



NATIONAL ENDOWMENT FOR THE HUMANITIES

DIVISION OF RESEARCH PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and applicants are urged to prepare a proposal that reflects their unique project and aspirations. Prospective applicants should consult the Research Programs application guidelines at <https://www.neh.gov/grants/research/collaborative-research-grants> for instructions.

The attachment only contains the application narrative, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

The application format has been changed since this application was submitted. You must follow the guidelines in the currently posted Notice of Funding Opportunity (see the Notice posted on the Collaborative Research program page linked above).

Project Title: Mapping London's Theater Districts, 1576-1642

Institution: Purdue University

Project Director: Paul White

Grant Program: Collaborative Research

Narrative

Project overview

Shakespeare's Theaterscape: London Playhouse Districts (1576-1642) is a scholarly digital project that couples theater history scholarship with GIS technology to better understand the place of particular playhouses within their urban contexts. This collaborative project by an international team of scholars centers on digital cartographic reconstructions of four discrete theatrical and entertainment districts in early modern London. A fully open-access website will feature these interactive maps, a collection of edited source materials on which the maps are based, and a series of interpretive essays exploring the implications of the research. The first phase of the project will be completed in September 2026.

1. Significance and impact

The collaborators on *Shakespeare's Theaterscape* seek NEH support to build a website that has at its center digital cartographic reconstructions of four discrete theatrical and entertainment districts in Shakespeare's London. Until now, scholars wishing to visualize the place of early modern theater and entertainment in the metropolis have had to rely on original but basic sixteenth and early seventeenth maps, or on highly simplified twentieth-century renderings (Figure 1). Furthermore, most efforts to map and situate early theaters in the greater London area have concentrated on the iconic Globe playhouse, south of the Thames on "bankside." Our project deals with four theater districts north of the Thames, where playing first gained an urban foothold: (1) the Curtain playhouse in St. Leonard's Shoreditch; (2) the Blackfriars playhouse in St. Anne's Blackfriars; (3) the Fortune playhouse in St. Giles without Cripplegate; and (4) the Cockpit playhouse in St Giles in the Fields. These are all marked in Figure 2 (a-b) on William Morgan's 1682 map of London and its environs (see Appendix for Figures). The Morgan map, although created after the Great Fire and the destruction of London's playhouses, depicts a city essentially unchanged in its general contours and street layout from earlier in the seventeenth century. As the most detailed and accurate period map it will form the basis of our own hyper-detailed district maps. Visually, our four district reconstructions will resemble the modernized plan-style maps of London developed by the Historic Towns Trust and shown in Figure 3, but they will be far more detailed than this rendering of the Blackfriars district c.1520, or any other modernized maps or plans of our chosen neighborhoods. To achieve this unprecedented level of topographic detail, the PI's will undertake extensive archival research into property records, deeds, leases, surveys, grants, rental lists, inventories, wills, court records, and other sources. These documents will also yield information about the residents of each district. This data on places and people will be entered into spreadsheets preliminary to locating it with the online mapping tool. Figure 4 shows an example of a working spreadsheet from the Records of Early English Drama (REED) prototype mapping of playhouses in Southwark south of the river. The *Shakespeare's Theaterscape* team includes scholars from REED whose expertise, as well as the tools they have already developed, will be invaluable as we build content for the northern playhouses and their neighborhoods.

The digital maps of our four theater districts will be dynamic and interactive, highlighting streets, buildings, parcels of land, and other features of the built and natural environment, and relating them to people, occupations and businesses, etc. A timeline feature on the website will highlight

key moments and events in the life of each district: clicking on a particular event will bring up a series of relevant source documents and will interactively highlight the associated geographic features on the map. The mechanics of this interaction have been under development by the REED project in their Rose Playhouse Timeline Demo (see Figure 5a-d).

Constructing the underlying database of source documents and information on residents will be a significant act of original research. Each document will be transcribed and edited, and along with each identifiable resident, georeferenced on one of the district maps. The maps and their underlying database will be supplemented by a gallery of relevant images and by five interpretive essays that consider what the data reveals about the place of these playhouses within their immediate urban surroundings. One essay will lay out general methodological questions that embrace all four playhouse districts, while the others will focus on the specific urban context of each. These essays will also be guides for future research, stimulating new work based on the project by suggesting questions and topics for further inquiry.

