocers' Company. Th s hera dry was nserted n ne w th the date that Sotherton became mayor a though he had never obta ned the r ghts to use them.	
Suck ng House [25]	Norw ch	Urban: courtyard	C14 house bu t around two courtyards; ear y C16 add t ons and a terat ons; ater C16 a terat ons	Adapted and owned by a ser es of wea thy c v c off c a s throughout C15 and C16. **Robert Suckling**	1589 nventory of Robert Suck ng.	Great par our.	1570 1589 1590 1616	Overmante : hera dry. Ch mney Wood carv ng: porch.	Var ous states (s te now used as c nema).	Insta ed by R chard Suck ng: a f rep ace featur ng Suck ng arms; stone gate n the north of the ha a so featured the Suck ng arms, and the Merchant Adventurers arms	

[24] Key L terature: 'Strangers Ha Museum', H stor c Eng and [Accessed: 25.03.22]; Chr s K ng, *Houses and Society in Norwich* (Suffo k, 2020).
[25] Key L terature: K ng, *Houses and Society in Norwich;* 'C nema C ty', H stor c Eng and [Accessed: 25.03.22]; F.R. Beecheno, 'The Suck ngs' House at Norw ch' n *Norfolk Archaeology* Vo . 20 (1921), pp. 158 178; K ng, *Houses and Society in Norwich*

			and retent on; ear y C17 add t ons	c.1570 1589 mercer, sher ff 1564, burgess 1571 and 1576, mayor n 1572 and 1582. Had c ose t es w th the gentry owned estate at Woodton; Chr stopher Baret 1590 onwards.						and the date 1564. Imp es the commerc a area of the house was found on the north s de of the ha , n the three stor ed jett ed range. (K ng, p.92) Insta ed by Chr stopher Beret: a ch mneype ce on the upper f oor; a wooden porch w th the arms of Beret, the n t a s C.B. and the date 1634. Chr stopher Beret was sher ff n 1615 and mayor n 1634.	
3 Cornmarket Street [26]	Oxford	Urban: courtyard, tavern	Core structure bu t C15; top storey add t on C17; facade C18; further a terat ons dur ng C20.	John Tatt eton, 1560 1581; John Underh , 1582 1592; W am Hough, 1592 1602; John Davenant, 1602 ?	A number of nventor es surv ve for th s property, often nked w th 4 and 5 Cornmarket (see Pant n and Rouse).	Second f oor, front chamber.	1570s 80s	Repeated pattern.	Preserved and restored n s tu, m ted pub c access.	Inter ock ng, geometr c pattern (quatrefo s) of orange and brown, nf ed w th f ora patterns. Fr eze of goth c text.	
5 Cornmarket Street (former y Go den Cross)[27]	Oxford	Urban: courtyard, nn	Gateway and courtyard bu t C15; north range	John Wake n or Wa k yne 1550s 1574 W am	A number of nventor es surv ve for th s property,	Pr nce's Chamber, f rst f oor chamber	1570s? (covered by wa pane ng by 1594)	Pa nted: grotesque	We preserved, across two wa s, spans f oor up to	Ita an Grotesque sty e, h gh qua ty.	S m ar to John Shute's *Chief Groundes*

[26] Key L terature for 3 Cornmarket Street: P.M. Johnston, *Journal of The British Archaeology Association* Vo . 37 (1931), pp. 75 100; W.A. Pant n, and E.C. Rouse, 'The Go den Cross, Oxford', *Oxoniensia* Vo . 20 (1955), pp. 46 89; E. C. Rouse, 'Some 16th and 17th Century Domest c Pa nt ngs n Oxford', *Oxoniensia* Vo . 37 (1972), pp.198 212; E. T. Leeds, 'A Second E zabethan Mura Pa nt ng n No.3 Cornmarket Street, Oxford', *Oxoniensia* Vo . 1 (1936), pp. 144 150; '3 Cornmarket', H stor c Eng and [Accessed: 25.03.22]; 'Shakespeare and the Pa nted Room', Oxford Preservat on Trust [Accessed: 25.03.22].

[27] Key L terature for 5 Cornmarket Street: W. A. Pant n and E. C. Rouse, 'The Go den Cross, Oxford', *Oxoniensia* Vo . 20 (1955); E. C. Rouse, 'Some 16th and 17th Century Domest c Pa nt ngs n Oxford', *Oxoniensia* Vo . 37 (1972), pp.198 212; E. T. Leeds, 'A Second E zabethan Mura Pa nt ng n No.3 Cornmarket Street, Oxford', *Oxoniensia* Vo . 1 (1936), pp. 144 150; 'The Go den Cross

			C15; rebu t south range ate C17; east range C19.	Hough 1574 1594 Andrew Le gh 1605 Thomas Breese d ed 1623	often nked w th 3 & 4 Cornmarket: W am Hough's 1594 nventory s pr nted n Pant n and and Rouse (pp.65 70). Thomas Breese's 1623 nventory s pr nted n Pant n and Rouse (pp.70 2)	over ook ng courtyard	Start of C17.	Pa nted: f ora pattern/ text.	the ater fr eze. We preserved across two wa s, a so fragments rema n ng on beams and wood fram ng.	Fr eze conta n ng co ourfu f ora /scro decorat on. Lovers' knot above f rep ace w th "P V A'.	*of Architectur e* (1563).
5 Cornmarket Street (former y Go den Cross)[28]	Oxford	As above	As above	As above	As above	L tt e Crown Chamber, f rst f oor, between the Pr nce's Chamber and the Crown Chamber.	Late C16 Ear y C17	Pa nted: repeated pattern w th fr eze conta n ng nscr pt on. Pa nted: arch tectura (marb e effect).	Ear y wa pa nt ngs rema n n s tu n var ous states of repa r. Later wa pa nt ngs have been rema ned and are no onger n s tu.	The ear er decorat on surrounds a f rep ace and cons sts of an overa repeated geometr ca pattern and strapwork w th Tudor Roses. The overa background on wh ch these patterns have been p aces s red, orange and brown n co our, w th the over y ng patterns pa nted n a number of co ours nc ud ng grey and purp e. A b ack out ne surrounds these geometr ca patterns. A fr eze	

Hote ', H stor c Eng and [Accessed: 25.03.22].

[28] See footnote 27.

										runn ng be ow the ce ng a so surv ves as part of th s scheme. The geometr ca pattern of the fr eze s s m ar that of the scheme be ow, however n the sect on above the f rep ace an nscr pt on n b ack etter appears. The ater pa nt ngs are descr bed by E.C. Rouse as 'a representat on of marb e pane s n cream, ve ned n b ack and grey, framed by upr ghts and hor zonta s n green, cream and wh te' (Rouse, p.199).	
33 34 Upper H gh Street [29]	Thame, Oxfd'sh re.	Urban: L shape (4 bays)	Ear est part bu t C16; north western w ng added p us the add t on of a ch mney stack ear y C17.	Unknown	Unknown	F rst f oor chamber.	1575 1600	Pa nted: f gurat ve w th text.	Restored and red sp ayed n Thame museum.	F gurat ve, b ack and wh te, contemporary dress, woman p ay ng the ute surround ng by cherrubs and cho r boys s ng ng from sheet mus c. Large nscr pt on n cartouche w th strapwork frame taken from Romans II: 33 6. Same scheme a so conta ns rounde portra t of a man.	S xt D etr ch's 1545 *Tenorstim mbuch des Bovus opus musicum*

[29] Key L terature for 33 34 Upper H gh Street: M.R. A rs and J.G. Rhodes, 'Wa Pa nt ngs from a House n Upper H gh Street, Thame', *Oxoniensia* Vo . 45 (1980), pp. 235 259; Ham ng and R chardson *A Day At Home* pp. 202 206.

										Med um sk but extens ve.	
Chaste ton House	Oxfd'sh re.	Rura : square b ock country house	Bu t 1612/13.	Wa ter Jones, awyer, MP and JP.	1633 nventory of Wa ter Jones.[30]	Great Chamber.	1613 1630	Pa nted: f gurat ve.	Restored but a f gures rema n	Fr eze conta n ng 24 rounde portra ts 12 s by s and 12 o d testament f gures.	Marten Droeshout or Cr spj n Van de Passe
Abraham Stur ey's House, 6 Wood Street [31]	Stratford upon Avon	Urban: twe ve bay, potent a y courtyard	Bu t 1594	Abraham Stur ey (1550 1614), a derman and ba ff.	None consu ted.	Par our, ground f oor front room. F rst f oor chamber.	Ear y C17	Pa nted: hera dry. P asterwork: ce ng and overmante . P asterwork: overmante .	Restored to a good cond t on. Part a y rema ns, has been pa nted over.	Ce ng s d v ded nto four compartments by enr ched cross beams, w th patterns of hexagona , d amond and square pane s. Re ef fr eze conta n ng arms of James I, pa nted. P asterwork overmante conta n ng hera d c symbo s a f eur de s, a on rampart and oak eaf.	
The B rthp ace, Hen ey Street[32]	Stratford upon Avon	Urban: ha house	Bu t ate C15; adapted ate C16/ear y C17	John Shakespear e; W am Shakespear e; Lew s H ccox	1627 Inventory of Lew s H ccox.[33]	Ground f oor par our?	Ear y C17	P asterwork: f gurat ve, overmante .	Lost	F gurat ve overmante dep ct ng Dav d's defeat over Go ath	Unsure
Harvard House, H gh Street [34]	Stratford upon Avon	Urban:	Bu t c.1596	Thomas Rogers,	1639 nventory of Thomas	Second f oor, front chamber.	c.1596	Pa nted: arch tectura .	Part a surv va , some	F ct ve (mock) pane ng, ye ow	

[30] The nventory of Wa ter Jones 1633, Oxfordsh re Arch ves: Chast eton Estate Papers E/24/1/W/2.
A fu transcr pt on can be found n the append x of Jonathan Marsden, 'The Chast eton Inventory of 1633', *Furniture History* Vo . 36 (2000), pp. 37 42.
[31] Key L terature for Stur ey's House: Ham ng and R chardson, *A Day at Home* p. 185.
[32] Ham ng and R chardson, *A Day at Home*, p. 40.
[33] Inventory of Lew s H ccox, 1627 (178), Jeanne Jones (ed.), *Stratford upon Avon Inventories 1538 1699 Vol s 1 & 2* (The Dugda e Soc ety n assoc at on w th The Shakespeare B rthp ace Trust, 2002), pp. 13 17.
[34] Key L terature for Harvard House: Jeanne Jones (ed.), *Stratford upon Avon Inventories 1538 1699 Vol s 1 & 2* (The Dugda e Soc ety n assoc at on w th The Shakespeare B rthp ace Trust, 2002), pp. 72 5; Ham ng and R chardson, *A Day At Home*, p.34; 'Harvard House', Off c a L st Entry, H stor c Eng and [Accessed: 25.03.22]

		row or shop house		butcher and ba ff.	Rogers (younger). SBT PR281/3	F rst f oor. 'jo ned' chamber.		P asterwork: overmante .	reconstructe d. Rema ns n good cond t on, restored and repa nted n co our.	and brown, ow to med um sk . P asterwork overmante conta n ng hera d c symbo s a f eur de s, a on rampart, cartouche conta n ng owners' n t a s.	
35 H gh Street	Stratford upon Avon	Urban: row or shop house	Property no ong ex sts. Houses on e ther s de were bu t around 1600.	Margaret and John Sm th, v ntner, a derman and ba ff.[35]	1625 nventory of Margaret Sm th, SBT BRT 3/1/67	Unsure	Late C16/ ear y C17	P asterwork: overmante .	Restored and removed now on d sp ay n Packwood House (Warw cksh re).	P asterwork overmante conta n ng hera d c symbo s a f eur de s, a on rampart, cartouche conta n ng owners' n t a s and a symbo of a w ne barre represent ng the owner's trade as a v ntner.	
Mason's Court, Rother Street [36]	Stratford upon Avon	Urban: courtyard	Bu t c.1485 w th ater a terat ons; c.1600 rear w ng.	John G bbs (d.1625), gent and ba ff x4.	1625 nventory of John G bbs, SBT BRU15/1/7	Ground f oor, front chamber.	Late C16	Pa nted: repeated pattern.	Part a surv va , one pane rema n ng.	Pa nted pattern n b ack onto wh te p aster background. Repeated nter ock ng knots/d amonds f ed w th f eur de s symbo .	
Shr eve's House, Sheep Street [37]	Stratford upon Avon	Urban: courtyard, tavern.	F rst tenant, W am Shrevye, recorded 1542; Add t ons made 1595; front range	W am Rogers (d.1597), tavern owner, mercer and Sergeant at Mace.	1597 nventory of W am Rogers, WRO, 008.7 2597/113j	Unknown				Unfortunate y, t was poss b e to ga n access to the ma n part of th s property or g na y and therefore spaces that wou d have once been the	

