

# **The Passionate Pilgrim of Titchfield**

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## **The Passionate Pilgrim of Titchfield**

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## **Title**

The Passionate Pilgrim of Titchfield

## **Abstract**

Titchfield remains inappropriately impervious to its connection with William Shakespeare for over four hundred years. This research endeavours to fill in the gap by investigating Shakespeare's unexplored period in Titchfield from 1592 to 1594 where the composition of the sonnets begins. The research will be of interest to scholarly and professional communities of Shakespeare studies and performance in addition to the wider population. A secondary analysis of relevant theoretical samples is performed to determine the development of Stratford as the centre of Shakespearean pilgrimage and to examine the conjectures for Shakespeare in Titchfield. The research primarily focuses on four significant events in Stratford with the aim to trace the sites, routes and itineraries of each event. The architecture of Shakespeare's sonnets is also investigated to determine their potential to be realised architectonically in Titchfield. It is found that there exists a great diversity of performative elements in the itineraries of all four events, each exhibiting its own identity by establishing new types of performances, spaces and times. These elements are replicated and enriched in the proposed architecture project in Titchfield, with the sonnet themes realised as performative tectonic concepts for the design brief. Despite the limitations of the research such as ensuring data reliability and validity through triangulation, it is hoped that it becomes a considerable stepping stone for the study of Shakespeare's works, life and times and that it provides a challenging perspective in exploring and enjoying the poetical territory of Shakespeare's labours.

## **Aim**

This research investigates William Shakespeare's unexplored period in Titchfield from 1592 to 1594 where the composition of Shakespeare's sonnets begins. The aim of this research is to propose an architecture project based on the sonnets to establish a third Shakespearean pilgrimage site after Stratford-upon-Avon and London. This research will not only be of interest to scholarly and professional communities of Shakespeare studies and performance, it will also endeavour to provide a challenging perspective to the wider population in exploring and enjoying the poetical territory of Shakespeare's works.

## **Objectives**

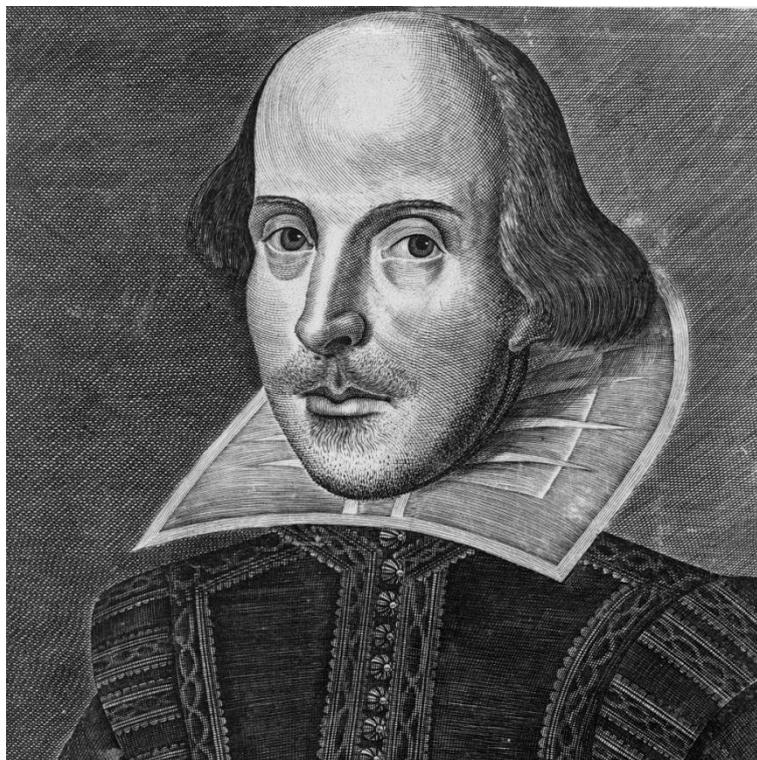
To achieve the aim, the following objectives are formulated:

1. To determine the development of Stratford as the centre of Shakespearean pilgrimage
2. To examine the conjectures for Shakespeare in Titchfield
3. To investigate the architecture of Shakespeare's sonnets and their potential to be realised architectonically in Titchfield

## Background and Literature Review

### The Development of Shakespeare's Stratford

Stratford was impervious to its connection with Shakespeare (Figure 1) until over a hundred years after his death. The development of the town as Shakespeare's Stratford was a continuous process rather than a one-off event which happened at a point in time (Bearman 1997, p. 160). This process largely relied on other social, cultural and technological developments which did not occur until long after Shakespeare's death in 1616.



*Figure 1 – Droeshout portrait of William Shakespeare (1623)*

Source: WIKIPEDIA (2012) *The Droeshout Portrait of William Shakespeare* [Online Image]

Available from:

[http://upload.wikimedia.org/wikipedia/commons/3/36/Shakespeare\\_Droeshout\\_1623.jpg](http://upload.wikimedia.org/wikipedia/commons/3/36/Shakespeare_Droeshout_1623.jpg)

[Accessed 26/12/12].

Explanations for this delay must be related to the conditions required for Stratford to be established as a literary site. According to Bearman (1997, p. 160), the conditions include most essentially, a prevalent acknowledgement of Shakespeare's genius. Knowledge about

his many links with Stratford needed to be known and disseminated. Bearman (1997, p. 160) also claims that appreciation of the pleasure of visiting historical sites as a leisure pursuit must be recognised alongside the ease of travel to the town. These conditions do not exist during Shakespeare's time in the seventeenth century and hence the delay in the development of Stratford as a Shakespearean pilgrimage site.

Shakespeare was fortunate to have his plays collected and issued four times since his death, in 1623, 1632, 1663 and 1685 (Figure 2). He was unfortunate however not to have a large readership size in the seventeenth century comparable to the value of his works due to the cost and printed quantities of the editions (Bearman 1997, pp. 160-161). Literacy levels and the educational system which did not include 'modern' literature during the period contribute to Shakespeare's low reputation in publication (Taylor 1991, p. 32).

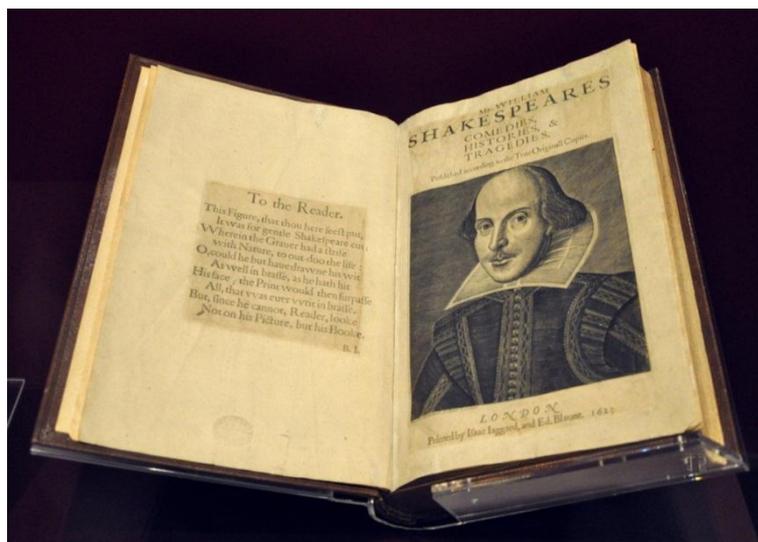


Figure 2 – Shakespeare's First Folio (1623)

Source: WIKIPEDIA (2011) *First Folio (Mr William Shakespeare's Comedies, Histories & Tragedies), London 1623* [Online Image]

Available from: [http://upload.wikimedia.org/wikipedia/commons/e/ef/First\\_Folio\\_VA.jpg](http://upload.wikimedia.org/wikipedia/commons/e/ef/First_Folio_VA.jpg)

[Accessed 26/12/12].

There was also a lack of curiosity to visit the places connected to Shakespeare in Stratford due to the absence in print of any biography or short memoir on the poet-dramatist. Nonetheless this is not to say there were no pilgrims to Stratford at all. Chambers (1989, pp.

243-259) remarks early visitors to Holy Trinity Church based on available archival records which include Lieutenant Hammond in 1634, Sir William Dugdale in 1653, Robert Dobyns in 1673 and Mr. Dowdall in 1693. All of them would have visited Shakespeare's grave and his funerary monument at the church (Figure 3).



*Figure 3 – Shakespeare's funerary monument at Holy Trinity Church*

Source: PLACES TO GO (n.d.) *Untitled* [Online Image]

Available from: [http://www.places-to-go.org.uk/places\\_gallery/gallery2008\\_holytrinity.jpg](http://www.places-to-go.org.uk/places_gallery/gallery2008_holytrinity.jpg)  
[Accessed 26/12/12].

Interestingly, all the earliest recorded visits to Stratford concentrated on the church despite the presence of other important buildings related to Shakespeare such as his birthplace and New Place, his retirement home. This is logical as the church is a public space. Early pilgrims were much more drawn to tombs and monuments rather than to houses related to the dead due to their ease of accessibility and their special appeal of affinity for the deceased (Bearman 1997, p. 162). For these reasons, Holy Trinity Church (Figure 4) remained Stratford's principal Shakespearean pilgrimage site even after Shakespeare's birthplace had become a significant attraction.



*Figure 4 – Holy Trinity Church*

Source: PANORAMIO (n.d.) *Holy Trinity Church, Stratford-upon-Avon* [Online Image]  
Available from: <http://mw2.google.com/mw-panoramio/photos/medium/8986618.jpg>  
[Accessed 26/12/12].

The interest in Shakespeare's birthplace probably began to develop when it was featured by a printed illustration of the birthplace in a 1769 issue of the *Gentleman's Magazine* (Figure 5). Other signs suggesting the appreciation of Shakespeare's value in Stratford include a performance of *Othello*, a Shakespeare play, in the Town Hall in 1746 by a company of players led by John Ward (Bearman 1997, pp. 163-164).



*Figure 5 – An engraving of Shakespeare's Birthplace published in the Gentleman's Magazine (1769)*

Source: SHAKESPEARE BIRTHPLACE TRUST (n.d.) *Shakespeare's Birthplace, engraving, 1769* [Online Image]

Available from:

<http://www.shakespeare.org.uk/geisha/inc/img.php/geisha/assets/images/Birthplace-1769.JPG/505/306/crop.jpg>

[Accessed 26/12/12].

A decade later, the felling of a mulberry tree in the gardens of New Place (believed to have been planted by Shakespeare himself) and the demolition of New Place (Figure 6), both engineered by Reverend Francis Gastrell, last owner of New Place, caught everyone's attention. The peculiar events surrounding Gastrell marked an emerging conservation cognisance (Bearman 1997, p. 164). By the end of the eighteenth century, Shakespeare had gained significance in Stratford.

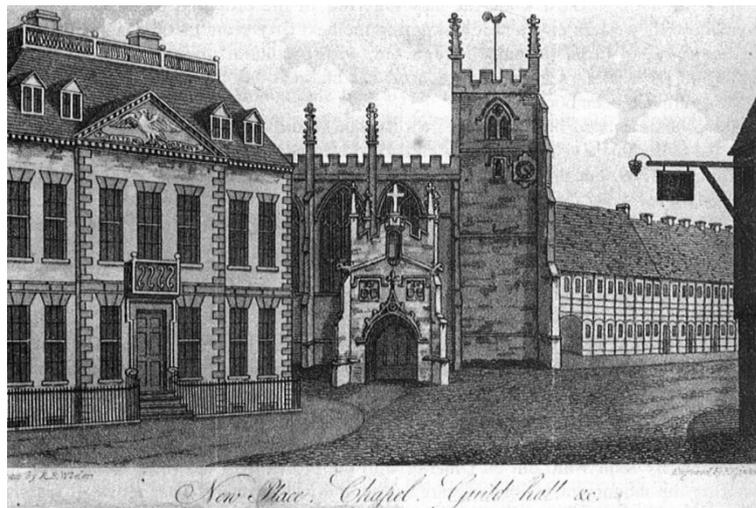
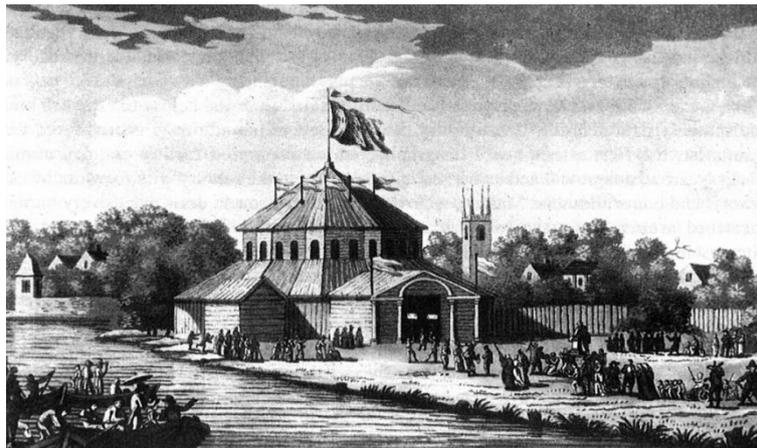


Figure 6 – R. B. Wheler's reconstruction of New Place as remodelled by Sir John Clopton in 1700 (1806)

Source: BEARMAN, R. (1997) *The History of an English Borough: Stratford-upon-Avon 1196-1996*. Stratford-upon-Avon: Sutton Publishing, p. 164.

The 1769 Shakespeare Jubilee was a monumental event in promoting Stratford's rise to fame (Bearman 1997, p. 165). David Garrick, an actor and theatre manager from London, became an instrumental figure in popularising Shakespeare and Stratford when he conceived

the idea of organising the Jubilee in honour of the poet-dramatist. A remarkable wooden amphitheatre was constructed on the banks of the Avon before the Jubilee took place (Figure 7). Despite the vibrant variety of programme for the Jubilee, Bearman (1997, pp. 165-166) argues that the Jubilee became a publicity event for Garrick than for Shakespeare since there were no performances of Shakespeare's work held in any of the programme. Nevertheless, the one-off event spawned much press interest; its aftereffects were widely felt throughout the country (Bearman 1997, p. 166).



*Figure 7 – The pavilion erected on Bancroft for the 1769 Jubilee  
drawn by Samuel Ireland (1795)*

Source: BEARMAN, R. (1997) *The History of an English Borough: Stratford-upon-Avon 1196-1996*. Stratford-upon-Avon: Sutton Publishing, p. 166.

The development of Stratford as Shakespeare's town remained uninterrupted in Regency and Victorian times, and was linked to social and material benefits brought by the Industrial Revolution (Bearman 1997, pp. 168-169). Long after the peculiar events surrounding Gastrell in the eighteenth century, the purchase of Shakespeare's birthplace as a national memorial in 1847 stirred press interest anew (Bearman 1997, pp. 170-171). Newspapers drummed up support to save the poet-dramatist's house prior to the sale (Figure 8) when news broke that an American circus owner was keen in purchasing the building and shipping it off to New York.



Figure 8 – George Robin’s sale poster for the auction of Shakespeare’s Birthplace (1847)

Source: BEARMAN, R. (1997) *The History of an English Borough: Stratford-upon-Avon 1196-1996*. Stratford-upon-Avon: Sutton Publishing, p. 172.

After Shakespeare’s birthplace was rescued and passed to Shakespeare Birthplace Trust, further moves followed to perpetually protect other Shakespearean sites like New Place and Anne Hathaway’s cottage. Other noteworthy one-off events began to emerge such as the 1864 Shakespeare Tercentenary Celebrations and the 1964 Shakespeare Quadricentenary Celebrations, in addition to annual calendrical festivals to celebrate and promote the works, life and times of the poet-dramatist. As conditions described by Bearman (1997, p. 160) have been developed and fulfilled, the town enjoys its significance as Shakespeare’s Stratford until this day.

## Conjectures for Shakespeare in Titchfield

It is plausible to think that Shakespeare's period in Titchfield from 1592 to 1594 remains unexplored due to the scarcity of hard evidence and supporting literature. Despite this deficiency, this research addresses four conjectures for Shakespeare in Titchfield as proposed by several Shakespearean scholars. These include Shakespeare's dedications attached to two long narrative poems; a comparison between Shakespeare's and Wriothesley's family coat of arms; a comparison between the handwritings in a letter from Henry Wriothesley and in *The Play of Sir Thomas More* manuscript; and lastly references to Titchfield in *Love's Labour's Lost*.

Shakespeare (Figure 9) wrote only two dedications and both were attached to long narrative poems *Venus and Adonis* (1592-1593, Appendix 1) and *The Rape of Lucrece* (1593-1594, Appendix 2). Both dedications were addressed to Henry Wriothesley, The Earl of Southampton and Baron of Titchfield (Figure 10). Wade and Watts (1989, p. 33) believe that Shakespeare's sonnets were written in the early 1590s in South Hampshire while he was deterred from staying in London by the 1593 plague. Shakespeare could have stayed in Titchfield and developed an intimacy and love for Wriothesley as rendered in the dedications, particularly the second and in the sonnets themselves as argued by Southamptonians (Rowse 1965, pp. 88-89). This suggests that Shakespeare was in Titchfield from 1592 to 1594 under the patronage of the Earl.



*Figure 9 – Cobbe portrait of William Shakespeare (1610)*

Source: WIKIPEDIA (n.d.) *Cobbe portrait, claimed to be a portrait of William Shakespeare done while he was alive* [Online Image]

Available from:

[http://upload.wikimedia.org/wikipedia/commons/f/fb/Cobbe\\_portrait\\_of\\_Shakespeare.jpg](http://upload.wikimedia.org/wikipedia/commons/f/fb/Cobbe_portrait_of_Shakespeare.jpg)

[Accessed 26/12/12].



*Figure 10 – Cobbe portrait of Henry Wriothesley, The Earl of Southampton (1590-1593)*

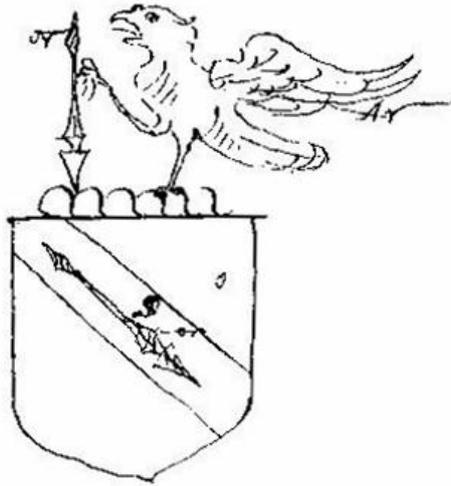
Source: WIKIPEDIA (2011) *Cobbe Portrait of Southampton* [Online Image]

Available from:

[http://upload.wikimedia.org/wikipedia/commons/d/d5/Cobbe Portrait of Southampton.jpg](http://upload.wikimedia.org/wikipedia/commons/d/d5/Cobbe_Portrait_of_Southampton.jpg)

[Accessed 26/12/12].

Wagner (1958, p. 362) wrote: “the commonest explanation of heraldic design lies in the medieval fondness for a canting coat, punning on the owner’s name.” The image of “a falcon shaking a spear gripped in its talon” (Tannenbaum 1908, p. 18) in the Shakespeare’s family coat of arms (Figure 11) could have been a pun on the family name but it could also have been inspired by the Wriothesley’s family coat of arms (Figure 12) to declare the intimate relationship between Shakespeare and Wriothesley at Titchfield.



*Figure 11 – Drawing of the Shakespeare’s family coat of arms*

Source: THE SHAKESPEARE CODE (n.d.) *Untitled* [Online Image]

Available from: <http://theshakespearecode.files.wordpress.com/2011/09/garter-crest-of-shakespeare.jpg?w=500>

[Accessed 26/12/12].



*Figure 12 – Drawing of the Wriothesley’s family coat of arms*

Source: THE SHAKESPEARE CODE (n.d.) *Untitled* [Online Image]

Available from: <http://theshakespearecode.files.wordpress.com/2011/09/southampton-crest-coloured.jpg>

[Accessed 26/12/12].

A letter from Henry Wriothsesley (Appendix 3), written in 1592, was signed by him but written by another hand. This hand is identical to a portion of the manuscript of *The Play of Sir Thomas More* (Appendix 4), identified as “Hand D”, the hand of Shakespeare as suggested by Richard Simpson in 1871 (Thompson 1916, p. 39). If the identification is correct, not only will it provide evidence for Shakespeare’s role as Wriothsesley’s tutor (Akrigg 1968, p. 193), the documents then signify the only surviving examples of Shakespeare’s handwriting.

Gray (1924, pp. 581-611) claims that Shakespeare’s company presented *Love’s Labour’s Lost* at Titchfield on the afternoon of 2<sup>nd</sup> September 1591 during the royal progress. Although Akrigg (1968, p. 193) refutes this by asserting that there is no mention of a play or actors in the full account of the royal entertainment at Titchfield, references made to “The Parke” and “The Place” in *Love’s Labour’s Lost* can be clearly found in the 1610 map of Titchfield (Figure 13) which suggest that Shakespeare was in Titchfield when writing the play.



Figure 13 – Map of Titchfield (1610)

Source: BRITISH HISTORY ONLINE (n.d.) *Place House, Titchfield (from an Ancient Map)*  
[Online Image]

Available from: <http://www.british-history.ac.uk/image-thumb.aspx?compid=41958&pubid=274&filename=fig127.gif>

[Accessed 26/12/12].

## The Architecture of Shakespeare's Sonnets

Shakespeare's sonnets are a corpus of 154 sonnets published in a 1609 quarto by a publisher named Thomas Thorpe in London. A number of themes and concerns, predominantly on time and love (Bate, n.d.) can be derived from all 154 sonnets however multivocal they may be, and it is "impossible to divorce what the poems are about from the way in which they are written" (Edmondson and Wells 2004, p. 63). This research centres on the themes of time and love as a tactic to draw attention to their diversity and complexity in the sonnets.

Shakespeare's sonnets begin with a solemn plea from The Poet to The Fair Youth, beseeching him to procreate so that his beauty might be kept for generations to come. Shakespeare believes that the recreation of one's semblance in another living being is mandatory to resist the ravages of Time and attain eternal life (Edmondson and Wells 2004, p. 65). This is elucidated in the third quatrain of Sonnet 2:

*How much more praise deserv'd thy beauty's use,  
If thou couldst answer this faire child of mine  
Shall sum my count, and make my old excuse  
Prooving his beautie by succession thine.* (No. 2, ll. 9-12)

"Sum my count" in line 11 suggests that the child will act both as evidence and lawyer (Booth 1977, pp. 137-138). Burrow (2002, p. 384) hints that line 12 can also be read "proving your son to be yours in perpetuity, rather than by gift or conquest." Leishman (1961, p. 138) claims that the themes of *carpe florem* and *carpe diem* are not at all evident in Shakespeare's sonnets as Time and Age have been continuously defied by him.

By Sonnet 18, The Poet seems to have discarded this solution in favour of another – his verse. The couplet of Sonnet 63 exposes The Poet's desire for Time to stand still to immortalise both his verse and The Fair Youth:

*His beautie shall in these blacke lines be seene,  
And they shall live, and he in them still greene.* (No. 63, ll. 13-14)

Shakespeare relies on the power of his poetry to defy time (Leishman 1961, pp. 113-114). The power of language, Shakespeare believes, pushes “its associative and semantic value beyond the immediate and physically bound realms of manuscript and print to the imaginative resonance of words themselves” (Edmondson and Wells 2004, p. 64).

But the ravages of Time return to plague The Poet. The theme recurs and is rendered damagingly throughout the sonnets. In the first quatrain of Sonnet 90, The Poet typifies Time as a dimension of misery, pleading The Fair Youth to end the anguish of unrequited love:

*Then hate me when thou wilt, if ever, now,  
Now while the world is bent my deeds to crosse,  
Joyne with the spight of fortune, make me bow,  
And doe not drop in for an after losse.* (No. 90, ll. 1-4)

The negativity of the passage of Time is also shown from how the sonnets often link this theme with death, decay and doom. In the couplet of Sonnet 6, The Poet argues that when one ages and dies they will “make wormes thine heire”, a depressing image of death and decay:

*Be not selfe-wild for thou art much too faire,  
To be deaths conquest and make wormes thine heire.* (No. 6, ll. 13-14)

The development of Shakespeare’s concept of Time is convoluted. From procreation, through the many endeavours to combat Time with his verse, Edmondson and Wells (2004, p. 67) contends that Shakespeare’s poetic voice is becoming “Canute-like” and futile. Shakespeare ultimately stooped to Time and in his sonnets caution The Fair Youth of the effects of Time to which “even the loveliest of creations must eventually be rendered and made account of in death” (Edmondson and Wells 2004, p. 67).

On the theme of love, the sonnets are commonly read as an autobiography (Alexander 2011, pp. 40-41), with the first 126 sonnets written to or about a man (The Fair Youth) and Sonnets 127 to 152 written to or about a woman (The Dark Lady). There is a continuous debate among scholars whether the sonnets are histrionic performances written out of utter imagination or poetic reimaginings of real figures and events. Bate (n.d.) recognises

Shakespeare's unique technique of not naming names unlike his contemporary sonneteers thus inciting centuries of speculation of identifying The Fair Youth and The Dark Lady in the sonnets.

What is apparent however is the presence of a thorny love triangle between the three main characters or actors in the sonnets: The Poet, The Fair Youth and The Dark Lady. Stapleton (2004, p. 285) identifies four sonnets which clearly imply the development of the love triangle: Sonnets 41, 42, 134 and 144. The researcher has managed to identify Sonnets 40, 127, 130, 140 and 143 as relevant to the development of the love triangle to establish a sonnet sequence as below:

140 → 143 → 127 → 130 → 40 → 134 → 41 → 42 → 144

The nine sonnets, each with a brief description and a love triangle diagram can be found in Appendices 5 to 13.