Shakespeare's Theaterscape will make a unique contribution to the recent "spatial turn" in early modern studies and Humanities discourse generally that emphasizes the impact of geography, place, and space on cultural institutions, practices, and artifacts. The project will serve not only specialists in theater and Shakespeare, but early modern historians of all stripes (social, urban, cultural geographers, etc.), as well as members of the public who remain fascinated by Shakespeare and his urban contexts. Our digital maps will allow these various users to see more precisely than ever before where the Shakespearean playhouses stood in relation to various jurisdictional boundaries of parish, ward, liberty, and manor, as well as nearby institutions like churches, company halls, urban mansions, bookshops, taverns, markets, wells, gates, pesthouses, etc. On this basis, and with the help of the interpretive essays, users will gain a new appreciation of how individual playhouses were part of local economic and cultural ecosystems, and how they contributed to placemaking processes whereby particular neighborhoods acquired distinct identities and reputations in early modern London. The project's long-term goal is to transform the way scholars approach Shakespearean playhouses, not as self-contained entities divorced from their urban surroundings, but as part of complex webs of buildings, institutions, and social relations.

2. *Substance and context*

Related Projects:

The project most closely related to ours is the online *Map of Early Modern London* (MoEML) (<https://mapoflondon.uvic.ca/agas.htm>). This is a repository of general information that covers the entire city and its hinterland from c.1500 to the eighteenth century. MoEML is based on the early sixteenth-century "Agas" map of London (Figure 6); it links particular sites and places to encyclopedia-style entries that mostly rely on printed literary sources, including drama, as evidence. Although a valuable resource, MoEML does not focus on theater or provide detailed visualizations of specific theatrical districts as we propose. Nor does it build new maps of these districts on the basis of deep archival research.

Projects with a similar theatrical focus to ours include Ingram and Nelson's website on *The Parish of St. Saviour, Southwark* (<https://stsaviour.folger.edu/>) that makes available the church

records of the parish south of the Thames that housed the first Globe theater. Like this site, *Shakespeare's Theaterscape* will enter details of parishioners into the project database, but it will go beyond the Southwark site by incorporating other more extensive data sets and linking them to the digital district maps. Closer to our project is the GIS map of the Rose playhouse district being developed under the auspices of the Records of Early English Drama (REED) by Professor Sally-Beth MacLean (University of Toronto) and geographer Byron Moldofsky. MacLean's Rose Playhouse Collection and the associated Timeline Demo (under development) survey in precise detail the second-best known playhouse south of the Thames, its spatial relations to neighboring institutions, and the socio-economic and political contexts of its immediate environs. Both MacLean and Moldofsky are members of *Shakespeare's Theaterscape* team and will be instrumental in guiding our plans for digitally mapping the northern playhouses and their neighborhoods.

The projects described above reveal the value of identifying and placing playhouse personnel and others connected to a local theater culture in the districts where they worked. Ingram, Nelson, MacLean and Moldofsky make clear that playhouse personnel and their families were firmly ensconced in these neighborhoods, taking part in everyday parochial activities, baptizing and burying their children in local churchyards, assuming civic responsibility within the vestry, financing sewer repairs, and providing relief for the poor. *Shakespeare's Theaterscape* will extend the study of dynamic relationships of this kind, by building an integrated, georeferenced database not only of people directly connected to the playhouses, but of other significant residents in the four districts, many of whom as retailers and tradespeople would have served the playhouse in their capacities as haberdashers, victualers, booksellers, etc.

Scope of Research and Source Materials:

Each feature on the theater district maps (e.g., a church, a company hall, a tavern, etc.) will be hyperlinked to edited transcriptions of the relevant source documents that allow us to ascertain its location and identity. For example, clicking on the parish church of St. Anne's Blackfriars will open a pane/window with a list of documents, including a lease that describes the location of the church and its distance from the playhouse; a late seventeenth-century plan marking where the church once stood in relation to surrounding buildings; and visitors' descriptions of the church structure. On the basis of these documents, users will be able to explore the spatial connections between church and playhouse and reach more informed conclusions about church-theater relations in this part of London.

What follows are some of our main research questions. These we will address in our introductory essays, but they are all questions that users themselves will be well-equipped to explore with the cartographic, textual, and scholarly resources of *Shakespeare's Theaterscape*.

