What's in a Name?
The Shakespeare Authorship Question Explored over a Two-Hundred-Year Period

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By

John Lawrence Toma and Delyse Ann Huntley

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To the loving memory

of Rinaldo Toma

my father

that for his classical and historical studies

in Italy, England and France

achieved due fame and in me

from early years infused the same

enthusiasm and love

JOHN FLORIO v WILLIAM SHAKESPEARE

COULD SHAKESPEARE HAVE BEEN AN ITALIAN ?

EUROPE IN 1550 c. A.D.

IPSE SCRIBIT, QUIS? – HE ACTUALLY WROTE IT, WHO?

CONTENTS OF THE BOOK YOU ARE ABOUT TO READ

An anthology and kaleidoscope of 1,168 literary & historical personalities together with over 100 years of British and European events during the reigns of Elizabeth I and James I of Britain.

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NB: In many instances, certain dates, statistical references and facts have been repeated in various formats in the course of this story. This was thought to be useful for the reader in order not to backtrack and research details which were previously mentioned in another chapter in a different context.

TO THE READER
THE SCOPE OF THIS BOOK

This work falls into many clarifying sections aiming to illustrate to the reader the diverse and simultaneous happenings in a varied and complex Europe of the 1500s and 1600's A.D., mainly focusing on England and Italy, the two major protagonists of this most fascinating period of history where military interventions, literature, art and religious philosophies formed the Europe which we have inherited today.

The purpose of this book is not to go into a profound analysis of the countries mentioned or all the protagonists involved on the European stage. The average reader is not interested to learn in detail the specific developments of a particular battle, but is more interested in the outcome of such a historical event. The same principle applies to other subjects we discuss in a historical context of the 100 year Elizabethan and Jacobean period. The content of the book has at its core the most renowned literary personality in English literature, together with the question which we all ask ourselves – was Shakespeare really Shakespeare? The controversy has continued for over 200 years following his demise, therefore the enigma perpetrates itself. This book has not been conceived to offer another version of who may have written the Shakespeare plays, but to retrace and analyse who proposed the most interesting studies on the matter. The various candidates have been carefully scrutinised and the findings faithfully reported, thus offering the reader the possibility to tune into and evaluate one of the most interesting periods in English literary history, and to draw his own conclusion on the authorship question. That is still "the question"!

The final scope of this book, moreover, is to explain, in particular, with over 1000 illustrations, who were the principal protagonists of the period. Lewis Carroll (Daresbury 1832 – Guildford 1898) wrote "What is the use of a book without pictures or conversations", a line spoken by Alice in his novel "Alice in Wonderland" (1865). Photographic evidence of the events taking place in Europe add clarity to the story, offering the reader the opportunity to understand the architecture of beautiful cities, princely palaces, castles, and the magnificence of religious temples in Europe, which are over 10,000. The photographs not only enhance the tome, but bring the reader closer to the time of the period we are portraying. There are more than 700 portraits including emperors, kings, queens, pontiffs, generals, admirals, politicians, cardinals, bishops, priests, explorers, architects, painters and, of course, playwrights, writers and poets who contributed to the enhancement of our language through the centuries. The book offers the vestige of a pedagogical escort of an intriguing story, albeit excluding any scientific analysis which would be more pertinent to a different type of publication.

The title of the book refers to the famous scene in "Romeo and Juliet" Act II, Scene II, when Juliet declares "What's in a name? That which we call a rose/by any other name would smell as sweet", implying that Romeo's family name had nothing to do with their love. Therefore, Shakespeare, by any other name, would still be the great Bard.

PRAEMIUM

PREFACE

At the tender age of ten in 1952, my father took me to see a play called ”Julius Caesar” by William Shakespeare at the King’s Theatre in Bath Street, in Glasgow. My recollections of this historical event in my life have remained impressed in my mind ever since. The fascination of seeing the play and its recollection now was and is a lifetime experience. The realism conveyed by the actors on the stage was so forceful and realistic that my young inexperienced mind did not fully comprehend that the action I was watching took place over 2000 years ago! From that day onwards plays by Shakespeare became an impassioned part of my life and the King’s Theatre in Glasgow a milestone in my future theatrical experiences in Britain and in Italy at the Piccolo Teatro of Milan and in France at Le Theatre de la *Comédie-Française* in Paris.

The purpose of this book has come about because through the years I became fascinated by the author of such original, forceful and formidable literary masterpieces such as Macbeth, Hamlet, The Merchant of Venice, and many more. My father Rinaldo, who was a classical scholar and polyglot, introduced me to a book entitled “Bacon is Shakespeare” by Sir Edwin Durning Lawrence, published in London in 1910 by Gay & Hancock Ltd in Covent Garden, London. This original book I still treasure in my study library. On reading the contents of this publication, Edwin Lawrence implied and substantiated his theories that Shakespeare was in fact Sir Francis Bacon, who at the time of Queen Elizabeth was a distinguished questionable stately figure and an enlightened writer, a public controversial and disputable personage with considerable political influence at the highest level in the English realm. Francis Bacon was born in 1561 near the Strand in London from a landed gentry background. He became an important member of the government in the role of Lord Chancellor of England on the accession of James VI of Scotland to the English throne in 1603, as James I of Britain, as he addressed himself. We shall talk about Sir Francis later in our story, but it is important to note that my first encounter with this philosopher sparked an irresistible urge to investigate the various stories relating to other literary figures that have been identified at various times in history as being the “true” Shakespeare. Sir Francis Bacon could be a possible valid candidate, but so could many other writers, contemporaries of Shakespeare.

Let us enjoy an historical biographical promenade investigating the cast of characters full of lovely anecdotes charged with twists and turns as we will see as this story unfolds.