[35] Jeanne Jones (ed.), *Stratford upon Avon Inventories 1538 1699 Vol 1* (The Dugda e Soc ety n assoc at on w th The Shakespeare B rthp ace Trust, 2002), p. 339 341; Tara Ham ng, 'Chapter 5: V sua Cu ture', n A. Hadf e d, M. D mmock and A. Sh nn (ed.s), *The Ashgate Research Companion to Popular Culture in Early Modern England* (Farnham, 2016), pp. 86 87.
[36] Key L terature for Mason's Court: 'Mason's Court', H stor c Eng and [Accessed: 25.03.22]; Jones *Stratford upon Avon Inventories* pp. 348 351; '3 Masons Court', a rbnb [Accessed: 25.03.22].
[37] Key L terature for Shr eve's House: Ham ng and R chardson, *A Day at Home*, pp. 75 77; 'The Shr eve's House', H stor c Eng and [Accessed: 25.03.22]

			rebu t after f re n 1614.							most h gh y decorated such as the ha or par our.	
The Wh te Swan, Rother Street [38]	Stratford upon Avon	Urban: courtyard, tavern.	Bu t m d C15 and ater. 1560 known as the K ng's House, operat ng as a tavern.	Robert Parrot (d.1589), owner dur ng 1560s, a derman, W am Perrot (brother, d. 1565), ran the tavern.	Inventory for W am Perrot from 1565, PR391/7 W for W am Perrot from 1564,WRO 008.7565/22 1	Ground f oor, front chamber.	1570s / 80s	Pa nted: F gurat ve/ text.	3 pane s/ scenes surv v ng on 1 wa .	F gurat ve des gn, re g ous, E z. dress, d sp ay ng scenes from Apocrypha Book of Tob t surrounded by pa nted curta ns represent ng theatre or stage set popu ar n Inns Pa nt ngs a so nc ude f ct ve andscapes n background.	
The Feathers Inn, Corve Street [39]	Lud ow, Shropsh re	Urban: row house (3 bay, 4 storeys)	Rebu t 1619	Thoma Hack ut was a famous former owner from ear y C16 of the house before the rebu d. Rees Jones, 1619 bu der, wea thy Pembrokesh re attorney at the Court of Marches.	Unknown	Two, f rst f oor street fac ng chambers.	1619 onwards	P asterwork: ce ngs, overmante s.	Good cond t on, we preserved.	Very e aborate p asterwork ce ng conta n ng repeated fo ate patterns much ke the ce ng found n Nantw ch. M dd e pane conta ns ornate roya crest n cartouche, now pa nted n red and go d. Th s room s surround ng by oak wa pane ng, w th the centra feature d sp ay ng an extreme y e aborate y carved overmante above the f rep ace compr s ng of three pane s; the two	

[38] Key L terature for the Wh te Swan: 'Wh te Swan Hote ', H stor c Eng and [Accessed: 25.03.22]; Jones, *Stratford upon Avon Inventories* p. 27; VCH, *Warwick*, Vo . 3, pp. 221 34 [Accessed: 25.03.22]; Dav es, *Artisan Art* p. 101; P.M. Johnston, 'Mura Pa nt ngs n Houses: w th spec a reference to recent d scover es at Stratford upon Avon and Oxford', *Journal of The British Archaeology Association* Vo . 37 (1931), pp. 75 100.

[39] Key L terature: 'Feathers Hote ', H stor c Eng and [Accessed: 25.03.22]; 'Bu d ngs of Interest', Lud ow C v c Soc ety [Accessed: 25.03.22].

										outer pane s form arches f anked by caryat ds and the m dd e pane d sp ays a arge, oak carved re ef of the roya arms. The chamber to the eft of and ead ng off from th s room s s m ar y surrounded by wood pane ng, aga n w th an e aborate y carved overmante , m nus the roya arms. Th s room conta ns no surv v ng p asterwork ce ng.	
Tudor House, Bug e Street [40]	Southampt on	Urban: courtyard	New house bu t of s te of K ng John's Pa ace 1348; bu t to current form c.1491 1518; a terat ons and decor nsta ed 1550s.	S r John Dawtrey, 1491 1518, major andowner, merchant, MP and sher ff. Lady Isabe Lyster, Dawtrey's w dow, marr ed Lord R chard Lyster. Lord R chard Lyster, awyer n London, Ld Ch ef	W of John C ungeon (1636), TNA PROB 11/173/237.	L tt e surv v ng décor nterest ng case study for the form and h story of the bu d ng.					

[40] Key L terature for Tudor House, Southampton: W.A. Pant n, 'Med eva Eng sh Town House P ans' *Medieval Archaeology*, Vo . 6 7, no. 1 (1962 3), pp. 202 39; Susan Tucker, *Tudor House and Garden: 900 Years of History in the Heart of Southampton Old Town* (West Sussex, 2011); H story of Tudor House, Southampton City Council [Accessed: 25.03.22]; 'Tudor House Museum', H stor c Eng and [Accessed: 25.03.22].

				Just ce, ret red to Southampto n 1552, d ed 1554. John C ungoen 1600s, mayor of Southampto n, owned severa sh ps. Accord ng to S. Tucker (2011), n C16th and C17th the house was used as a merchant's house for c oth makers.							
Ivy House, F tt eworth [41]	West Sussex	Rura : ha house	Late med eva construct on C16 a terat ons.	Unknown	Unknown	F rst f oor, cross w ng chamber.	1580 1600	Pa nted: pattern/ hera dry	Part a surv va and restorat on (now n Wea d and Down and L v ng Museum).	Fo ate and abstract pattern, b ack and wh te. Scheme nc udes 2 wreathed rounde s one b ank, the other conta n ng part y f ed hera d c sh e d.	
The Commandery , S dbury[42]	Worcester	Urban: courtyard	C11 or g ns as a mshouse; ha range bu t C15; s gn f cant add t ons and mod f cat on	Thomas Wy de, owner 1540 1554, c oth er, ba ff, a derman, became gent eman.	1607 nventory of Robert Wy de: WAAS, Inventor es and W s, 008.7, fo .45.	Med eva ha .	c.1600	Wood carv ng: beams, sta rcase and screens passage.	Good cond t on, ke y restored.	Descr bed by Ham ng and R chardson as a 'w de sta rcase ead ng to the ma n su te of accommodat on n the east w ng s ater (than the	

[41] Danae Tankard, 'Late 16th century domest c wa pa nt ng: an examp e from F tt eworth, West Sussex', *Sussex Archaeological Collections* Vo . 154 (2016), pp. 195 208.
[42] Key terature for The Commandery: The Commandery, H stor c Eng and, [Accessed: 30.03.22]; Ham ng and R chardson, *A Day at Home*, p. 40.

			s between C16th and C17th	Robert Wy de, owner 1554 1607, wea thy c oth er.						or g na ha), c.1600, w th taper ng square ba usters, round arched open ngs and newe posts w th geometr ca decorat on' (p.118). Other decorat ve e ements nc ude a carved overmante from about c.1600 d sp ay ng the Wy de fam y arms, now n a garden w ng chamber, but or g na y taken from a bedchamber.	
The Greyfr ars, Fr ar Street [43]	Worcester	Urban: courtyard	Bu t 1480s; bought by Street fam y 1544; a terat ons c.1600 1610	Thomas Grene, bu der of Greyfr ars, c.1480s Franc s Street, a tered the property c.1600 1610	Unknown.	F rst f oor, front chamber	Ear y C17	Wood carv ng: fr eze.	Good cond t on, on y or g na decorat on e ement to surv ve other e ements were brought from d fferent houses n C20.	'The ce ng beams n th s room are or g na but Franc s Street the Younger added the pane ng w th ts carved fr eze n the ear y 17th century. The fr eze features Streets' sh e d, bear ng three Cather ne whee s s tt ng among We sh dragons' (Mac usky, p.26).	
Tudor House Museum, 38 42 Fr ar Street [44]	Worcester	Or g na y three separate dwe ngs around a courtyard	Or g na t mber bu d ng erected c.1512	Edward Cotter (d ed 1622), ved at no.42.	1622 w and nventory of Edward Cotter : WAAS,	F rst f oor, front chamber.	Ear y C17	P asterwork: ce ng.	Re at ve y good cond t on, maybe restored.	H gh re ef ce ng, f ow ng curved r bs enc os ng pranc ng horse, f eur de ys and rosette mot fs, and centra beam	

[43] Key L terature for The Greyfr ars: 'The Greyfr ars', H stor c Eng and [Accessed: 25.03.22]; Dyer, *The City of Worcester;* Hughes, 'Bu d ngs and the Bu d ng Trade In Worcester'; Ju e MacLusky, *Greyfriars House and Garden* (Nat ona Trust: Sw ndon, 2016) .

[44] Key L terature for the Tudor House Museum: 'Tudor House Museum', H stor c Eng and [Accessed: 25.03.22]; 'About Us', Tudor House Museum [Accessed: 25.03.22]; Ham ng and R chardson, p. 39.

		dur ng C17.			Inventor es and W s, 008.7, fo . 43, 1622					w th runn ng v ne pattern.	
42 M ck egate [45]	York	Urban: townhouse	C17	Unknown	Unknown	Upper room	1635 1650	Pa nted: f gurat ve	Were uncovered and then pa nted over	Good qua ty seven symbo c or a egor ca mages n cartouches were uncovered emb emat c mages.	Quar es's Emb emes

[45] Hugh Ad ngton, Dav d Gr ff th and Tara Ham ng, 'Beyond the Page: Quar es's Emb emes, Wa Pa nt ngs, and God y Inter ors n Seventeenth Century York', *Huntington Library Quarterly* Vo . 78 (2015), pp. 521 551.

APPENDIX 2

Reconstructing New Place

Design Brief

NB This design brief was given to artist Phil Watson in October 2020 for the commissioning of three illustrated reconstructions of New Place based soley on the research and findings of this thesis.