- What was the demographic, economic, and religious profile of each playhouse district? Where did various social, economic, and occupational groups live in relation to the theater? Did the opening of playhouses and other entertainment venues prompt high-ranking or wealthy residents to leave or relocate within the district? What role did parish leaders like clergy, lecturers, and vestrymen, as well as parish officers like constables and scavengers, play in the day-to-day life of their local theater?

- Where was each playhouse district situated in relation to the often overlapping and competing jurisdictions of City, Parish, Diocese, Manor, Liberty, and County? How did these different authorities inhibit or enable the local entertainment industry?
- Were places of entertainment like playhouses, bowling alleys, and baiting arenas physically inter-dependent? Were playhouses simply structures housing stages upon which performances were mounted, or compounds stimulating a multitude of social and commercial interactions?
- What other proximate public institutions like churches, company halls, markets, and prisons would have impinged on the life and reputation of a theater?
- What sorts of trades and businesses (wax chandlers, hat and wig makers, taverns, cook shops, bookshops, etc.) operated near each playhouse? How did the presence of a playhouse contribute to and depend upon local economic activities?
- What can the layout of local streets, alleys, and other spaces tell us about the circulation of people, animals, and goods in each district? What other local groups and activities would playgoers have encountered coming and going from the playhouse? Would playgoers and churchgoers have crossed paths? What routes did the coaches of playgoers take and where did they park? Were they the social nuisance that some residents claimed?
- Where did theater people like actors (and their families), apprentices, impresarios, and shareholders live in relation to their places of work? Did they cluster together to form tight-knit professional communities?
- Where did identifiable playgoers live in relation to particular theaters? What routes might they have taken by foot, coach, or boat, and what would they have seen along the way? Were some theaters more dependent on local residents than others?

3. *Methods and execution*

Our project unites the methodologies of theater history, literary scholarship, and cultural studies with those pioneered by Geographic Information Science (GISci). That is to say, we join traditional humanities practices, such as archival exploration, the interpretation of rare manuscripts and books, and argumentation about the meaning of these texts, with the more recent techniques involving data management, digital cartography, and social networking theory. Our approach responds directly to the large-scale geographical and temporal scope of our topic.

In a project of this logistical complexity, several basic types of activity will often take place concurrently:

- 1) Research on documents: the gathering, transcribing, encoding and annotating of theater documents that will be directly referenced to data on the map.
- 2) Research on historical entities referenced in documents: the collection and recording of data (e.g., persons, places, properties) for plotting on the map.
- 3) Research on historical topography: information gathering for the digital cartographic reconstruction (jurisdictional boundaries, property boundaries, layouts of roads and lanes, buildings, etc.).
- 4) the technical work of GIS and web design collaborators, with assistance from other team leaders, in designing, developing, producing and implementing the website incorporating the digital map and uploading verified data to the database for the site and map.

- 5) the writing of scholarly essays: four on the playhouse districts and one overarching introductory essay addressing shared issues and drawing conclusions related to districts.

Research on documents, entities and historical urban geography has already started, conducted by the core investigators, but the handling of the resultant data is managed in markedly different ways. All of these will follow the example and established scholarly standards of the REED project. Processing of the data will be modelled on the REED structure as well, but modified as necessary for the needs of *Shakespeare's Theaterscape*. The schematic diagram of the workflow of the REED project is depicted in Figure 7.

The transcriptions and editing of primary documents will be done according to REED's scholarly methodology, using paleographical and digital editorial guidelines shared by paleographer/Latinist Patrick Gregory and managing editor Tanya Hagen. Using REED's markup codes, editors will submit completed transcripts as Word files to Gregory and Hagen for close content checking and translation where relevant. All citations will be checked by Hagen who will also contribute bibliographic research backup to locate any new records of interest to the researchers and to survey recently published works for the Fortune, Cockpit and Curtain to add to the *Early Modern London Theatres* (EMLoT) (<https://emlot.library.utoronto.ca/>) annotated web bibliography resource that will complement and be linked to our records on publication. Hagen and Gregory will validate the edited records before conversion to TEI-XML files for sharing by upload to the server at Purdue.

Research on historical entities will proceed and be recorded, again following the REED example, which enters entity data into a database using a standardized entity authority control system embedded in a web application (EATS system, sitting on a PostgreSQL database), although decisions about the configuration of a system for *Shakespeare's Theaterscape* will be decided at Purdue in the first year of the project. Data entry will be conducted by researchers and their assistants.