When talking to people of Shakespeare and the period in which he lived, I came to realise that, although the person in question may have a sound knowledge of the man Shakespeare and his literary environment, sometimes that person has little knowledge of the historical period in Britain and most of all in Europe. In Queen Elizabeth’s lifetime, we are immersed in the Renaissance and very few people can interrelate to what was happening in the literary, art and music environments in Europe and in particular in Italy. On the premise of the above, I have expanded the theme of the book to incorporate the lives and historical happenings which took place during the reigns of Elizabeth I and James VI of Scotland, later James I of Britain, and in doing so, I feel the book offers the reader the possibility to build cultural knowledge by reading the references of 1168 contemporaries of the period and their inter-relationship in England and the Continent with the theatre, literature, history, architecture, art, and music.

Dame Judith Dench, in her “Forward to Shakespeare’s Plays” by J. C. Trewin, states how useful it would be if a single book could introduce a visitor to Stratford to Shakespeare’s works through its historical context. This is possible, I thought, and the book you are holding in your hands has the aim of satisfying the above important point, as no doubt you will come to realise by consulting the index prior to reading the first chapter.

The historical ”year index” is extremely important. It is concurrent with the events of our story and starts from 1533, the reign of Queen Elizabeth I, to 1644, 19 years following the death of James I of Britain. This calendar reference system permits the reader to focus on British and European personages and events

which directly and indirectly are associated with the period of study which has been researched over 7 years in Britain and Europe. The additional "personage index" of 1168 historical figures in alphabetical order of the playwrights, poets, kings, etc. is also matched in the year calendar reference which is enriched with a personal photographic reproduction of the historical individual when available, should such person have been deemed sufficiently interesting or important to be incorporated amongst the 1168 "dramatis personae" references which can be consulted in this mystery story where the author of the Shakespearean plays conceals himself. He must be among the cited names, but which one is the true playwright? Let us proceed with the investigation.

THE STORY WE ARE GOING TO RELATE

Like all stories we shall start from the beginning and, since this narrative deals primarily with William Shakespeare, let us see if we can identify the various steps that make up his biographical profile and, with a little side stepping, investigate if he actually visited Italy during his "lost years" (1585 – 1592) or "hidden years" as they are also called, and if he didn't, who did?

The life story of William Shakespeare in historical terms has followed a simple line of events, although the dates of various happenings are not always verifiable, and we shall briefly recount the various stages of Shakespeare's movements as have been relayed to us for reference during the reading of this book which I will divide into clear chapter groups which include:

HISTORICAL	Biographic profile of the playwright William Shakespeare and his contemporaries.
THE STORY	Made up of a historical cast of characters, including over 1168 contemporaries in Britain and Europe.
THE THEATRE	In England and Italy in Shakespeare's time.
THE EVIDENCE	Verifiable accurate facts that are unmistakably true but are not confirmed to be so by "official" Shakespeare historians.

THE BIOGRAPHICAL PROFILE of the most probable "alter" Shakespeare.

THE COINCIDENCE	The contents of the Italian Shakespeare plays and their locations.
THE TRUTH?	The conclusion of the investigation in search of the truth.

CHAPTER I

THE ELIZABETHAN AGE

Queen Elizabeth I (Tudor)

The Elizabethan era in English literature runs almost concurrently with the life of Queen Elizabeth I (1533 to 1603 – 70 years). She was the first child of **Anne Boleyn** (1507 – 1536 -29 years), second wife to King **Henry VIII** (1491 – 1547 – 56 years). The principal contributory supporting facts to the period were:

The glorious feeling of patriotism that spread equally throughout the kingdom in the wake of the positive outcomes in the wars with the Kingdom of Spain and the subsequent victorious sea battles, including the final removal of the invasion of England by the formidable Spanish Armada supported by the land army of **Alessandro Farnese** (1545 – 1592), Duke of Parma, Governor of Holland, awaiting to board the Spanish fleet in Calais, an event which did not take place because of the attack of the port of Calais by the English fire ships which dispersed the Spanish vessels into the English Channel. These extraordinary events were in tune with he country's enthusiasm, which was openly manifested in view of the ever increasing overseas explorations, conquests and colonisation of newly discovered territories in particular in the new continent now called America after the name of the Italian explorer **Amerigo Vespucci** (Florence 1454 – 1512).

Besides the positive climate in which the country found itself, and suddenly realising that England was becoming a major player in world commerce and a military power to respect, it also witnessed a further interior development in the literary world where poets, playwrights, playhouses and theatres flourished. During this period, the capital could boast 33 theatres in the London area, although not all operational at the same time. The playwrights not only furnished light hearted comedies but also serious historical stage productions and, in particular, tragedies from all periods in history which have been so successful that they are still enacted on stage today 4 centuries after they were written. In addition to prose emancipation, poetry was finding access to fresh forms of refined expression and fluidity of verbalisation not witnessed previously.

It is important to emphasise that the introduction of the sonnet into English poetry at this time emulated the sonnet structure as propagated principally by **Francesco Petrarca** (**Petrarch**) (Florence 1304 – 1374), the father of humanism and whose new, fresh and original poetic form slowly but firmly became a common literary occurrence throughout Europe.

The sonnet, "sonnetto" in Italian, meaning a small song, was introduced into England by **Sir Thomas Wyatt** (Allington Castle, Kent 1503 – Dorset 1542), Ambassador to **Henry VIII** (Palace of Placentia 1491 – Whitehall 1547). It is possible that he first came in contact with the presentation of sonnets during his travel on the Continent and reproduced this form of poetry on his return to England.

Henry Howard, Earl of Surrey (1517 – 1547) was one of the founders of English Renaissance poetry. He was a nobleman and a first cousin of **Queen Anne Boleyn** (1501c. 1536) and **Queen Catherine Howard** (1523c. – 1542), second and fifth wife to Henry VIII. At 30, Howard was decapitated by order of the king on a trivial charge. He was the last person to be executed by Henry VIII. Howard was an erudite man and, like Wyatt, studied Italian and spoke the language and with Wyatt shares the merit of also having introduced the sonnet into English literature.

The sonnet reached England a hundred years later, following its conception in Italy. The structure of this type of poetic representation was technically very innovative as it comprises the formation of a poem of 14 lines of ten syllables in each line in a specific well-defined word length specification and also in terms of rhyme positioning. The sonnet was devised as love poetry and was adopted in particular in France and subsequently into the English common language.