Background

My PhD examines the role of domestic building and decoration in the construction of lesser gentry status in early modern England. It does so through a reconstruction of a culturally significant but lost building; New Place, William Shakespeare's townhouse in Stratford-upon-Avon from 1597 to 1616. My reconstruction of the decorated interiors of New Place is based on comprehensive analysis of extant material in surviving urban buildings belonging to men of a similar social level to Shakespeare. In early modern England, there was an obligation for men of Shakespeare's standing to own and adorn houses commensurate with their status, but until recently this kind of material investment has received little attention. My research establishes that domestic building and material culture played a significant role in the construction and communication of gentry identity. It demonstrates that this form of self-fashioning was particularly significant for men labelled in my study as 'new gentry', who moved between upper middling and lesser gentry in their own lifetimes, and who used the household as a means of crafting and cementing their status. My project therefore examines other extant buildings and associated documents to address a challenging yet significant case study, thereby developing an innovative, interdisciplinary approach to the study of material culture in self-fashioning at the level of the lesser, and 'new', gentry.

Thesis Outline

- Introduction
  The introduction sets out sources, methodology, and critical framework through a discussion of lost heritage. This section highlights where my project fits into wider scholarship and why there is a need for such a study.

- Chapter One: Social Identity
  This section considers the literature surrounding early modern social identity and those men who moved from middling to gentry status in their own lifetime. It considers the strategies used by such men through a focus on case studies of people who were of a similar standing to Shakespeare. Through a brief focus on Shakespeare's life and profession, this chapter places the playwright within this literature and alongside these case studies.

- Chapter Two: Forms, Facades and the Great Rebuilding
  This chapter discusses early modern domestic buildings and the Great Rebuilding in relation to key primary material gathered. It considers the extant evidence for New Place - archaeological and documentary - then applies it to a wider discussion of housing culture in Stratford-upon-Avon, the Midlands, and further afield.

- Chapter Three: Fixed Decoration
  This section combines ideas relating to social identity and material investment to focus on the visual display of status through interior decoration. It uses surviving material found in comparable houses in Stratford, the Midlands, London, and further afield to help build an image of the decorated interiors of New Place.

- Chapter Four: Furnishings
  This chapter uses wills and inventories to consider what might be found in houses similar to New Place during Shakespeare's occupancy. The predominant focus is on the Stratford inventories, but this chapter also considers the probate records of a handful of new gentlemen.

- Chapter Five: Visualising Shakespeare's New Place
  This final section draws together all the evidence set out in the previous chapters to offer a visual representation of the interiors of Shakespeare's New Place. It initially offers thoughts on Shakespeare's awareness of decoration, then considers how this was realised through New Place. With the assistance of graphic illustrator, Phil Watson, visual representations will then focus on the main reception spaces in New Place and will be placed alongside commentary explaining the choice of decoration and furnishings as well as their meaning and significance within the rooms represented.

- Conclusion
  The conclusion will demonstrate that there is a clear relationship between the social identity of men such as Shakespeare and the form and furnishings of their houses. It will also evaluate the methods used to provide this virtual reconstruction and its contributions to the fields of early modern studies, material culture studies, Shakespeare studies and heritage studies.

The visual reconstruction of the interiors of New Place is one of the main objectives of this PhD project. These graphics will be showcased in the final chapter of the thesis, drawing together all the evidence gathered and laid out in the previous chapters. The reconstructions will be placed alongside commentary explaining the choice of decoration and furnishings as well as their meaning and significance within the rooms represented. Given the vibrant visual and material nature of the evidence provided throughout my thesis (furniture, wall paintings, wood carvings etc.), detailed colour graphics will help bring this material to life, and allow me to convey my overall arguments and contributions in a unique and engaging way. It is my intention that these reconstructions will not only make my research more accessible to academic audiences, but also the general public through my association with the Shakespeare Birthplace Trust, who manage this heritage site.

Objectives

- To bring to life the interiors of Shakespeare's lost home, based on thorough academic research and comparable examples.
- To illustrate the research, key evidence and findings laid out in this PhD project in a visually engaging and impactful way.
- To bring together and evoke the interiors and decorative schemes of specific domestic spaces, through impressionistic illustrations.

- To demonstrate the vitality and vibrancy of the early modern domestic environment and to challenge the traditional assumption that Tudor and Stuart homes were dark, austere spaces.
- To demonstrate Shakespeare's participation in a wider trend of self-fashioning that was commensurate with his social standing and profession.

Key audiences

The target audience for these graphics is first and foremost the academic field. These visuals are an essential component of my thesis, and will be assessed and discussed as part of my final examination.

However, given the current situation around COVID-19, this kind of virtual engagement with our historic sites is more important than ever. I believe that academic research has an important role to play in such projects. Indeed, I hope that, through these graphics, my PhD research can be used as a spring-board to a wider, more collaborative, public engagement project with the Shakespeare Birthplace Trust in the future.

Challenges

- Floor plans – my project presents a slightly revised version of the floor plans set out my Edmondson, Colls and Mitchell in 2017.[46] But these graphics present the opportunity to offer an exciting, alterative interpretation of the internal appearance of New Place.
- Perspective – it may be difficult to include all elements of a room's interior, so I am very willing to follow the direction of the designer in this respect.
- Detail and design – some of the examples of extant wall paintings and furniture provided are quite detailed, and this may be difficult to replicate on a visual reconstruction. The main objective, however, is to convey the colour and brightness of these interiors, rather than precise detail.

Deliverables

- Graphic illustrations of the following three interior spaces within Shakespeare's New Place:
    - The hall
    - The parlour
    - The great chamber
- Illustrations to be executed in line, tone, and colour wash and will provide three-dimensional views of each space, including detailed depictions of the furnishings and decoration that form of the focus of my previous chapters, and my thesis as a whole.

Timings
Deadlines to be negotiated

- First drafts – end of October.
- Revisions – Mid-November.
- Final graphics – w/c 30.11.2020

Budget

[46] P. Edmondson, K. Co s, and W. M tche , *Finding Shakespeare's New Place : An Archaeological Biography* (Manchester, 2016), p.61

As discussed and approved by AHRC Midlands4Cities

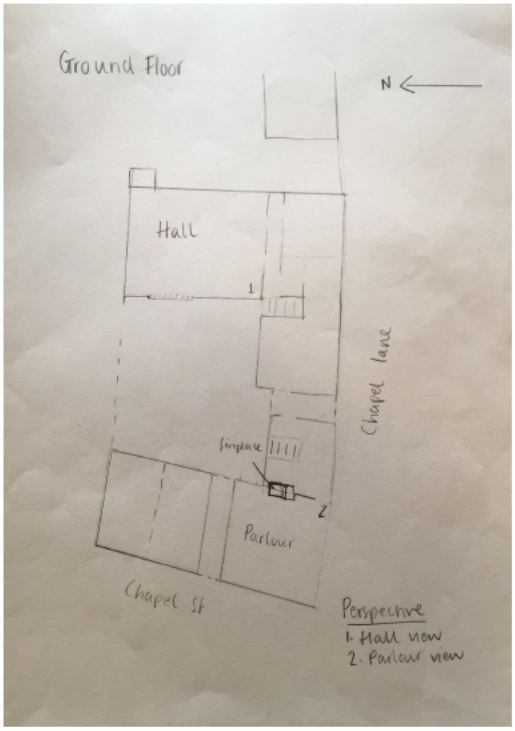
- Estimated at 16 hours per illustrations: £480
- Total fee for three illustrations: £1440
  Fee inclusive of briefings, meetings and presentation.

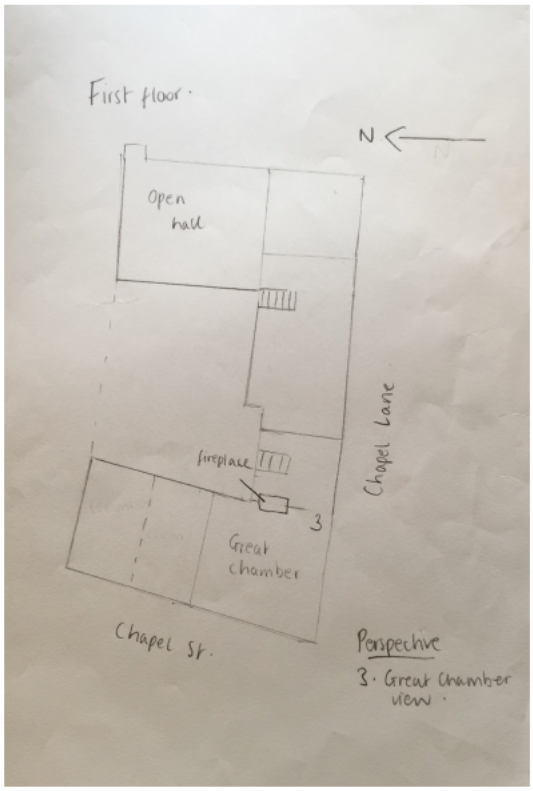
Copyright

Copyright of any graphics produced is to be shared between the author of the project (Alexandra Hewitt) and the artist producing the illustrations (Philip Watson). The author (Alexandra Hewitt) has the rights to the images' Intellectual Property as they are to be based on their PhD research and findings.

Design and content

Figure 1. Alternative floor-plans for Shakespeare's New Place (rough draft by A. Hewitt - not to scale)





The Hall

- Position (see fig. 1)
    - The hall at New Place was located in the middle, north range of the property. It was a singled-ended, open hall, and could be accessed from the south range, through the buttery and/or pantry.

- Function
    - During the Great Rebuilding of early modern England (mid-sixteenth to late seventeenth century), it is argued that the hall reduced in size and significance. However, this was not always the case, and in the houses of the urban elite – civic officials, merchants etc. – the open halls that were originally built in their grand medieval townhouses were often retained. The halls of the civic elite in cities like Norwich and Worcester exuded symbolism, status and civic authority, and the items valued in their probate records certainly reflect this. These men would use these spaces to host banquets, meetings and feast days, as their civic role demanded.

- Perspective (see fig 1.)
    - Facing north, looking towards the high-end of the hall. Perhaps from the south-west corner of the hall.

- Architectural features
    - Roof – timber vaulted ceiling
    - Fireplace, north-east corner of the hall.[47]
    - Full height bay window – north-west wall.[48]
    - Screens passage – running along the south wall, containing two passages: one leading to the buttery, the second leading to the pantry.

- Dimensions
    - Width = 8.5-9m
    - Length = c. 10m

- Design inspiration:
    - Please see google photos album: NP Reconstructions - Hall

- Furnishings and fittings
    - Please see spreadsheet attached.

The Parlour

- Position (please see fig.1)
    - There is no clear evidence indicating the position of the parlour at New Place. Based on comparable evidence, this project suggests the parlour was located in the southern corner of the street frontage, filling the space from the corner of Chapel Lane and Chapel Street, through to the entrance passage.

- Function
    - Parlours in urban properties were multifunctional, yet high status, spaces. They had a range of functions, including dining, networking, business and leisure. A

[47] See P. Edmondson, K. Co s and W. M tche , *Finding Shakespeare's New Place*, p.155
[48] *Ibid.*, p.45

number of properties belonging to members of the urban elite constructed front parlours. These rooms were found on the ground floor, often in the front range, overlooking the street beyond. The interior of these spaces was visible to all who passed by and, as a result, front parlours were some of the most public spaces in a property. Through ostentatious displays of decoration, they were used to communicate the status and identity of the owner to guests and passers-by alike.

- Perspective
    - Either the south-western corner (for view of window)
    - Or the south-eastern corner (for view of fireplace)

- Architectural features
    - Ceiling – decorative plasterwork.
    - Fireplace – middle of back, eastern wall.
    - Windows – one mullioned window running along the western wall, and one smaller window on the southern wall, overlooking the Guild Chapel.

- Design inspiration
    - Please see google photos album.

- Furnishings
    - Please see spreadsheet attached.