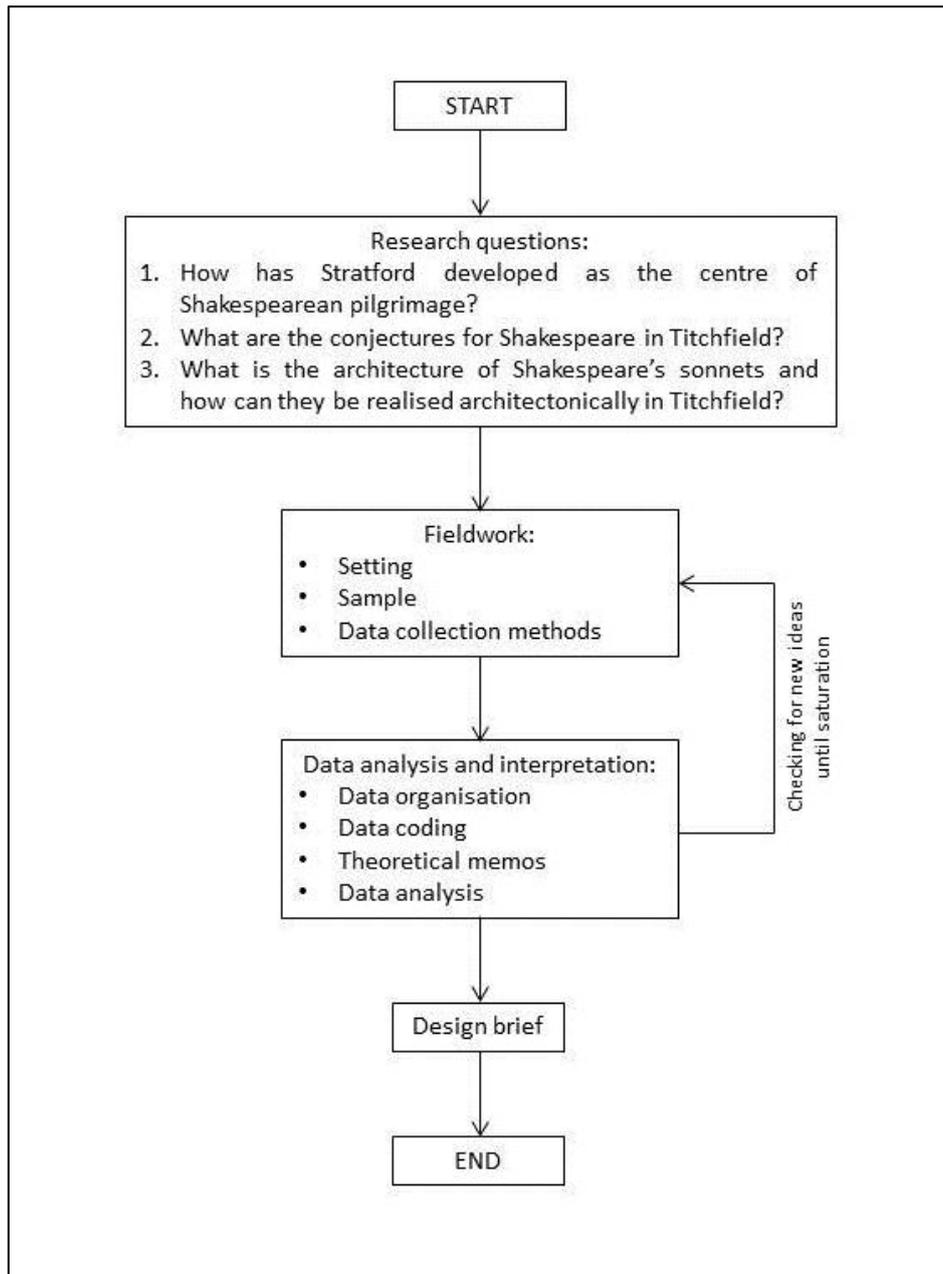
The sonnets lack a predetermined formal structure. They can be seen as fragmented stories with the potentials to be rearranged to compose new stories. Edmondson and Wells (2004, p. 46) advises: "To insist on one story alone is to misread the sonnets and to ignore their will to plurality, to promiscuity." Subsequent to investigating the architecture of Shakespeare's sonnets, the research advances to explore their potential to be realised architectonically in Titchfield.

## **Research Design**

This research employs a qualitative research method as it cannot be done experimentally for practical reasons. It also utilises theoretical sampling by making use of a cache of archival materials. This is equivalent to a collection of interviews or field notes (Glaser and Strauss 1967, pp. 61-62). The circular process of theoretical sampling continues until the research reaches a saturation point (Corbin and Strauss 2008, pp. 144-145), in which all the concepts are well defined and explained.

Given that the research questions can be answered without needing to collect new data, and that there is a plethora of data ready and waiting for further analysis, the research intensely engages in secondary analysis to give new understandings into data and to allow the researcher to concentrate on analysis and interpretation (Blaxter, Hughes and Tight 2010, p. 192). Secondary analysis is also employed as the collection of primary data is laborious and expensive.

Schatzman's "dimensional analysis" (1991, pp. 303-314) is employed to analyse and interpret data. Items from the data are selected from the researcher's viewpoint to create and sequence a story. This research also engages in grounded theory to allow relationships to be established for a resulting theory to develop from the data and offer a richer understanding on the subject matter. It also benefits from theoretical memos in its rigorous and explorative design process. Figure 14 illustrates the operational framework for the research.



*Figure 14 – Research operational framework*

## **Methodology**

### Fieldwork

As outlined in the studio brief (Appendix 14), the researcher is required to identify an event to build the project around and to document and analyse the event in detail. This research primarily focuses on four events: Shakespeare Jubilee in 1769; Shakespeare Tercentenary Celebrations in 1864; Shakespeare Quadricentenary Celebrations in 1964 and Stratford-upon-Avon Poetry Festival: Poetry Sunday in 2012. The first three events have been chosen for their significance in the development of Stratford as a centre of Shakespearean pilgrimage. The last event has been chosen to provide a context for the first three events in the twenty-first century.

The main purpose of the analysis of all four events is to trace the sites, routes and itineraries of each Shakespearean pilgrimage. Two disciplinary dimensions have been identified as relevant to the research. These include the geographical dimension which involves the study of maps of the distribution of pilgrimage sites and of pilgrimage circulation routes, as well as the historical dimension which involves the examination of pilgrim records and other historical documents (Preston 1992, pp. 31-46).

Archival materials relevant to the research have been consulted from The Shakespeare Birthplace Trust Library and Archive in Stratford. Being the primary resource centre for world class Shakespeare collections, the library and archive in Stratford is the most appropriate location for secondary research. Relevant materials have been located using bibliographic research as well as browsing purposefully in the library stacks.

Data reliability and validity should be ensured by triangulation of data collection methods which include in-depth interviews with organisers of the events at Shakespeare Birthplace Trust, in-depth interviews with individuals involved as performers or participants in the events in addition to the secondary analysis of archival documents. This however is not possible for this research due to time and costs constraints.

This research also uses photographs of the project site in Titchfield as a tool to capture the tactilities and atmospheres of the site. The photographs are not purely visuals as they are able to “conjure up synaesthetic and kinaesthetic effects” to elicit other sensory responses (Edensor 2005, p. 16). These “supplemental photographs” (Rose 2007, p. 239) are useful for documentation and analysis.

## Data Analysis and Interpretation

The data collected from the secondary research are logged and organised according to dates, times, locations and itineraries. An example of this log can be found below:

### 1864 Shakespeare Tercentenary Celebrations

Date: Wednesday, 27<sup>th</sup> April 1864 (Day 5)

Time: 7 pm

Location: The Pavilion

Itinerary: Performance of *Romeo and Juliet* and *The Comedy of Errors*

The locations of each itinerary are then mapped out to assist the researcher in visually understanding the locations of pilgrimage sites and routes undertaken by the pilgrims. The maps are also useful in determining developments and patterns in each event and analysing possible relationships between them. The locations of maps of pilgrimage sites and routes of all four events in the List of Appendices are detailed in Table 1 below:

Events	Locations of maps of pilgrimages sites and routes of all four events in the List of Appendices
1769 Shakespeare Jubilee	
Day 1	Appendices 15 to 20
Day 2	Appendices 22 to 24
Day 3	Appendices 26 to 27
1864 Shakespeare Tercentenary Celebrations	
Day 1	Appendix 30
Day 2	Appendix 32
Day 3	Appendices 34 to 35
Day 4	Appendix 37
Day 5	Appendices 39 to 40
Day 6	Appendices 42 to 43
Day 7	Appendix 45
Day 8	Appendix 47

Day 9	Appendix 49
1964 Shakespeare Quadricentenary Celebrations	Appendices 52 to 59
2012 Stratford-upon-Avon Poetry Festival: Poetry Sunday	Appendices 62 to 66

*Table 1 – Locations of maps of pilgrimage sites and routes of all four events in the List of Appendices*

The distilled map with pilgrimage sites and routes of all four events in Appendix 69 reveals the extensive use of temporary structures of the 1769 Amphitheatre and the 1864 Pavilion. Both structures have been remarked as the foundation of both events’ success (Stochholm 1964, p. 54 and Foulkes 1984, p. 25). It is apparent that they were erected on the banks of the Avon to signify their presence as hubs of activities. The duration of both events also contribute to the extensive use of the structures. Shakespeare’s birthplace and Holy Trinity Church continue to be permanent sites most visited during all four events as they become synonymous with Stratford through time.

The collected data is further “mined” (Corbin and Strauss 2008, p. 66) to determine the types of performances, spaces and times in which the itineraries took place. Sketches of surfacing key concepts of the types of spaces and times as proposed by Schechner (1990) through his performance event-time-space chart are written in the form of theoretical memos or “vivo codes” (Marshall and Rossman 2011, p. 211) as exemplified below:

1864 Shakespeare Tercentenary Celebrations

Date: Wednesday, 27<sup>th</sup> April 1864 (Day 5)

Time: 7 pm

Location: The Pavilion

*local space, secular space, found space, indoor space, single space*

Itinerary: Performance of *Romeo and Juliet* and *The Comedy of Errors*

*hours, single-time (once only), symbolic time, aesthetic theatre, social drama*

The theoretical memos are then charted to assist the researcher in determining developments and patterns in each event and analysing possible relationships between them.

The performance event-time-space charts of all four events in the List of Appendices are detailed in Table 2 below:

Events	Locations of performance event-time-space charts of all four events in the List of Appendices
1769 Shakespeare Jubilee Day 1 Day 2 Day 3 Distillation (Days 1 to 3)	Appendix 21 Appendix 25 Appendix 28 Appendix 29
1864 Shakespeare Tercentenary Celebrations Day 1 Day 2 Day 3 Day 4 Day 5 Day 6 Day 7 Day 8 Day 9 Distillation (Days 1 to 9)	Appendix 31 Appendix 33 Appendix 36 Appendix 38 Appendix 41 Appendix 44 Appendix 46 Appendix 48 Appendix 50 Appendix 51
1964 Shakespeare Quadricentenary Celebrations Distillation	Appendix 60 Appendix 61
2012 Stratford-upon-Avon Poetry Festival: Poetry Sunday Distillation	Appendix 67 Appendix 68

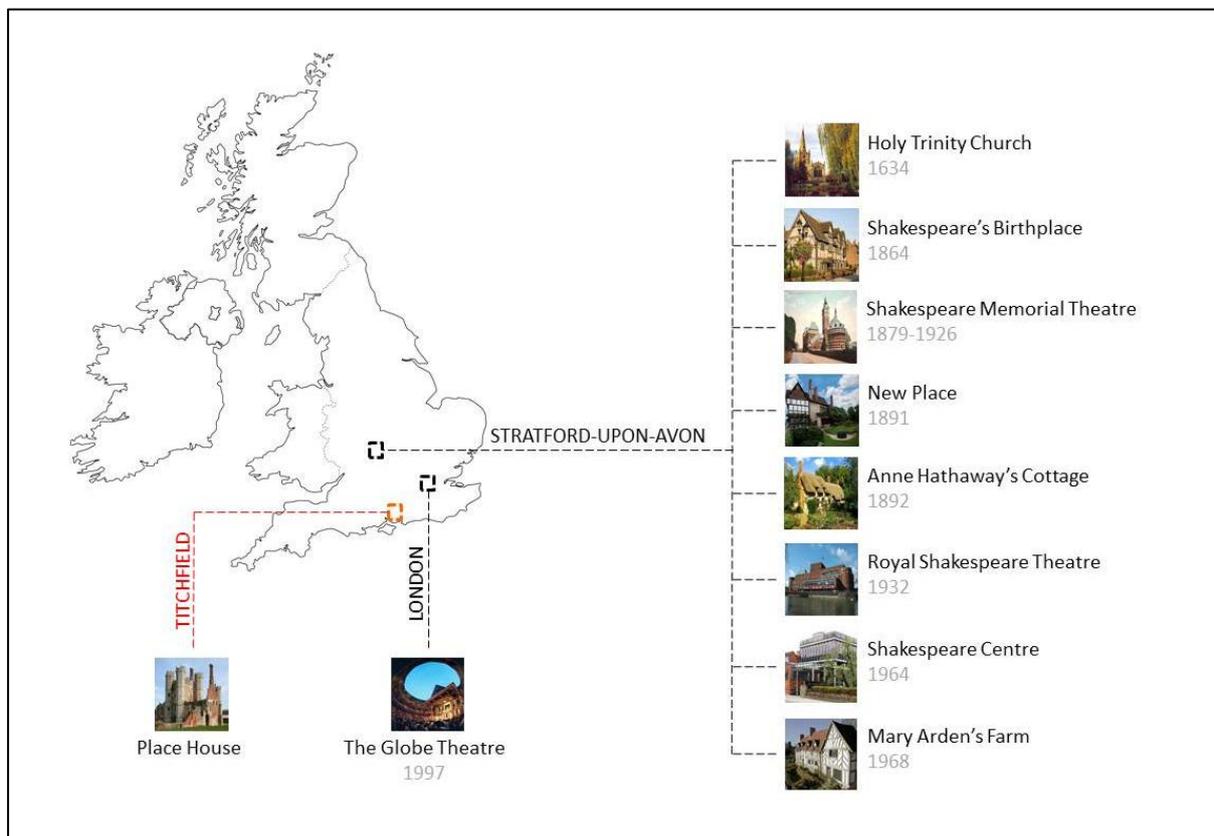
*Table 2 – Locations of performance event-time-space charts of all four events in the List of Appendices*

The distilled performance event-time-space chart of all four events in Appendix 70 reveals the great diversity of performative elements in the itineraries of all four events. This confirms Schechner's notes on the chart: "the outcome would be a similar riot of apparently disparate particulars" (1990, p. 19). Each event exhibited its own identity by establishing new types of performances, spaces and times. Questions concerning some types of performances, spaces and times which have not been exploited at Stratford will be addressed in the proposed architecture project in Titchfield.

## Design Brief

### Site Studies

The site at Titchfield Abbey is located in Titchfield, a small village in southern Hampshire (Figure 15). The Scheduled Monument is part of the Titchfield Abbey Conservation Area and sits within the Titchfield Conservation Area which is rich in architectural and historic interest (Figure 16). The site lies at the centre of the conservation area and is a landmark visible from many viewpoints. It is surrounded by a Scheduled Monument namely Stony Bridge and several listed buildings including Fishermans Arms, Abbey Cottage and Barn at Carron Row Farm.



*Figure 15 – The site contexted with other centres of Shakespearean pilgrimages and their respective dates of establishment*

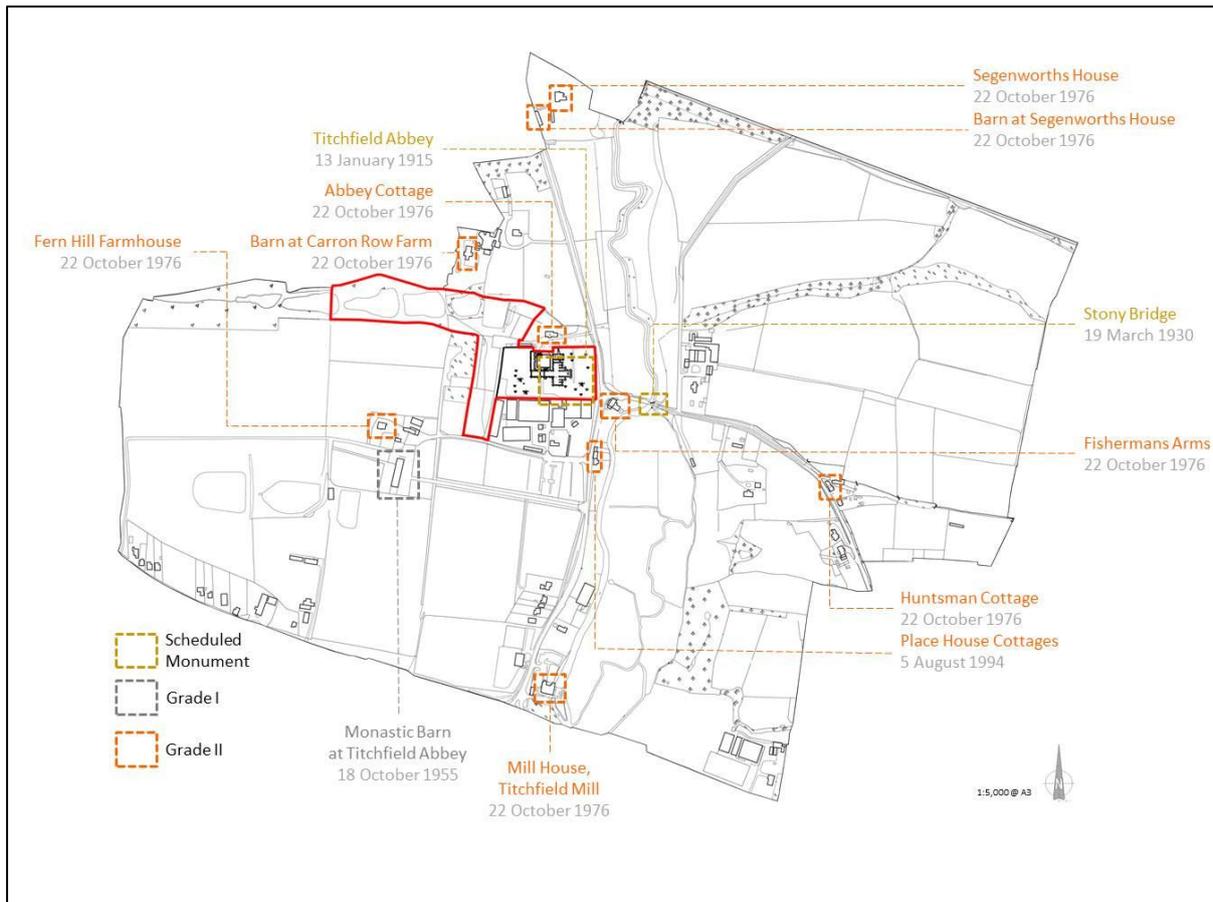


Figure 16 – The site sits within the Titchfield Abbey Conservation Area, which is surrounded by a Scheduled Monument and other listed buildings in the Titchfield Conservation Area

The Abbey of St Mary and St John the Evangelist at Titchfield (Figure 17) was founded in 1232 by Peter des Roches, Bishop of Winchester, for Premonstratensian canons. The canons lived a communal life under monastic vows, but were also engaged in the broader community, preaching and teaching the Gospel. They would have attended eight services and Mass daily, spending much of the remainder of the day reading and studying (English Heritage, n.d.). According to Graham (1969, p. 6), it can be supposed that John Salisbury took the office of abbot of Titchfield, to be held *in commendam*, with the intention of surrendering the monastery to the King’s Commissioners. The surrender was made on 18<sup>th</sup> December 1537.



*Figure 17 – Titchfield Abbey as it may have appeared in the fourteenth century.*

*Drawing by Roger Hutchins*

Source: ENGLISH HERITAGE (n.d.) *The abbey as it may have appeared in the 14th century.* [Online Image]

Available from: <http://www.english-heritage.org.uk/content/properties/titchfield-abbey/titchfield-abbey-14thcentury>

[Accessed 26/12/12].

Thomas Wriothesley, “the prime engineer of the dissolution of monasteries” (Graham 1969, p. 6), later 1<sup>st</sup> Earl of Southampton, was granted tenure of the abbey soon after it was surrendered. The work of converting the abbey into his residence was done promptly, the new house, known as “Place House” (Figure 18), was considered as a residence fit for the rising courtier. Several royal visitors were entertained here including Henry VIII, Edward VI and Elizabeth I and it is thought that Shakespeare whose patron is Henry Wriothesley, 3<sup>rd</sup> Earl of Southampton, would have stayed here under the Earl’s patronage and that some of Shakespeare’s plays were first performed at Place House (English Heritage, n.d.).



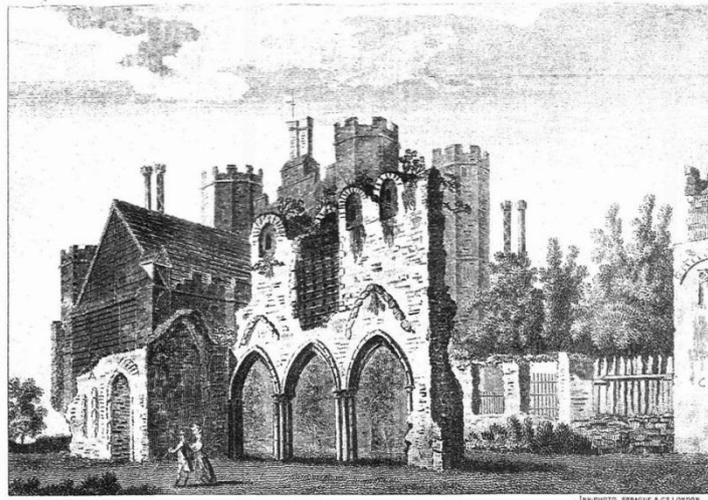
*Figure 18 – Titchfield Abbey in the mid-sixteenth century, after its conversion into Place House, a fashionable mansion. Drawing by Roger Hutchings*

Source: ENGLISH HERITAGE (n.d.) *Titchfield Abbey in the mid 16th century, after its conversion into a fashionable mansion*. [Online Image]

Available from: <http://www.english-heritage.org.uk/content/properties/titchfield-abbey/titchfield-abbey-place-house-16thcentury>

[Accessed 26/12/12].

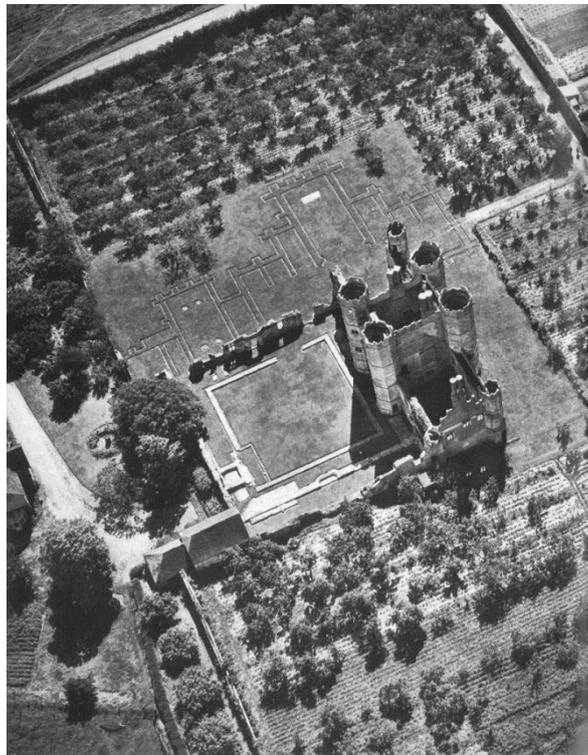
On the death of the 4<sup>th</sup> Earl of Southampton, Place House passed through several families. The last family to own the house were the Delmes who demolished the greater part of the house to create a romantic ruin. Graham (1969, pp. 7-8) observes that the demolition of the Tudor work uncovers certain features of the monastery (Figure 19). At the time of the First World War, the ruins were bought by the Ministry of Agriculture and Fisheries. The original arrangement of the east range (Figure 20) was rediscovered during excavations in the 1890s (English Heritage, n.d.). The ruins were eventually transferred to HM Office of Works in 1923 and are presently managed by English Heritage.



TITCHFIELD HOUSE CHAPEL.  
From "GROSE'S ANTIQUITIES" (Supplement). Drawn 1782.

*Figure 19 – Titchfield House Chapel from "Grose's Antiquities" (1782)*

Source: MINSS, G. W. (1898) Titchfield Abbey and Place House. *Hampshire Field Club*, 3 (iii).



*Figure 20 – Aerial view of Titchfield Abbey from the west*

Source: BUTLER, L. and GIVEN-WILSON, C. (1979) *Medieval Monasteries of Great Britain*. London: Penguin Books, p. 368.

When Wriothesley converted Titchfield Abbey into his mansion, he kept the monastic frater as his hall and a gatehouse was built into the nave opposite (Graham 1969, p. 9). The converted nave with the Tudor gatehouse set in the middle indisputably forms the most conspicuous surviving part of the building. This superimposition makes the remains easy to explicate as only two periods of building are involved (Appendix 71).

The first floor plan of Place House or Titchfield House as drawn by John Achard in 1737 is of great interest when juxtaposed with key locations of *The Sonnets*, Warwick Collins's imaginary narrative of how Shakespeare wrote thirty of his sonnets in Titchfield (Appendix 72). Despite uncertainties addressed by Wade and Watts (1989, p. 73) in the 1737 drawings, it is clear that the undiscovered northern range of Place House has not been considered by English Heritage as part of the Titchfield Abbey Conservation Area. This concern will be addressed in the proposed architecture project.

## Concepts

The piecing-in of contemporary spaces within the ruins is an architectural manifestation of Shakespeare's procreation theme in the sonnets. The modern addition augments the existing substance of the site by tendering a neoteric reading through the act of penning another "architectural epoch" (Jager 2010, p. 9) proposed by the researcher. Hollis (2009, p. 13) adds that "each alteration is a retelling of the building as it exists at a particular time – and when the changes are complete it becomes the existing building for the next retelling." Through this architectural procreation, the life of the ruins is both prolonged and altered by the repeated act of adaptation and reuse.

As sanguine as Shakespeare's verse to immortalise his beloved by defying Time, the establishment of performative elements of the proposed itineraries within a calendrical cycle is a programmatic manifestation of the immortalisation of the spirit and identity of the site. Shakespeare likens the universe to a theatre in Sonnet 15:

*When I consider every thing that growes*

*Holds in perfection but a little moment.*

*That this huge stage presenteth nought but shewes*

*Whereon the Stars in secret influence comment.* (No. 15, ll. 1-4)

The proposed architecture project can be allegorically expressed as the pilgrimage centre for the pilgrims to Titchfield, and the stage for performances its shrine. It implies two sorts of fields in which it participates. There is the social field, in which the project becomes a locus of congregation. There is also the informational field, in which the project is an encrypted image – the "sacredness of the centre" (Morinis 1992, p. 18) – transmitted through the social field in story, song, poem etc. The pilgrimage at Titchfield has the capacity to have an impact on the social structures and meaningfully change general norms, values and behaviours of the pilgrims. This will be explained further in the chapter.