In the latter end of the 16th century, **Sir Philip Sidney** (1554 – 1586), **Edmund Spenser** (1552 – 1599) and **William Shakespeare** (1564 – 1616) wrote wonderful sonnets, a tradition that was also carried forward by **John Donne**, dean of St Paul's Cathedral (1571 – 1631), **John Milton** (1608 – 1674) author of "Paradise Lost", **John Keats** (1795 – 1821) "To a Nightingale", William Wordsworth (1770 – 1850), who is remembered for his 1805 "Miscellaneous Sonnets", the French author of the "Les Fleurs Du Mal" **Charles Baudelaire** (1821 – 1867), and his countryman Stéphane Mallarmé (1842 – 1898) who published his **"L'après** -midi d'un Faune" in 1865".

Sir Philip Sidney

Edmund Spenser

William Shakespeare

John Donne

John Milton

John Keats

William Wordsworth

Charles Baudelaire

Stéphane Mallarmé

This was a period of immense creativity in English literature with contributions from many personages of different walks of life, particularly noticeable in the literary masterpieces passed down to us by **Sir Thomas More** (1478 – 1535) who was Lord Chancellor in 1529, **Sir Thomas Elyot** (c.1490 – 1546) and **Roger Ascham** (1515 – 1568). Literature also became clear and smooth as in the works of **Sir Francis Bacon** (1561 – 1626) and **Richard Hooker** (1554 – 1600) where the language expressed itself more richly and apparently in form and content almost extravagant and over expressive.

Sir Thomas More

SirThomas Elyot

Roger Ascham

Sir Francis Bacon

Richard Hooker

The period is also characterised by the writings of **Edmund Spenser** (1552 – 1594), **Sir Philip Sidney** (1542 – 1586), **Michael Drayton** (1563 – 1631) and **George Chapman** (1559 – 1634). The same intellectual values were shared by the dramatists, among the most prominent being **William Shakespeare** (1564 – 1616), **Ben Jonson** (1572 – 1637), **Christopher Marlowe** (1564 – 1593), **John Webster** (1582 – 1625), **Thomas Dekker** (1572 – 1632), **Philip Massinger** (1583 – 1640), and **Giles Fletcher** (1549 – 1611). In the field of sacred writings, the period culminated with the authorised version of the new English Bible, a historical milestone in the English language, a product of pure Elizabethan extraction both in its concept and language, published within the guidelines set forth by James I of England following the Hampton Court conference on the matter of its final presentation in 1604.

Michael Drayton

George Chapman

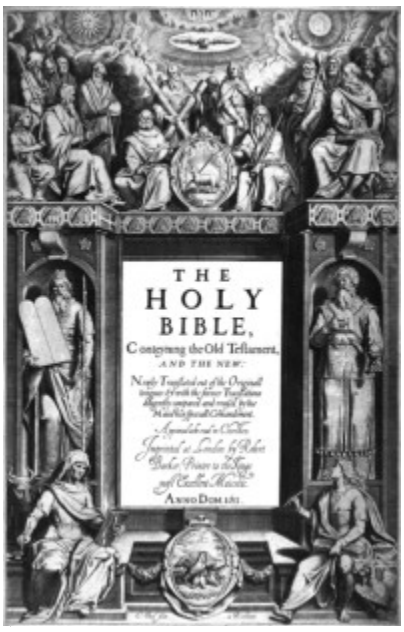
Ben Jonson

Christopher Marlowe

John Webster

Thomas Dekker

Philip Massinger



King James's Bible 1616

King James I of Britain
(1566 – 1625)

READERSHIP

Male literacy in England in 1500 was around ten per cent of the population and increased considerably to around forty per cent in 1700. Female literacy in 1500 was around one per cent and increased to twenty per cent in 1700. The greatest development was in urban areas, especially in London. The noble and upper classes had greater access to learning to read simply because of the economical availability of sending children to school. Compulsory school for children up to the age of ten only came about as late as 1870 with the Elementary Education Act of that year. In Scotland, it became law in 1872. Compulsory elementary education was introduced in Italy in 1855 and in France in 1881.

QUEEN ELIZABETH I TUDOR COINS 1533 - 1603

The Farthing

Half Penny

One Penny

Silver Groat = 4 pence

Sixpence

One Shilling = 12 pence

Half a Crown = 2 shillings 6 pence

Gold Crown = 5 shillings

Gold Half a Pound (an angel) = 10 shillings
"Angel" referring to Archangel Michael

Gold Sovereign = 20 shillings (1 pound)
144 pence

Basic denomination during Tudor times was pounds, shillings, and pence.
12 pence = 1 shilling
20 shillings = 1 pound
penny was written as "d" ("d" stood for the Latin "denarius" a Roman silver coin)
240 pennies made £1
shilling was written as s
pound was written as £
The £ sign was, and still is, a variation of the Latin "Libra" which was the first letter to define the British monetary division known as LSD: pounds, shillings and pence from the Latin "Libra, Solidus (Sesterius) and Denarius"

A sovereign was a gold coin worth 1 pound, i.e. 20 shillings. Term "pound" came into being after 1583.
An angel was a commonly used gold coin = 10 shillings (Half a pound).
"the sweet voice of an angel would get things done" – the origin of this term you can see above
Crown coin in both gold and silver = 5 shillings = Venetian ducat = Flemish gelder, or a French êcu.
Half-a-crown was worth 2 shillings 6 pence.
The shilling was a silver coin worth 12 pence. The sixpence was a silver coin worth 6 pence.
A groat was a silver coin worth 4 pence.
A penny was a silver coin. A coin worth 2 pence was called "tuppence".
A half-penny was called a ha'-penny.
The farthing was a 1/4-penny fragment, although less practical, was used during low inflation years.

Expenses during Tudor times

Daily expenses were typically in shillings and pence.
Food and drink = a few pennies. Pot of ale would be a penny or little more.
Tipping – house servants would get a tip (called "vail") of a few pence. Common vail used to be about a penny. For greasing the palms, gifts were more common than money.