Our researchers will work closely with GIS consultant Byron Moldofsky to create historical digital reconstructions of our four theatrical districts, and to link these to our primary documents and related historical entities. Moldofsky and the GIS RA at Purdue will employ ArcGIS software for mapping, as was used to develop REED maps (RA using Purdue's ArcGIS site license). Using proprietary GIS software in no way limits the capacity for resultant output files to be used in open-source, open-access web-mapping applications. Base mapping will be delivered using open-source map serving software, likely Tileserver (<https://github.com/maptiler/tileserver-php>). Web-map programming will use the open-source Leaflet Javascript mapping library, and the text-based GeoJSON format for geospatial coding. These will be utilized, along with standard web design approaches (e.g., CSS, PHP, Javascript) in ways similar to those Moldofsky and MacLean tailored for their *Rose Playhouse Prototype* (part of the *REED Online* website). Further development is underway by this team for the new Mapping Timeline interface used by *REED Online* (see Figure 5a-d). Moldofsky's expertise will ensure the geospatial accuracy of features: the buildings, landmarks, streets, waterways, and jurisdictional boundaries on our map. Embedded tools will open new windows featuring the primary sources that inform our spatial history, and users will be able to refresh the map using different overlays or base "layers" keyed to view specific themes and time periods, including a

modern base map for reference. The GIS layers may be rendered visible or transparent, creating a range of possibilities for combining perspectives on a single location and to track physical, social, and other kinds of changes that occurred there.

The “deep” or “thick” cartography at the heart of our project (Bodenhamer, Corrigan, and Harris, 2013; Presner, Shepard, and Kawano 2014; Cole and Giordano, 2022) will be a collaborative endeavor. Our theater specialists, geographer, and web designers will create four distinct digital maps within a larger cartographic representation of the capital (based on the aforementioned Morgan map). Each map will center on a different theater and its immediate surroundings: Professor Paul White (PI, Purdue) will handle the Fortune playhouse in St. Giles without Cripplegate; Professor Christopher Matusiak (Ithaca College) will be responsible for the Drury Lane Cockpit in St. Giles in the Fields; Dr. Callan Davies (University of Roehampton) will reconstruct the Curtain amphitheater and its Shoreditch neighborhood; and Professor Christopher Highley (Ohio State) will work on the Blackfriars playhouse and district.

We have already begun to collect and transcribe primary documents. Support from the NEH will enable us to travel to the UK to consult an even wider body of evidence, including municipal records, indentures, deeds, and wills held by the London Metropolitan Archives (LMA); lawsuits from the Chancery Court, Court of Requests, and Court of Star Chamber at The National Archives in Kew (TNA); official patents, warrants, and petitions, also at TNA; crown papers detailing political and social control during times of plague and political crisis (TNA); similar manuscripts at the British Library, the Parliamentary Archives, and Lambeth Palace Library; theater collections and actors’ portraits at Dulwich College Library and the Victoria and Albert Museum; and parish chest records, an understudied resource for theater history, housed at numerous county record offices.

Travel to London will also enable our team to observe first-hand the latest archaeological work on theater sites in consultation with partners at the Museum of London such as Heather Knight. While there we will consult with an advisory board of recognized London historians and theater scholars, including Professor Matthew Davies (Birkbeck College, University of London), Professor Vanessa Harding (Birkbeck College, University of London), Professor John Craig (Simon Fraser University), and Professor Lucy Munro (King’s College, London).

4. *History of the project and its productivity*

Shakespeare’s Theaterscape originated in August 2021 when White, Matusiak, and MacLean discussed the prospect of a project that integrated new developments in Shakespearean playhouse scholarship, especially the “spatial turn” with its focus on the topography of London, the excavations of playhouse sites by the London Museum of Archaeology, and the latest applications of digital technology to humanities scholarship. The idea of digital maps of London’s northern theater districts quickly emerged. MacLean, with GIS specialist Moldofsky, had already pioneered the kind of digital cartography that *Shakespeare’s Theaterscape* will employ with an open-access map of the Rose playhouse (in prototype at <https://emlot.library.utoronto.ca/>). Data for the Rose project was generously provided by *Layers of London* (layersoflondon.org) whose Director, Matthew Davies, now leads our project’s Advisory Board. Dr. Nicole Kong, noted GIS and digital humanities scholar, also joined the team

and agreed that Purdue Libraries, where she is Dean of Research, would host the mapping platform and project data. Kong will also supervise the work of a research assistant trained in Purdue's Graduate Certificate in Geospatial Information Science program.