<u>The Great Chamber</u>

- Position (please see fig.1)
    - There is no clear evidence indicating the position of a Great Chamber at New Place. Based on comparable evidence, this project suggests that this space would have been located above the parlour, on the first-floor of the street frontage.

- Function
    - In grand country houses, the great chamber was a room of state and was part of a grand sequence of rooms. Its main functions were formal dining and after-dinner entertainment, thus it held many similarities with parlours. But this space was used for an even wider variety of public and special occasions such as weddings and musical performances; entertainment originally associated with the hall. The position of the great chamber on the first floor also made it an exclusive space. In a house like New Place, it would have been the room most associated with gentry status. Only the biggest and most elite urban houses would contain a great chamber in addition to a parlour and a hall.

- Perspective
    - Either the south-western corner (for view of window)
    - Or the south-eastern corner (for view of fireplace)

- Architectural features
    - Ceiling – simple decorative plasterwork.
    - Fireplace – middle of back, eastern wall.
    - Windows – one mullioned window running along the western wall, and one smaller window on the southern wall, overlooking the Guild Chapel.

- Design inspiration
    - Please see google photos album.

- Furnishings
    - Please see spreadsheet attached.

APPENDIX 3

Reconstructing New Place

Object Selections

NB These tables contain the object and decorative selections for the New Place reconstructions presented in this thesis. They are written in note-form and were produced on Google Sheets so they could be shared with artist, Phil Watson. These tables were used as live (or working) spreadsheets throughout the production of the reconstructions. Consequently, the informal style in which they were written has been retained. It is also worth noting that not all of the objects selected below were used in the final illustrations. Please see 'Chapter Five' of Volume I for more information on the selection of objects. Where the note 'Shared album on Google Photos' has been provided instead of a hyperlink, this because the image Watson worked from was taken by the author (A. Hewitt) and/or was only available to view via a shared album via Google Drive.

The Hall

Type	Object	Materials, function and design	Position	Example	Rationale	Link
Fitting	Fireplace	Stone, with carved shield containing Shakespeare's coat of arms in each top corner.	North-east corner	Stone fireplace located in the great hall at Tudor House, Southampton.	The hall at Tudor House, Southampton, is arranged in a very similar manner to the presumed hall at New Place. The fireplace in this space is also located in the far corner, and the original stonework remains intact. It is a simple yet powerful design, reflecting the overall impact of the space within which it appears. The heraldic shields of the corner of the Tudor House fireplace would have provided the perfect opportunity for owners such as Shakespeare to display their own arms, in a more suitable manner.	Shared album on Google Photos.
Fitting	Overmantel	Wood, carved. Decorated panels containing basic architectural arches and	Above fireplace.	Carved overmantel, currently located in the great parlour at Blakesley Hall.	Decoration would have been sparse in these large halls, but wood panelling and carving would have been a main feature. All kinds of designs would have been open to	Shared album on Google Photos.

		infilled with fruit, flowers and foliage.		(although slightly more rustic in execution).	Shakespeare, but as he is most likely the one that commissioned the construction of a fireplace in the first place, he could pick its decoration, and may have gone for a more contemporary, foliate design.	
Fitting	Bay window	Full height bay window, stone and glass. Small, diamond-shaped panelling. (similar to the bay window recreated in the hall on the 3D model of New Place).	Centre of western wall.	Similar form to the bay window in the great hall at the Commandery, Worcester, but not quite as elite. See large window in the hall of Tudor House Southampton simpler design.	Archaeological evidence uncovered during one of the digs suggested that a large bay window was attached to the side of the hall. This matches many of the large open halls that survive today, such as the Commandary and Suckling House. This would have been installed by its original builder, Hugh Clopton, so was likely medieval in origin.	Shared album on Google Photos.
Fitting	Vaulted timber framed ceiling	Oak beams.	Roof.	Vaulted ceiling in the Commandery, Worcester (but not quite so grand).	This study argues that Shakespeare would have kept the hall at New Place open, which would have meant that the roof beams remained on display. Few open halls remain today, especially in the urban context, so the roof of the Commandary hall was selected, despite its more elite connections.	Shared album on Google Photos.
Fitting	Screen	Simple wood panelling.	Found at the low, southern end of the hall. Separating the hall from the buttery and pantry.	Dividing screen found in the Commandery, Worcester, late C16th.		Shared album on Google Photos.
Fixed Decoration	Wood panelling	Simple linenfold panelling (similar to the panelling recreated in the hall on	Each wall, floor to ceiling.	Simple, wainscoting covering the 'joyned	Not all halls would have been decked in panelling, especially by the time of Shakespeare's occupancy, however given the	Shared album on Google Photos.

		the 3D model of New Place) Frieze also in panelling, fluted and similar to the one found in the 'jyoned chamber' of Harvard House.		chamber' in Harvard House.	status of its original owner, Hugh Clopton, it is likely that he could afford the popular form of linen fold panelling during its construction. Given the vastness of this space and the cost of panelling it, subsequent owners may have chosen to keep it. For Shakespeare, it was yet another link to the grand medieval halls of the gentry.	
Decoration	Wall Hanging (one wall)	Canvas panel, painted in tempera. Long vertical panels of interlocking geometric shapes, infilled with floral and foliate patterns. Black background, pattern in yellow, white, green and red.	Along the north wall, at the high end of the hall.	Wall paintings in Ledbury Council office, late C16th. (pattern only - minus frieze with text).	Wall hangings were trickling out of fashion towards the end of the C16th, but some can be found in the Stratford inventories even after Shakespeare's death. For Shakespeare, painted cloths provided the opportunity to retain traditional elements such as panelling, whilst displaying contemporary designs such as repeated geometrical patterns such as those seen in the Ledbury wall paintings.	https://www.ledburytowncouncil.gov.uk/16th_Century_Painted_Room.aspx
Furniture	Long table	Large, bulky piece. Carved decoration on legs and feet. Carvings also found on frieze running under the table-top on one side of the table.	In the centre of the hall, running parallel to the north wall, decorated side of the table facing the south entrance to the hall.	Long table located above the Guild Hall, Stratford (now part of the school rooms). This table is rumoured to have been taken from New Place.	Long tables are listed in all the halls of new gentlemen, in fact they are some of the only pieces of furniture that can be found. This particular table is attributed to Shakespeare and New Place, and now resides in a chamber above the Guild Hall. Although we cannot say for sure where this table originated, it is the right style and size for a hall such as New Place.	Shared album on Google Photos.
Furniture	Bench x2	Long bench, oak.	One along the long table, one underneath the window.	Wooden bench in SBT Collections.	Benches are listed in new gentry and Stratford inventories, especially in halls. They could also be found under windows, doubling up as a window seat, they could then be positioned around the table if the occasion, such as a banquet, required.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-2000-71/search/everywhere:bench-162582/page/1/view_as/grid

Furniture	Square table	Small, square table made from wood. Simple table top, turned legs.	In the north-western corner.	Oak, rectangular table with turned legs, now located at Avebury Manor, Wiltshire. NT Collections.	Small, or square tables, are frequently also listed in the halls of gentlemen. Robert Suckling and Robert Wylde list a number of tables in their halls, and Richard Smalbroke lists in his: a long table and 'one Drawinge table with frame'. Sometimes, halls were used by such men for business, given their close location to courtyards where goods might be transported in and our daily. These tables would have been useful items in such transactions. The table selected here is the correct shape and size of such a table, and also fits with the time period.	http://www.nationaltrustcollections.org.uk/object/220711
Furniture	Joint stool x 6	Simple yet skillfully executed stools made from oak.	Four along one side of the long table and two round the square table.	Oak joint stool, c.1580, SBT Collections.	Almost all the Stratford inventories that mention halls list stools within them. In the inventory of Robert Wylde, he has four 'joyned' forms, or benches, and nine joined stools, quite a significant amount of seating for this space. The joint stools selected here are front the correct time period for Shakespeare's occupancy of New Place.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1990-60/search/everywhere:stool-14742/page/1/view_as/grid
Furniture	Wainscot chair x2	Wooden, panel back armchair; turned wooden legs and carved floral and foliate descoration on the arms and back of the chair.	One at the long table, and one at the square table.	Oak panel-back armchair c.1620. SBT Collections.	Although many of the new gentry inventories do not list chairs in the hall at all, many of the Stratford inventories do. This is, in part, because many Stratford residents used their halls differently to these new gentlemen. Nonetheless, some members of the Stratford elite may have expected to be received and hosted in the hall, as was the custom, so I decided to include them in this space in New Place.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-4/view_as/grid/search/everywhere:chair/page/1
Furniture	Dresser	Large, oak piece. They were used for serving, and sometimes storing, food and, like the Churche's cupboard, were often displayed in	Centre of the eastern wall.	Press cupboard, made from oak, c.1577.	During the time Shakespeare resided at New Place, storage furniture shifted quite significantly. The livery cupboards and chests of old were replaced by court cupboards and later dressers, which could simultaneously store and display items. It is difficult to locate	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-265/view_as/grid/search/everywhere:co

		the hall, parlour or best chamber. They combined the storage solutions of livery cupboards and the display element of court cupboards. The bottom section stored linens to be used during dining, and the recessed upper section could be used to display plate.			an extant example of a press cupboard from Shakespeare's time, but they are mentioned in a number of inventories, both new gentry and Stratford. John Clungeon makes particular reference to two dressers in his will, hinting at their function of storing clothing. Such items were heavy and difficult to transport, but it was not impossible to do so. Although the cupboard selected here is much later than Shakespeare's time, it is nonetheless decorated in the Warwickshire style. Such an imposing item would not have looked out of place in Shakespeare's medieval hall. Plate could be display on its upper section, and linen could be kept safe in its cupboards. William Smith, John Marshall, Anne Lloyd, Bartholomew Hathaway and John Gibbs are among those in Stratford whose inventories mention press cupboards, although they can all be found on first floor chambers.	urt-cupboard-159563/page/3
Soft furnishings	Cushions x 2	Red and green, velvet cushions with gold tassels.	One on each wainscot chair.	Red and green silk velvet cushion cover, 1600-1630. V&A Collections.	Luxury materials such as silk, velvet and gilt thread would only have adorned the best items of furniture in the house, like the wainscot armchairs likely found in the parlour. John Heminges bequeaths similar cushions to his daughters in his will.	http://collections.vam.ac.uk/item/O131959/cushion-cover-unknown/
Dining ware	Candlesticks	Brass candlesticks, traditional design.	Dotted around the hall.	Brass candlestick, c.1600. SBT Collections.	Candlesticks are listed in abundance in the Stratford inventories, but other than pewter, the material from which they were produced is often not mentioned. Brass or earthenware candlesticks were cheaper than pewter, but still relatively modern in material.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1997-52/view_as/grid/search/everywhere:candlestick-90629/page/1

Dining ware	Pewter dishes x 2	Larger, pewter charger plates. Used in banquets and feasts.	Displayed on the oak dresser.	Pewter rose-water dish, c.1630. V&A Collections	Francis Boyce's inventory of 1617 provides a full list of his pewter, including five saucers and nine dishes. Not all the plate would be kept in the parlour (it was likely stored safely in the buttery or some other such space), but some items would have been on display.	http://collections.vam.ac.uk/item/O73294/dish-unknown/
Dining ware	Fruit bowl x 1	Silver and gilt fruit bowl, used to serve fruit and sweat meats at the end of a banquet.	Displayed on the oak dresser.	Silver and gilt bowl c.1573-1574. V&A Collections. This vessel is much more luxurious than the kind Shakespeare is likely to have owned, but it gives a general idea of the form and appearance of such items.	John Gibbs lists a silver and gilt bowl in his inventory, and John Clungeon leaves a number of silver wine bowls to various family members in his will. I wanted to pick an item that was costly and extravagant, but that was a little more rustic in execution. The bowl in the SBT collections matches these requirements, as well as being of the right date.	http://collections.vam.ac.uk/item/O104703/spice-dish-flint-roger/
Misc.	Fire back	Iron, simple design, potentially displaying Shakespeare's initials, 'WS'.	Fireplace	Fireback C17th. SBT Collections.	With a change in heating and the addition of fireplaces to many spaces in the home, new accessories also emerged and provided the opportunity for further decoration and display. I selected a simple design for the fire back in the hall, as such spaces were rarely heated and often did not have a fireplace at all. More highly decorated pieces have been selected for other rooms.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-176/view_as/grid/search/everywhere:fire/page/2
Misc.	Portrait of James I	Oil on oak panel. Not framed.	Above overmantel.	Portrait of James I owned by actor Edward Alleyn, early C17th. Dulwich Picture Gallery Collections.	Portraits became increasingly fashionable and affordable during Shakespeare's lifetime. Royal portraits can be found in the Stratford inventory of Lewis Hiccox, and in Robert Wylde's hall at the Commandery. We also know that Edward Alleyn owned a number of portraits, that he acquired as collections, including one of James	https://www.dulwichpicturegallery.org.uk/explore-the-collection/351-400/james-i-and-v

					I. Given their shared occupations and access to artists and craftsmen, I thought it fitting that Shakespeare would have a similar such portrait to Alleyn, and that it would be located pride of place in the hall, the space most significantly attached to power and authority.	