DRESS CODES

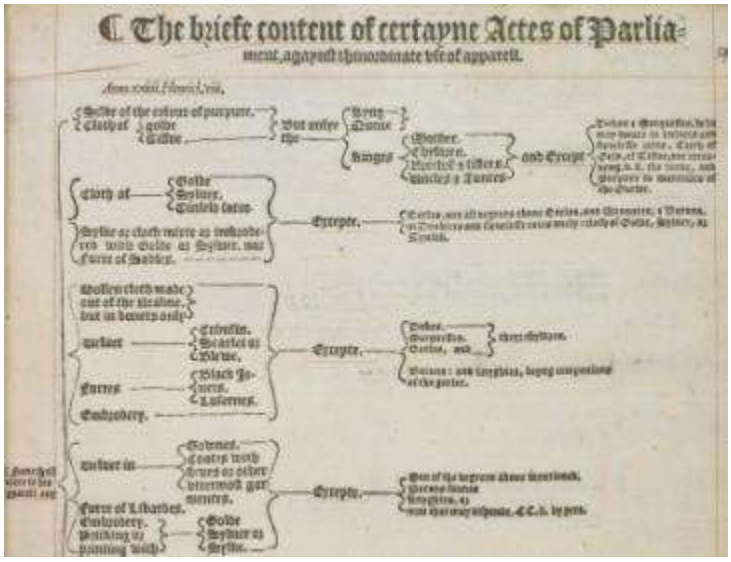
At the time of the Spanish Armada, when citizens did not wish to attend Anglican Church services, these could be avoided by paying 12 pence with no precise calendar reference. This rate was later increased to £20 a month, which brought into the coffers of the State around £45,000 p.a., which was well timed for a State contribution towards the cost of the war against Spain.

Elizabethan dress codes ("Statute of Apparel") passed by Queen Elizabeth I were many and had to be strictly adhered to. Restrictions were enforced where precise budgets defined the colour and style of the citizens' garments. A person with an income of £100 per annum could wear satin fineries and his doublet would be of velvet. Someone with an income of £20 per annum could not wear a velvet doublet; this had to be made in a satin finish. Silk stocking wear was only to be worn by knights and their eldest offspring. Similarly, a statute was passed that caps had to be worn instead of hats. Black clothes were a sign of prosperity because the cloth needed a large amount of dye to stain it. Likewise, the brightest colours were more expensive because of the amount of dye required, and this explains why the poorer citizens wore cloth dyed in yellow, orange, green, pale blue, pink, or russet. All these strange laws were brought about to contain the importation of foreign fabric and to assist the local textile manufacturers in offering their products on the market at competitive prices. The restrictions on the daily life of the citizens were so many that no official statistics have been identified. The regulations on food consumption were also many.

Clothing of nobles and royal men in Elizabethan England

Elaborate clothing of the upper class

Middle class clothing during the reign of Elizabeth I



The brefe content of certayne Actes of Parliament, agaynst thinordinate vse of apparell.

Elizabeth I's Statute of Apparel dated 1574. Government statutory laws on the compulsory code of dress

Oscar Toma, son of the author, in the role of Romeo from "Romeo & Juliet" in Elizabethan costume. Oil painting 2011 by Mariuccia Lauricella

TUDOR, ELIZABETHAN AND JACOBEAN FOOD

Henry VIII enjoying Tudor fayre with his Lord Chancellor Thomas Moore to his right

A typical Elizabethan London food market

A Jacobean era supper table normally consumed around six o'clock in the evening

During the above period in England, the range of food and supply of the same was quite vast and of good quality. The preparation of food put on the table was simple, nothing as sophisticated as the endless recipes studied and printed in the book by **Caterina de Medici** (Florence 1519 – Blois, France 1589) when she left Florence to take up residence as queen consort of **Henry III of France** (Fontainebleau 1551 – Sant-Cloud 1589) in 1547. Meat and fish were part of the primary choices throughout England: beef, pork, mutton, lamb, veal, bacon and venison. Fowl was also popular, such as duck, goose, pheasant, grouse, swan and peacock. Fish and shellfish were available in abundance such as trout, salmon, pike, sturgeon, mussels, cockles, oysters, crab and lobsters. During normal meals ale was drunk because water was considered unhealthy. The rich would also drink wine. For the common and poor, all eating evolved around various types of bread, which was normally taken with butter, eggs and vegetable soups of different kinds. Red meat was a costly item for the lower classes in society and, therefore, they did not eat the same food as the more well off; instead, they ate white meat such as chicken, hare, rabbit and birds which they could catch in public places where commoners could hunt. On private estates, it was forbidden to hunt any type of animal or fish in lakes or rivers of any estate large or small.

In 1593 **Queen Elizabeth I** (Palace of Placentia, Greenwich 1533 – Richmond Palace 1603) made a law that made it mandatory for every person on the land to eat fish on Wednesday, Friday and Saturday. The law was made to support the fishing industry and was enforced similarly to the compulsory dress code. Disobeying the law could mean 3 months in prison.

The Elizabethans also ate plenty of vegetables and fruit. Vegetables included turnips, spinach, garlic, radishes, parsnips, carrots, lettuce, cucumber, cabbage, onions, and leeks. Fruits available were apples, pears, plums, cherries, lemons, blackberries, raspberries, strawberries and melons, as well as various types of nuts. Expensive fruit such as oranges, peaches and pomegranate were only eaten by the rich. Fruit was rarely eaten raw; it was usually cooked, baked in pies or boiled to make jam. These latter versions of fruit were eaten by the rich and poor alike. Decorative pies were very popular, such as those made at the farm of Mary Arden (Wilmcote, Wars. 1536c. – Stratford-upon-Avon 1608).