Affected by the site, the project engages in three types of performances: performance in art, involving performances of Shakespeare's and other contemporary works; performance in archaeology, involving excavation of the undiscovered northern range of Place House; and performance in landscape, involving the growth of newly-planted cherry trees. The latter

performance has been included as a symbol of re-birth on the site in response to the notion of “Metaphorical Death” articulated vividly in Shakespeare’s sonnets.

The sequences of each performance type are then studied and these are illustrated in Figure 21. Based on these sequences, preliminary spatial requirements of the project are devised to include accommodation for the actors and archaeologists, a rehearsal space, offices for the administrative staff managing the site, a library, bar and café, galleries, exhibition spaces, a temporary performance stage and a cherry tree farm. These spatial requirements will be detailed in the next chapter.

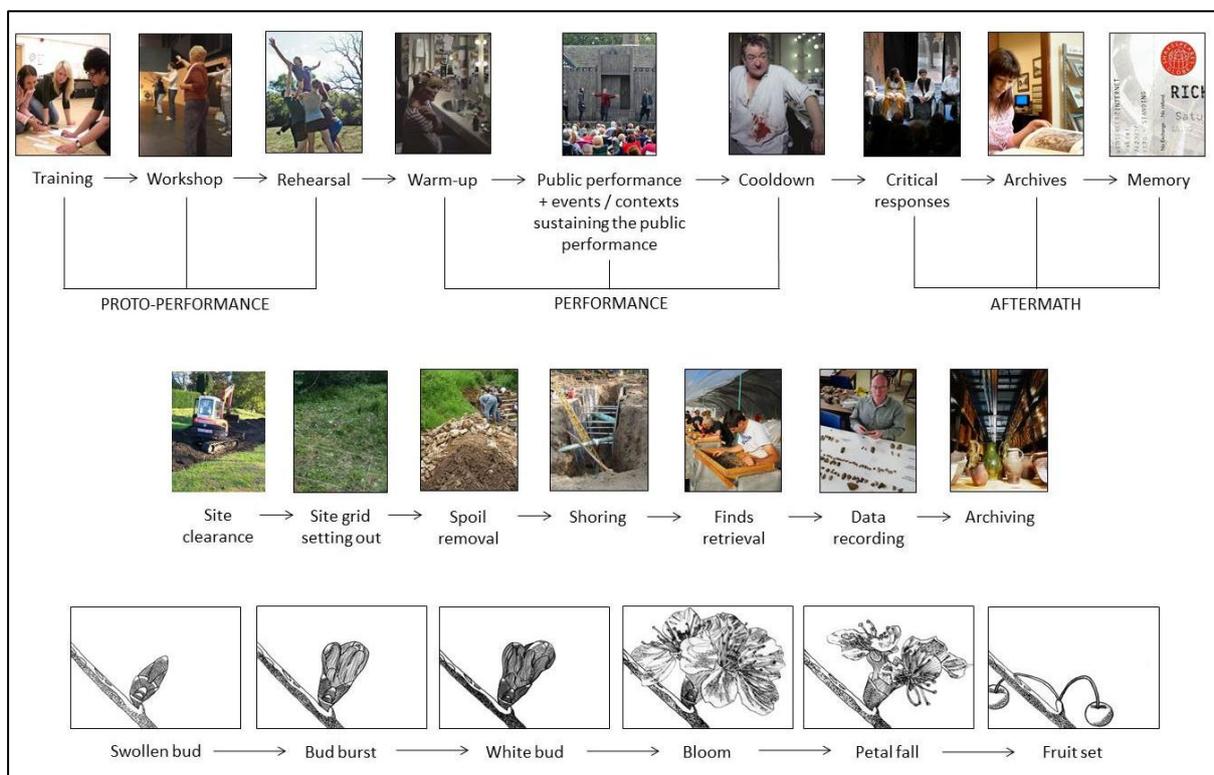


Figure 21 – Sequences of each performance type (from top to bottom: performance in art; performance in archaeology and performance in landscape)

Upon establishing the preliminary spatial requirements of the project, a preliminary programme with performative elements (this will be detailed in the next chapter) of all three performance types is then developed. The itineraries of the programme are contextualized with Shakespeare’s “Metaphorical Death” and Bachelard’s “Horizontal Death” (1983) to underline the horizontality of time involved in carrying out the itineraries (Figure 22).

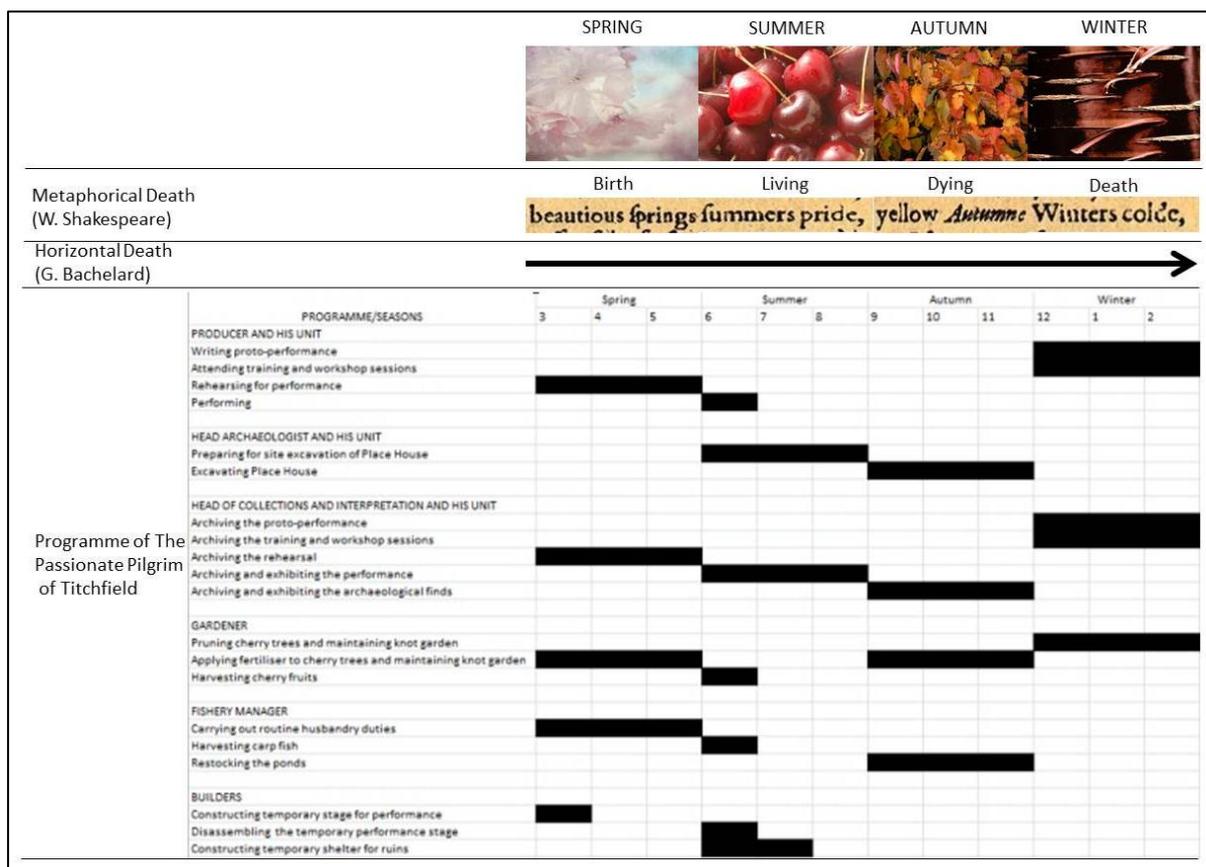
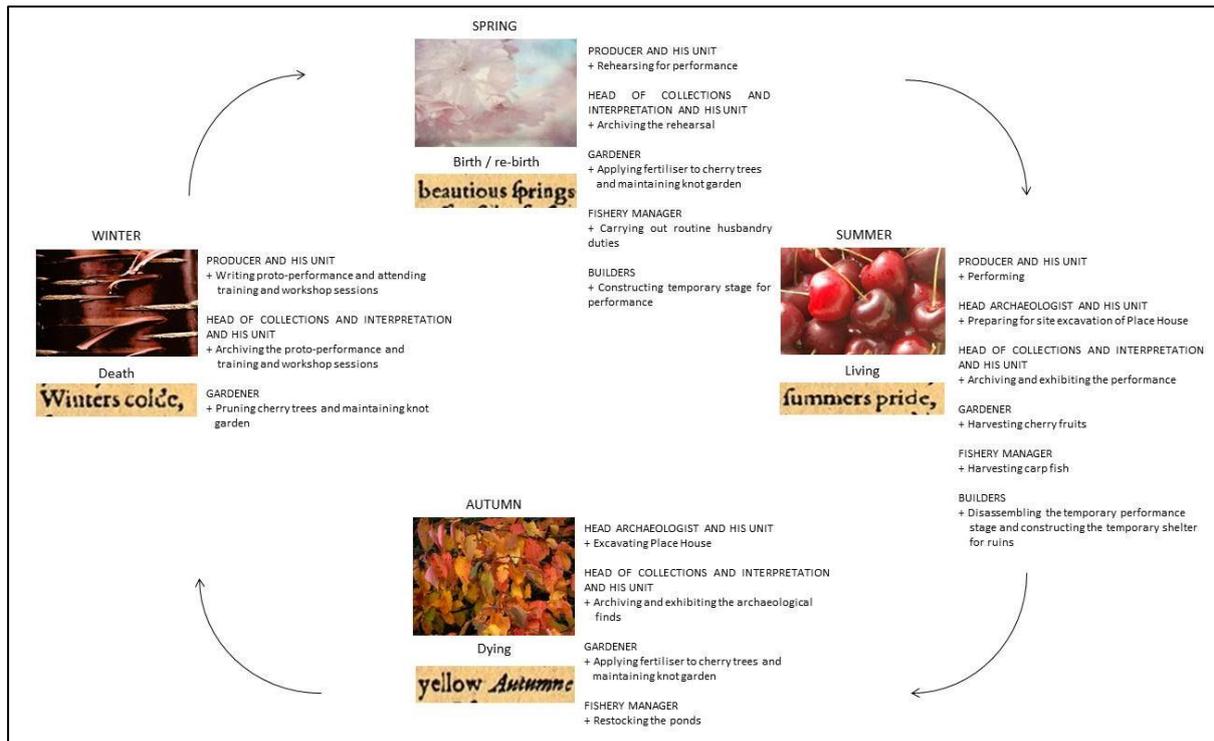


Figure 22 – Itineraries of the preliminary programme are contextualised with Shakespeare’s “Metaphorical Death” and Bachelard’s “Horizontal Death”

As the celebratory roles of performances are linked to identity (Johnston 2005, p. 10), the itineraries are translated into a repeatable calendrical cycle (Figure 23). The execution of proto-performance itineraries in spring thus heralds the birth and re-birth of the programme. The cycle can be thought of in its unity in the future in which the repeated itineraries are “first revealed from out of a projection ahead of oneself into one’s can-be” (Beistegui 2003, p. 55). It has the capacity to change the transportive nature of Turner’s “liminoid” rituals (1974, pp. 53-92) to the transformative nature of “liminal” rituals in performance.



*Figure 23 – Itineraries of the preliminary programme are translated into a repeatable calendrical cycle*

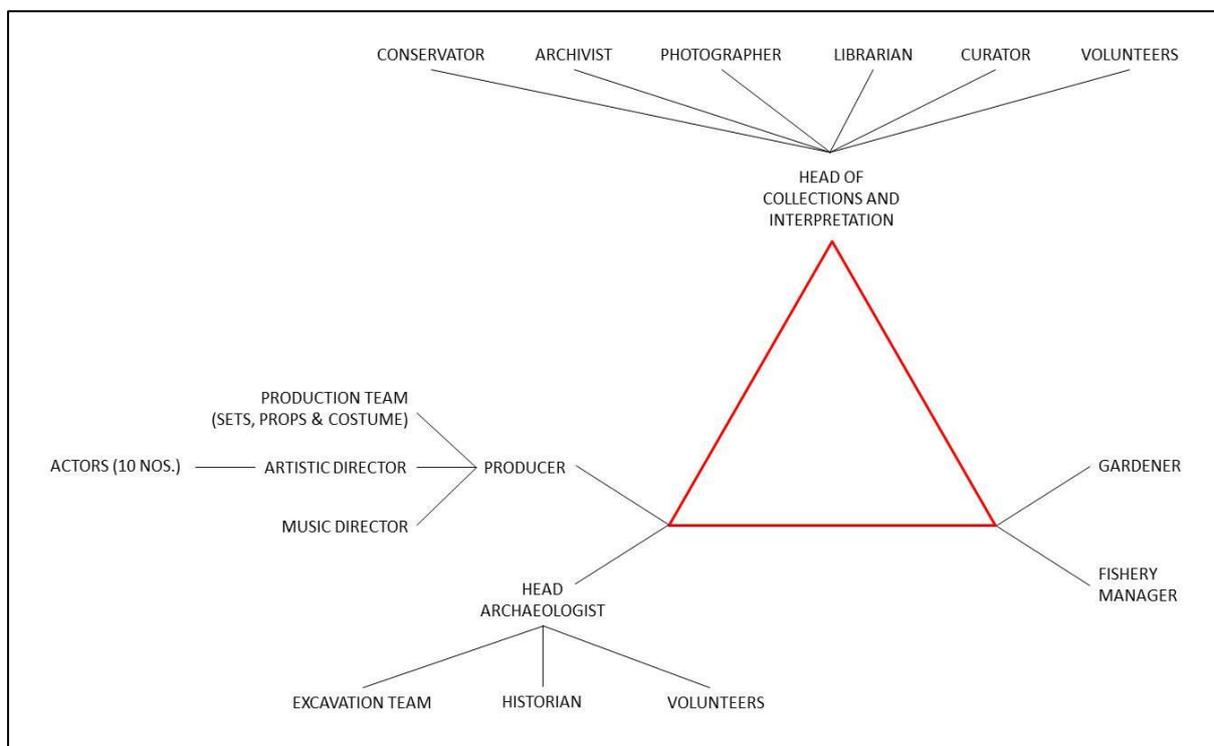
Selected photographs from the “supplemental photographs” explained in the chapter on methodology form “shooting scripts” (Suchar 1997, pp. 33-55) linked to the third research question in order to provide data for analysis. These act as “supporting photographs” (Rose 2007, p. 239) in which they are subordinated into nine themes and worked over to the researcher’s interpretations of the nine sonnets relevant to this research. These “theoretical comparisons” (Corbin and Strauss 2008, pp. 75-76) are designed to assist the researcher in understanding the phenomenon and eventually arrive at performative tectonic concepts for the project termed “tectonic metaphors” through compositional interpretation of the images (Rose 2007, pp. 40-49). The tectonic metaphors are described in Appendices 73 to 81.

The tectonic metaphors narrate stories about Shakespeare’s sonnets and become “narrative coefficients” (Coates 2012, p. 15) which “resides in a system of triggers that signify poetically in addition to functionality.” They are to be ephemeral and unstable in their scripted architectural performance. They occupy both the “device paradigm” in their movable mechanisms and the “topography paradigm” in their mutable states (Leatherbarrow 2005, pp. 12-14). They suffer “architectural pathos” (Zumthor 1998, p. 24) by weathering with the ruins and ultimately acquire a language of their own in measuring the course of time.

## Programme, Spatial Requirements and Arrangements

*“When one writes verse, one’s most immediate audience is not one’s own contemporaries, let alone posterity, but one’s predecessors.”* (Brotsky 1995, p. 439)

In reflecting the three main actors in Shakespeare’s sonnets, three main actors of the programme are identified: the Head of Collections and Interpretation; the Producer / the Head Archaeologist and the Gardener / the Fishery Manager (Figure 24). Each main actor is assisted by supporting actors.



*Figure 24 – Main and supporting actors of the programme*

The Head of Collections and Interpretation and his unit maintains the library and archive throughout the year, and during certain periods, record, archive and exhibit performances and archaeological finds. The Producer and his unit reside at Titchfield Abbey for a certain period of time to plan and perform an annual performance of Shakespeare’s works. The Head Archaeologist and his unit also reside at Titchfield Abbey for a certain period of time to conduct an annual excavation of the undiscovered northern range of Place House. All through the year, the Gardener maintains the cherry tree farm and knot garden

while the Fishery Manager maintains the carp fishponds. A detailed description of the programme, spatial requirements and arrangements will be given later in the chapter.

To fulfil the requirements of a temporary structure for the project as outlined in the studio brief (Appendix 14), the temporary stage for Elizabethan inn-yard theatres is relevant to act as a model. Sisson (1972, p. 1) remarks that the inn-yards of the Boar’s Head and the Red Lion in Whitechapel were England’s earliest theatres in the mid-sixteenth century. The temporary stage for the annual performance thus represents Shakespeare’s period in Titchfield in the late sixteenth century.

Sisson (1972, pp. 1-3) also mentions four fundamental requirements for the actors’ profession which include a temporary stage, a tiring room, accommodation for spectators and control of their access to the performance. The ground and first floor plans of the inn-yard theatre at the Boar’s Head (Figure 25) demonstrate how the provision for all four requirements has been met.

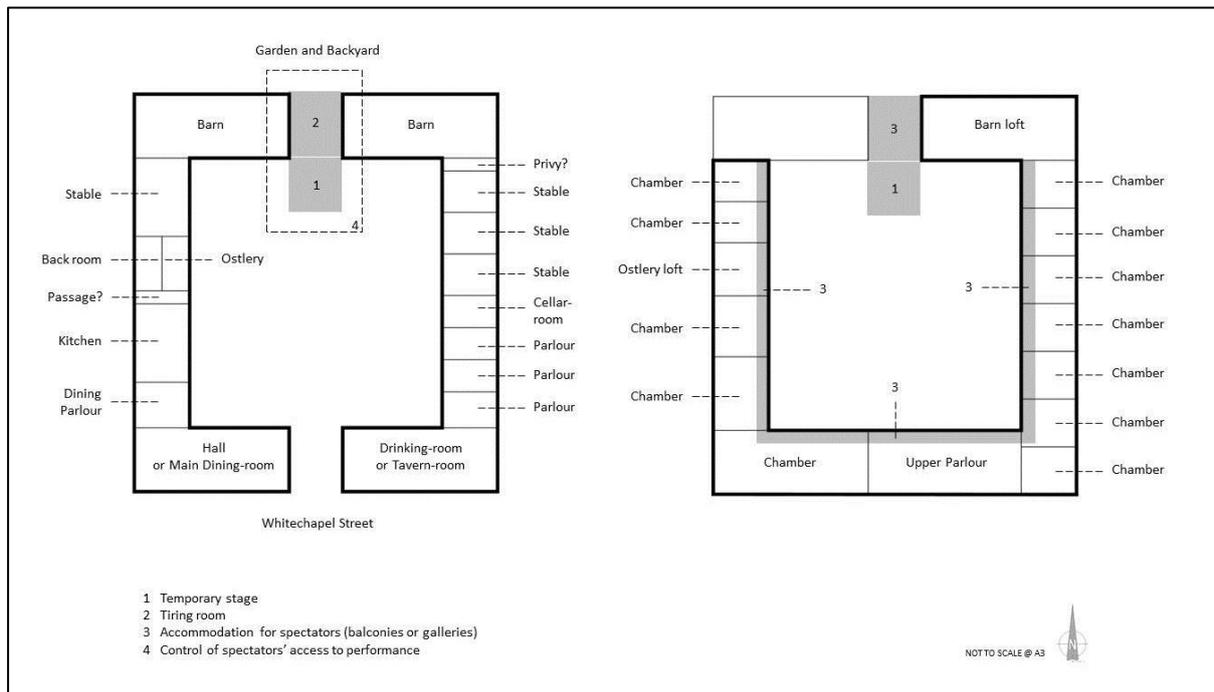


Figure 25 – Ground and first floor plans of the inn-yard theatre at the Boar’s Head

Specifics of the spatial requirements by actors of the programme together with their spatial arrangements within the site can be found in Appendix 82. The spaces are formally fragmented, but, in substance, a programmatic unit. They rise on the ruin foundations and

attain form by exploiting its substance to charge a new reason and meaning to the ruins through their new functions. Appendices 83 to 88 present the elevational relationships between the new spaces and the ruins. The architectural gestures between the contemporary addition and the ruins will be explored in the next chapter.

Drawing inspiration from Shakespeare’s works, the programme is structured around four seasonal acts with eleven scenes. Detailed descriptions of space and site usage by the actors in each scene can be found in Appendices 89 to 99. The locations of each scene description in the List of Appendices are detailed in Table 3 below:

Descriptions	Locations of scene descriptions in the List of Appendices
Winter Act 1, Scene 1 Act 1, Scene 2	Appendix 89 Appendix 90
Spring Act 2, Scene 1 Act 2, Scene 2	Appendix 91 Appendix 92
Summer Act 3, Scene 1 Act 3, Scene 2 Act 3, Scene 3 Act 3, Scene 4	Appendix 93 Appendix 94 Appendix 95 Appendix 96
Autumn Act 4, Scene 1 Act 4, Scene 2 Act 4, Scene 3	Appendix 97 Appendix 98 Appendix 99

*Table 3 – Locations of scene descriptions in the List of Appendices*

The distilled performance event-time-space chart of the proposed programme contexted with all four events at Stratford in Appendix 100 reveals new types of performances, spaces and times established in Titchfield. The performance rehearsal by the Producer and his unit on the temporary stage – introducing a “repeated social drama” in a “transformed outdoor space” during a “symbolic time” which lasts for “days” – is an example of the phenomenon, thus illustrating the newness of the pilgrimage in Titchfield.

## Precedents

Devising new beneficial uses for the UK's disused historic buildings and monuments is a challenge (Davies 2011) and the difficulties are far greater when the building under consideration is a ruin such as the site at Titchfield Abbey. Roth (1997, p. 1) argues for a balanced view on ruins: "Ruins must remain exposed to these forces in order to have their full effect on the beholder, but they must also be protected from them if they are to survive for us as ruins."

There are two rationales for working with existing buildings (Jager 2010, p. 7). The first of these is that a new building is not within one's means and thus the old building is kept. The second applies when a building has a significant status and hence not likely to be demolished, but can instead be integrated into a new development. Whereas the first rationale is archaic, the last is a consequence of current heritage listing and designation.

Davies (2011) stresses the importance of continuity between the old and the new and draws three tactics to approach ruins. The first of these is to build inside a ruin. This approach copiously articulates the ruins but poses difficulty in creating a weather-tight seal between the old and the new (Davies 2011). The Dovecote Studio by Haworth Tompkins is one example of this strategy. The new studio was visualised in a form that mirrored the shape of the grade II listed building (Figure 26), but in Corten steel which was vividly contemporary. This form was a separate prefabricated monocoque structure that was craned into the shell of the existing ruin, leaving it untouched (Figure 27). From a distance, the modern addition conjures the apparition of the original structure but exposes itself as entirely new when seen close-in.

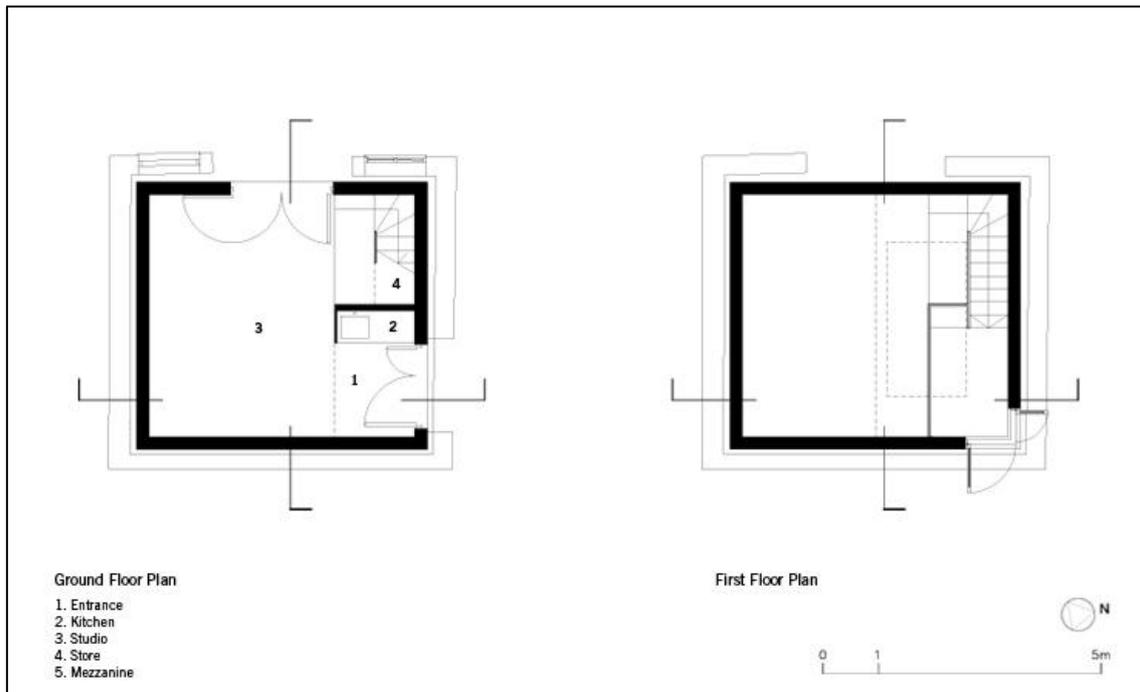


Figure 26 – Floor plan drawings of the Dovecote Studio by Haworth Tompkins (2009)

Source: HAWORTH TOMPKINS (n.d.) *Untitled* [Online Image]

Available from: <http://www.haworthtompkins.com/built/proj04/index.html>

[Accessed 26/12/12].