The Parlour

Type	Object	Materials, function and design	Position in room	Example	Rationale	Link to image and more info
Furnishing	Rush mat	woven rush.	On floor.	Mat visible in John Souch's painting of a woman on her deathbed.	-	https://artuk.org/shop/image-library/gallery-product/poster/sir-thomas-aston-at-the-deathbed-of-his-wife-206068/posterid/206068.html
Fitting	Fireplace	Stone, plain design.	Centre of back, eastern wall, opposite front window.	See example below.	-	-
Fixed decoration	Overmantel	Wood carved overmantel - removable panel in the centre, above fireplace, featuring Shakespeare's arms, painted in colour. 'Crudely' executed.	Above fireplace.	See panel above fireplace in Badesley Clinton containing heraldry. Shakespeare's design would have been a lot simpler than this.	As the main space of business and networking, the fore parlour would have been the space in which Shakespeare was most keen to display his arms alongside those of James I. The painted arms could have been executed at the same time as the painted panelling, or completed in London and easily transported to Stratford.	Shared album on Google Photos.

Fitting	Window x 2	Diagonal glazing pattern.	One, smaller, window on the south wall, and the other, mullion window, on the west wall.	Glazing found on Tudor House, Southampton.	Appears on exterior of houses whose form is most comparable to New Place e.g. Tudor House, Southampton	Shared album on Google Photos.
Fitting	Glass case (cupboard)	Fixed to wall, oak, two shelves encased by frame, used to display drinking glasses.	Fixed to one of the walls.	Similar to the rectangular wall cupboard on display in Chirk Castle c.1603-1625. Simple decoration.	A modern way of displaying valuable glassware. Extant example survived from Harvard House, and many examples from NT Collections. This would have been the 'showroom' in terms of networking.	http://www.nationaltrustcollections.org.uk/object/1170801
Fixed decoration	Plasterwork ceiling	Decorative plasterwork. Ceiling divided into 4 sections, divide by cross-beams. Each compartment contains hexagonal, square and diamond patterns that are repeated across the ceiling (ribbing). Below ceiling is a narrow plasterwork frieze (above painted frieze) of a repeated triangular pattern. Displaying on the eastern wall (opposite the main window) are the initials 'J R' on either side of a golden crown.	Ceiling, and narrow section just below.	Extant decorative plasterwork in the front room of Abraham Sturley's house, now Pragnell's jewellers.	Plasterwork seems to have been an example of a 'trickle round' fashion in Stratford a the early C17th. Abraham Sturley installed a lovely example of a plasterwork ceiling in his fore parlour, and given what we know about trends among the Stratford elite, it is likely that Shakespeare had something similar. Plasterwork ceilings were the height of fashion and expense, starting in London and working its way out to the provinces.	Shared album on Google Photos.
Fixed decoration	Painted panelling	Oak, wainscot panelling, painted. Background honey-colour with diamond jewel shaped pattern in the centre of each panel.	On each wall of the room.	Similar to the painted panelling (1600-1625) in the Great Chamber at Harvington Hall, Kidderminster. See	Panelling in parlours appears to have replaced painted cloths or wall paintings in urban centres (like Oxford) by the start of the C16th. However, as this room was on display to the outside world, it is likely that it was a bright, colourful and vibrant space. Painting over the	https://www.pinterest.co.uk/pin/148618856439510469/

				also painted panelling found in Cornmarket Street Oxford (1580-1600), V&A Collections.	panelling would have provided an extra flare and expense to this room, mixing old and new traditions. As a high-status room, the example picked is from a high status property. The colours are also warm and inviting.	
Fixed decoration	Painted frieze	A series of painted inscriptions (relating to dining and sociability). No need to include specific text of graphics, more of an indication that the decoration is textual. Framed by painted borders, black and white.	Below ceiling.	Frieze inscriptions running above wall paintings in the first-floor chamber at Paramour Grange, Kent.	We know from a number of examples that, although painted decoration in some rooms was covered by wood panelling, sometimes space was left at the top of the wall, below the ceiling, for a frieze. This frieze could be painted directly onto the wall. This can be seen in the Prince's Chamber at the Golden Cross in Oxford. Text was chosen to decorate this frieze, despite it going out of fashion in the early C17th. This is because I wanted to demonstrate the range in choice of decoration, but also how decoration could complement and mimic the function of the room, inviting engagement and contemplation. We might also assume, given Shakespeare's profession, that he would have had some writing on his walls.	https://www.countrylife.co.uk/news/sleep-in-a-tudor-room-dedicated-to-a-king-27300
Fitting	Plain shelves x 2	Plain wooden boards serving as shelves to store books.	Positioned on the wall, above the small, folding table.	C17th shelves in situ at Chastleton House. NT Collections.	Shelves are listed in a number of Stratford inventories, including the inventory belonging to John Marshall, in the same room as his vast collection of books. These shelves are never described, but we might assume that they were relatively plain service items.	http://www.nationaltrustcollections.org.uk/object/1430075
Furniture	Bedstead	Wooden, four poster tester bed. Carved decoration and turned wooden legs.	Positioned in the north-eastern corner, to the left of the fireplace.	Oak tester bed in Greyfriars, Worcester, 1600-1630. NT Collections.	Many of the Stratford inventories before 1625 list beds in parlours, including those belonging to gentlemen. It is more than likely that Shakespeare would have participated in this tradition and taken the opportunity to display his most expensive item of furniture in his most public room.	http://www.nationaltrustcollections.org.uk/object/443391
Furniture	Draw leaf table	Small long table and form, turned legs.	Middle of room.	Long table, similar size to example	Many inventories from Stratford and the new gentry mention table boards with frames in this	http://collections.shakespeare.org.uk/s

				from SBT, but simpler in design.	room. Given the size of this space at New Place, we might assume that this piece was not quite as large as the table found in the hall.	earch/museum/strst-sbt-1993-31-330/view_as/grid/search/everywhere:strst-sbt-1993-31330/page/1
Furniture	Side table	Small side table, oak, half hexagonal in shape. With shelf located on the bottom, across legs and above the feet.	North-western corner of room. Desk box and coffer located on table top.	Credence' type table in Lytes Cary Manor, Somerset. NT Collections.	Many of the new gentry inventories list more than one table in the parlour, and some Stratford inventories include a 'small' table in the parlour (Richard Baker). This table could be used to write or read at, or it could be used for intimate conversations, meetings or dining.	http://www.nationaltrustcollections.org.uk/object/254405
Furniture	Stools x 4	Wooden joint stools. Turned legs.	Around long table.	Oak joint stool from Moseley Old Hall, Staffordshire, NT Collections.	I wanted to find stools that matched the period of Shakespeare's occupancy, and that had been professionally executed. As a space most publically on display, every item (even the simple stool) needed to speak of his status.	http://www.nationaltrustcollections.org.uk/object/477286
Furniture	Armchair x2	Oak armchair, carved back with turned legs. Similar in design and chape to the 'Falcon Inn' chair.	At the head of the long table and at small table.	Falcon Inn' chair (1620-1640) now in SBT Collections.	I initially selected this chair due to the rumours surrounding it. Although it is slightly later than Shakespeare's time, it is the kind of item that would not look out of place at New Place. Given that it allegedly originates from the Falcon Inn, its primary purpose would have been to seat auspicious guests and travellers, making it a fitting piece for the Great Chamber. Although this chair is dated slightly later than Shakespeare's period, it is described as a 'Warwickshire chair', and is one of the few regional pieces we can link to this area.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1865-5/view_as/grid/search/everywhere:falcon-inn-chair/page/1
Furniture	Long bench	Simple wooden bench made of oak.	Under window overlooking Chapel Street.	Wooden bench in SBT collections.	Many of the Stratford inventories list stools in the parlour. This is likely because it was the space in which the household dined. But these benches could off alternative seating and could sometimes be found under windows, furnished with cushions as a kind of makeshift window seat. Given the location and position of Shakespeare's parlour, it seemed like a	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-331/view_as/grid/search/everywhere:strst-sbt-1993-31332/page/1

					plausible addition to the room - we can imagine him sitting on the bench looking through the window at the world passing him by.	
Furniture	Court cupboard	Oak court cupboard, supporting two shelves.	Along the southern wall, more towards the service range.	Oak court cupboard, early C17th, SBT Collections.	Court cupboards grew in popularity towards the end of the C16th, and especially by the C17th. They combined storage with display - and their tops could be used to serve food and drink, with the shelves used to house plate and drinking vessels. Richard Baker lists one in his 'new chamber' (likely a parlour), and Leonard Kempson lists one in his chamber next to the hall, (also likely a parlour). Robert Wylde also lists one in his great parlour. This piece contains a rarer form of decoration - inlay. It would not have been unheard of for men like Shakespeare to commission and purchase such items, but he may have had to have it transported from another region.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-276/view_as/grid/search/everywhere:court-cupboard-159563/page/3
Furniture	Livery cupboard	Oak livery cupboard	South-western corner of the room.	C16th livery cupboard in SBT collections.	Increasingly, livery cupboards, with their one lower shelf and closed top compartment, gave way to more open court cupboards. By having both pieces in the parlour, we see the balance between novelty vs tradition. The parlour was still used to host and house guests, so the livery cupboard, containing linens for the bed, may still have been a necessary item for New Place. Robert Suckling lists one in his great parlour.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1996-36/view_as/grid/search/everywhere:cupboard/page/4
Furniture	Iron coffer	Small iron coffer/ chest, painted.	On the bottom shelf of the livery cupboard.	French iron chest, c.1600, SBT Collections.	Chests and coffers can be found listed in the parlours of many Stratford inventories, e.g. Daniel Smith (1613). Robert Suckling's counting parlour contained chests used to store his accounts, and his 'sealed chamber' contains a pair of iron cupboards. As Shakespeare's main space of business, and likely the place where he processed his accounts, it is likely	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1992-82/view_as/grid/search/everywhere:french/page/1