An example of an Elizabethan pie from Mary Arden's Farm

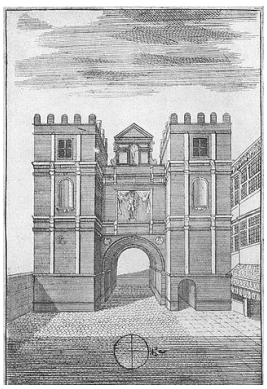
ROMAN AND MEDIEVAL LONDON CITY GATES

The Romans abandoned England in the 5th century and this allowed foreign tribes to invade. From Ireland came the Scots who settled in what is now the west coast of Scotland, and from the north came the Picts. The strongest and most successful groups came from northwest Europe, mainly Denmark and northern Germany. These were the Angles, Saxons, and Jutes, now known as the Anglo Saxons and this was the beginning of the Anglo Saxon settlement in Britain. In 789, the Vikings from Denmark invaded northern England and by 870 had overrun East Anglia, Mercia and Yorkshire. In 1066 Duke William of Normandy successfully landed at Pevensey Beach in Sussex, where, at the Battle of Hastings, the Normans overrun the Saxons and killed King Harold (1022c. – 1066) who reportedly died with an arrow in his eye. Following this military invasion, William captured the ports of Dover and Romney, before marching to London where the last remaining English leaders surrendered and promised loyalty to him.

The Roman walls and gates of London were still in existence and were in use during the Middle Ages with some modifications. During the Middle Ages the gates were closed at night and opened at daybreak. The City had 7 gates which were the main exits to the various regions of the country. The drawings that follow show where these gates were located and how they were built.

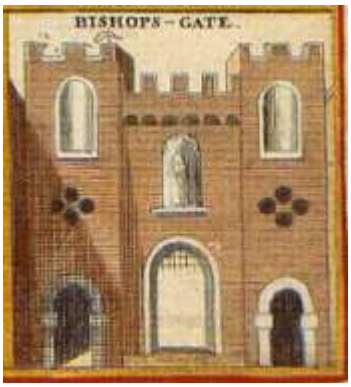
London Wall with the 7 gates underlined in blue (1600c.)
North London at the time measured approximately 3 miles long by 2 miles deep.

THE SEVEN GATES OF LONDON



View of Aldgate from a set of anonymous prints of the City of London 1609c.

Aldgate – leading to Colchester and Essex

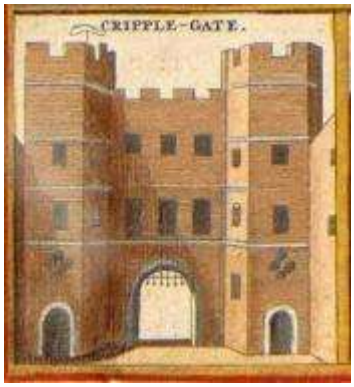


Print of 1650c.

Bishopsgate – leading to Shoreditch and up towards Cambridge along the old Ermine Street.

An engraving showing Moorgate before it was demolished in 1762

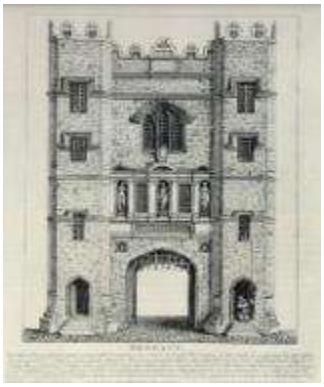
Moorgate – not an original Roman gate. It was more than likely a postern in Roman times only becoming a gate in 1415.



An illustration of the gate 1650c

Cripplegate – leading to the village of Islington

Aldersgate – leading towards St Bartholomew's Abbey, Smithfield Market and London Charterhouse. Aldersgate was thought to have replaced a previous gate to the west of the city. This is the gate which James VI of Scotland passed through when he came to London to be crowned James I of England, Scotland and Ireland



Newgate – leading towards Oxford and the west.
Newgate was the old city gate and prison instituted by Henry II in the 12th century.

Print of the early 1800's showing the execution by hanging of convicts outside the prison at Newgate

Ludgate – leading towards Bath in the West, and the South West.

Plaque marking the place of Ludgate in Ludgate Hill
(photo by the author)

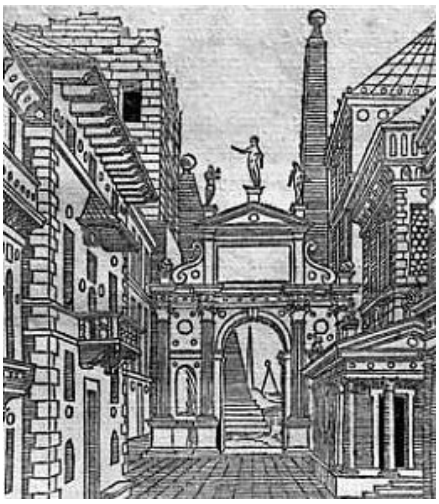
Old Temple Bar in Fleet Street demolished in 1669

Temple Bar in Fleet Street in 1799c.

Temple Bar Gate commissioned by King Charles II (1630 – 1685) the design of which is attributed to Sir Christopher Wren (1632 – 1723) between 1669 – 1672.

Temple Bar Gate was constructed of Portland stone from Dorset by **Thomas Knight**, City Mason, and **Joshua Marshall**, Master of the Mason's Company incorporating statues of **King James I** (1566 – 1625) and **Queen Anne of Denmark** (1574 – 1619). The original medieval gate was a Roman "porta urbis" (city gate) at the time of Emperor Trajan and was first mentioned in 1293. Although it escaped damage in the Great Fire of London in 1666, it was rebuilt during the general improvement works in the City after the disastrous event. It was the principal entrance to the City of London, from the City of Westminster, on the road to the west leading into the Strand and ending in Trafalgar Square. In 1878, the gate was removed from Fleet Street and re-erected in Theobalds Park, Cheshunt, Hertfordshire, in 1889, where it became an important attraction for visitors from London. In 1976, the City of London decided that the Temple Bar Gate, the only surviving gateway of London, should be brought back to the City and in 2004 it was re-erected in Paternoster Square in the shadow of St. Paul's Cathedral. This square was built in the theme of an Italian "Ideal City" and the Portland arch was placed at the entrance to Paternoster Square, the Italian Renaissance "piazza" facing the left wall of St. Paul's Cathedral. The gate was placed between two city buildings as a recall of its function when in Fleet Street, as well as a recall to the original gate