Figure 27 – The Dovecote Studio by Haworth Tompkins is seen as a separate structure

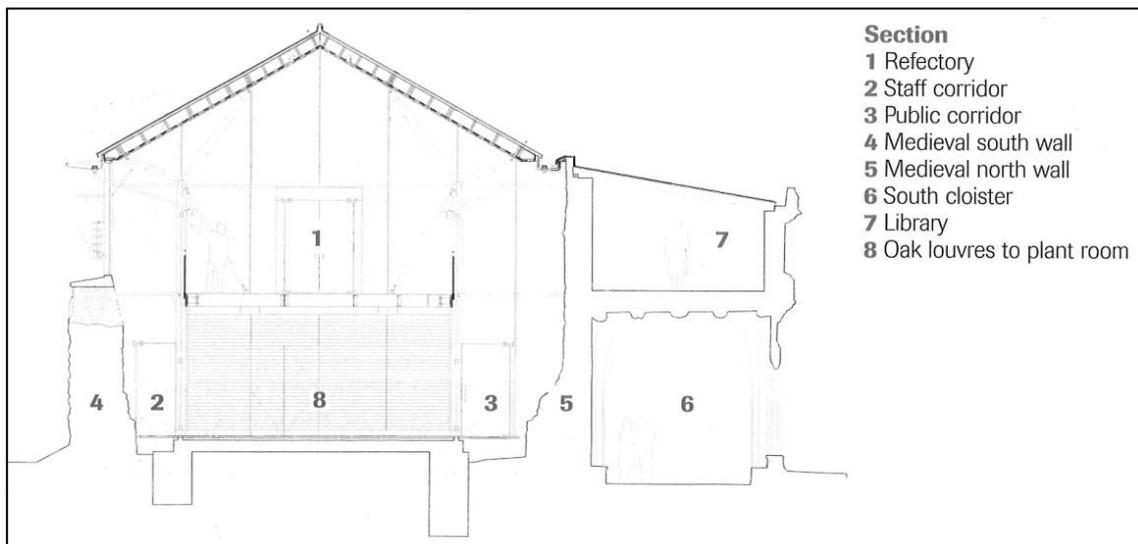
*that could be placed within the shell of the existing ruin*

Source: HAWORTH TOMPKINS (n.d.) *Untitled* [Online Image]

Available from: <http://www.haworthtompkins.com/built/proj04/index.html>

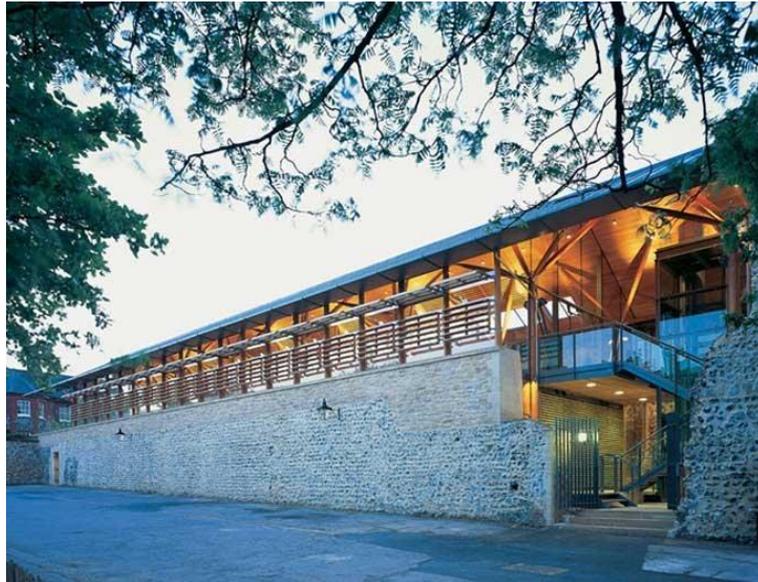
[Accessed 26/12/12].

The second tactic is to build on a ruin. This approach allows both aspects of the ruin to be seen but the interface between the old and the new may extinguish the ‘ragged edge’ of the ruin (Davies 2011). The Norwich Cathedral Refectory by Hopkins Architects is one example of this strategy. The self-supporting intervention is a single-storey timber box which cloaks all services on the ground floor with its lid forming a mezzanine dining area (Figure 28). The lightweight framed structure sits inside the ruins and its predominantly glazed outer walls sit with ease on the original fabric, curtailing the structural and visual loads placed on the ruin walls (Figure 29).



*Figure 28 – Section drawing of the Norwich Cathedral Refectory by Hopkins Architects (2009)*

Source: YOUNG, E. (2004) Keep the Faith. *RIBA Journal*, 111 (6), p. 28.



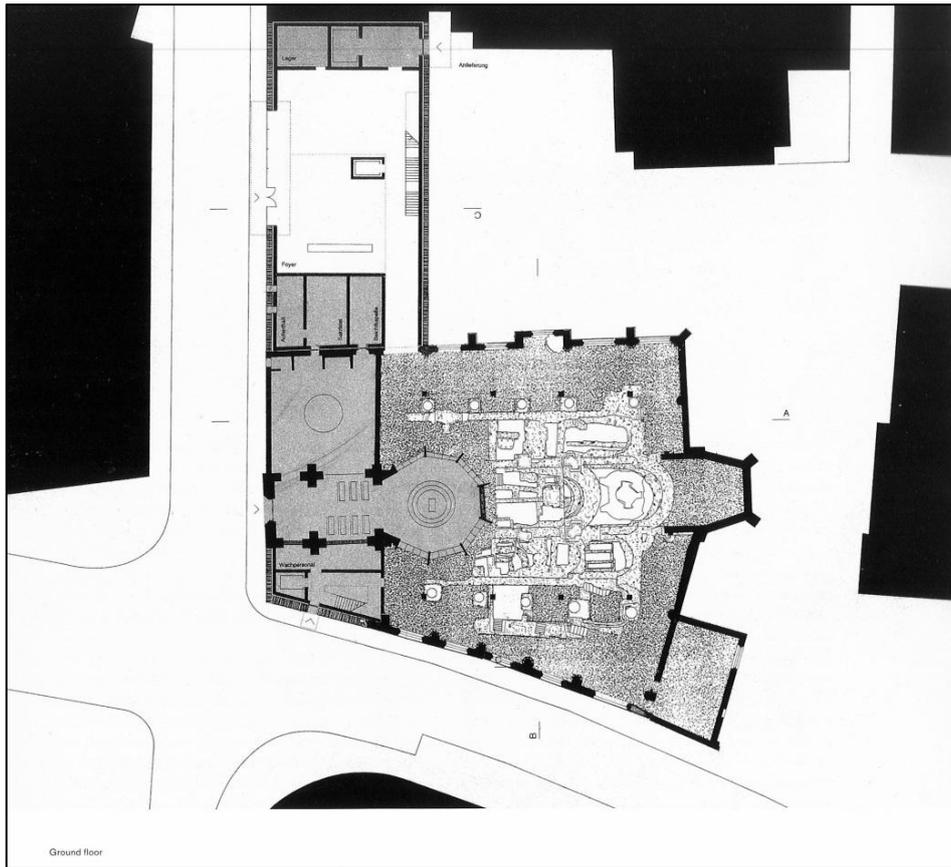
*Figure 29 – The lightweight framed structure of the Norwich Cathedral Refectory by Hopkins Architects fits inside the original ruined building and its predominantly glazed outer walls sit effortlessly on the original fabric*

Source: HOPKINS ARCHITECTS (n.d.) *Untitled* [Online Image]

Available from: <http://www.hopkins.co.uk/projects/1/139/>

[Accessed 26/12/12].

The third and final tactic is to build over a ruin. This approach is the most straightforward and least destructive but the ruin is now detached from its setting (Davies 2011). The Kolumba Art Museum by Peter Zumhor is one example of this strategy. The new building, housing a museum and a church, rises on the old foundations of the buildings fragmented on the site to unify them through new functions (Figure 30). The edifice almost completely overwhelms the medieval ruins (Figure 31) yet paradoxically, it accentuates the distinctive character of the ruins. The new structure both assimilates and shelters the original to provide an overall visual contrast through the sensitively scripted discourse between the old and the new.



*Figure 30 – Ground floor plan drawing of the Kolumba Art Museum by Peter Zumthor (2007)*

Source: ZUMTHOR, P. (1999) *Peter Zumthor: Works, Buildings and Projects, 1979-1997*. Basel: Birkhauser, p. 288.



*Figure 31 – The Kolumba Art Museum by Peter Zumthor, which almost completely engulfs the medieval ruins of St Kolumba’s Church, takes an extreme and less sympathetic approach to building over ruins*

Source: ARCHDAILY (n.d.) *Untitled* [Online Image]

Available from: <http://ad009cdnb.archdaily.net/wp-content/uploads/2010/08/1281117004-25-custom.jpg>

[Accessed 26/12/12].

## **Significance**

The piecing-in of appropriate contemporary spaces within the ruins of Titchfield Abbey manifests an environmentally responsible design brief, or what Jager (2010, p. 9) would describe as “practised sustainability”. The ecological consequence rests in the fact that the ruins continue to be occupied for as long as possible. The success of the design brief is fundamentally a matter of discreet economic management.

By contemplating all the opportunities offered by the ruins, the proposed programme adds value to the site through a socially responsible design brief. The actors functioning the programme are also its beneficiaries: the collections in the library and archive benefits Titchfield History Society; the annual performance benefits Titchfield Festival Theatre Company; the annual excavation benefits Hampshire Field Club and Archaeological Society other than English Heritage; the cherry farm and knot garden benefit Titchfield Abbey Garden Centre and the carp fishponds benefit Portsmouth and District Angling Society.

Most notably, the proposed programme and architectonic concepts intensely engage with Shakespeare’s sonnets and the site, hence contribute to a historically responsible design brief which endeavours to establish Titchfield as a third Shakespearean pilgrimage site after Stratford and London. It is hoped that the research becomes a considerable stepping stone for the study of Shakespeare’s works, life and times and that it provides a challenging perspective in exploring and enjoying the poetical territory of Shakespeare’s labours.

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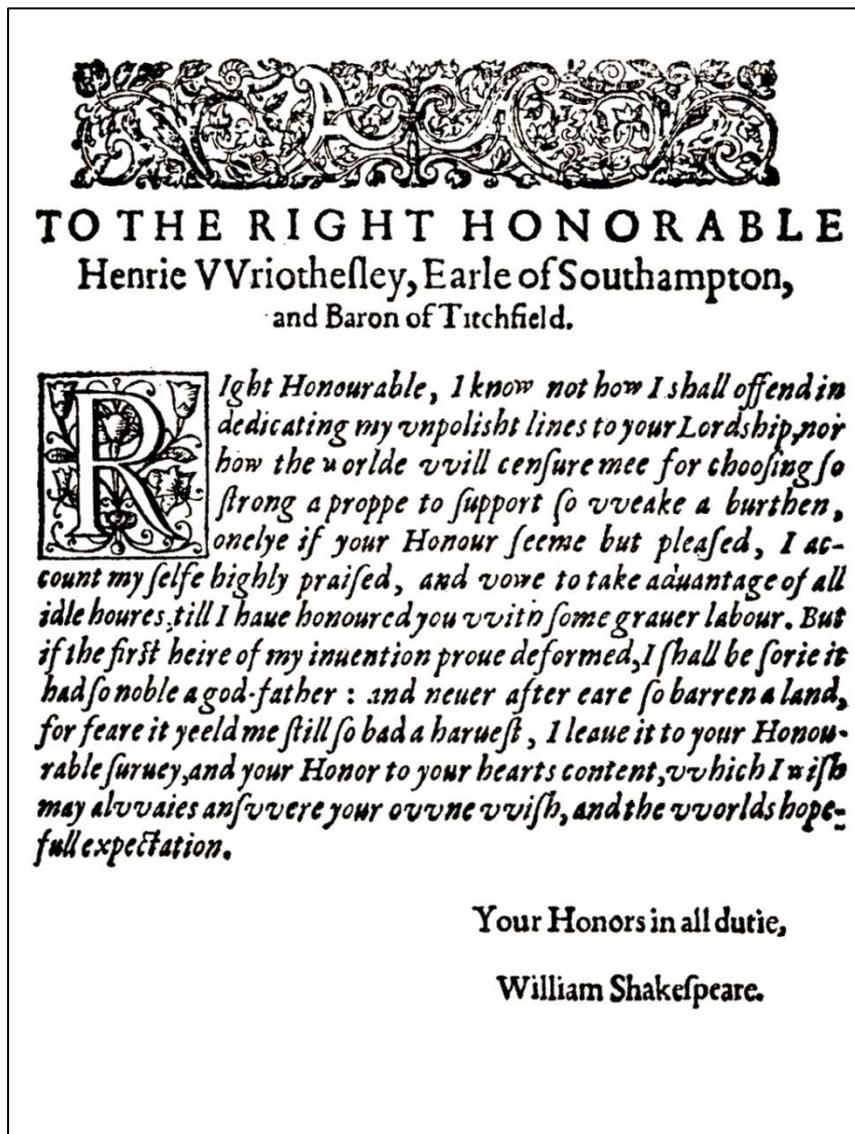
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Appendix 1

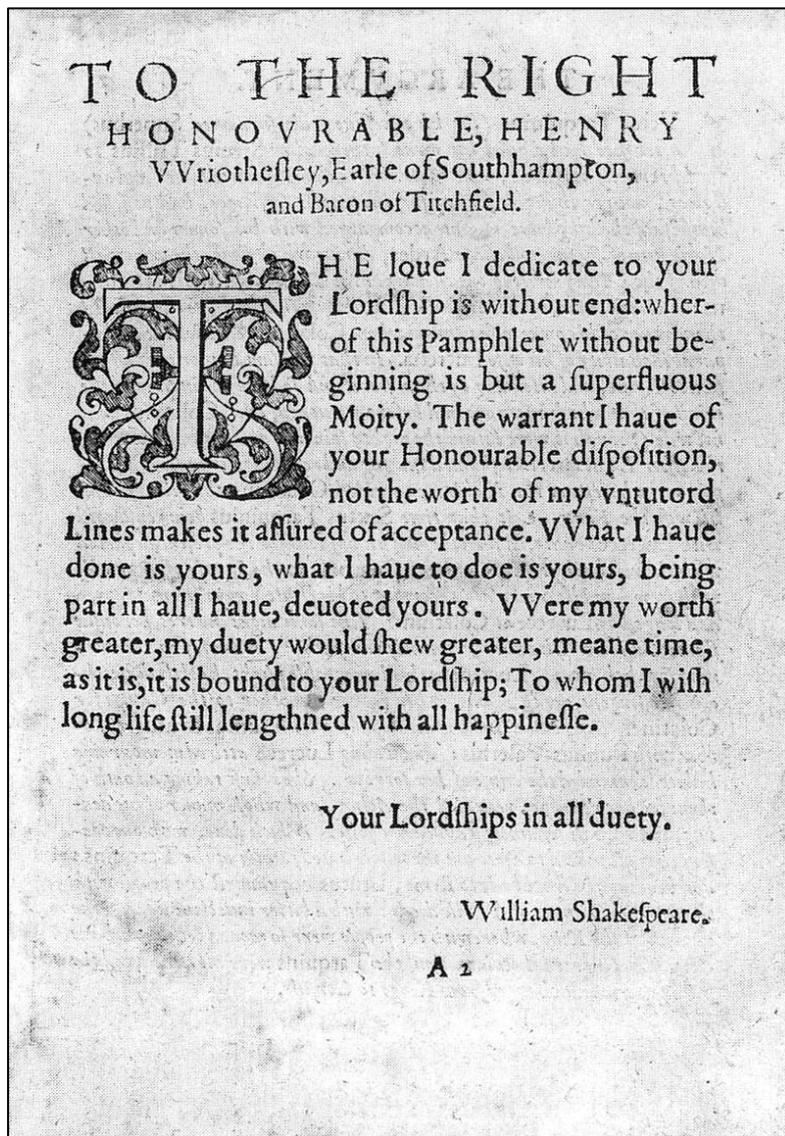
Dedication page of *Venus and Adonis* (1592-1593)



Source: SHAKE-SPEARE'S BIBLE (n.d.) *Q1 (1593) Title page of Venus and Adonis, showing unhyphenated and Roman type "William Shakespeare" after the epistle dedicatory.* [Online Image]  
Available from: <http://shake-speares-bible.com/wp-content/uploads/2010/04/VA-title-page.jpg>  
[Accessed 26/12/12].

Appendix 2

Dedication page of *The Rape of Lucrece* (1593-1594)



Source: SHAKESPEARE'S MONUMENT (n.d.) *Untitled* [Online Image]  
Available from: [http://www.shakespearesmonument.com/Lucrece\\_Dedication.jpg](http://www.shakespearesmonument.com/Lucrece_Dedication.jpg)  
[Accessed 26/12/12].

Appendix 3

Letter from Henry Wriothesley (1592)

180 N<sup>o</sup> 72.

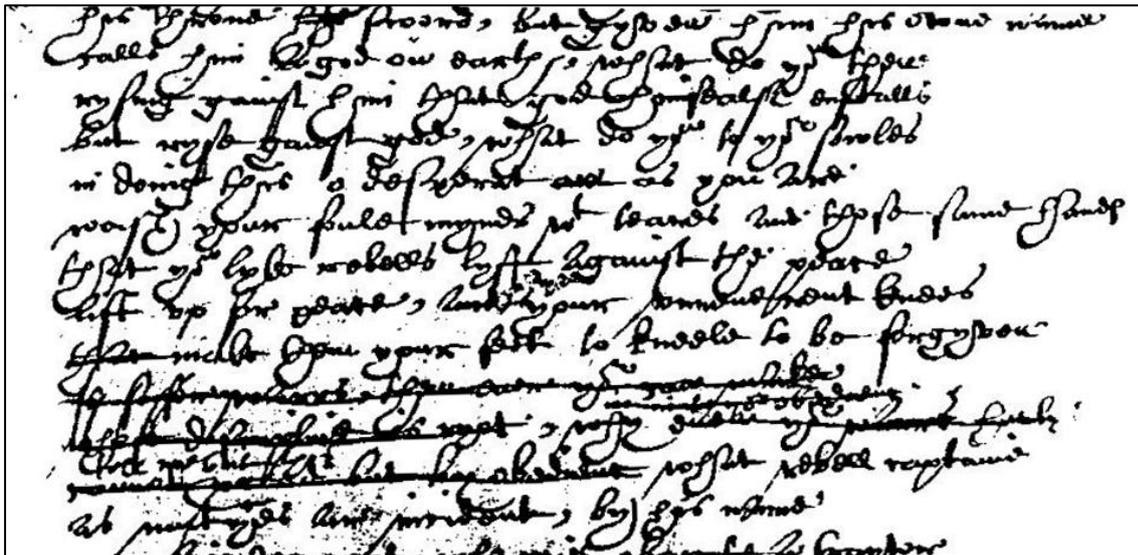
We Lyttle, wherofe I have you to understande, that  
my weale, house at Beaulie, wher I have dwelt  
of my necessitate have beene like to fall in great  
dangre and danger to be lost for wante  
of meane to supplye the necessite of the  
reparations: wherofe my weale, I have  
humbly requeste you to make my lo.  
reuerend understandinge to be note of the same  
of your grace, that it maye please your lo.  
to create me your honorable favor in takinge  
charge thereofe, that I maye be able to give  
wisdom, wherofe the same is requyred, and  
reparations maye be supplied: in doinge wherofe  
I shall nott be bounde to your lo. hand  
I shall redy to requyte your grace in what  
I maye from my lo. in the same, your  
of the 15<sup>th</sup> of June 1592.

Your loving friend  
H. Southampton

Source: THE SHAKESPEARE CODE (n.d.) *Untitled* [Online Image]  
Available from: <http://theshakespearecode.files.wordpress.com/2011/08/southampton-shakespeare-letter1.jpg>  
[Accessed 26/12/12].

Appendix 4

The Play of Sir Thomas More manuscript



Source: THE SHAKESPEARE CODE (n.d.) *Untitled* [Online Image]

Available from: <http://theshakespearecode.files.wordpress.com/2011/08/thomas-more-manuscript1.jpg>

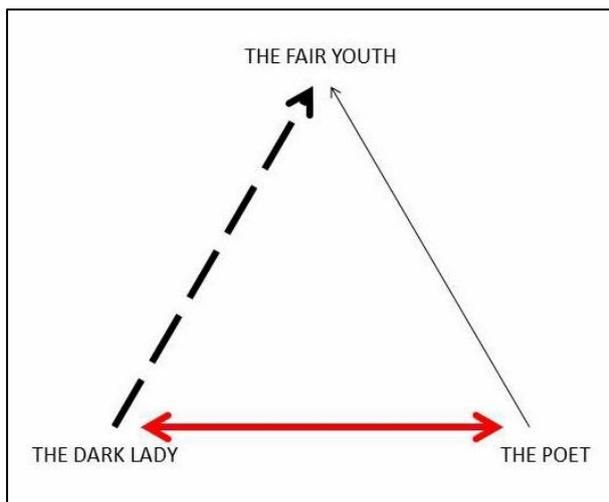
[Accessed 26/12/12].

## Appendix 5

### Sonnet 140

Be wise as thou art cruell; do not presse  
My toung-tide patience with too much disdain:  
Least sorrow lend me words and words expresse,  
The manner of my pittie wanting paine.  
If I might teach thee witte better it weare,  
Though not to love, yet love to tell me so,  
As testie sick-men when their deaths be neere,  
No newes but health from their Phisitions know.  
For if I should despaire I should grow madde,  
And in my madnesse might speake ill of thee,  
Now this ill-wresting world is growne so bad,  
Madde slanderers by madde eares beleaved be.  
That I may not be so, nor thou be lyde,  
Beare thine eyes straight, though thy proud heart goe wide.

### Love triangle diagram of Sonnet 140



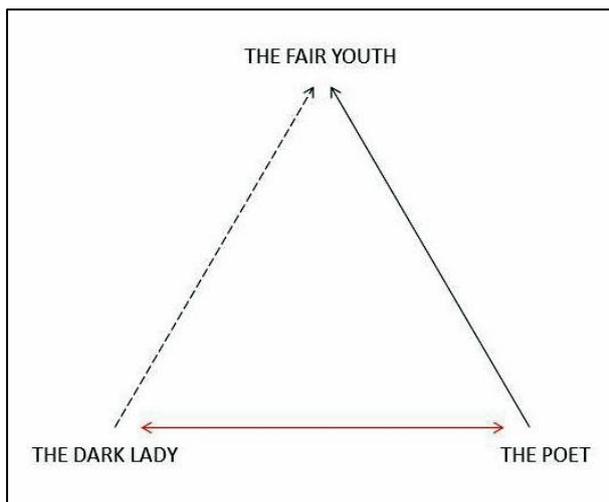
Plummeting instantly into despair over the heart-breaking state of his relationship with The Dark Lady, The Poet threatens her with public humiliation.

## Appendix 6

### Sonnet 143

Loe as a carefull huswife runnes to catch,  
One of her fethered creatures broake away,  
Sets downe her babe and makes all swift dispatch  
In pursuit of the thing she would have stay:  
Whilst her neglected child holds her in chace,  
Cries to catch her whose busie care is bent,  
To follow that which flies before her face:  
Not prizing her poore infants discontent;  
So runst thou after that which flies from thee,  
Whilst I thy babe chace thee a farre behind,  
But if thou catch thy hope turne back to me:  
And play the mothers part kisse me, be kind.  
    So will I pray that thou maist have thy *Will*,  
    If thou turne back and my loude crying still.

### Love triangle diagram of Sonnet 143



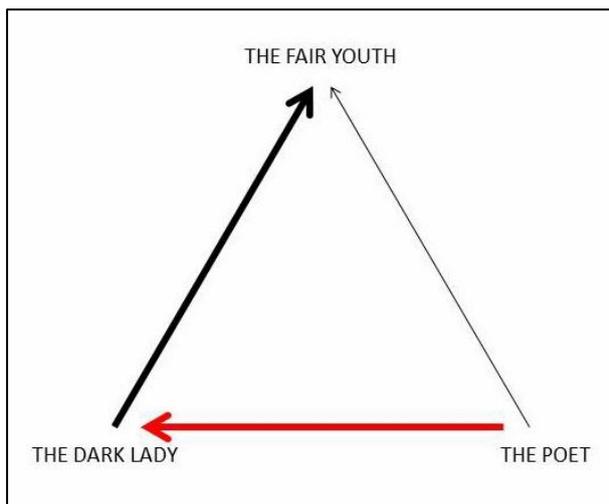
The illustration of a delinquent mistress chasing chickens whilst ignoring her infant suggests a love triangle between The Dark Lady, The Fair Youth and The Poet. The Poet pitiably beseeches the woman to love him.

## Appendix 7

### Sonnet 127

In the ould age blacke was not counted faire,  
Or if it weare it bore not beauties name:  
But now is blacke beauties successiue heire,  
And Beautie slander'd with a bastard shame,  
For since each hand hath put on Natures power,  
Fairing the foule with Arts faulse borrow'd face,  
Sweet beauty hath no name no holy boure,  
But is prophan'd, if not lives in disgrace.  
Therefore my Misterse eyes are Raven blacke,  
Her eyes so suted, and they mourners seeme,  
At such who not borne fair no beauty lack,  
Slandring Creation with a false esteeme,  
    Yet so they mourne becomming of their woe,  
    That every tounge saies beauty should looke so.

### Love triangle diagram of Sonnet 127



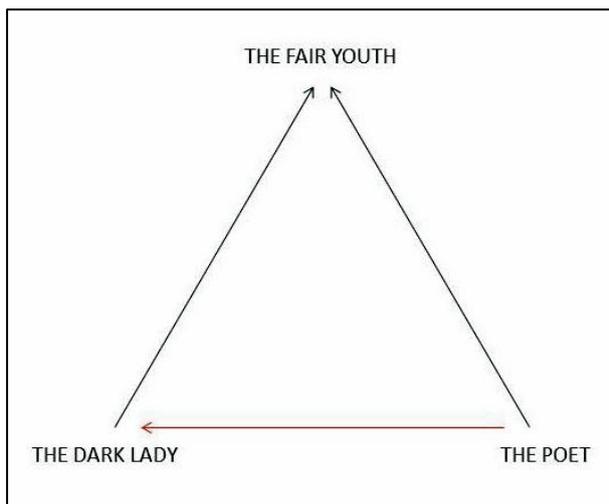
The Poet is pleased that The Dark Lady does not use cosmetics to lighten her appearance, but she is not physically appealing to The Poet, for all her sexual charm.