					that such an item would be found either in this room, or in the buttery.	
Soft furnishings	Bed curtains, cover and pillows.	Cream linen embroidered with a variety of motifs in red silk.	Furnishing the bedstead.	Embroidery panel, SBT Collections.	Textiles, in particular bed hangings, do not survive in abundance from this period. Embroidered cloths were used interchangeably between clothing and soft furnishings, so it is hard to distinguish between functions in the extant pieces that remain today. We know that spaces such as parlours and great chambers were filled with colour and pattern, and increasingly throughout the C17th, floral and foliate patternwork becomes increasingly popular, replacing the plain striped (red and green) curtains of the Tudor era.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1997-21/view_as/grid/search/everywhere:cupboard/page/4
Soft furnishings	Window curtains	Textile, red curtains.	A pair on the windows fronting Chapel Street.	-	Window curtains are listed in a number of Stratford inventories. They were quite novel examples of soft furnishings and easily transportable, so why wouldn't Shakespeare have them as well? They were practical and decorative. They would have especially been found in street-facing rooms.	http://www.nationaltrustcollections.org.uk/object/443671
Soft furnishings	Table carpet	Turkey work carpet, hand-knotted, woollen pile on hemp. red blue and light yellow.	On livery cupboard.	Carpet from Turkey, 1550-1600, V&A Collections.	Carpets were not found on the floors of C16th and C17th homes, but furnishing the surfaces of furniture such as tables and cupboards. They could be large and costly items, and their position on some of the most significant pieces of furniture in the house meant that they could not be missed. As with all textiles at this time, carpets could be embellished using a variety of methods. In the new gentry inventories, every surface in the high-status spaces of parlours and great chambers was lined with some form of carpet. In some cases, we are told which piece of furniture the carpet accompanied. In Robert Wylde's inventory, the court cupboard listed in his little parlour is mentioned as being ‘with greene Carpett' and Robert Suckling's	http://collections.vam.ac.uk/item/O11051/carpet-unknown/

					inventory mentions '1 carpett of blew for the side table' in the great parlour. Edward Alleyn includes 'carpetts' in the legacies gifted to his wife, and carpets can also be located in the Stratford inventories belonging to the town's elite such as John Sadler's. This particular carpet was selected because of its traditional Turkish style. It is the kind of piece Shakespeare could purchase in London and transport back to Stratford, and adds a 'worldly' element to his furnishings.	
Soft furnishings	Cupboard carpet	Green, red and blue hand-knotted woollen pile carpet.	Draped over long table.	East Anglia carpet, c.1603, V&A Collections (but not as high quality).	Around the time of Shakespeare's occupancy of New Place, Turkey work was still a popular form of decoration for domestic textiles. During the C16th, the British adapted the technique of carpet-knotting which could then be used to create a variety of designs, including those traditionally associated with the technique's Middle Eastern origins. According to the V&A, 'in a pile fabric ... the foundation consists of two sets of threats, warp and weft, which interlace at right-angles'. This creates a raised, 3D-like texture similar to the effect produced on a tapestry. This form of embellishment filled the homes of gentry and middling alike during the second half of the C16th.	http://collections.vam.ac.uk/item/O77702/carpet-unknown/
Soft furnishings	Cushions x 2	Hand-knotted, woollen pile, 'turkey work' cushions decorated in plants, flowers and columns.	One on each oak armchair.	Hand knotted panel, 1600-1620, V&A Collections.	Cushions described as 'turkey' or 'turkeywork' can be found in both the new gentry and Stratford inventories. John Sadler's inventory of 1625 lists no less than twelve 'turkey cushions' in the parlour. Robert Suckling lists a variety of decorated cushions in his 1589 inventory, including 'tapestry' cushions and cushions of church work, tent work and turkey work. The latter can be found listed in the little parlour, with 'an old carpet of Turkey work'. Although textiles might not match entirely, there appears to have been some thought behind displaying	http://collections.vam.ac.uk/item/O78726/panel-unknown/

					the Turkey work items in the same spaces. These cushions were selected as they demonstrate the English adaption or appropriation of this Turkish technique. How it was adapted to produce patterns and designs to suit English tastes. They were connected to the table carpet through their technique, but would have stood in stark contrast against the Turkish design.	
Soft furnishings	Long cushion	Linen embroidered cushion displaying the royal arms.	Furnishing bench.	Cushion cover 1603-25, V&A Collection.	Benches were often adorned with cushions, especially benches located under windows which doubled as sort of window seats.	http://collections.vam.ac.uk/item/O317802/cushion-cover-unknown/
Dining ware	Brass candlesticks x2	Simple brass candlesticks	On the long table.	SBT Collections, c.1600.	Candlesticks are listed in abundance in the Stratford inventories, but other than pewter, the material from which they were produced is often not mentioned. Brass or earthenware candlesticks were cheaper than pewter, but still relatively modern in material.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1995-10/view_as/grid/search/everywhere:candlestick-90629/page/1
Dining ware	Pewter candlesticks x 2	Pewter socket candlestick with large flat base and broad lower stem section.	One on the court cupboard and one on the small table.	V&A Collections, c.1600.	Many of the Stratford inventories list candlesticks made from pewter, but never in huge quantities. Daniel Smith (1613) has one pewter candlestick in his hall. Some inventories list all pewter items together. 'In pewter' Francis Boyce (1617) has vj candlesticks altogether.	http://collections.vam.ac.uk/item/O73866/candlestick-unknown/
Dining ware	silver and gilt wine bowl x2	Silver and gold gilt wine cup on high foot (Tazza). Simple design.	On the court cupboard.	Tazza winecup, 1599, in the Met Museum Collections (this is particular item is elite, so someone like Shakespeare would have owned something that was	According to the Met Museum, these broad shallow bowl wine cups were popular during the second half of the C16th, especially in London. Shakespeare could have picked up such a vessel while working in the capital as his career was really taking off, and brought it back to New Place. John Gibbs lists a silver and gilt bowl in his inventory, and John Clungeon leaves a number of silver wine bowls to various family members in his will. I wanted to pick an	https://www.metmuseum.org/art/collection/search/204914

				a little more rustically made).	item that reflected high status. These were elegant and extremely expensive pieces and would have sat nicely in the parlour.	
Dining ware	Silver salt	Silver table salt, decorative etchings.	On display on the court cupboard.	Bell-shaped salt, 1600/1601, Met Museum Collections.	Silverware is mentioned very little in the Stratford inventories, and when it is, it is usually in reference to apostle spoons. John Gibbs, however, lists 'a faire silver and gilt bowl & salte'. Given the high-status associations that came with table salts in the first place, a piece made out of silver was the ultimate status symbol. Shakespeare would want this on full display in his most public space.	https://www.metmuseum.org/art/collection/search/204906
Dining ware	Pewter saucer x 4	Pewter, broad rim, deep well and domed base.	Court cupboard.	Plain pewter saucer, 1580-1630, Museum of London Collections.	Francis Boyce's inventory of 1617 provides a full list of his pewter, including five saucers and nine dishes. Not all the plate would be kept in the parlour (it was likely stored safely in the buttery or some other such space), but some items would have been on display.	https://collections.museumoflondon.org.uk/online/object/118473.html
Dining ware	Pewter charger	Wide pewter platter, simple design. Used to serve meat. Much larger items than the pewter plates listed below.	Court cupboard.	Plain pewter charger, C17th or C18th, Met Museum Collections.	As above.	https://www.metmuseum.org/art/collection/search/191552?searchField=All&sortBy=Relevance&when=A.D.+1600-1800&ft=platter&offset=40&rpp=20&pos=54
Dining ware	Pewter plate x 4	Broad rimmed pewter plates, plain metal with no decoration.	Court cupboard.	Plain pewter plate, C17th, Met Museum Collections.	As above.	https://www.metmuseum.org/art/collection/search/191538?searchField=All&sortBy=Relevance&when=A.D.+1600-1800&ft=pewte

						r+plate&offset=20&rpp=20&pos=32
Dining ware	Tankards x3	Stoneware tankards, with silver gilt.	On long table.	Tankard c.1560, SBT Collections.	The parlour would have been one of the main spaces of commensality in the house, and certainly one of the main places for drinking. Men like Shakespeare would have hosted business associates, neighbours and friends in this space. Alcoholic drinks could be stored in the buttery or in another storage space such as a cellar. In New Place, one of the other rooms in the front range may have been used as a space for storing food and drink, so could be easily accessed from the front parlour. Tankards such as these could be used to store a variety of drinks, including beer and ale.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1991-54/view_as/grid/search/everywhere:strst-sbt-1991-54/page/1
Dining ware	Wine glass x 4	Venetian style wine glass, simple design	On the glass cupboard (on the wall).	Glass goblet, 1550-1600, V&A Collections.	Glassware at this time was a relatively rare sight in middling England. Nonetheless they can be found in the 1625 inventory of John Gibbs. None are listed in any of the new gentry probates.	http://collections.vam.ac.uk/item/O3443/goblet/
Misc.	Desk box	oak, slope-topped desk box. These items were used to write and read at, as indicated by the scrolled book rest on the SBT example. The lid could be lifted, reveal a storage space with shelves within the box itself. The whole box could then be securely locked by the owner.	On the side table.	Sloped oak desk box, c.1600, SBT collections.	Some of the Stratford inventories list desks. In the 1617 inventory of Francis Boyce, his parlour contains a cupboard 'with a desk on it', indicating that it was a portable desk box. Other desks can be found in the inventories of Leonard Kempson and John Sadler.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1994-22/view_as/grid/search/everywhere:desk-box/page/1
Misc.	Books	Pile of books of various shapes and sizes - no need to include titles etc. on the illustrations.	On the shelves above the side table.	-	-	-

Misc.	Fire back	Iron, some simple decoration.	Fireplace	Fireback, 1585, SBT Collections	See the hall for more information on these items.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-261/view_as/grid/search/everywhere:fire/page/3

The Great Chamber

Type	Object	Materials, function and design	Position in room	Example	Rationale	Link to image and more info
Fitting	Fireplace	Stone, plain design.	north-eastern corner	Plain stone fireplace, Golden Cross Inn, Oxford.	-	Shared album on Google Photos.
Fixed decoration	Overmantel	Decorative overmantel in plaster. Comprising of different motifs including an oak leaf, Tudor Rose and Shakespeare's shield (coat of arms). Plasterwork to remain white, not painted.	Above fireplace.	See plasterwork overmantels in first floor chambers of Harvard House and Abraham Sturley's house, both early C17th.	A number of key Stratford residents commissioned plasterwork to decorate their overmantels. Many of these overmantels could be found in first floor chambers, and some interestingly followed a similar format, in some cases, the same motifs. The surviving plasterwork from Sturley's and Rogers's houses can both be dated to the early 1600s, when both men made alterations to their homes following damage caused by fires. The lions, Tudor Roses and scroll work border surrounding them all appear to have been produced using the same mould, suggesting that one craftsmen had executed both designs. If Shakespeare was making alterations and additions to New Place around the same time, he would have wanted to keep up with the trends of the town and may well have	Shared album on Google Photos.