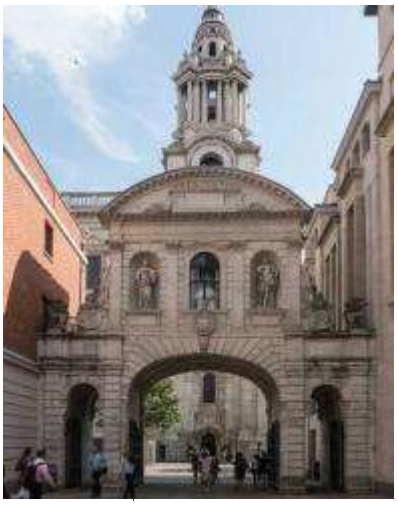
access point into the city, in a neo-classical style as conceived by **Sebastiano Serlio** (Bologna 1475 – Fontainebleau, France, 1554) as illustrated in his drawings in his 1537 publication of "Seven books of architecture". Serlio was an Italian mannerist architect, also famous for his theatre drawings and his architectural work in Italy and abroad, especially at Fontainebleau Palace, outside Paris and Chateau d'Ancy-le-Franc, Yonne, France. It is said that he was the most copied architect and designer in Europe.



An arch designed by Sebastiano Serlio in 1537

From Sebastiano Serlio's "Seven Books of Architecture" (1537) he wrote :

"*The greater the hall, the more nearly will the theatre assume its perfect form".*



The Temple Bar Gate in Paternoster Square positioned as seen in Serlio's drawing

Facade of the Hotel d'Assezet, Toulouse ,France (1555-57). An example of Serio's copied work

A facade in Venice from Serlio's Book IV, published in 1537

Chateau d'Ancy-le-Franc, Bourgion, France, designed by Sebastiono Serlio in 1544 and completed after his death by Pierre Lescot (1515c. - 1578)

A bastion near the Barbican in Cripplegate, City of London.
The bastion stands on a Roman foundation
with upper structure of 13th century masonry

Photographs by the author

Statue believed to be of the Roman Emperor Trajan
A.D. 98–117 in front of the Roman Wall at Tower Hill
built between 1st and 2nd century A.D.

POPULATION

In 1550 – 1560, England had a population of between 3 and 4 million. The previous decade saw a fall in population throughout England of about 7%. This large drop was caused mainly by the dreadful plagues that swept the country. Because of the poorest of sanitary conditions, the populace had to face constant attacks of tuberculosis, measles, rickets, scurvy, two types of smallpox, dysentery and an array of different types of fever. No-one was spared and even **Queen Elizabeth** (1533 – 1603) in 1562 was nearly on death's bed with smallpox.

London had a population of approximately 250,000, whilst Stratford-upon-Avon counted 1,500 souls in a period when only three towns in England had 10,000 inhabitants or more. It has been confirmed that illiteracy was the norm for around 70% of men and 90% for women. In the upper echelons of society, 60% could read and write. For nearly two and a half centuries, deaths outnumbered births in London, and only the steady influx of provincials and foreigners, mainly refugees from across the Channel, allowed the city to increase its development.

London was one of the great cities of Europe – only Paris and Naples were larger at different times. The London district of Southwark had a larger population than Norwich, at that time England's second city.

The average life expectancy in the city has been recorded at 35 and less. The population lived mainly within the old Roman walls close to the Tower of London and St Paul's old gothic cathedral. The City was divided into 100 plus parishes and those which survived the great fire of London, 2nd to 5th September 1666, testify their proximity to each other. London in this period could be crossed by foot in around one hour at a steady pace.

Outside the ancient Roman perimeter, the urban area was quickly developing into the Greater City of London. Areas such as Chelsea, Hammersmith and Hampstead were distant, separate towns. Westminster Abbey and White Hall Palace, a 23 acre complex with apartments, offices, stores, sports areas surrounded by large hunting grounds, today survives in parts as Hyde Park, Kensington Gardens, Green Park, St James's Park and Regent's Park. The Westminster complex boasted 1,500 rooms and a resident population of 1,000 courtiers. Westminster was viewed at the time as a separate town. The old complex no longer exists and the only building still standing is the Banqueting Hall.

Banqueting Hall, Whitehall (1619), designed
by Inigo Jones (1573 - 1652) and built for
Charles I (1600 – 1649) in the
Andrea Palladio style.
The ceiling is painted by Sir Peter Paul Rubens

This building is the only
remaining component of the
Palace of Whitehall. It was in
front of this facade that Charles I
was beheaded in 1649.

Life in the City was centred around the two shores of the river Thames, which was much wider than it is today, up to 1,000 ft in some points. Only one bridge linked the two shores which allowed people and goods to cross the treacherous river with its fast tides. The bridge had been built some 300 years when **William Shakespeare** (1564 – 1616) arrived in London in 1592 aged 28. At the Southwark end of the bridge, the heads of criminals were displayed on long poles, the rest of the body being hung above the entrance gates or distributed to other cities. The other major structure in London at this time was St Paul's Cathedral, which was, strangely enough, larger than **Christopher Wren's** (1632 – 1723) new construction on the same site.

Old St. Paul's Cathedral consecrated in 1240 and destroyed by fire in 1616.

All types of printed books were available in London for over a century, mainly bought and sold in the vast area around the Cathedral. Over 7,000 titles were published during Queen Elizabeth's reign.

John Florio, tutor to Queen Anne of Denmark, consort of James I of England, who was born in London in 1553, possessed a vast library of over 400 books which on his death he left to the Earl of Pembroke **William Herbert** (1580 – 1630).