## Appendix 8

### Sonnet 130

My Mistres eyes are nothing like the Sunne,  
Currall is farre more red, then her lips red,  
If snow be white, why then her brests are dun:  
If haire be wiers, black wiers grow on her head:  
I have seene Roses damaskt, red and white,  
But no such Roses see I in her cheekes,  
And in some perfumes is there more delight,  
Then in the breath that from my Mistres reekes.  
I love to heare her speake, yet well I know,  
That Musicke hath a farre more pleasing sound:  
I graunt I never saw a goddesse goe,  
My Mistres when shee walkes treads on the ground.  
    And yet by heaven I thinke my love as rare,  
    As any she beli'd with false compare.

### Love triangle diagram of Sonnet 130



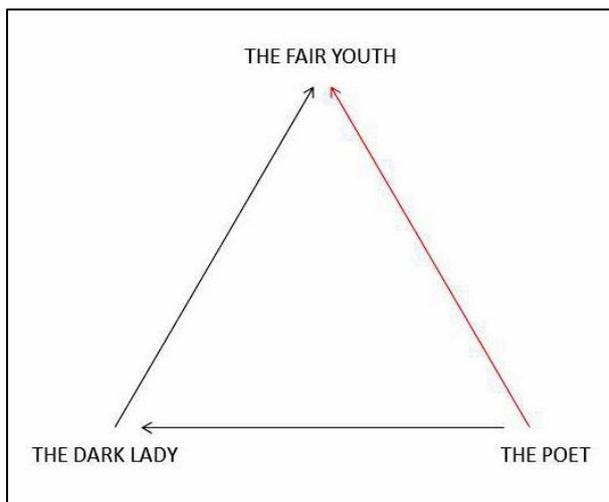
Sonnet 130 is an anti-hyperbolic sonnet and a mockery of The Dark Lady, who falls too short of voguish beauty to be praised in print. The Poet, openly scornful of his impotence for the woman, articulates his infatuation for her in adverse comparisons.

## Appendix 9

### Sonnet 40

Take all my loves, my love, yea take them all,  
What hast thou then more then thou hadst before?  
No love, my love, that thou maist true love call,  
All mine was thine, before thou hadst this more:  
Then if for my love, thou my love receivest,  
I cannot blame thee, for my love thou usest,  
But yet be blam'd, if thou this selfe deceavest  
By wilfull taste of what thy selfe refuseth.  
I doe forgive thy robb'rie gentle theefe  
Although thou steale thee all my poverty:  
And yet love knowes it is a greater griefe  
To beare loves wrong, then hates knowne injury.  
    Lascivious grace, in whom all il wel showes,  
    Kill me with spights yet we must not be foes.

### Love triangle diagram of Sonnet 40



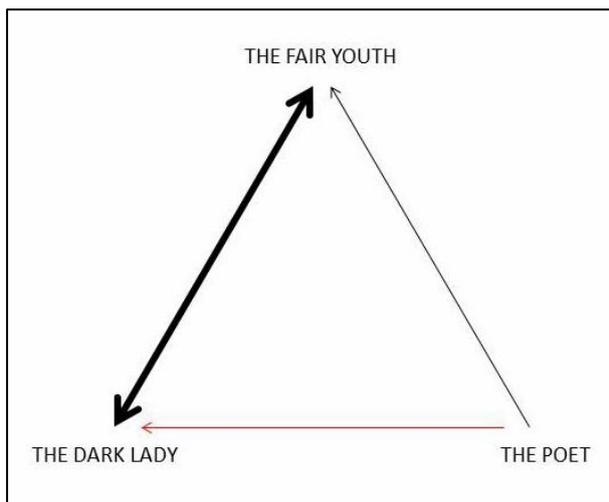
In an almost dolefully timid tone, The Poet falters between anger at and forgiveness of The Fair Youth for having stolen, or been stolen by, The Poet's mistress.

## Appendix 10

### Sonnet 134

So, now I have confest that he is thine,  
And I my selfe am morgag'd to thy will,  
My selfe Ile forfeit, so that other mine,  
Thou wilt restore to be my comfort still:  
But thou wilt not, nor he will not be free,  
For thou art covetous, and he is kinde,  
He learnd but surety-like to write for me,  
Under that bond that him as fast doth binde.  
The statute of thy beauty thou wilt take,  
Thou usurer that put'st forth all to use,  
And sue a friend, came debter for my sake,  
So him I loose through my unkinde abuse.  
    Him have I lost, thou hast both him and me,  
    He paise the whole, and yet am I not free.

### Love triangle diagram of Sonnet 134



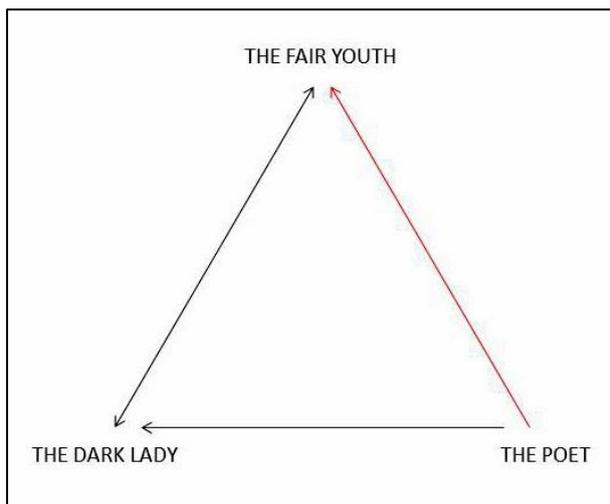
Expecting to earn The Dark Lady's esteem, The Poet delivers The Fair Youth to her with a message. When The Poet learns of The Fair Youth's morass, he censures himself and dreads that he has lost both The Fair Youth and his mistress.

## Appendix 11

### Sonnet 41

Those pretty wrongs that liberty commits,  
When I am some-time absent from thy heart,  
Thy beautie, and thy yeares full well befits,  
For still temptation followes where thou art.  
Gentle thou art, and therefore to be wonne,  
Beautious thou art, therefore to be assailed.  
And when a woman woes, what womans sonne,  
Will sourely leave her till he have prevailed.  
Aye me, but yet thou mightst my seate forbear,  
And chide thy beauty, and thy straying youth,  
Who lead thee in their ryot even there  
Where thou art forst to breake a two-fold truth:  
    Hers by thy beauty tempting her to thee,  
    Thine by thy beautie beeing false to me.

### Love triangle diagram of Sonnet 41



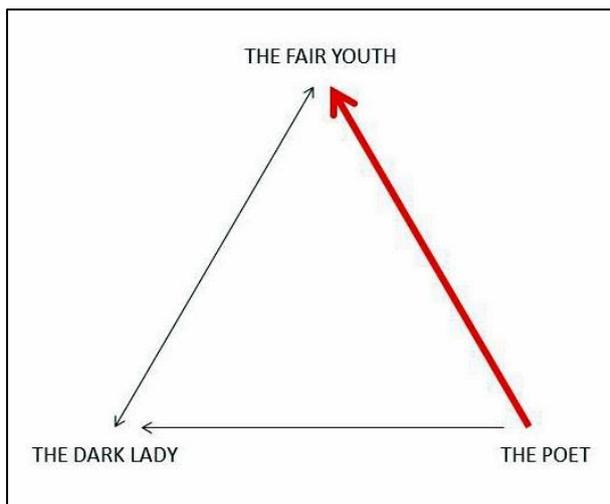
The Poet tamely alleges The Fair Youth of perpetrating small sins, but he assents The Fair Youth's actions given his age and beauty. This logic prods The Poet to accuse those who seduce The Fair Youth rather than The Fair Youth himself.

## Appendix 12

### Sonnet 42

That thou hast her it is not all my griefe,  
And yet it may be said I lov'd her deerly,  
That she hath thee is of my wayling cheefe,  
A losse in love that touches me more neerely.  
Loving offenders thus I will excuse yee,  
Thou doost love her, because thou knowst I love her,  
And for my sake even so doth she abuse me,  
Suffering my friend for my sake to approve her,  
If I loose thee, my losse is my loves gaine,  
And loosing her, my friend hath found that losse,  
Both finde each other, and I loose both twaine,  
And both for my sake lay on me this crosse,  
    But here's the joy, my friend and I are one,  
    Sweete flattery, then she loves but me alone.

### Love triangle diagram of Sonnet 42



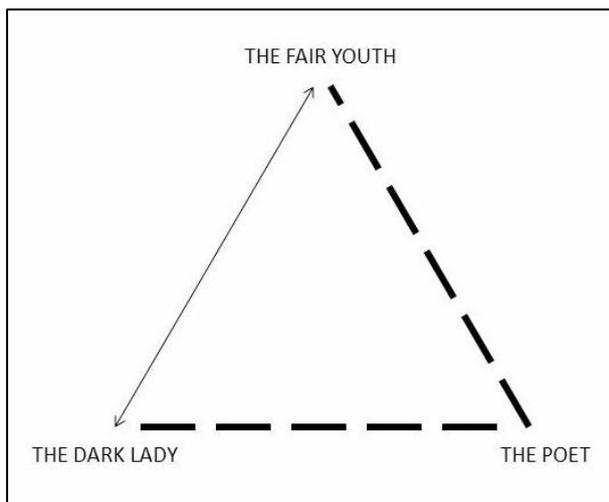
The Poet is hurt by his mistress' infidelity but he claims that since he and The Fair Youth share dispositions, they must share the same woman, presuming that The Poet and The Fair Youth are that much closer in their relationship.

## Appendix 13

### Sonnet 144

Two loves I have of comfort and dispaire,  
Which like two spirits do sugiest me still,  
The better angell is a man right faire:  
The worser spirit a woman collour'd il.  
To win me soone to hell my femall evill,  
Tempteth my better angel from my sight,  
And would corrupt my saint to be a divel:  
Wooing his purity with her fowle pride.  
And whether that my angel be turn'd finde,  
Suspect I may, yet not directly tell,  
But being both from me both to each friend,  
I gesse one angel in an others hel.  
    Yet this shal I nere know, but live in doubt,  
    Till my bad angel fire my good one out.

### Love triangle diagram of Sonnet 144



The Poet detaches himself from the love triangle and attempts to deliberate the situation with dispassion. The Poet's mood is sardonic in some measure as uncertainty about the relationship anguishes him.

## Appendix 14

### Studio brief

From the Glastonbury Festival to the Kumbh Mela, from the Sieneese Paleo to the Port Talbot Passion Play – the enduring power of ritual gathering continues to draw people together in regular acts of mass celebration, cultural spectacle and social bonding. This unit will explore the architectural implications of the transient rhythms of occupation and abandonment offered by these regularly re-enacted large-scale performances and public rituals – investigating their spatial, social, cultural and cognitive consequences.

There is no single specified location or programme for any of this unit's thesis projects. The unifying element is the theme of permanent and temporary structures servicing a specific – and self-chosen – series of performance-based events. It is up to each student to identify an event to build the project around. You must have visited (or be able to visit) the live event itself, or at least one very much like it, in order to be able to develop an in-depth research portfolio and a detailed brief for your own project. In semester one the objective is to document and analyse the event in detail, exploring the architectural possibilities offered for both temporary and permanent structures. In semester two you will go on to design these structures in detail – developing at least one component of the temporary elements into a full-size physical prototype.

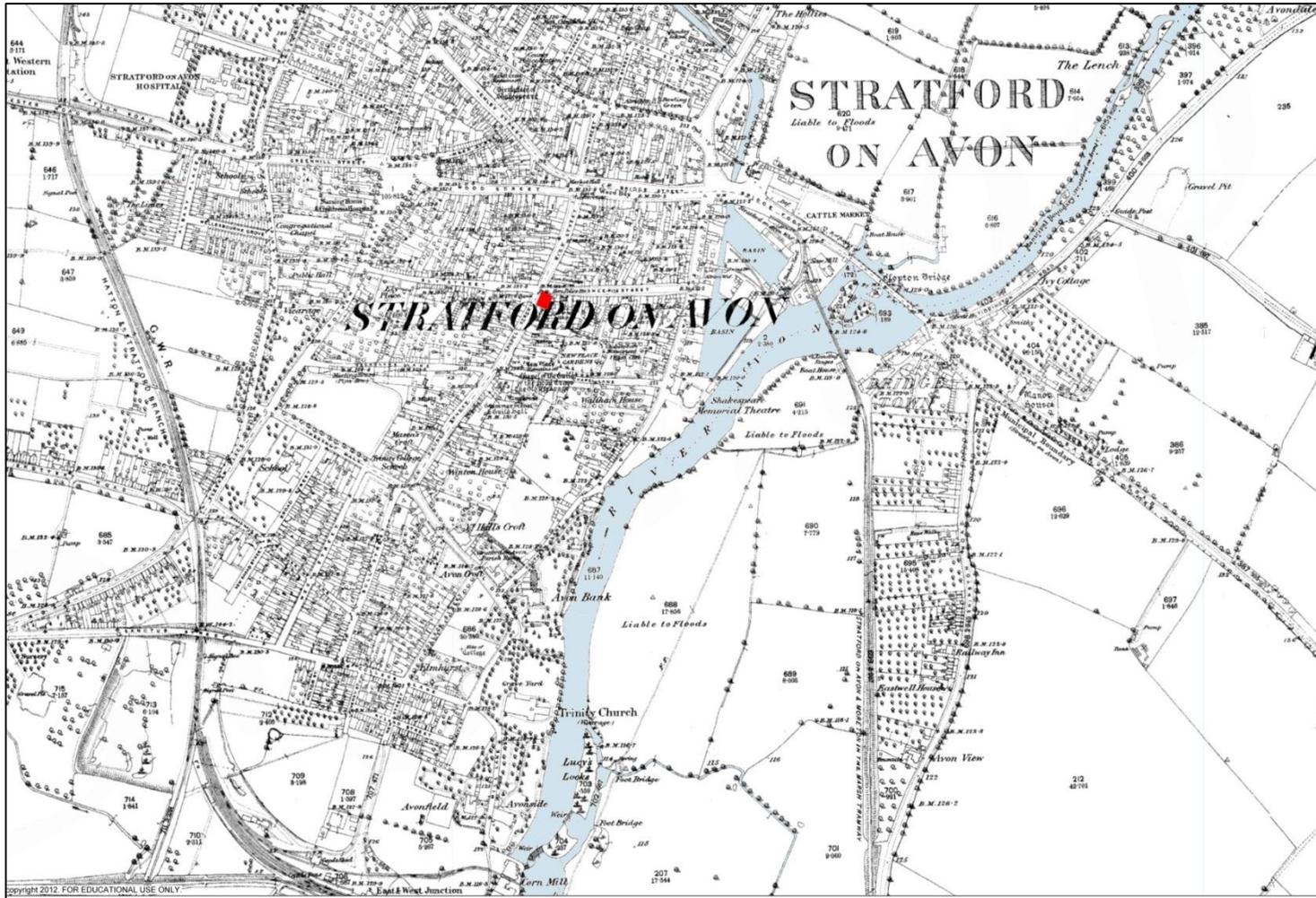
One of the key elements of a successful project is likely to be a high degree of subtlety in handling the relationship between the various levels of temporary and permanent occupation of the site. For this reason it might make sense to relate the transient patterns of social and cultural gathering with other, human and extra-human, cyclical rhythms and processes – for example, craft/industrial/agricultural production; climatic variations; landscape erosion; or seasonal changes of flora and fauna.

Jonathan Hale  
James Alexander

Appendix 15

Pilgrimage site of 1769 Shakespeare Jubilee.

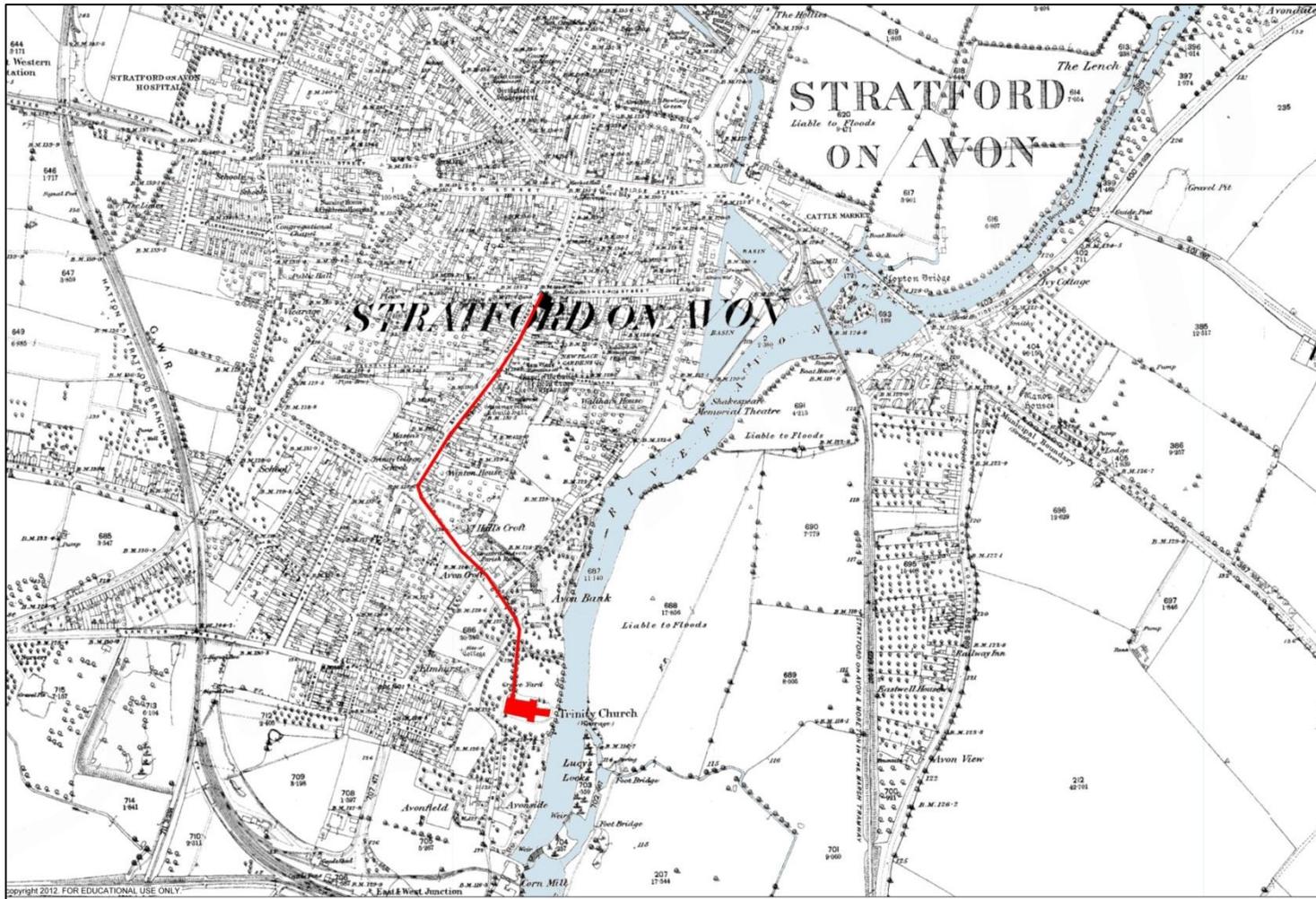
Day 1: Wednesday, 6<sup>th</sup> September 1769. 0900h / Public breakfast at the Town Hall



Appendix 16

Pilgrimage sites and routes of 1769 Shakespeare Jubilee.

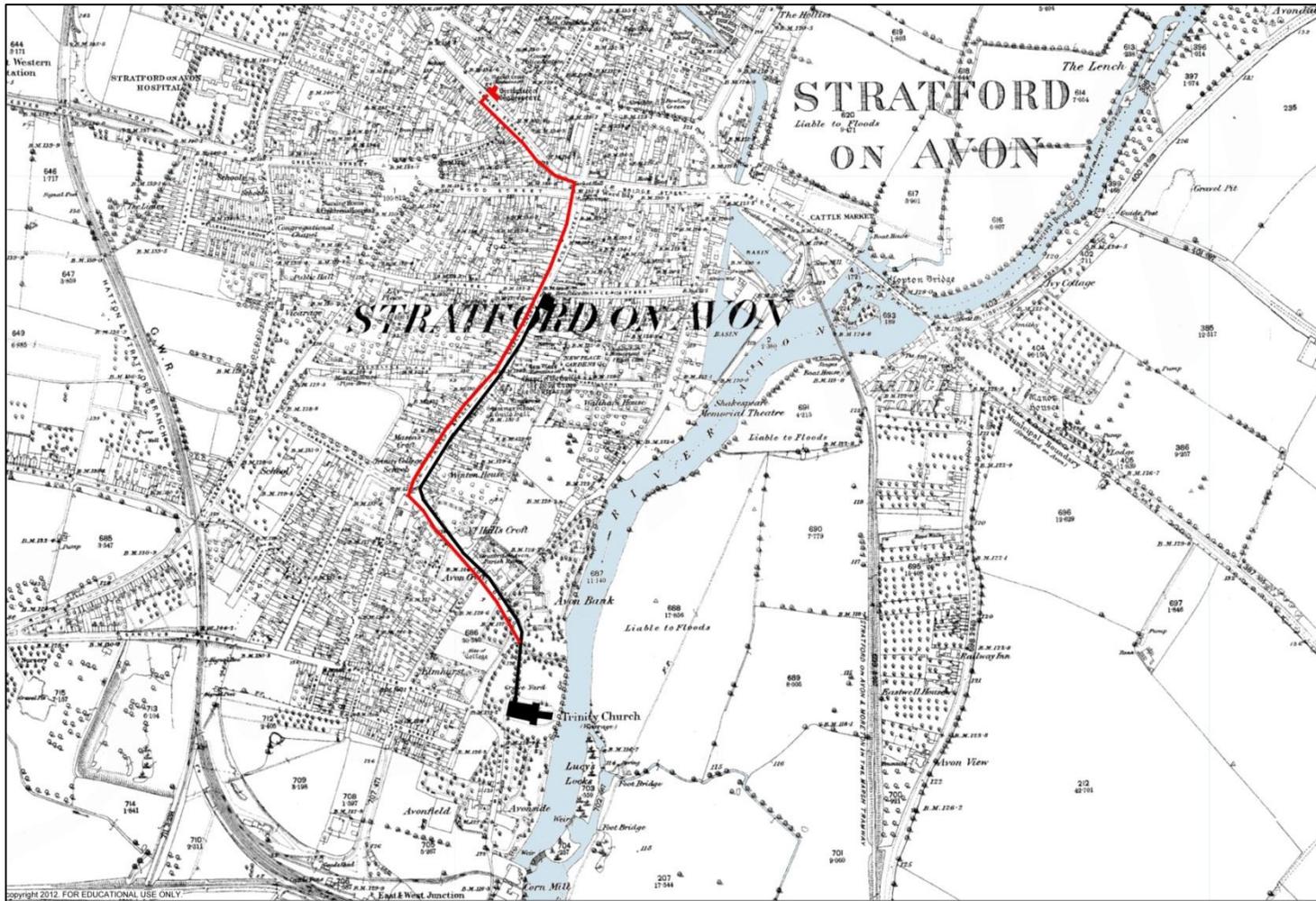
Day 1: Wednesday, 6<sup>th</sup> September 1769. 1100h / Oratorio of *Judith* at Holy Trinity Church



Appendix 17

Pilgrimage sites and routes of 1769 Shakespeare Jubilee.

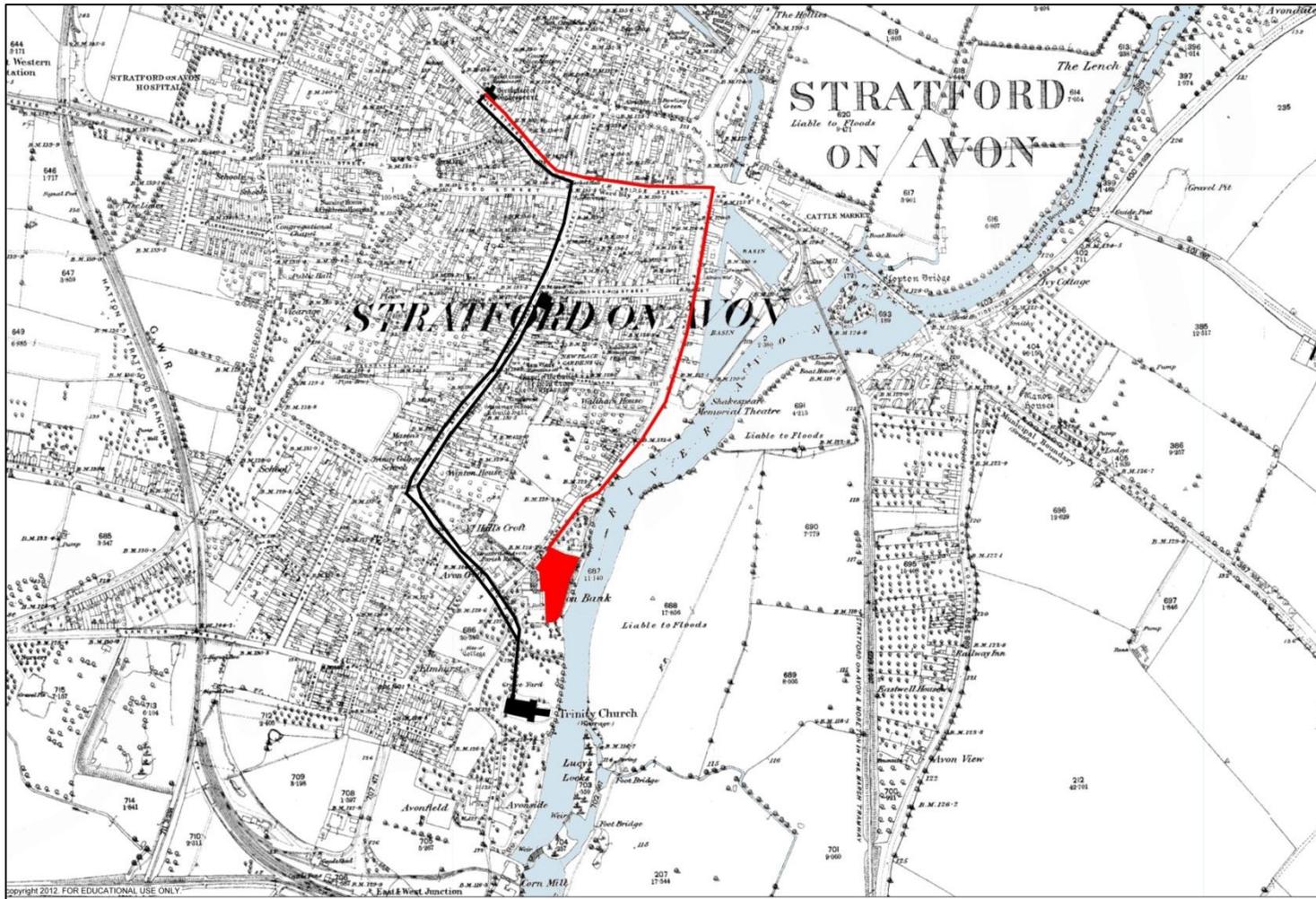
Day 1: Wednesday, 6<sup>th</sup> September 1769. xxxhx / Procession to Shakespeare's Birthplace



Appendix 18

Pilgrimage sites and routes of 1769 Shakespeare Jubilee.