					commissioned the same craftsmen to produce a similar decorative piece for his own home. As Shakespeare had his own arms, he could commission them to be displayed pride of place in plasterwork alongside the king's motif.	
Fixed decoration	Plasterwork ceiling	Simple plasterwork ceiling, fleur-de-lis in each corner of a ceiling panel.	Ceiling	Plasterwork ceiling in first floor front room at Tudor House, Worcester.	Plasterwork seems to have been an example of a 'trickle round' fashion in Stratford a the early C17th. Abraham Sturley installed a lovely example of a plasterwork ceiling in his fore parlour, and given what we know about trends among the Stratford elite, it is likely that Shakespeare had something similar. Plasterwork ceilings were the height of fashion and expense, starting in London and working its way out to the provinces.	Shared album on Google Photos.
Fixed decoration	Wall paintings	Fictive panelling, painted onto plaster. Panels infilled with diamond, jewel pattern.	Painted onto each wall, about half way up to leave room for the frieze.	Fictive panelling from the little parlour Little Moreton Hall, Cheshire (although simpler in design). Similar to the yellow panelling found in a second floor chamber of Harvard House.	Fictive painted panelling, or mock panelling, became increasingly popular towards the end of the C16th and at the start of the C17th. At first, it might seem like a cheap alternative to wood panelling, and of course, this is true. But Andrea Kirkham demonstrated the way in which these simple designs were used and preferred by members of the urban elite at the start of the C17th in Suffolk and Norfolk. The colours used to produce them and the skilful geometric designs they reproduced were seemingly at the height of fashion, a far more effective and cost-efficient demonstration of taste as opposed to the traditional connotations conjured by real wood panelling. Mock panelling could be found across the country, from gentry houses to yeoman's abodes. Harvard House boasts such a scheme in its second-floor front chamber, although the execution is somewhat less skilful than the Little Moreton examples of a similar nature. If this was the height of fashion during Shakespeare's time at New Place, and there were craftsmen in the area who could execute	Shared album on Google Photos.

					it, why would the playwright not have commissioned such a scheme?	
Fixed decoration	Painted frieze	Nine worthies painted directly onto wall. 'Frieze' to take up half of the wall, running above the fictive panelling. Figures of the worthies to be large in size.	Along the east wall, opposite the main window.	Similar in shape and style to the wall paintings found in 56-60 High St, Amersham, late C16th.	Figurative paintings were one of the most popular forms of wall painting to adorn homes during the period of this study, but they did not come cheap. Given Shakespeare's profession and his talent for storytelling, he likely did not miss the opportunity to display such drama in his home. Most figurative paintings are found in friezes. They could occupy a small proportion of the wall, just below the ceiling (like the Little Moreton paintings of Susannah and the Elders), or they could take up the entire upper section of the wall starting from the dado (like the paintings from the Black Lion, Hereford). There was a huge range of subject matter to pick from for these narrative paintings, usually religious or classical in nature. As the great chamber was a space most commonly associated with the gentry, with civility and gentility, I decided that classical figures would be most appropriate to convey this. Shakespeare refers to the nine worthies in a number of his plays. They were popular icons at this time, linking the classical world with religious doctrines. Thomas Trevelyon represented them in his 1616 commonplace book, suggesting that they were popular icons prior to and around Shakespeare's death. The survival of a similar set of 9 nine worthies painted onto the walls of a first-floor chamber in Amersham, demonstrates that this iconography was indeed used in this form of domestic decoration. These almost life-sized images would have been a striking feature in Shakespeare's great chamber, no doubt a talking point for the household and guests alike.	https://amershammuseum.org/history/old-town/high-street-south/56-60-high-st-the-worthies/

Soft furnishings	Window curtains	Red curtains, cotton and wool	Furnishing the front windows.	Curtains from Greyfriars, Worcester. NT Collections.	These curtains are a relatively simple design in the most popular colours of the day. Window curtains are listed in a number of Stratford inventories. They were quite novel examples of soft furnishings and easily transportable, so why wouldn't Shakespeare have them as well? They were practical and decorative. They would have especially been found in street-facing rooms.	http://www.nationaltrustcollections.org.uk/object/443671
Furniture	Bedstead	Oak bedstead, turned wood decoration.	Headboard on northern wall, bedstead protruding into the room. Close to the fireplace, but not as far as the north-eastern corner.	The Hathaway bed, 1580-1630, SBT Collections.	It is hard to say what items of furniture would have been found in Stratford great chambers, as hardly any inventories make direct reference to this space. However, many chambers above the hall or parlour (likely locations for the great chamber), do indicate the presence of a bedstead. The new gentry inventories of Robert Suckling and Robert Wylde also suggest that beds might be found in urban great chambers. Indeed, Robert Suckling's most expensive bed is listed in his great chamber: 'a postid bedd with a tester valance and curtaynes of scarcenett' at £4, and two bedsteads are listed in Wylde's. It would seem as if this space, in the urban context at least, was used as a quasi-hosting and sleeping space, often serving as the master bedchamber when the head of the household was at home. In the country setting of course, this space was simply used for formal entertaining, a space of status and state. Urban houses could not afford that luxury. This particular bed was chosen due to its links to Anne Hathaway, but also because it is a good example of a well-crafted and decorated bedstead from the period of this study. Its decoration is elegant, but not especially elite and would have fitted well within the interiors of this room.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-648/view_as/grid/search/everywhere:bedstead/page/1

Furniture	Trundle bed	Plain oak trundle bed on wheels with rope, mattress and linens	Slightly pulled out from below bedstead.	Trundle bed from SBT Collections, mid-C17th. The headboard on this piece is quite large, so perhaps we could make it smaller / get rid of it altogether.	Very few trundle beds survive given their simple and fragile construction and their utilitarian function. This truckle bed from SBT Collections is later than the period of this study, but is reminiscent of the type of thing that could be found alongside a larger bedstead. As the great chamber was likely the master bedchamber, a truckle bed would be needed for servants or small children. Along with his bedsteads in the great chamber, Robert Wylde's inventory lists one trundle bed.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-2000-73/view_as/grid/search/everywhere:strst-sbt-2000-73/page/1
Soft furnishings	Bed curtains and cover	Embroidered Arras on dornix. red, green and blue.	Furnishing the bedstead.	Textile panel, C16th, SBT Collections.	Textiles, in particular bed hangings, do not survive in abundance from this period. Embroidered cloths were used interchangeably between clothing and soft furnishings, so it is hard to distinguish between functions in the extant pieces that remain today. We know that spaces such as parlours and great chambers were filled with colour and pattern, and increasingly throughout the C17th, floral and foliate patternwork becomes increasingly popular, replacing the plain striped (red and green) curtains of the Tudor era. This piece is made of such popular colours, including the rich colour of blue. Blue textiles are listed in the will of John Heminges, in the form of a cushion, and in the Stratford inventory belonging to John Gibbs, as a rug. The textile chosen here is executed in a fashionable repeated pattern-work design, and although the dye would have been expensive, the linen and wool used to make it was likely not. SBT describe this piece as 'Arras', a popular form of bed furniture. It is mentioned in Robert Wylde's inventory in the great chamber in the form of 'Arrace Coverlettes' to accompany the bedsteads. This panel is from Anne Hathaway's cottage, and was gifted to the Trust in 1905 by Oliver Baker,	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-408/view_as/grid/search/everywhere:cupboard/page/3

					a famous Birmingham antique dealer who had a shop in Stratford. A replica of these textiles was produced in the form of bed hangings and covers for the 2000 redisplay of Shakespeare's Birthplace. They are now hanging in the parlour.	
Furniture	Square table	Large oak, square table	Centre of the room.	Similar to square centre table in NT collections C17th.	The table selected here is later than the period of this study, but it is a rare survival of a piece Shakespeare may or may not have owned. Draw leaf, or folding tables, became more fashionable as the C17th progressed. It may have been difficult for Shakespeare to obtain or transport such an item if it could not be produced in Stratford. However, John Sadler's inventory of 1625 does list 'one litle' folding table, suggesting that such inventions were accessible to Stratford residents. Robert Suckling also makes potential reference to such pieces in his 1589 inventory through mention of 'a cownter with one leaf' in the chamber over the counting house. Such a table may have been unlikely in a house like Shakespeare's, but it does signify the transitional nature of this space as a place of intimate family dining, and formal hosting. This smaller table could be enlarged should the need and occasion arise, transforming the feel and function of the great chamber.	http://www.nationaltrustcollections.org.uk/object/1429980
Furniture	Folding table	Small side table, oak, half hexagonal in shape. With shelf located on the bottom, across legs and above the feet.	Pushed up against one of the walls.	Credence' type table in Lytes Cary Manor, Somerset. NT Collections.	Almost all inventories that mention a great chamber list a square table within. From Robert Suckling's inventory of 1589 through to Walter Jones's inventory of 1633, square tables are to be found in this room. This perhaps reveals the chamber's function as a place of leisure, of pursuing pastimes other than work or studying, but also of games and pleasure. On such tables, cards or board games might occupy householders and guests alike. In some cases,	http://www.nationaltrustcollections.org.uk/object/254405

					they might be the only table in the room, so would also function as a table from which to eat and drink. In this reconstruction, I have included a larger table as well, given the multi-functionality of this space in houses like New Place.	
Furniture	Armchair x 2	Oak armchair, carved back with turned legs	Both at centre table.	Oak panel-back, early C17th, armchair, NT collections.	Although this chair is believed to have been made in Salisbury, it would not look out of place at New Place. It is linked to the early C17th, so the timing is right for Shakespeare's occupancy. Furniture is a hugely specialist area that requires years of experience and expertise. The fact that furniture was so regional in its design and composition is only recently coming to the attention of scholars although it has been known among the antique furniture world for years. As such, it is difficult to locate items from both Shakespeare's time period and his region.	http://www.nationaltrustcollections.org.uk/object/825020
Furniture	Upholstered Armchair	Upholstered armchairs, oak and textile. Similar style and shape to V&A armchair, but without the gilding or velvet upholstering. Woven seats with turkey work pattern similar to the turkey work table carpet in the parlour.	Close to fireplace.	Oak frame with gilding. Red and green silk velvet fabric on back and seat.	Upholstered furniture was exceptionally rare in middling houses and is the kind of furnishing that would separate Shakespeare from the rest of the town. None of the Stratford inventories selected by this study make mention of upholstered furniture, but some new gentry inventories do. In particular, in the inventory of Robert Suckling, we find in the great parlour one chair and four stools of 'tent worke'. Such pieces never appear in huge quantities, but their appearance is significant. It was one thing to have a grand panel back armchair furnished with a cushion, but quite another to have a chair made from wood and textiles. The armchair and stools selected here are simple in design, and appear in popular colours for the time, but their velvet upholstering and silver gilding is very fine indeed, and would ooze status in a town like Stratford. Shakespeare would be able to purchase such items in London, and perhaps	http://collections.vam.ac.uk/item/O60674/armchair-unknown/

					transport them with him to Stratford, bringing some of his London lifestyle to his hometown. Given the late date of this piece, it may have been the kind of thing Shakespeare chose to invest in later on, when his status as gentleman was firmly solidified. If we look at New Place at the time of Shakespeare's death, some of its contents would have been purchased to mark his arrival into his new home and in an attempt to further construct his newfound status. Other items perhaps acquired later in his life would have confirmed, rather than constructed his status.	
Furniture	Upholstered stools x2	Oak frame with simple turned legs. Upholstered seat topping the stool, with same fabric as the upholstered armchair.	Close to fireplace.	Hardwick Hall joint stool, c.1600 NT collections.	As above.	http://www.nationaltrustcollections.org.uk/object/1127748
Furniture	Stools x 4	Oak joint stools, older date and style.	Dotted around the room - some around table, one close to the fireplace, one in a corner of a room.	C16th oak joint stool, c.1575, SBT Collections.	Not everything in New Place would have been new or contemporary, even in the highest status rooms. These simple stools could have come from anywhere. They were still functional, sturdy and could be furnished with cushions to match their grand surroundings. People at this time thought differently about old and new. Old was not necessarily worn out, and often items were passed down through generations for practical but also sentimental reasons. The women and children of the household were most likely to utilise these seats, and they could be easily moved throughout the house.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1990-60/view_as/grid/search/everywhere:stool/page/1
Furniture	Court Cupboard	Two-tier court cupboard. Turned legs and carved frieze running under table top.	Along southern wall.	Court cupboard in SBT Collections, mid C17th.	Court cupboards grew in popularity towards the end of the C16th, and especially by the C17th. They combined storage with display - and their tops could be used to serve food and drink, with the shelves used to house plate and drinking vessels. Richard Baker lists one in his 'new	http://collections.shakespeare.org.uk/search/museum/strst-sbt-5/view_as/grid/sear