It is assumed that Shakespeare, should he have been the playwright, wrote many his works during the period 1585 and 1592, the years in which we do not know of his whereabouts. However, no evidence has come to light that Shakespeare possessed a library of his own or any loose books of any type. An interesting statistic is that at that time Shakespeare refers to Italy more often than to Scotland – 35 times to 28 – and these curious coincidences will amuse the reader of this fascinating story, although no written document relating to this was found in Shakespeare's urban or country residence after his death.

An Elizabethan printing press 1600c.

POPULATION IN THE PRINCIPAL COUNTRIES & CAPITAL CITIES IN 1550

COUNTRY	HEAD OF STATE	POPULATION	CITIES	CITY POPULATION
KINGDOM OF FRANCE	KING HENRY II 1547 – 1559 SON OF CATHERINE DEI MEDICI	15,000,000	PARIS	253,000
KINGDOM OF SPAIN	CHARLES V EMPEROR 1519 – 1556	8,000,000	MADRID GRANADA SEVILLE TOLEDO	70,000 70,000 69,000 65,000
KINGDOM OF PORTUGAL	JOHN III OF PORTUGAL 1502 – 1557	1,800.000	LISBON	70,000
KINGDOM OF ENGLAND & IRELAND	QUEEN MARY TUDOR 1553 – 1558 QUEEN ELIZABETH I 1558 – 1603	4,000,000	LONDON	250,000
KINGDOM OF SCOTLAND	MARY STUART QUEEN OF SCOTS 1542 – 1567	900,000	EDINBURGH	15,000
ITALY made up of:		12,000,000 (Approx)		
REPUBLIC OF VENICE	DOGE FRANCESCO VENIER 1554 – 1556		VENICE	171,000
KINGDOM OF NAPLES	VICEROY PEDRO LADRON 1553 – 1556		NAPLES	65,000
PAPAL STATE (ROME)	POPE JULIUS III G. M DEL MONTE 1487 – 1558		ROME	60,000
DUCHY OF TUSCANY	FERDINANDO I DEI MEDICI 1549 – 1609		FLORENCE	171,000
REPUBLIC OF GENOA	DOGE ANDREA DORIA 1466 – 1560		GENOA	75,000
KINGDOM OF SAVOY	KING DUKE EMANUELE FILIBERTO 1528 – 1580		TURIN	252,000
DUCHY OF MILAN	BONA & GAETANO SFORZA 1495 – 1554		MILAN	30,000
DUCHY OF PARMA	OTTAVIO FARNESE 1524 – 1586		PARMA/PIACENZA	60,000
DUCHY OF MODENA	ESTENSE FAMILY 1452 – 1796		MODENA	50,000
REPUBLIC OF SIENA	1125 – 1559		SIENA	65,000
REPUBLIC OF LUCCA	1160 – 1805		LUCCA	70,000
* REPUBLIC OF SAN MARINO	THE OLDEST REPUBLIC IN EUROPE			2,000

ITALY comprised THE FOLLOWING 12 STATES WITH A TOTAL POPULATION OF APPROXIMATELY 12,000,000:

1. REPUBLIC OF VENICE
2. KINGDOM OF NAPLES (LARGEST IN THE PENINSULAR)
3. PAPAL STATE (ROME)
4. DUCHY OF TUSCANY (FLORENCE)
5. REPUBLIC OF GENOA
6. KINGDOM OF SAVOY (TURIN)
7. DUCHY OF MILAN.
8. DUCHY OF PARMA
9. DUCHY OF MODENA.
10. REPUBLIC OF SIENA.
11. REPUBLIC OF LUCCA.
12. REPUBLIC OF SAN MARINO *

*The oldest republic existent in Europe was founded by the Stonemason Marino in the IV Century A.D. later known as San Marino, close to Rimini.

Map by Bruan and Hogenberg
The amusement quarter of Bankside south of the River Thames can clearly be seen

EUROPE IN 1550

MAP OF THE KNOWN LANDS OF THE WORLD IN 1580 A.D.

At the apex of the Elizabethan era it has been estimated that at this time in history the Europeans only knew around 49% of the surface of emerged lands of the globe. By the end of 1700, however, their knowledge increased to 83% of the planet and 60% of the emerged lands.

THE LONDON PLAGUE AND THE GREAT FIRE OF LONDON

A contemporary woodcut depicting the Great Plague of 1625, called "Lord have mercy on London" from a pamphlet "A rod for runaways" by Thomas Dekker (London 1572 – 1632)

In the sixteenth century, London was vibrant with activity. Colonisation took off with great enthusiasm and results. The economy seemed to thrive and the theatre world exploded into a significant expression of creativity unseen previously. Unfortunately, behind this pretty picture lurked a deadly enemy for every Englishman. It was the lethal plague, known as the "Black Death", which killed so much of the population, especially in London where citizens had nowhere to escape to. Those who could, moved to the country for safety as far as possible from any form of contagion of the disease. The plague was a recurring event every ten years or so. This regular malediction forced nobility to seek refuge out of town, and they could do this in style by building beautiful palaces such as Hampton Court, Richmond Palace, etc.

The most renowned epidemic disease recorded in history caused by a contagious infection was called "Yersinia pestis bacterium", identified in 1894 by Alexandre Yersin, a Swiss physician and bacteriologist. This anaerobic organism can infect humans by diffusion brought about by the transfer through a bite of infected fleas from rats. The time scale from the death of a rat to the death of a human following an infected flea bite was about eleven days.