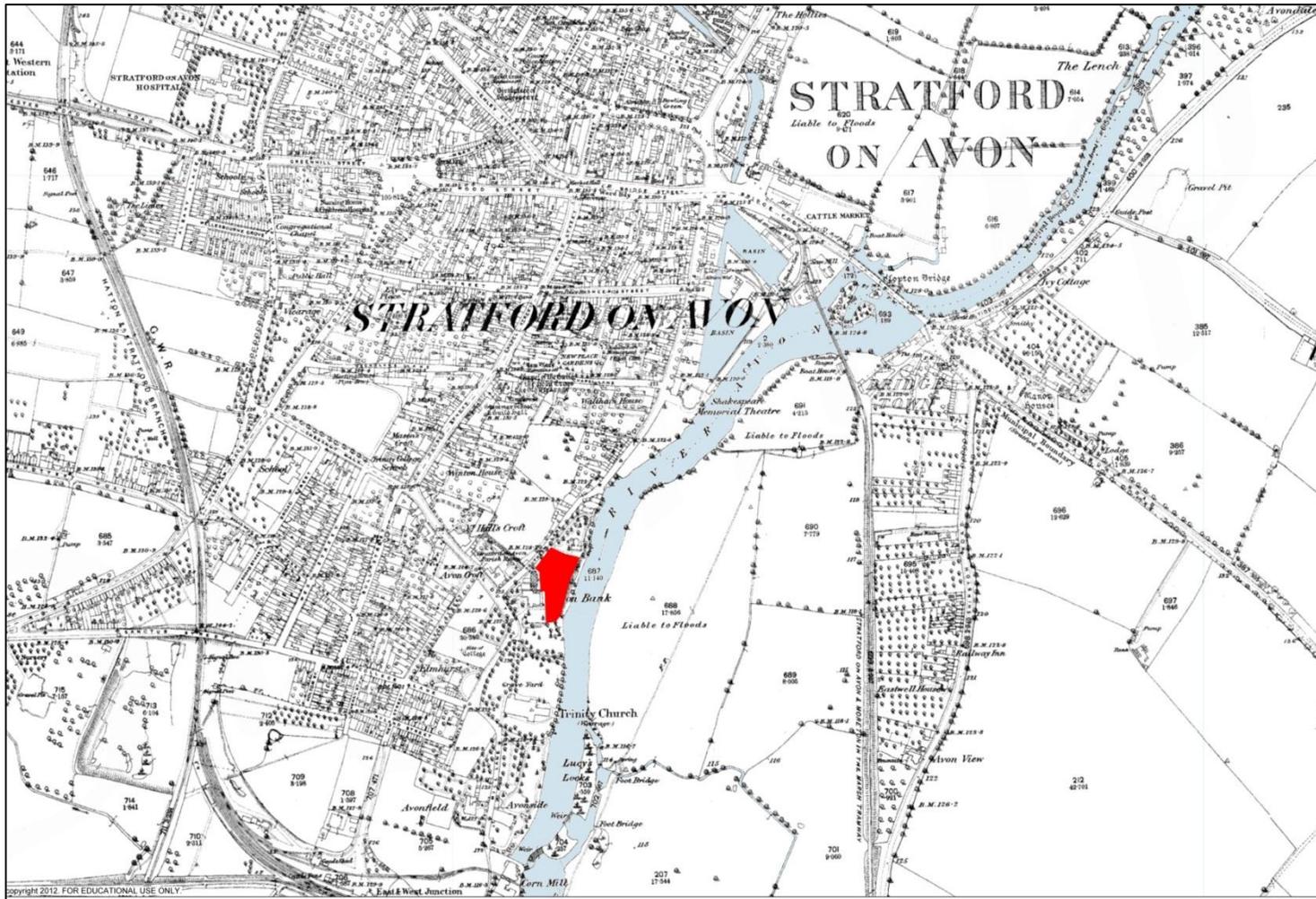
Day 1: Wednesday, 6<sup>th</sup> September 1769. 1500h / Public ordinary at the Amphitheatre



Appendix 19

Pilgrimage site of 1769 Shakespeare Jubilee.

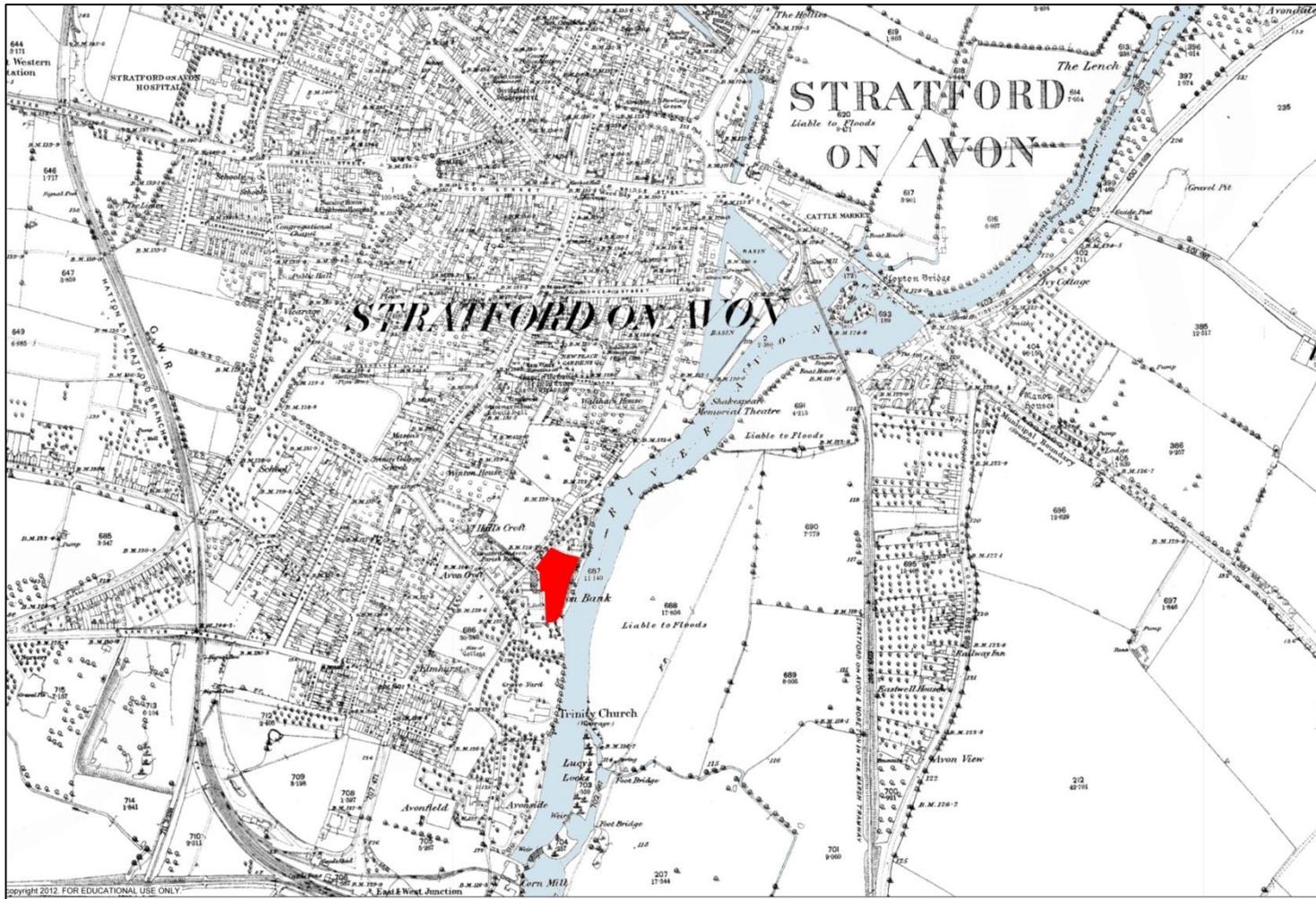
Day 1: Wednesday, 6<sup>th</sup> September 1769. 1700h / Performance of new songs, ballads, roundelays, catches and glees at the Amphitheatre



Appendix 20

Pilgrimage site of 1769 Shakespeare Jubilee.

Day 1: Wednesday, 6<sup>th</sup> September 1769. 2100h / Assembly ball at the Amphitheatre



Appendix 21

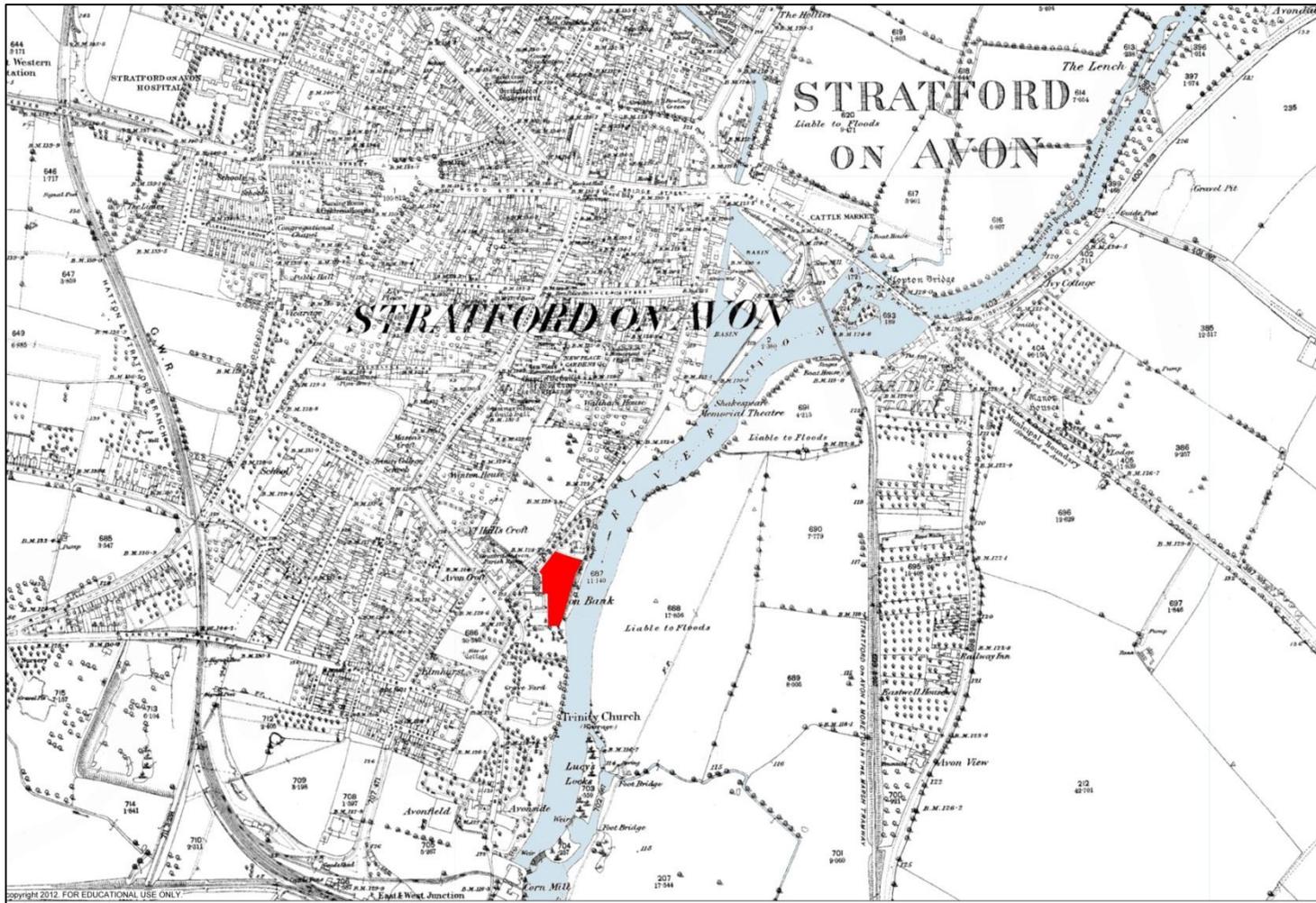
Performance event-time-space chart of 1769 Shakespeare Jubilee.  
Day 1: Wednesday, 6<sup>th</sup> September 1769

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL		Oratorio of Judith at Holy Trinity Church	Public breakfast Procession Public ordinary Musical performance Assembly ball			Procession	Public breakfast Oratorio of Judith Public ordinary Musical performance Assembly ball			Public breakfast Oratorio of Judith Procession Musical performance	Public ordinary Assembly ball			Public breakfast Oratorio of Judith Procession Public ordinary Musical performance Assembly ball	
GENERAL															
SACRED SPACE		Oratorio of Judith					Oratorio of Judith			Oratorio of Judith				Oratorio of Judith	
SECULAR SPACE			Public breakfast Procession Public ordinary Musical performance Assembly ball			Procession	Public breakfast Public ordinary Musical performance Assembly ball			Public breakfast Procession Public ordinary Musical performance	Public ordinary Assembly ball			Public breakfast Procession Public ordinary Musical performance Assembly ball	
FOUND SPACE			Procession Public ordinary Musical performance Assembly ball			Procession	Public ordinary Musical performance Assembly ball			Procession Musical performance	Public ordinary Assembly ball			Procession Public ordinary Musical performance Assembly ball	
TRANSFORMED SPACE		Oratorio of Judith	Public breakfast				Public breakfast Oratorio of Judith			Public breakfast Oratorio of Judith				Public breakfast Oratorio of Judith	
INDOOR SPACE		Oratorio of Judith	Public breakfast Public ordinary Musical performance Assembly ball				Public breakfast Oratorio of Judith Public ordinary Musical performance Assembly ball			Public breakfast Oratorio of Judith Musical performance	Public ordinary Assembly ball			Public breakfast Oratorio of Judith Public ordinary Musical performance Assembly ball	
OUTDOOR SPACE			Procession			Procession				Procession				Procession	
SINGLE SPACE		Oratorio of Judith	Public breakfast Public ordinary Musical performance Assembly ball				Public breakfast Oratorio of Judith Public ordinary Musical performance Assembly ball			Public breakfast Oratorio of Judith Musical performance	Public ordinary Assembly ball			Public breakfast Oratorio of Judith Public ordinary Musical performance Assembly ball	
MULTISPACE			Procession			Procession				Procession				Procession	

Appendix 22

Pilgrimage site of 1769 Shakespeare Jubilee.

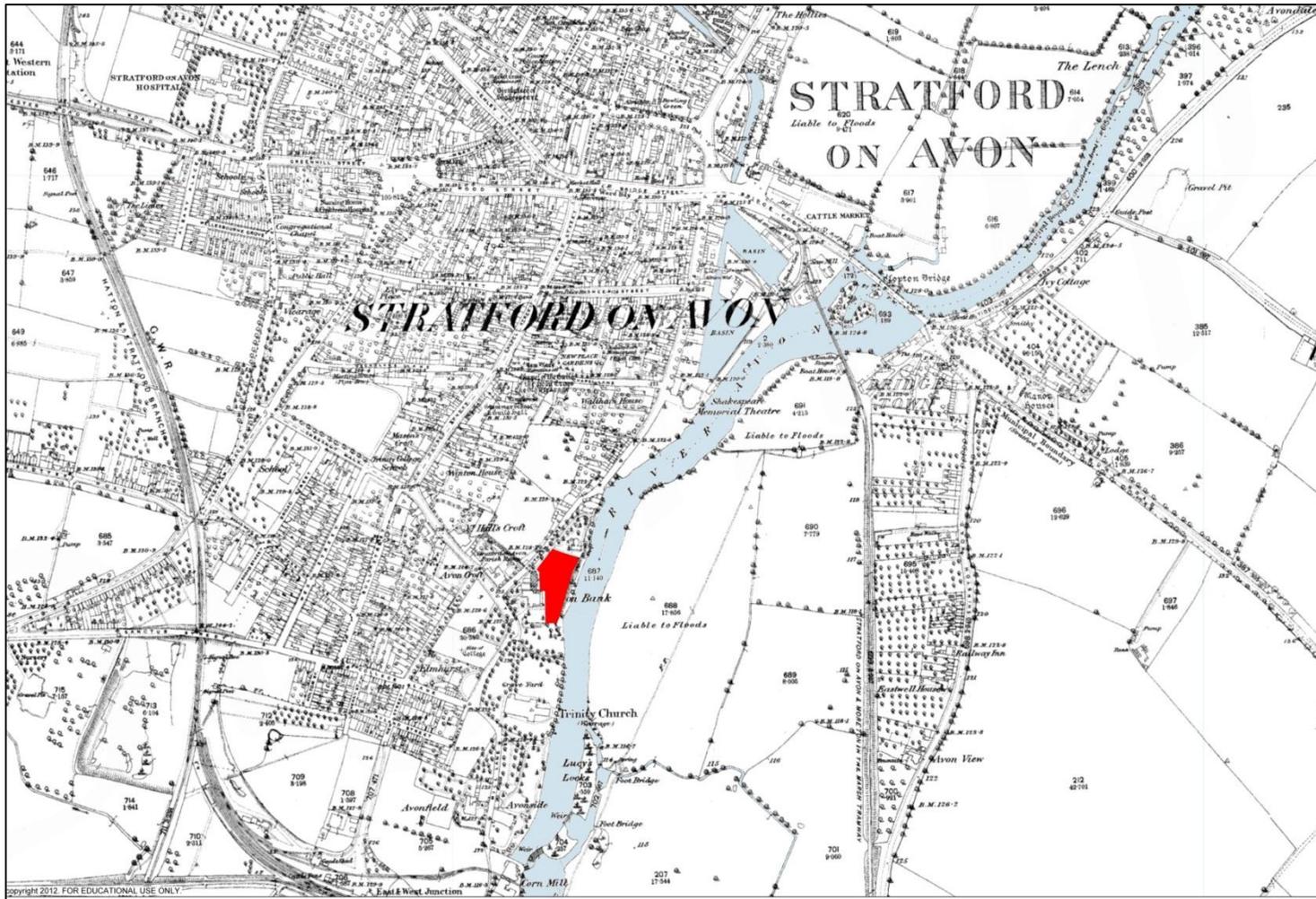
Day 2: Thursday, 7<sup>th</sup> September 1769. 1200h / Presentation of a Dedication Ode at the Amphitheatre



Appendix 23

Pilgrimage site of 1769 Shakespeare Jubilee.

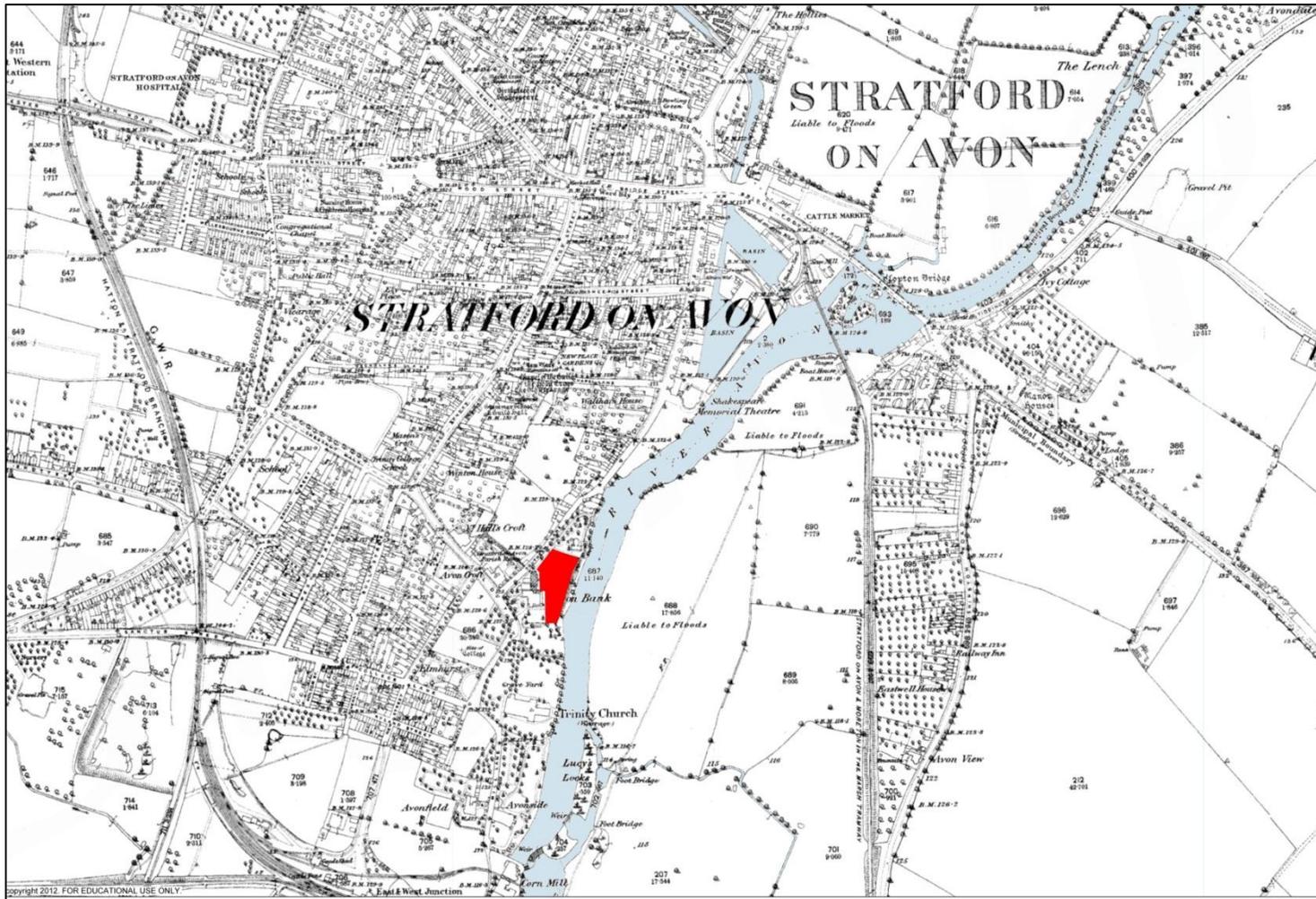
Day 2: Thursday, 7<sup>th</sup> September 1769. 1600h / Public ordinary at the Amphitheatre



Appendix 24

Pilgrimage site of 1769 Shakespeare Jubilee.

Day 2: Thursday, 7<sup>th</sup> September 1769. 2400h / Masquerade at the Amphitheatre



Appendix 25

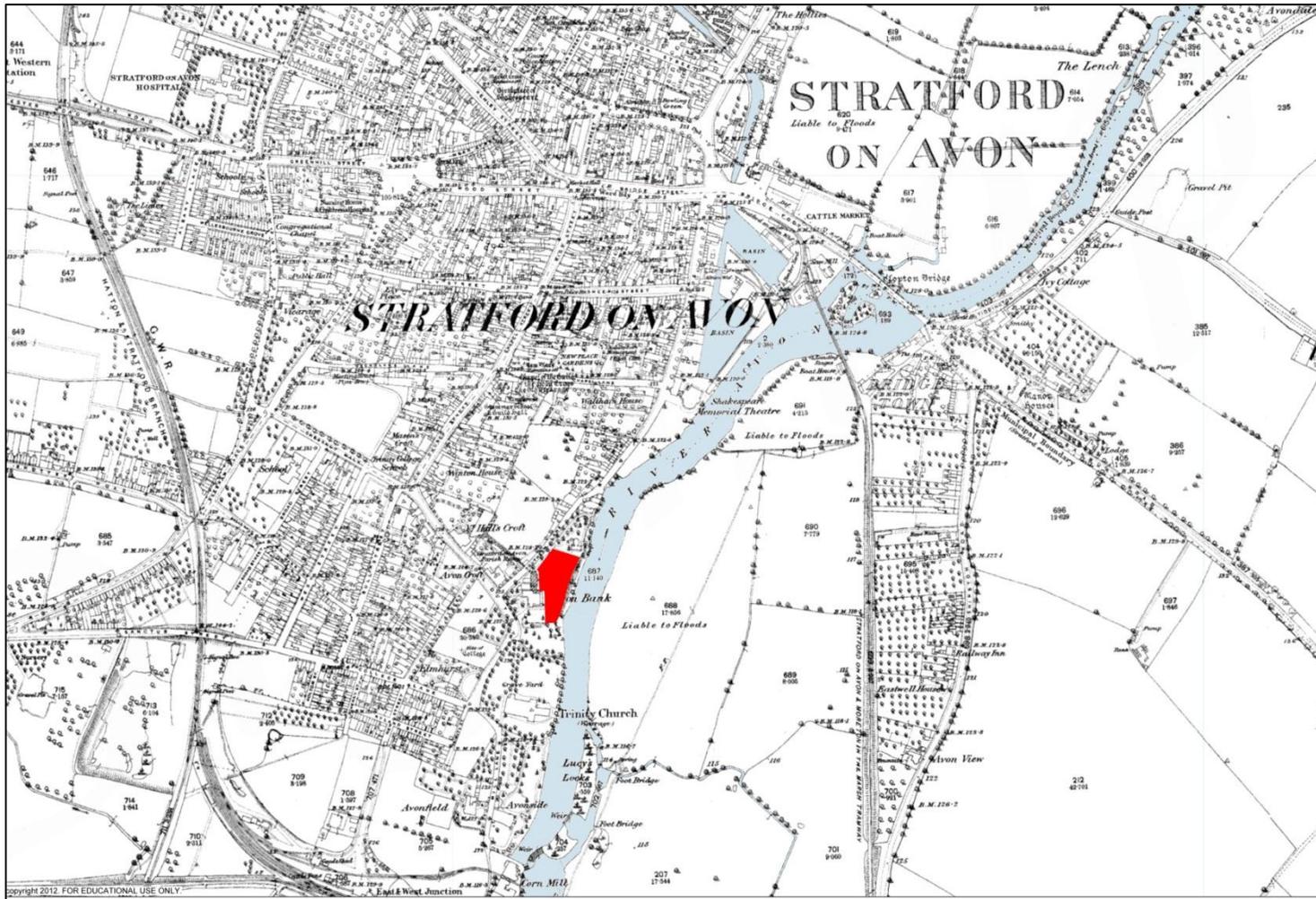
Performance event-time-space chart of 1769 Shakespeare Jubilee.  
Day 2: Thursday, 7<sup>th</sup> September 1769

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL			Dedication Ode presentation Public ordinary Fireworks display Masquerade			Fireworks display	Dedication Ode presentation Public ordinary Masquerade			Dedication Ode presentation Masquerade	Public ordinary Fireworks display	Fireworks display		Dedication Ode presentation Public ordinary Fireworks display Masquerade	
GENERAL															
SACRED SPACE															
SECULAR SPACE			Dedication Ode presentation Public ordinary Fireworks display Masquerade			Fireworks display	Dedication Ode presentation Public ordinary Masquerade			Dedication Ode presentation Masquerade	Public ordinary Fireworks display	Fireworks display		Dedication Ode presentation Public ordinary Fireworks display Masquerade	
FOUND SPACE			Dedication Ode presentation Public ordinary Fireworks display Masquerade			Fireworks display	Dedication Ode presentation Public ordinary Masquerade			Dedication Ode presentation Masquerade	Public ordinary Fireworks display	Fireworks display		Dedication Ode presentation Public ordinary Fireworks display Masquerade	
TRANSFORME D SPACE															
INDOOR SPACE			Dedication Ode presentation Public ordinary Masquerade				Dedication Ode presentation Public ordinary Masquerade			Dedication Ode presentation Masquerade	Public ordinary			Dedication Ode presentation Public ordinary Masquerade	
OUTDOOR SPACE			Fireworks display			Fireworks display					Fireworks display	Fireworks display		Fireworks display	
SINGLE SPACE			Dedication Ode presentation Public ordinary Masquerade				Dedication Ode presentation Public ordinary Masquerade			Dedication Ode presentation Masquerade	Public ordinary			Dedication Ode presentation Public ordinary Masquerade	
MULTISPACE			Fireworks display			Fireworks display					Fireworks display	Fireworks display		Fireworks display	

Appendix 26

Pilgrimage site of 1769 Shakespeare Jubilee.