White and Matusiak (experts in the northern Fortune and Cockpit theaters respectively) then recruited Callan Davies and Christopher Highley, whose recent scholarship has focused on the Curtain and Blackfriars playhouses and their neighborhood contexts. All four scholars have already done research and published the results on their chosen districts: Matusiak is the editor of a forthcoming collection of records on the Cockpit Playhouse for the REED series, while White will soon publish (b) (4). Davies is editor of the forthcoming (b) (4), as well as the author of *What is a Playhouse* (2022) that touches on recent archaeological discoveries pertaining to Shakespearean theaters and their urban settings. Highley is the author of *Blackfriars in Early Modern London: Theater, Church, and Neighborhood* (2022) and is thus well placed to take on responsibility for that district.

Our recently formed Advisory Board includes not only the eminent urban historian Professor Matthew Davies of *Layers of London* and the Institute of Historical Research, but also Professor Vanessa Harding, an expert on the social history and built environment of early modern London, as well as Professor John Craig, an historian with expertise in London parishes and their records and Professor Lucy Munro, a leading authority on Shakespearean drama and theatre.

We hope that the work we complete on *Shakespeare's Theaterscape* during the term of our NEH grant will stimulate future developments of the project. These would include mapping the neighborhoods of other northern playhouses (e.g., the Whitefriars, the Red Bull) and building 3-D augmented virtual reality models of select playhouses and their immediate urban surroundings. The goal of modelling specific exterior and interior spaces is to allow users to experience aspects of early modern theatrical culture through immersive engagement (for a recent attempt at this, see *Reconstructing the Rose* (<https://reconstructingtherose.tome.press/>)). For financial support for later phases, we will seek funding from the NEH and other grant-awarding bodies, as well as matching funds from our home institutions.

5. Collaboration

Multi-disciplinarity and collaboration are essential to *Shakespeare's Theaterscape* since achieving its aims involves synchronizing GIS mapping technology with humanities—more specifically theater history—research. The project team comprises four principal researchers (including the PI), one international collaborator, two GIS specialists, and three principal advisors.

Principal Researchers:

Professor Paul Whitfield White, the program director, will focus on the Fortune Playhouse and its neighborhood of St. Giles without Cripplegate. Professor White is widely published in early modern theater studies. His *Drama and Religion in English Provincial Society* (Cambridge UP, 2008), one of four published books in the field, considers extensively the kind of parish-theater relationships in rural and urban centers outside of London that characterize those involving

playhouse neighborhoods in or near the capital. His current research on the Fortune presented at the 2022 meeting of the Shakespeare Association of America in April has been submitted for article publication, and his editing of the play *The Three Lords and Three Ladies of London* in a forthcoming digital edition qualifies him for overseeing XML document encoding required in the project.

Dr. Callan Davies is a theater and cultural historian based at the University of Roehampton. His latest monograph, *What is a Playhouse? England at Play, 1520-1620* (Routledge, 2022), makes extensive use of archival records from across the country to offer new insights into the nature of playing venues and their relationships to communities—including through crowd journeys and the formation of local institutions. Alongside his earlier monograph on *Strangeness in Jacobean Drama*, he has worked on three major interdisciplinary UK-funded projects on culture, drama, archaeology, and place—*Before Shakespeare; Middling Culture*; and *Box Office Bears*—and has written on the relationship between early modern entertainment and space in articles for *English Historical Review*, *Historical Journal*, and *Early Theatre* (in an article on bowling alleys that won two archival research awards). He is the editor for the Curtain edition of Records of Early English Drama and, in this capacity, he will supply records to be mapped onto the digital output.

Professor Christopher Highley is the Director of the Center for Medieval and Renaissance Studies at the Ohio State University. He will be responsible for the first and second Blackfriars playhouses that were built inside different parts of the post-Reformation Blackfriars priory. His recent, *Blackfriars in Early Modern London: Theater, Church, and Neighborhood* (Oxford UP, 2022), was preceded by *Catholics Writing the Nation in Early Modern Britain and Ireland* (Oxford UP, 2008), and *Shakespeare, Spenser, and the Crisis in Ireland* (Cambridge UP, 1997). He is a Project Coordinator with the online *Map of Early Modern London* where he oversees an effort to add encyclopedia-style entries on all the city parishes.