					chamber' (likely a parlour), and Leonard Kempson lists one in his chamber next to the hall, (also likely a parlour). Robert Wylde also lists one in his great parlour. It would not have been unheard of for men like Shakespeare to commission and purchase such items, but he may have had to have it transported from another region.	ch/everywhere:strst-sbt-5/page/1
Furniture	Chest	Oak chest with linenfold panelling.	One in the north-eastern corner.	Oak linenfold chest, c.1550, SBT Collections.	As well as a room of display, the great chamber was a heavily utilised space and it would have stored a lot of items relating to dining and sleep. Bed linens, napkins, tablecloths would all needed to be readily accessible in such a space, as is evidenced in almost all the Stratford inventories. Where spaces are clearly used for dining or sleeping, chests and linen usually accompanies. Chests could be very simple and plain in design, or they could be extravagantly decorated. I have tried to reflect the two in the pieces I have chosen. As mentioned, Shakespeare likely inherited furniture such as this, or else bought it second hand, so some pieces may have predated Shakespeare's time by some years.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-234/view_as/grid/search/everywhere:chest-15372/page/1
Furniture	Chest	Panelled chest, carved decoration.	On southern wall.	Oak chest from Baddesley Clinton, c.1620, NT Collections.	As above. I chose this particular piece not just because it is beautifully decorated and from the right period, but because the decoration is similar to the Warwickshire chair and Warwickshire cupboard in the SBT collections. The cupboard in particular contains architectural arches and repeated geometrical patterns.	http://www.nationaltrustcollections.org.uk/object/342648
Furniture	Livery cupboard	Oak livery chest, with two panelled doors and a shelf below. Carved decoration, the front two legs turned.	On the northern wall, on the other side of	Oak livery cupboard, mid C17th, SBT collections.	Livery cupboards were also used to store such items as linen. They could also be used to display objects, such as the posy trenchers listed here. This cupboard is slightly later than Shakespeare's time, but I wanted to find an	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1993-31-294/view_as/grid/se

			the bedstead.		example that was well decorated and would potentially not be covered in a carpet as a result. Again, it possesses some similarities to the known pieces of furniture from Warwickshire.	arch/everywhere:livery/page/1
Furniture	Standing Cupboard	Plain oak panelled standing cupboard - possible used to store food.	north-eastern corner.	Oak cupboard, C16th, SBT Collections.	This is an older, much simpler piece that could indeed be furnished with a rug or carpet. Such an item may have been inherited by Shakespeare, gifted to him by his father. It was useful to have such cupboards in spaces such as the Great Chamber as they could be used to store food, which might be needed given that the kitchen was on the floor below and at the other side of the house.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1995-56/view_as/grid/search/everywhere:strst-sbt-1995-56/page/1
Dining ware	Brass candlesticks x 3	Brass candlestick with drip tray	On one of the cupboards.	Candlestick, C17th, SBT Collections.	Candlesticks are listed in abundance in the Stratford inventories, but other than pewter, the material from which they were produced is often not mentioned. Brass or earthenware candlesticks were cheaper than pewter, but still relatively modern in material.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1960-9-4/view_as/grid/search/everywhere:strst-sbt-1960-94/page/1
Dining ware	Earthenware candlestick x2	Candlestick made from earthenware, simple design, green glaze.	One on the livery cupboard, the other on the standing cupboard.	Candlestick, C16th, SBT Collections	Not everything in Shakespeare's great chamber would have been grand and expensive. Simple objects were needed for daily activities, artificial lighting being one of them. A variety of transportable lighting would have been found at New Place, from pewter candlesticks to rush lights. There were a lot of spaces to light.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1991-92/view_as/grid/search/everywhere:strst-sbt-1991-92/page/1
Dining ware	Wooden trenchers	Elizabethan painted posy trenchers, set of eight. One side of plate is plain, the other side is painted with patterns, images and inscriptions.	Some on the livery cupboard, some on the court cupboard.	Elizabethan posy trencher, c.1597, SBT Collections	Trenchers were circular wooden platters used to serve sweet treats at the end of a meal. One side was kept plain, while the side on which food would be served was often painted. Designs ranged from figures to patterns to inscriptions. The trenchers selected here are linked to the date Shakespeare purchased New	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1992-4/view_as/grid/search/everywhere:trencher-9247/page/1

					Place. As well as the coloured floral and strapwork boarders, each trencher contains a hand-written rhyme. It was too tempting to include these items in Shakespeare's great chamber given his profession. We might imagine him commissioning these pieces himself, penning the rhymes that adorn them. A handful of Stratford inventories list trenchers. Daniel Smith's mentions 'iij dusson trenchers' in the hall, and Anne Lloyd's inventory lists 'a dussen & halfe' of the vessels. Of course, wooden trenchers could be quite humble items. Without decoration, they were wooden boards used to serve all manner of food. But the trenchers itemised here were of a different level, and formed part of a room's decoration.	
Dining ware	Wine beaker x 2	Pewter wine beaker, flaring slight at the mouth, simple design.	On the court cupboard.	Wine beaker c.1590-1610, SBT Collections	It is difficult to distinguish exactly what kind of drinking vessel is being referred to in the inventories. According to the V&A, cups, or beakers, were the most popular form of drinking vessels in early modern Europe. Whereas most of these items were surely made of wood, higher status households were drink from pewter or even vessels. This beaker now in the SBT collections is a simple but well executed.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1995-20/view_as/grid/search/everywhere:strst-sbt-1995-20/page/1
Soft furnishings	Cushions x 4	Embroidered cushions of floral and foliate design. A variety of colours on a black background.	One on each oak stool.	Cushion cover, 1550-1590, V&A.	It is extremely difficult to know exactly was patterns would feature on textiles in specific rooms. It is also impossible to know what designs would have been put together, or if any thought the colour-matching was given. This project has tried to stick to the types of designs available and popular, as well as the message Shakespeare as the owner would have wished to project in different spaces within his home.	http://collections.vam.ac.uk/item/O317799/cushion-cover/
Soft furnishings	Cushions x 1	Embroidered cushion - story of Susanna and the Elders.	On one of the oak armchairs.	Cushion with Susanna and the Elders, 1600-1625,	Embroidered cushions containing narrative designs were a popular feature of elite homes, but could also be found in some middling	https://www.metmuseum.org/art/collection/search/228986?

				Met Museum Collection.	households. Unfortunately, no inventory specifically references such designs, but Robert Suckling's inventory does mention cushions of 'church work' which may have contained religious imagery. These cushions from the Met Museum were chosen as although they are made from fine materials of silk and wool, they are slightly more rustic in execution, and do not look like the sort that were produced in a large workshop. They also tell the story of Susannah and the Elders, which was a popular subject for domestic decoration, especially in the main chambers of a house. The frieze above the mock panelling in the little parlour at Little Moreton Hall depicts this very subject, and according to Hamling 'communicates complex messages about gender roles, sexual desire and restraint, judgement, punishment and death' (2010, p.136). Quite dramatic imagery for the domestic setting. But these stories also tell the viewer to accept suffering and tribulation in the hope of deliverance to heaven. Such cushions would have gone nicely with the images of the nine worthies found in the walls. Honour and heroism, mixed with piety and humility. Shakespeare's gentlemanly, educated identity, was thus mixed with his religious one.	searchField=All&sortBy=Relevance&when=A.D.+1600-1800&ft=cushion&offset=0&rpp=80&pos=72
Soft furnishings	Table carpet	Textile, embroidered rectangular table carpet. Floral pattern.	Covering the large table.	Blue, green and brown table carpet, 1566-1633, SBT Collections.	Listed in John Gibbs's parlour is a 'blewe rugg', likely to adorn his bedstead, but shows that this colour would not have looked out of place on a textile furnishing this room. This piece is potentially grander than we might expect to find in the setting of New Place, but the colours and pattern work might have been replicated with less skill and nonetheless displayed.	http://collections.shakespeare.org.uk/search/museum/strst-sbt-1997-43/view_as/grid/search/everywhere:textile/page/5
Soft furnishings	Cupboard carpet	Similar textile to the bed curtains.	On the standing cupboard.	Similar to textiles used on bed hangings.	Although there is much to learn about domestic textiles at this time, we do know that fabric was frequently reused and recycled. Dresses	http://collections.shakespeare.org.uk/search/museum/strst

					became bed hangings, and vice versa. It may well have been the case that the same fabric used to adorn items such as beds could be found on furnishing other items. It is difficult to say what kind of carpet would have furnished a cupboard as opposed to a table, or whether this mattered at all.	-sbt-1993-31-408/view_as/grid/search/everywhere:cupboard/page/3
Misc.	Backgammon board	Wooden chess board	On small square table.	Example found in Arden of Faversham woodcut.	Robert Wylde's inventory lists in his little parlour 'chesse & chessboard'. Although this is the only example I have come across, we know that games, including board games and cards were enjoyed at this time. A single die was uncovered during a dig at the site of New Place which was dated to Shakespeare's occupancy. Coming from the capital, where all kinds of entertainments could be pursued, it seems likely that Shakespeare would have brought some of those pursuits with him. As a transportable item, a chess set or backgammon board would have been the ideal item to bring home. The excavation of new Place uncovered a die dating from the time Shakespeare was at New Place so featuring such an object in the illustrations is a nice link to the archaeology of the site.	http://collections.vam.ac.uk/item/O125688/games-board-unknown/
Misc.	Virginal	Box virginal made of wood, bone and quill. Simple design.	On top of one of the cupboards.	Musical instruments online, c.1610.	Musical instruments are listed in a number of Stratford and new gentry inventories. Both Suckling and Wylde possessed virginals, in the hall and parlour respectively, and Stratford gent Leonard Kempson also owned such an instrument as listed at the time of his death in the hall. In all cases, the entry reads 'a payre of virginalls' which may refer to the double virginal, which contained two sets of keys side by side. This is quite a grand instrument, but it was clearly not completely inaccessible to Stratford residents. Given Shakespeare's profession in the entertainment business, it would seem	https://mimo-international.com/MIMO/search.aspx?SC=DEFAULT&QUERY=+virginal#/Detail/(query:(Id:'48_OFFSET_0',Index:49,NBResults:82,PageRange:3,SearchQuery:(ForceSearch:!f,Page:3,PageRange:3,QueryString:virginal,ResultSize:15,Sce

					strange if he did not possess a musical instrument. However, the absence of any reference to such a piece in his will may suggest otherwise. This particular piece was selected because of its simple design and execution. Unlike many elite examples from Italy or Germany, this piece is primarily made of wood and contains minimal decoration. In country houses, the great chamber was a space of entertainment, often the location of musical performances and games. I have tried to reflect this is Shakespeare's great chamber. Although urban great chambers differed in function to those found in great gentry houses, some of those functions could be transferred to houses such as New Place, if space and utility allowed.	narioCode:DEFAULT,ScenarioDisplayMode:display-mosaic,SearchLabel:",SearchTerms:virginal,SortField:Author_sort,SortOrder:0,TemplateParams:(Scenario:",Scope:",Size:!n,Source:",Support:"))))