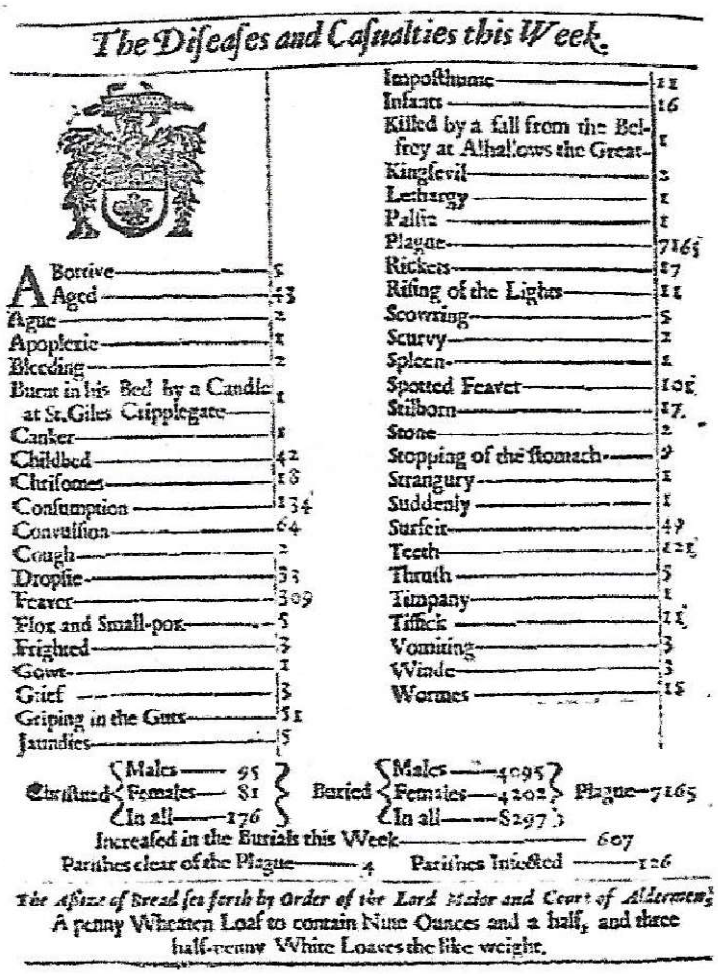
The disease was probably brought into Britain by Dutch cotton trading ships that sailed from the east. When the Londoners realised that they were in mortal danger of an epidemic of incredible proportions, they ran for shelter either by closing themselves in their homes or fleeing to the country. The disease appeared on the scene on average every 20 – 30 years, killing about 20% of the London population. It has been estimated that England between 1348 and 1665, that is over a 317 year period, witnessed around an astonishing 40 outbreaks of the plague.

In the 1600s the City of London occupied an area of 448 acres surrounded by a city wall originally built by the Romans in the first century A.D., and upgraded in the Middle Ages to keep out raiding bands. This semi-circular wall surrounded the City with the River Thames to the south acting as a natural border. There were 7 major entrance gates: Ludgate, Newgate, Aldersgate, Cripplegate, Moorgate, Aldgate and Bishopsgate. Inside the perimeter of the wall, in the City of London, theatres in the Elizabethan era and later could not operate, although there were exceptions such as the Blackfriars theatre, which did not come under the local laws of the City of London. The 1347 horrifying autumn outbreak of the plague caught Londoners unaware and nobody knew what the cause was or how to fight it. Over almost a two-year period, London recorded around 40,000 deaths. There were hundreds of people dying, so much so that in specific weeks mass graves had to be dug with bodies being thrown one on top of the other. It has

been estimated that the Black Death of 1350 killed half the population of the western world, and this plague was known as the "Great Pestilence".

The last great plague of London swept through the city in February 1665. The death toll within 7 months reached the staggering figure of 100,000 representing one fifth of the capital's population. Every parish kept detailed written records of the causes of the deaths as shown on the "Bill of Mortality" compiled by the authorities for the period 19 – 26 September 1665 when 7,165 deaths were recorded. The final statistical figures referring to deaths in the whole of England were estimated at over 200,000. Urban areas were affected more than rural; Colchester, Ipswich, Norwich, Southampton and Winchester were badly affected whilst strangely enough the midlands and the west of the country were not affected by the deadly disease.

The total population of England in 1600 was 5 million, which dropped significantly throughout the country when the plague hit the nation. In Scotland, the population in 1500 was 500,000, rising to 800,000 in 1600 and reaching 1,000,000 in 1700. Scotland took draconian measures not to be contaminated by the English plague epidemic by introducing border controls that prohibited any form of trade with its southern neighbours. The same trading restrictions were also imposed on the Netherlands. Quarantines were also imposed, although even with introducing the above mentioned safeguarding measures, the plague of 1349 – 50 and 1362 reached Scotland, killing about one third of the population. The 15th and 16th century epidemics hit Scotland once more, causing the greatest number of deaths in the central belt: Glasgow – Edinburgh, as well as Aberdeen and Dundee on the east coast, with Dumfries, Fife and St. Andrews having smaller numbers of deaths. The Highlands and Ireland were fortunate to escape the disease, although for the rest of the country, life did not return to normal until the 18th century.



The Diseases and Casualties this Week.

Abortive	5	Imposthume	11
Aged	53	Infants	16
Ague	2	Killed by a fall from the Belfrey at Allhallows the Great	1
Apoplexie	1	Kingsevil	2
Bleeding	2	Lethargy	1
Burnt in his Bed by a Candle at St. Giles Cripplegate	1	Palsie	1
Canker	1	Plague	7165
Childbed	42	Rickets	87
Chrisomes	18	Rising of the Lights	11
Consumption	134	Scowring	5
Convulsion	64	Scurvy	2
Cough	2	Spleen	1
Dropsie	33	Spotted Feavet	105
Feaver	309	Stillborn	17
Flox and Small-pox	5	Stone	2
Frighted	3	Stopping of the stomach	9
Gout	1	Strangury	1
Grief	3	Suddenly	1
Griping in the Guts	51	Surfeit	49
Jaundies	5	Teeth	121
		Thrush	5
		Tympany	1
		Tissick	15
		Vomiting	3
		Winde	3
		Wormes	15

Christned: Males 95, Females 81, In all 176 — Buried: Males 4095, Females 4202, In all 8297 — Plague 7165

Increased in the Burials this Week 607

Parishes clear of the Plague 4 — Parishes Infected 126

The Assize of Bread set forth by Order of the Lord Maior and Court of Aldermen:
A penny Wheaten Loaf to contain Nine Ounces and a half, and three half-penny White Loaves the like weight.

List of weekly deaths during the London Plague