Professor Sally-Beth MacLean is Director of Research/General Editor of the Records of Early English Drama (REED) project based at the University of Toronto. She is the editor for several south of the Thames playhouse digital editions: the Rose; Bear Gardens/Hope; Newington Butts; Swan; and Globe, forthcoming in that order on open access website *REED Online*. Her Rose records, linked with an initial GIS map and MSS images, were made available on *REED Online* in the fall of 2020 before further mapping development with a timeline feature could be added. Since 1999 MacLean has also collaborated on historic GIS mapping with Moldofsky for provincial England, for the open access *Patrons and Performances* website (<https://library2.utm.utoronto.ca/otra/reed/>). She will contribute REED's mapping tool, research methodology guidelines, the Morgan base mapping adapted by REED for the Rose, and consult about best practices during the three-year grant period.

Christopher Matusiak is an Associate Professor of English at Ithaca College whose research on the political lives and social networks of early modern actors has appeared in journals such as *Shakespeare Quarterly*, *Huntington Library Quarterly*, *Medieval and Renaissance Drama in England*, and *Early Theatre*. In 2015, the Medieval and Renaissance Drama Society recognized his work on the Cockpit playhouse in Drury Lane, awarding him the Barbara D. Palmer prize for best article involving original archival research. He has edited Robert Greene's comedy *Friar Bacon and Friar Bungay* for the Queen's Men Editions digital series (published by Internet

Shakespeare Editions). Current projects include (b) (4)

and (b) (4)

Byron Moldofsky (MA) became a freelance consultant in GIS and cartography in 2017 after having served as the manager of the GIS and Cartography Office in the Department of Geography at the University of Toronto since 1993. From 1980 through 1993, he was the production coordinator for the *Historical Atlas of Canada* project, at the University of Toronto. His work in the department involved GIS and cartographic design and support for atlases and research projects in geography and planning, and teaching in cartographic design. A variety of GIS database and interactive web-mapping projects have been his major focus in recent years, including his long-standing collaborative relationship with the REED project, and various iterations of innovative web-mapping of Early Modern theater history.

6. Work plan

Year One (Oct 2023-Sept 2024) will begin with a team leadership meeting on Zoom in October 2023 to reaffirm goals, procedures, and expenditures. The core researchers (Davies, Highley, Matusiak, White) will proceed with research on documents: each will transcribe (as needed) and annotate pre-selected key documents from a two-decade period relating to their districts. Completed record transcriptions will be checked and amended by REED-based consultants Gregory and Hagen. The first year will also require hiring a web designer (in October 2023), and a Purdue RA with a GIS certification to work with GIS collaborators Kong and Moldofsky and to serve as project manager for PI. An archival research consultant based in London will do records collection and other onsite work at London area repositories for team leaders. Throughout the first year, the PIs will also do research on historical topography and historical entities, for their theater districts.

In contrast to the research work, the technical work of GIS and web design will proceed in phases. The first year will focus on only one of the theater districts, Blackfriars (see Figure 3), to use as a testbed for setting up the required GIS layers and web design functionality and user interface. Since the Blackfriars indoor theater is distinctive as a venue of Shakespeare's acting company, this playhouse district will possibly go "live" as a prototype to generate early traffic to the project's website. The pre-existing layers contributed by REED will provide the starting point for *Shakespeare's Theaterscape* historical mapping; however, additional GIS and map design will be necessary to achieve our goals.

The processes established by REED for tabulating spreadsheets with information about people and places from the collected documents will be adapted for *Shakespeare's Theaterscape*. All name and location variants will need to be standardized using an authority control system. The GIS team members will import data to the map from spreadsheets and draw the required base map elements. The names of persons and places will link with external open-access sites (e.g., *The Henslowe-Alleyn Digitisation Project* (<https://henslowe-alleyn.org.uk/>), *The History of Parliament Online* (<https://www.historyofparliamentonline.org/>), and *Early Modern London*

Theatres); implementing search and cross-reference functionality to map content. Similar processes to the *REED Online* website and Timeline prototype designs will be extended and modified for this project.

Accomplishments Year 1: Significant progress on processing of theater-related documents; foundational work done on GIS development and website design at Purdue; preliminary version of website and map design published on a development server for internal testing and feedback.