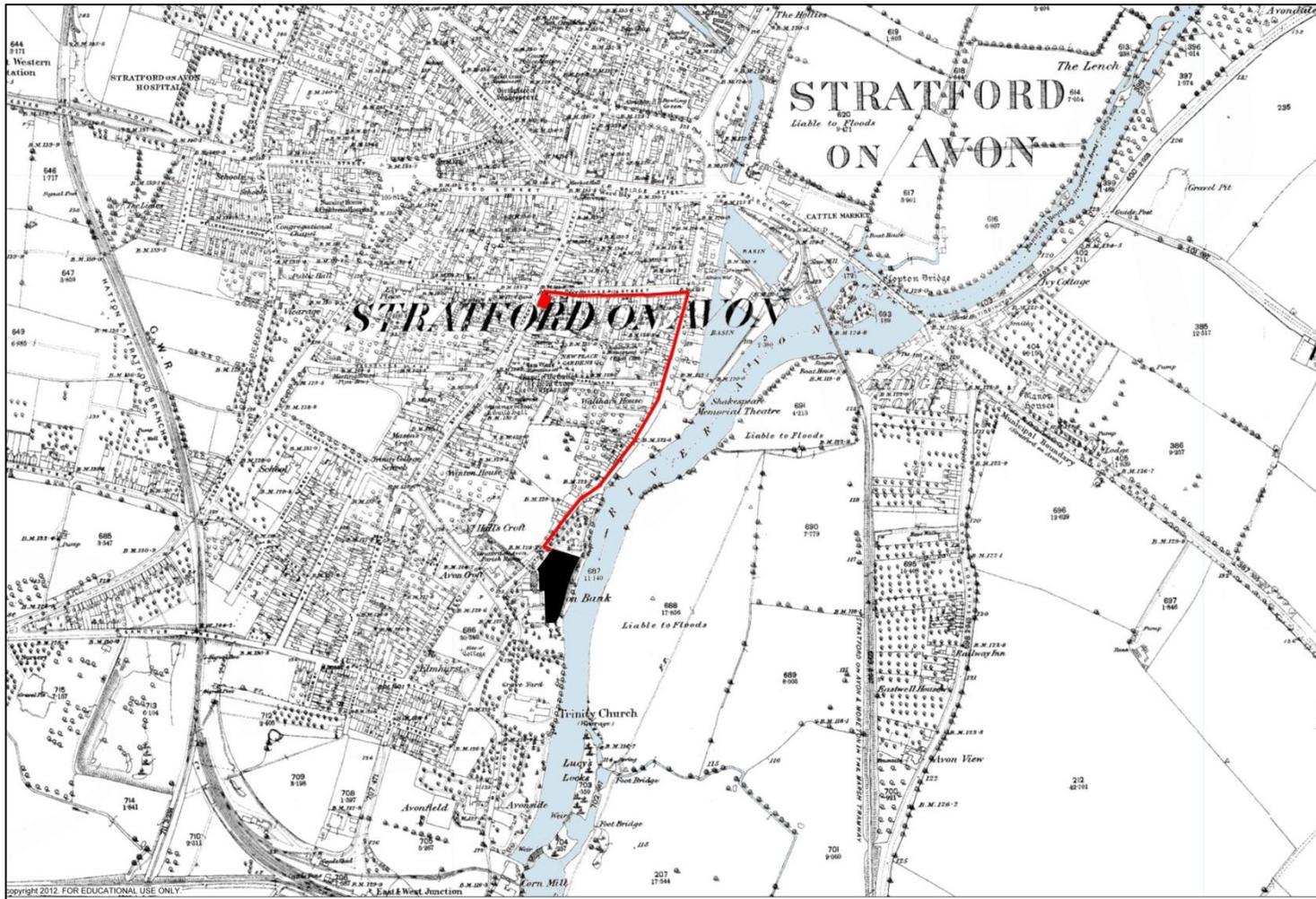
Day 3: Friday, 8<sup>th</sup> September 1769. 2100h / Fireworks display



Appendix 27

Pilgrimage sites and routes of 1769 Shakespeare Jubilee.

Day 3: Friday, 8<sup>th</sup> September 1769. 2300h / Assembly ball at the Town Hall



Appendix 28

Performance event-time-space chart of 1769 Shakespeare Jubilee.  
Day 3: Friday, 8<sup>th</sup> September 1769

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL															
			Race for Jubilee Cup Fireworks display Assembly ball	Race for Jubilee Cup		Fireworks display	Race for Jubilee Cup Assembly ball			Race for Jubilee Cup	Fireworks display Assembly ball	Fireworks display		Race for Jubilee Cup Fireworks display Assembly ball	
GENERAL															
SACRED SPACE															
SECULAR SPACE															
			Race for Jubilee Cup Fireworks display Assembly ball	Race for Jubilee Cup		Fireworks display	Race for Jubilee Cup Assembly ball			Race for Jubilee Cup	Fireworks display Assembly ball	Fireworks display		Race for Jubilee Cup Fireworks display Assembly ball	
FOUND SPACE															
			Fireworks display			Fireworks display					Fireworks display	Fireworks display		Fireworks display	
TRANSFORMED SPACE															
			Race for Jubilee Cup Assembly ball	Race for Jubilee Cup			Race for Jubilee Cup Assembly ball			Race for Jubilee Cup	Assembly ball			Race for Jubilee Cup Assembly ball	
INDOOR SPACE															
			Assembly ball				Assembly ball				Assembly ball			Assembly ball	
OUTDOOR SPACE															
			Race for Jubilee Cup Fireworks display	Race for Jubilee Cup		Fireworks display	Race for Jubilee Cup			Race for Jubilee Cup	Fireworks display	Fireworks display		Race for Jubilee Cup Fireworks display	
SINGLE SPACE															
			Race for Jubilee Cup Assembly ball	Race for Jubilee Cup			Race for Jubilee Cup Assembly ball			Race for Jubilee Cup	Assembly ball			Race for Jubilee Cup Assembly ball	
MULTISPACE															
			Fireworks display			Fireworks display					Fireworks display	Fireworks display		Fireworks display	

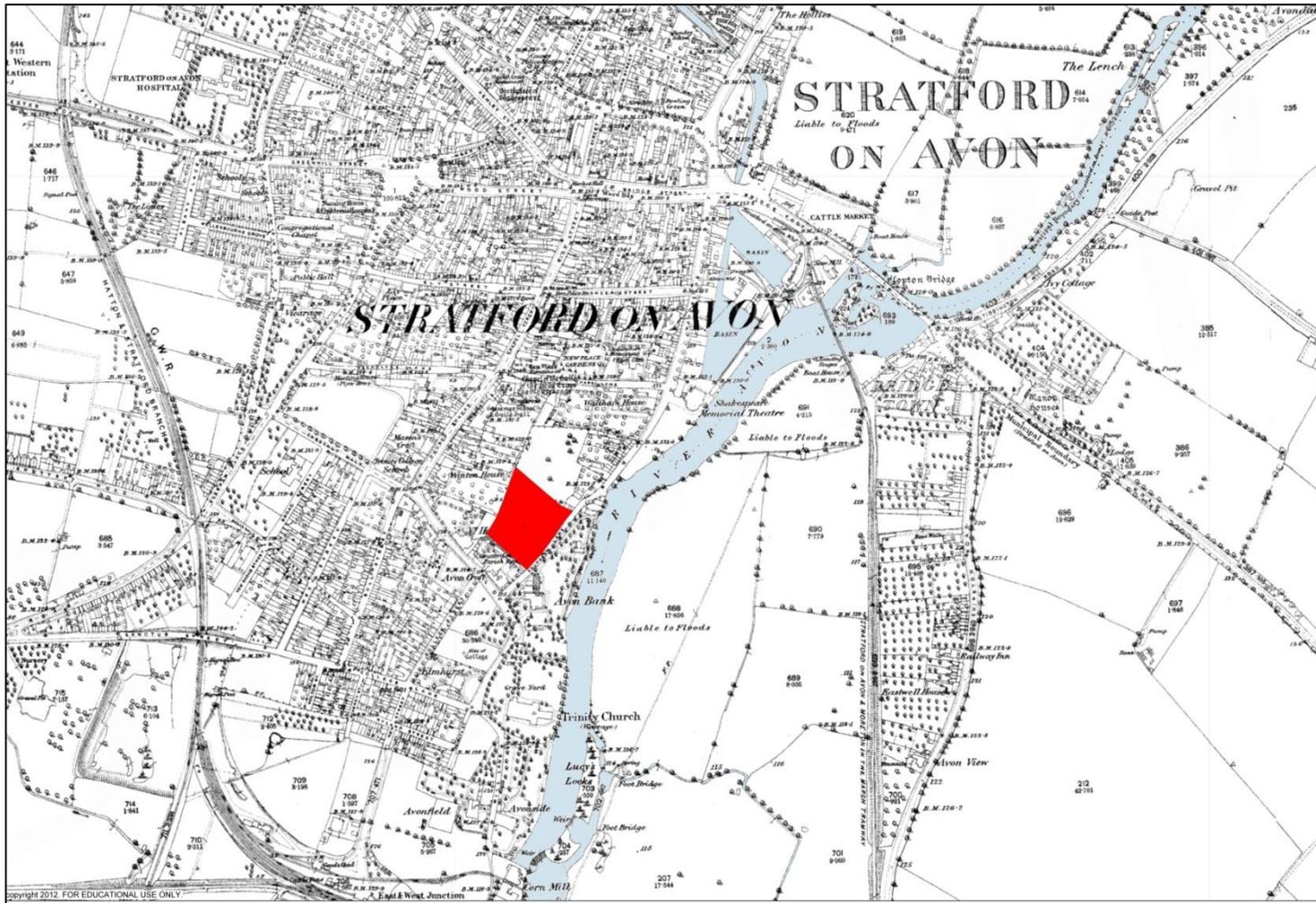
Appendix 29

Distilled performance event-time-space chart of 1769 Shakespeare Jubilee.  
 Days 1 to 3: Wednesday, 6<sup>th</sup> September 1769 to Friday, 8<sup>th</sup> September 1769

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL		██████████				██████████				██████████					██████████
GENERAL															
SACRED SPACE		██████████					██████████			██████████					██████████
SECULAR SPACE			██████████			██████████	██████████			██████████	██████████				██████████
FOUND SPACE			██████████			██████████	██████████			██████████	██████████				██████████
TRANSFORME D SPACE		██████████	██████████				██████████			██████████	██████████				██████████
INDOOR SPACE		██████████	██████████				██████████			██████████	██████████				██████████
OUTDOOR SPACE			██████████			██████████	██████████			██████████	██████████				██████████
SINGLE SPACE		██████████	██████████				██████████			██████████	██████████				██████████
MULTISPACE			██████████			██████████				██████████	██████████				██████████

Appendix 30

Pilgrimage site of 1864 Shakespeare Tercentenary Celebration.  
Day 1: Saturday, 23<sup>rd</sup> April 1864. 1500h / Banquet at the Pavilion



Appendix 31

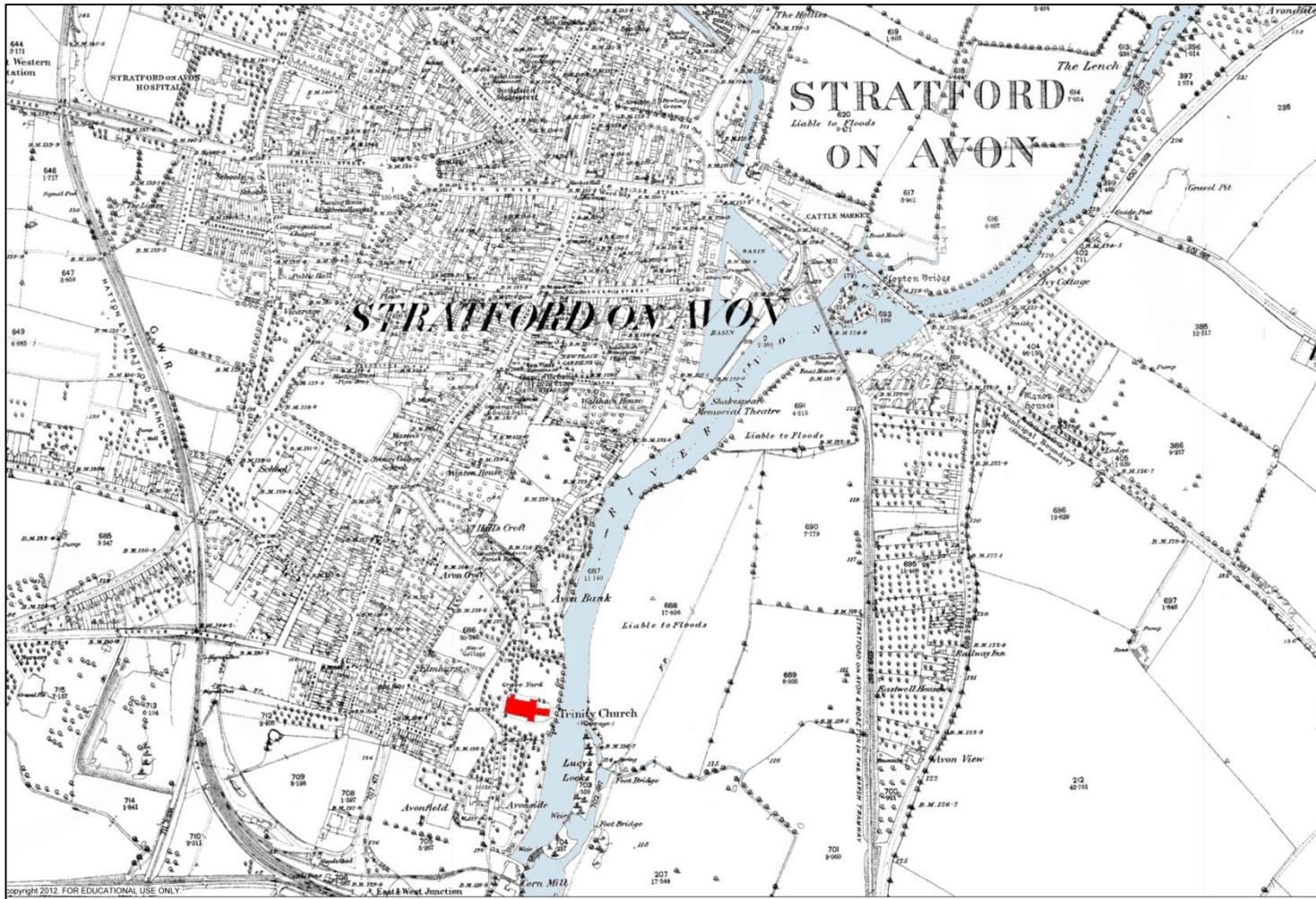
Performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
Day 1: Saturday, 23<sup>rd</sup> April 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL															
GENERAL															
SACRED SPACE															
SECULAR SPACE															
FOUND SPACE															
TRANSFORME D SPACE															
INDOOR SPACE															
OUTDOOR SPACE															
SINGLE SPACE															
MULTISPACE															

Appendix 32

Pilgrimage site of 1864 Shakespeare Tercentenary Celebration.

Day 2: Sunday, 24<sup>th</sup> April 1864. 1100h / Sunday service at Holy Trinity Church



Appendix 33

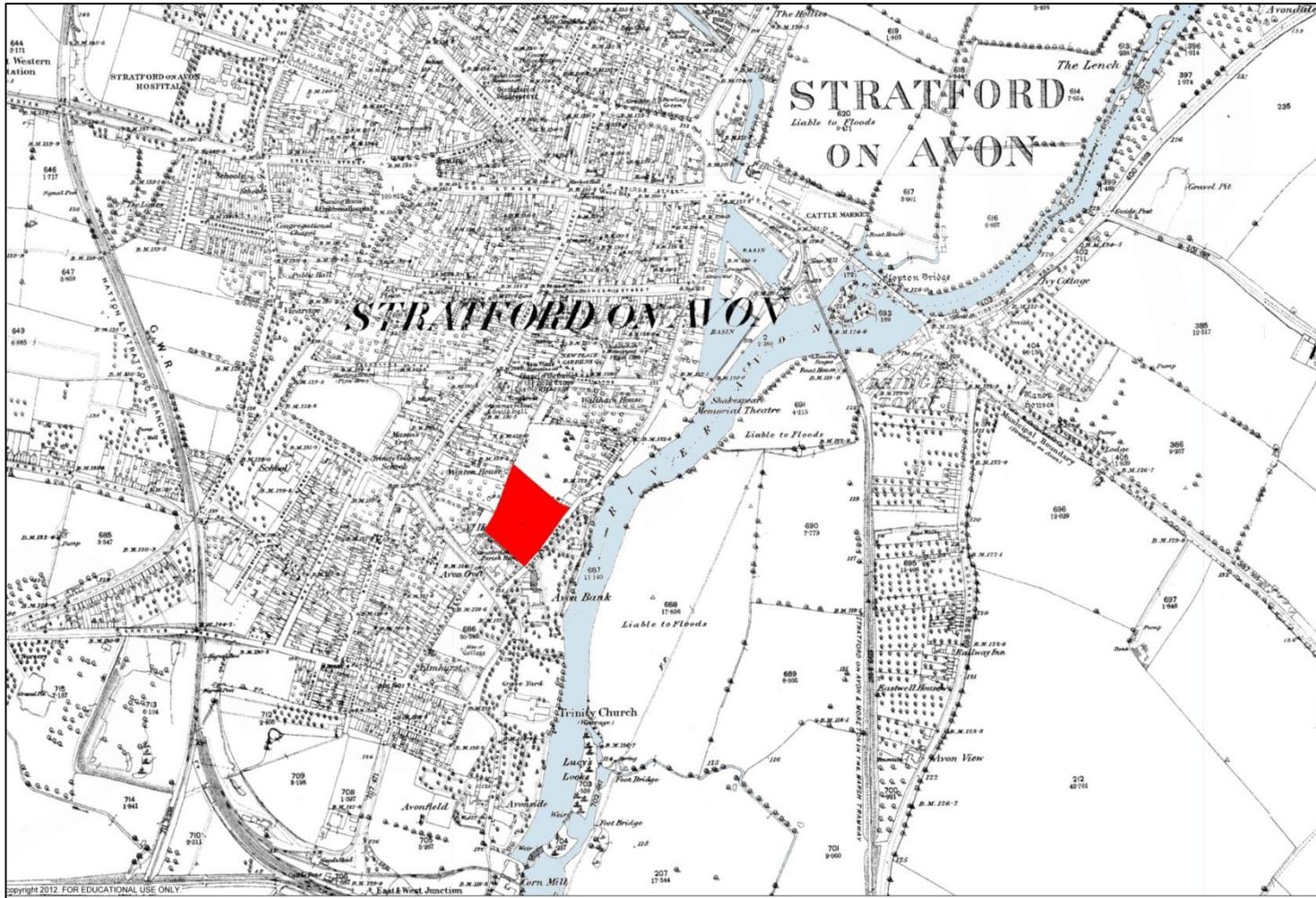
Performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
 Day 2: Sunday, 24<sup>th</sup> April 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL		Sunday service					Sunday service			Sunday service				Sunday service	
GENERAL															
SACRED SPACE		Sunday service					Sunday service			Sunday service				Sunday service	
SECULAR SPACE															
FOUND SPACE															
TRANSFORME D SPACE		Sunday service					Sunday service			Sunday service				Sunday service	
INDOOR SPACE		Sunday service					Sunday service			Sunday service				Sunday service	
OUTDOOR SPACE															
SINGLE SPACE		Sunday service					Sunday service			Sunday service				Sunday service	
MULTISPACE															

Appendix 34

Pilgrimage site of 1864 Shakespeare Tercentenary Celebration.

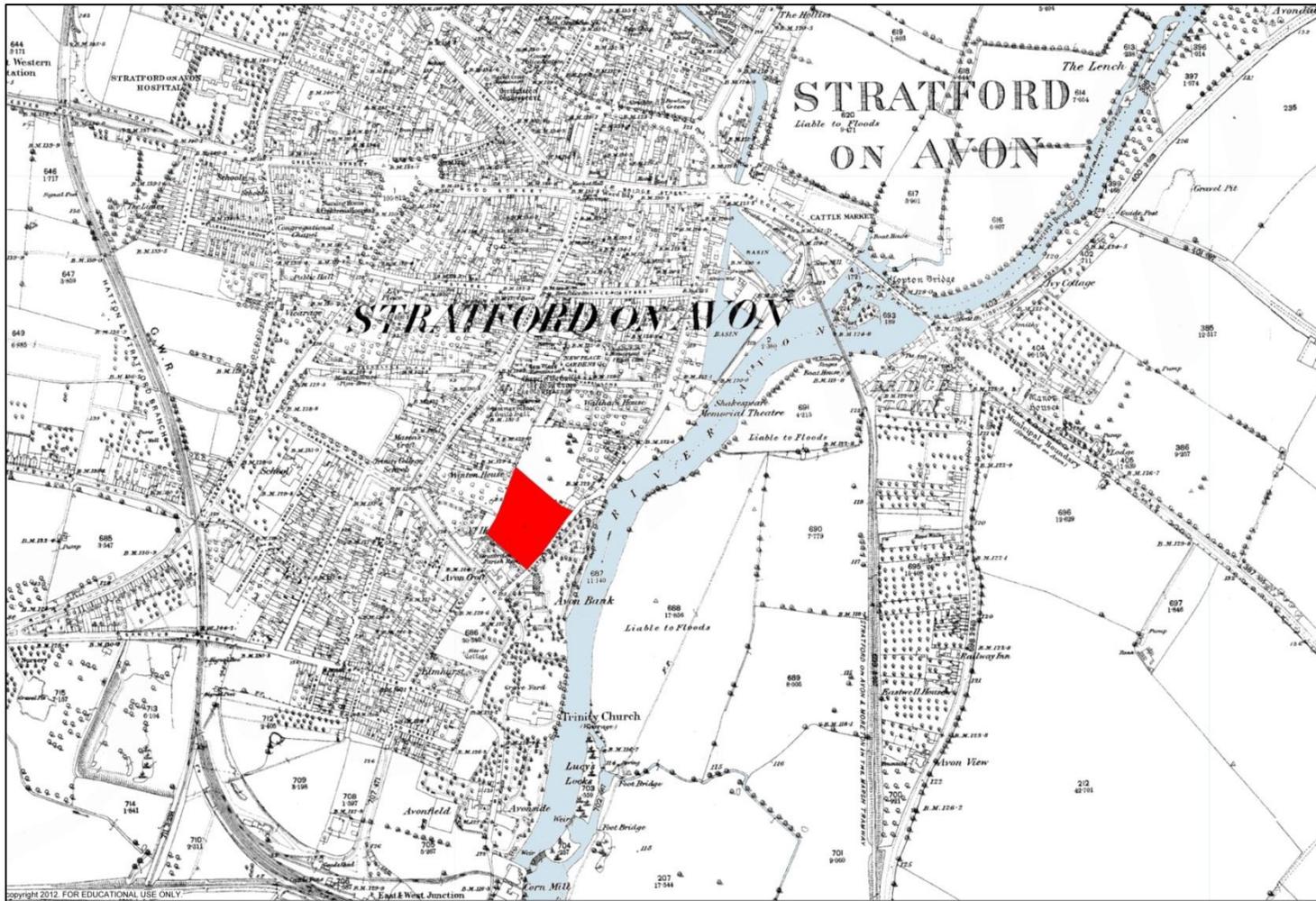
Day 3: Monday, 25<sup>th</sup> April 1864. 1200h / Oratorio of *The Messiah* at the Pavilion



Appendix 35

Pilgrimage site of 1864 Shakespeare Tercentenary Celebration.