Year Two (Oct 2024-Sept 2025) In October 2024, three American and two Canadian team leaders will travel to London for a meeting with the advisory board led by Matthew Davies (director, *Layers of London*) to track progress, address project challenges, and discuss topics for the interpretive essays. Core researchers will remain for a second week to visit and conduct on-site research in their assigned playhouse districts.

Work will continue by core researchers and Gregory and Hagen on key documents. Work will proceed on GIS and mapping of the three remaining theater districts. Website design will be finalized, and the development site completed and populated. In late March 2025, team members will give a progress report at the annual meeting of the Shakespeare Association of America (SAA). Team leaders will produce 300-word abstracts for the five essays, which will be reviewed and discussed at the third Advisory Board meeting, held on Zoom in August 2025. That meeting will review progress and tweak plans for the final year of project work.

Accomplishments Year Two: Dramatic records and related documents processed and converted to TEI-XML for web publication; maps completed for the four district maps and most of the map data spreadsheets completed and linked to the maps. The development site will be completed and tested. Researchers will have established topics and abstracts for the interpretive essays.

Year Three (Oct 2025-Sept 2026) will complete work on all dramatic records, including checking and user-testing. The completed maps now will be interoperable with checked and tagged dramatic records and related documents. In the first half of the year the team plans to go live with an open access prototype of the website. A select group of representative users will thoroughly review and test the project site for full functionality. Select team members will give a presentation and demo of the project at the 2026 SAA Meeting. In this final year the interpretive essays will be written, submitted for vetting by the Advisory Board, revised, and published as a collection in open-access form on the project website.

7. Final Product and Dissemination

By the end of the grant period in the Fall of 2026, *Shakespeare's Theaterscape* will be a self-contained work of open-access scholarship. Once entering the project website, scholars, students, and members of the general public will encounter 1) a digital collection of five essays introducing a fresh interpretation of major Shakespearean theaters within their specific topographical districts; 2) an interactive, GIS map of four major playhouses—the Blackfriars, the Cockpit, the Curtain, and the Fortune—of early modern London in their surrounding neighborhoods; 3) a searchable and geo-referenced repository of sites, places, and residents in each district; 4) a searchable and geo-referenced repository of transcribed, edited, and annotated

primary source documents; 5) a searchable and geo-referenced gallery of contextual prints, paintings, and other historical artifacts.

Our research team is convinced that the website's map, documents and critical essays will be intellectually stimulating for a multiplicity of audiences. On the one hand, early modern theater historians and Shakespeare scholars will gain fresh insights into the complex reciprocal and dynamic relationship between a playhouse and the businesses, political institutions, residences and other gathering places surrounding it. They will find in the map and in the primary documents the opportunity to conduct fresh research of their own. On the other hand, there is every reason to believe that *Shakespeare's Theaterscape* will draw traffic from students, teachers, and history enthusiasts interested in learning more about the London streets, taverns and landmarks dramatized in such plays as *Richard III* and *Henry V* which continue to excite audiences of stage and screen worldwide today.

The project will continue to be hosted by Purdue Libraries, which is committed to maintaining it on its server long-term. The Purdue College of Liberal Arts has committed \$4500 (\$1500 a year) for sustainability costs during the first three years after the grant (see Appendices p. 9). The primary documents will remain stored on e-Pubs, the open-access repository established by Purdue Libraries for all scholarly papers, articles, documents affiliated with Purdue-sponsored scholarship. The main database repository for all other data related to the project is PURR, an online collaborative working space and data-sharing platform to support Purdue researchers and their collaborators. Documents and data files stored on e-Pubs are indexed by Google and other major search engines, as well as by academic search services, enhancing their dissemination and accessibility on the Web. Team leaders are also committed to publicizing and disseminating the project's scholarly importance by continuing conference presentations at the Shakespeare Association's spring 2027 annual meeting, as well as at the Modern Language Association Convention in January 2027. Finally, *Shakespeare's Theaterscape: London Playhouse Districts (1576-1642)* plans to heighten its profile internationally and enhance sustainability by mirroring or possibly transferring a portion of its resources to the *REED Online* hub at the University of Toronto where playhouse records for London south of the Thames will be published, together with complementary mapping. Moreover, given the connections already established between them at the leadership level, *Shakespeare's Theaterscape* will explore, with REED, the possibility of establishing a connection with the *Layers of London* mapping site.