Day 3: Monday, 25<sup>th</sup> April 1864. 1900h / Grand Miscellaneous Concert of Music at the Pavilion



Appendix 36

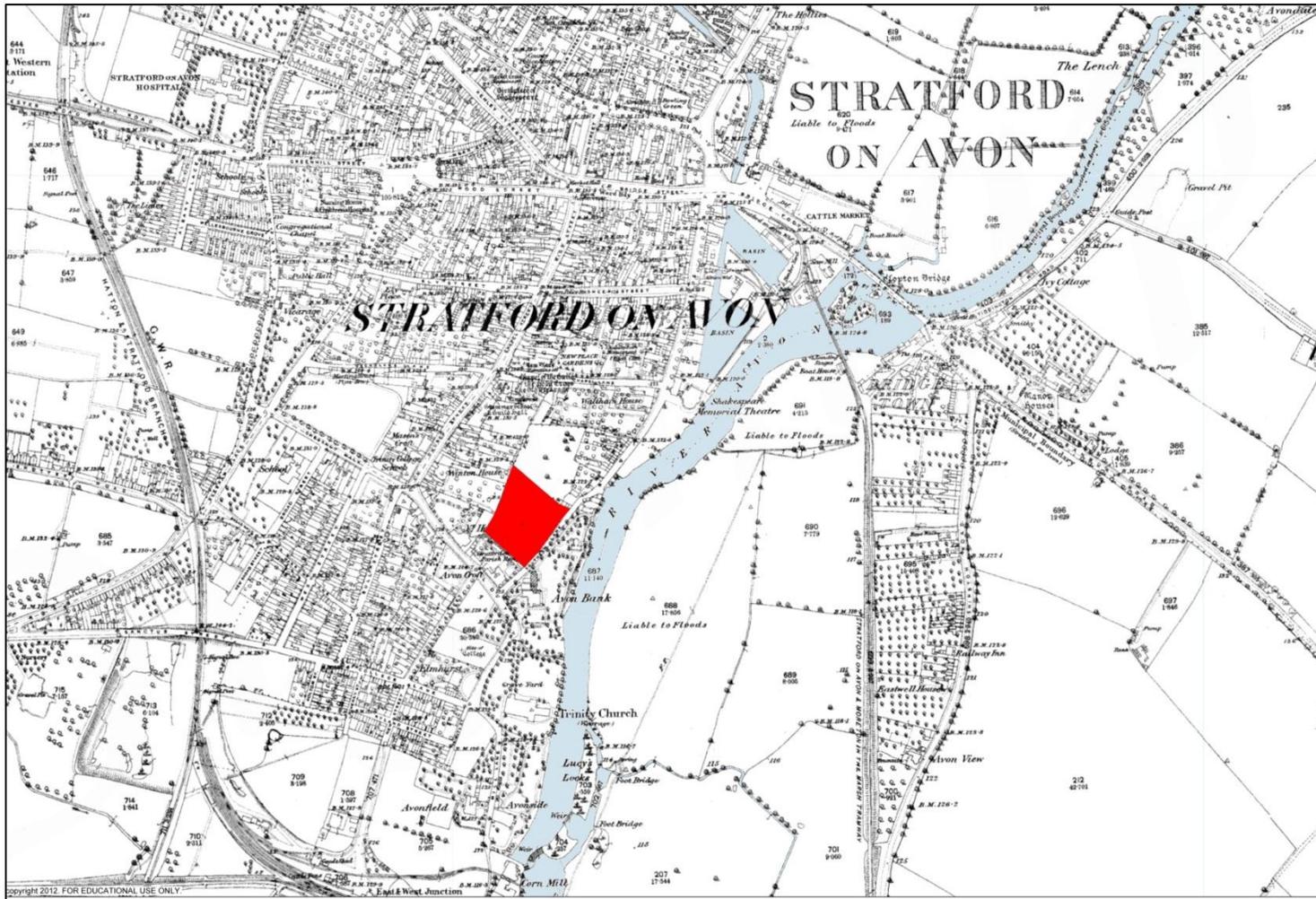
Performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
Day 3: Monday, 25<sup>th</sup> April 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL															
GENERAL															
SACRED SPACE															
SECULAR SPACE															
FOUND SPACE															
TRANSFORME D SPACE															
INDOOR SPACE															
OUTDOOR SPACE															
SINGLESPACE															
MULTISPACE															

Appendix 37

Pilgrimage site of 1864 Shakespeare Tercentenary Celebration.

Day 4: Tuesday, 26<sup>th</sup> April 1864. 1900h / Performance of *Twelfth Night* and *My Aunt's Advice* at the Pavilion



Appendix 38

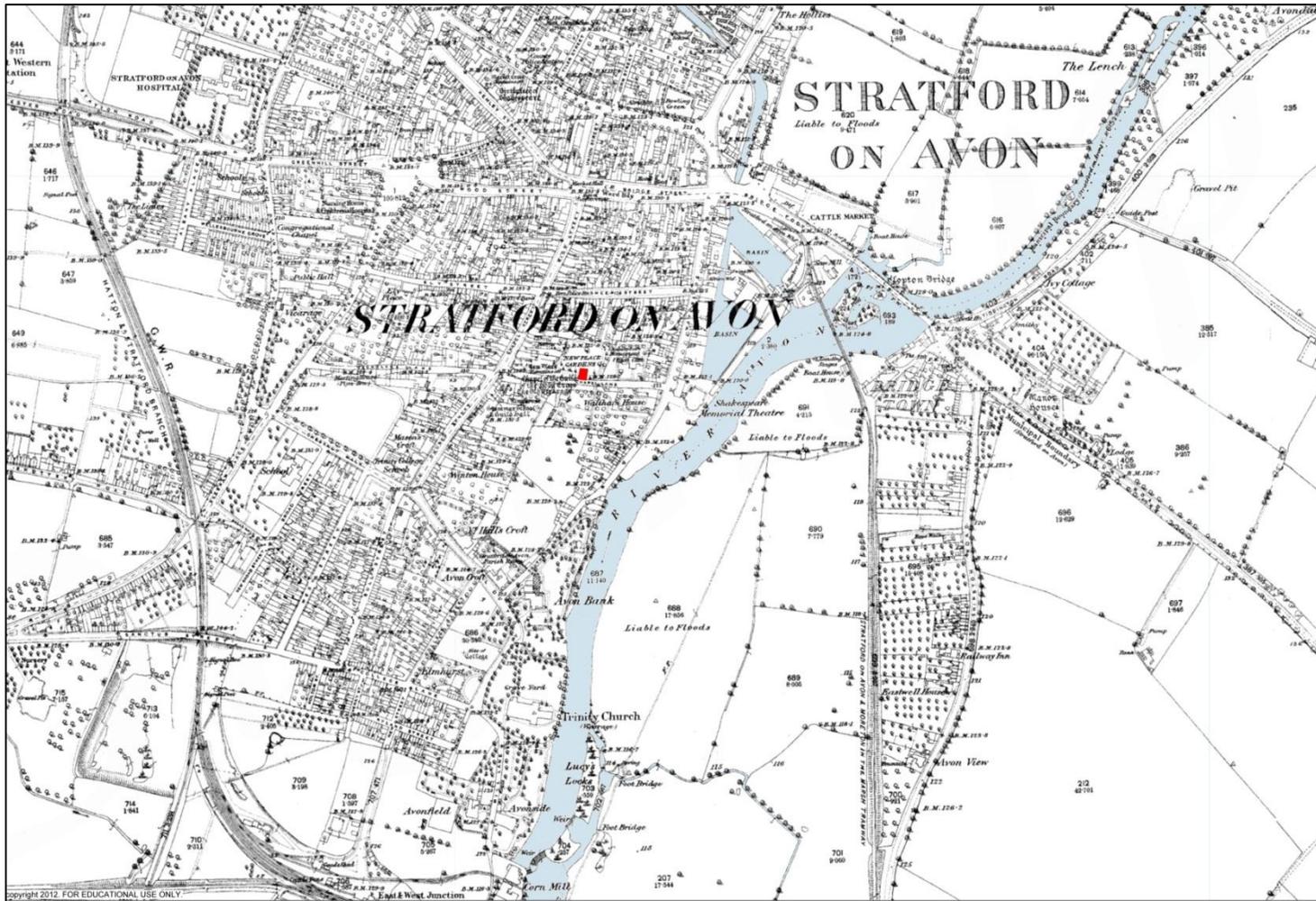
Performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
 Day 4: Tuesday, 26<sup>th</sup> April 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL	Performance of Twelfth Night and My Aunt's Advice		Excursion to Charlecote		Performance of Twelfth Night and My Aunt's Advice		Excursion to Charlecote Performance of Twelfth Night and My Aunt's Advice			Excursion to Charlecote Performance of Twelfth Night and My Aunt's Advice				Excursion to Charlecote	Performance of Twelfth Night and My Aunt's Advice
GENERAL															
SACRED SPACE															
SECULAR SPACE	Performance of Twelfth Night and My Aunt's Advice		Excursion to Charlecote		Performance of Twelfth Night and My Aunt's Advice		Excursion to Charlecote Performance of Twelfth Night and My Aunt's Advice			Excursion to Charlecote Performance of Twelfth Night and My Aunt's Advice				Excursion to Charlecote	Performance of Twelfth Night and My Aunt's Advice
FOUND SPACE	Performance of Twelfth Night and My Aunt's Advice				Performance of Twelfth Night and My Aunt's Advice		Performance of Twelfth Night and My Aunt's Advice			Performance of Twelfth Night and My Aunt's Advice					Performance of Twelfth Night and My Aunt's Advice
TRANSFORME D SPACE			Excursion to Charlecote				Excursion to Charlecote			Excursion to Charlecote				Excursion to Charlecote	
INDOOR SPACE	Performance of Twelfth Night and My Aunt's Advice		Excursion to Charlecote		Performance of Twelfth Night and My Aunt's Advice		Excursion to Charlecote Performance of Twelfth Night and My Aunt's Advice			Excursion to Charlecote Performance of Twelfth Night and My Aunt's Advice				Excursion to Charlecote	Performance of Twelfth Night and My Aunt's Advice
OUTDOOR SPACE			Excursion to Charlecote				Excursion to Charlecote			Excursion to Charlecote				Excursion to Charlecote	
SINGLE SPACE	Performance of Twelfth Night and My Aunt's Advice				Performance of Twelfth Night and My Aunt's Advice		Performance of Twelfth Night and My Aunt's Advice			Performance of Twelfth Night and My Aunt's Advice					Performance of Twelfth Night and My Aunt's Advice
MULTISPACE			Excursion to Charlecote				Excursion to Charlecote			Excursion to Charlecote				Excursion to Charlecote	

Appendix 39

Pilgrimage site of 1864 Shakespeare Tercentenary Celebration.

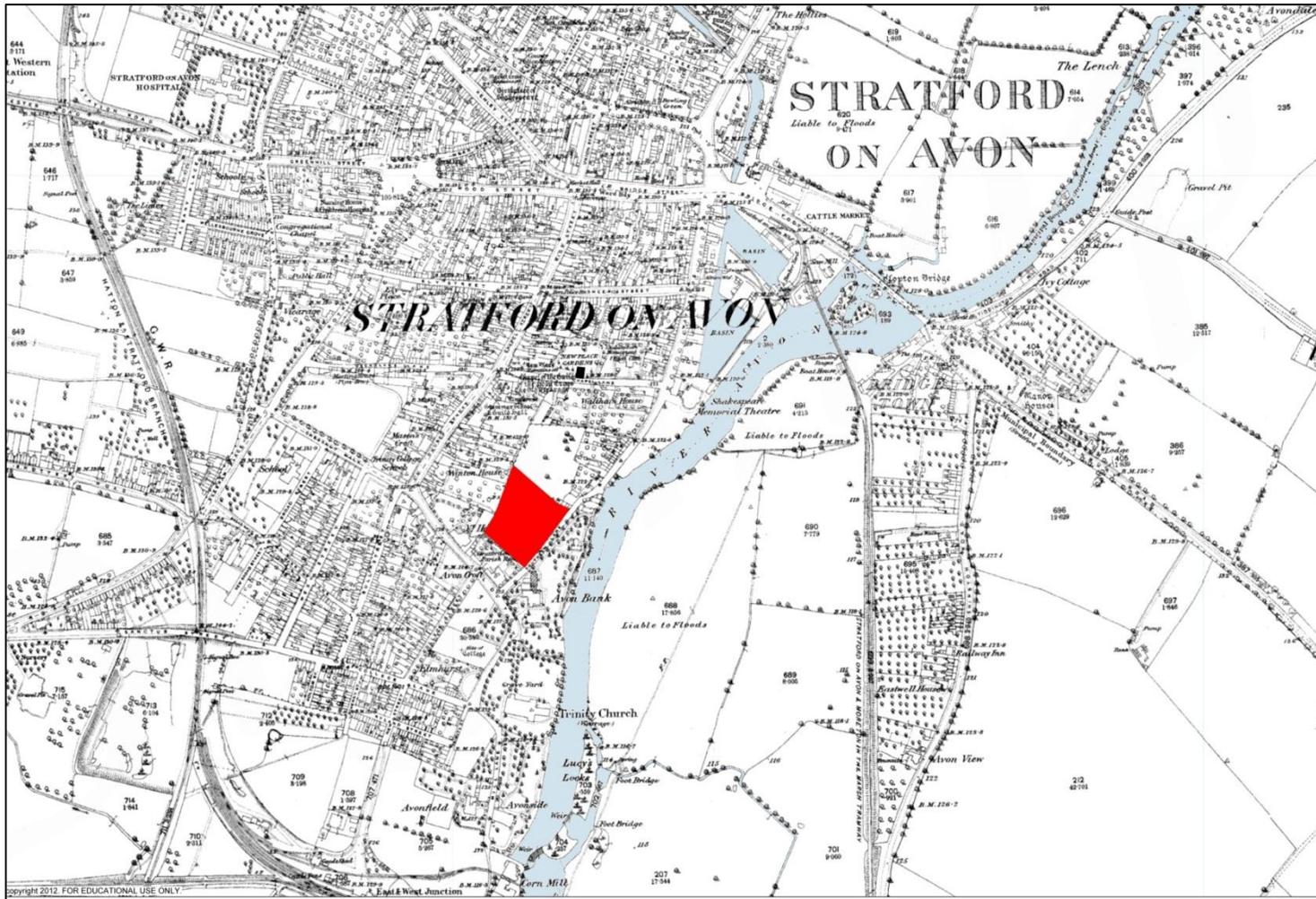
Day 5: Wednesday, 27<sup>th</sup> April 1864. 1400h / Readings from the works of Shakespeare at the Shakespeare Rooms



Appendix 40

Pilgrimage sites of 1864 Shakespeare Tercentenary Celebration.

Day 5: Wednesday, 27<sup>th</sup> April 1864. 1900h / Performance of *Romeo and Juliet* and *The Comedy of Errors* at the Pavilion



Appendix 41

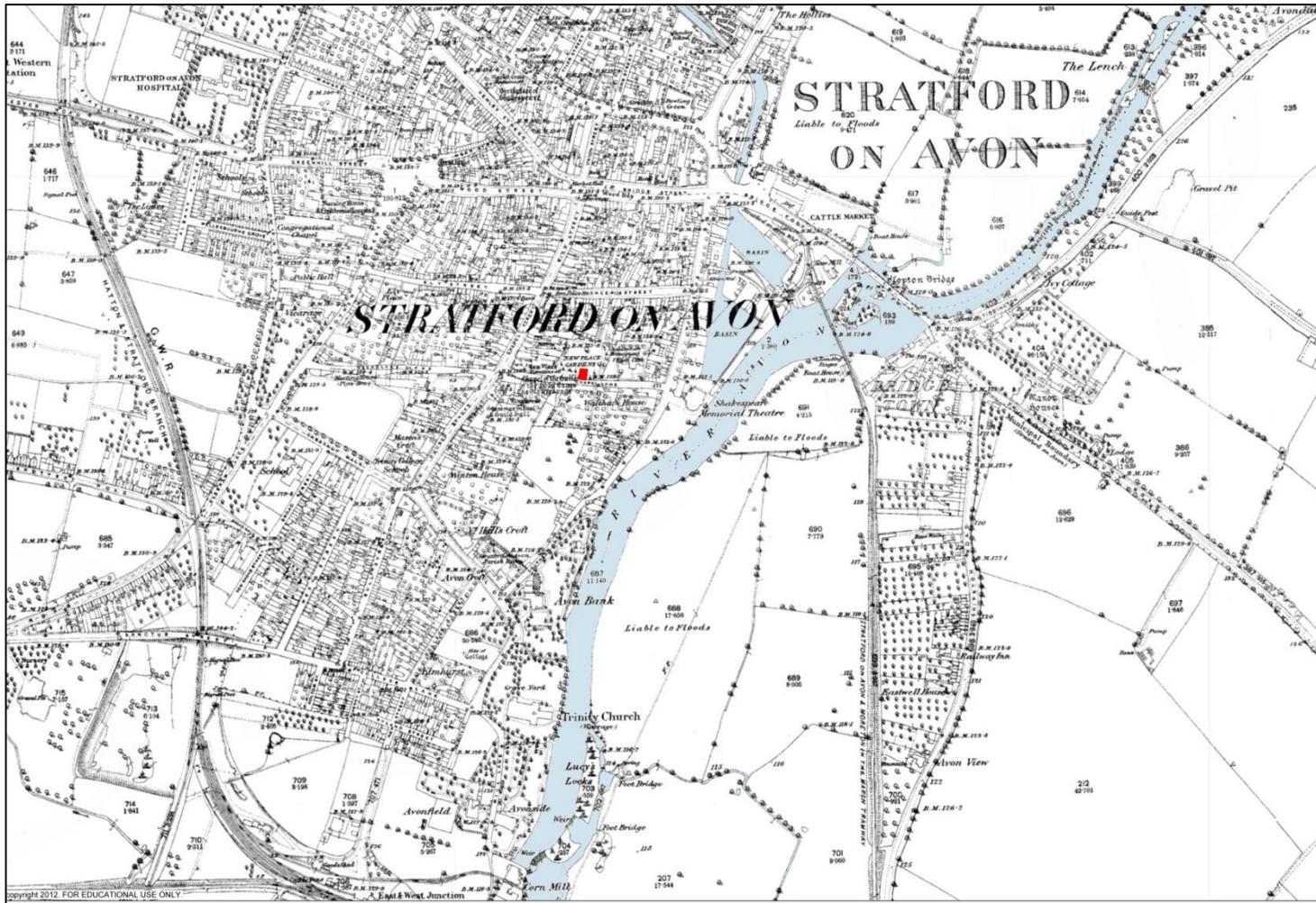
Performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
 Day 5: Wednesday, 27<sup>th</sup> April 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL	Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors				Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors		Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors			Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors					Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors
GENERAL															
SACRED SPACE															
SECULAR SPACE	Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors				Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors		Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors			Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors					Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors
FOUND SPACE	Performance of Romeo and Juliet and The Comedy of Errors				Performance of Romeo and Juliet and The Comedy of Errors		Performance of Romeo and Juliet and The Comedy of Errors			Performance of Romeo and Juliet and The Comedy of Errors					Performance of Romeo and Juliet and The Comedy of Errors
TRANSFORMED SPACE	Readings from the works of Shakespeare				Readings from the works of Shakespeare		Readings from the works of Shakespeare			Readings from the works of Shakespeare					Readings from the works of Shakespeare
INDOOR SPACE	Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors				Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors		Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors			Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors					Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors
OUTDOOR SPACE															
SINGLE SPACE	Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors				Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors		Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors			Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors					Readings from the works of Shakespeare Performance of Romeo and Juliet and The Comedy of Errors
MULTISPACE															

Appendix 42

Pilgrimage site of 1864 Shakespeare Tercentenary Celebration.

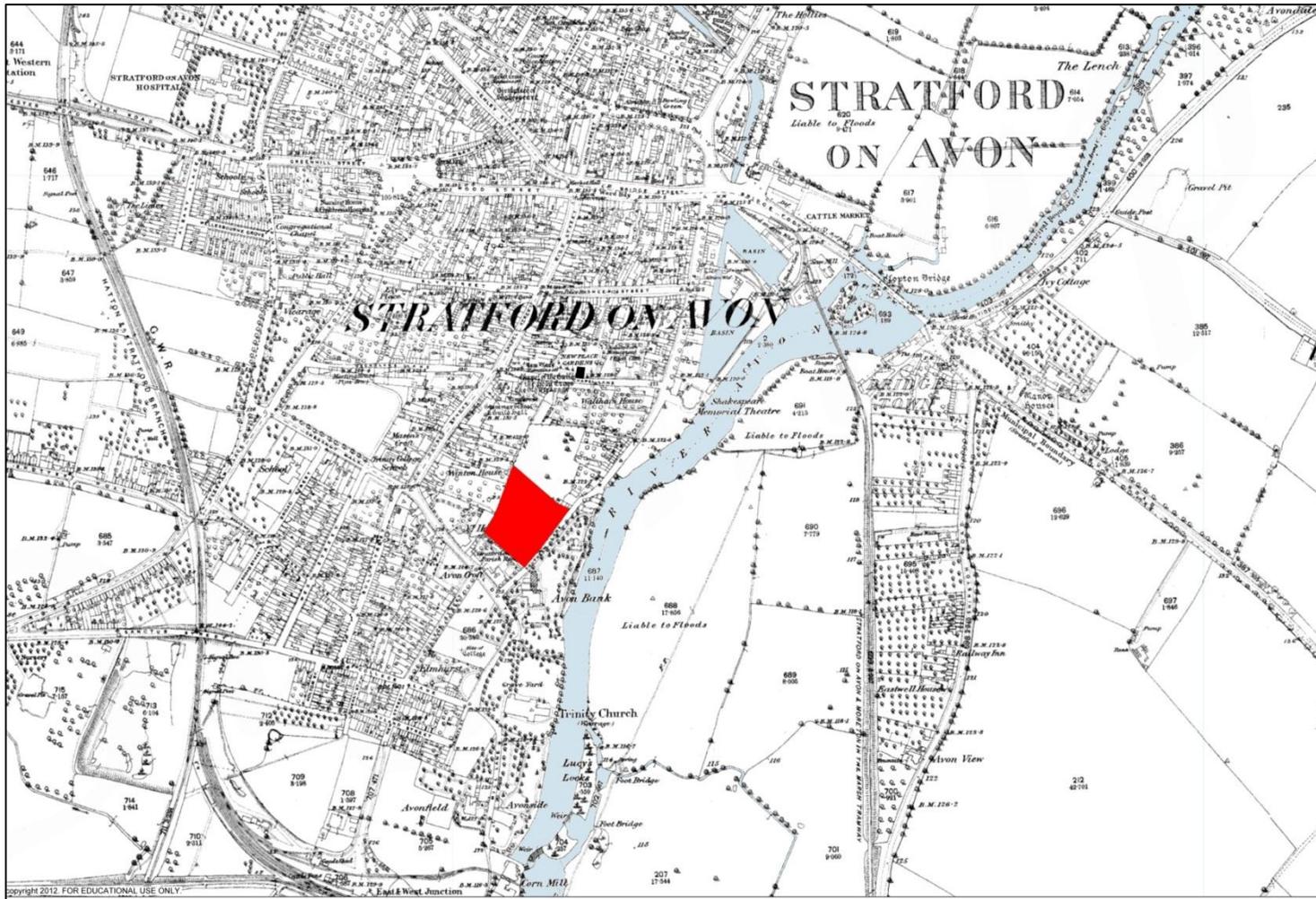
Day 6: Thursday, 28<sup>th</sup> April 1864. 1400h / Concert of Instrumental Music and Glee's from Shakespeare's plays at the Shakespeare Rooms



Appendix 43

Pilgrimage sites of 1864 Shakespeare Tercentenary Celebration.

Day 6: Thursday, 28<sup>th</sup> April 1864. 1900h / Performance of *As You Like It* at the Pavilion



Appendix 44

Performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
Day 6: Thursday, 28<sup>th</sup> April 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL	Performance of As You Like It		Concert of Instrumental Music and Glees from Shakespeare's plays		Performance of As You Like It		Concert of Instrumental Music and Glees from Shakespeare's plays Performance of As You Like It			Concert of Instrumental Music and Glees from Shakespeare's plays Performance of As You Like It				Concert of Instrumental Music and Glees from Shakespeare's plays	Performance of As You Like It
GENERAL															
SACRED SPACE															
SECULAR SPACE	Performance of As You Like It		Concert of Instrumental Music and Glees from Shakespeare's plays		Performance of As You Like It		Concert of Instrumental Music and Glees from Shakespeare's plays Performance of As You Like It			Concert of Instrumental Music and Glees from Shakespeare's plays Performance of As You Like It				Concert of Instrumental Music and Glees from Shakespeare's plays	Performance of As You Like It
FOUND SPACE	Performance of As You Like It				Performance of As You Like It		Performance of As You Like It			Performance of As You Like It					Performance of As You Like It
TRANSFORME D SPACE			Concert of Instrumental Music and Glees from Shakespeare's plays				Concert of Instrumental Music and Glees from Shakespeare's plays			Concert of Instrumental Music and Glees from Shakespeare's plays				Concert of Instrumental Music and Glees from Shakespeare's plays	
INDOOR SPACE	Performance of As You Like It		Concert of Instrumental Music and Glees from Shakespeare's plays		Performance of As You Like It		Concert of Instrumental Music and Glees from Shakespeare's plays Performance of As You Like It			Concert of Instrumental Music and Glees from Shakespeare's plays Performance of As You Like It				Concert of Instrumental Music and Glees from Shakespeare's plays	Performance of As You Like It
OUTDOOR SPACE															
SINGLE SPACE	Performance of As You Like It		Concert of Instrumental Music and Glees from Shakespeare's plays		Performance of As You Like It		Concert of Instrumental Music and Glees from Shakespeare's plays Performance of As You Like It			Concert of Instrumental Music and Glees from Shakespeare's plays Performance of As You Like It				Concert of Instrumental Music and Glees from Shakespeare's plays	Performance of As You Like It
MULTISPACE															



Appendix 46

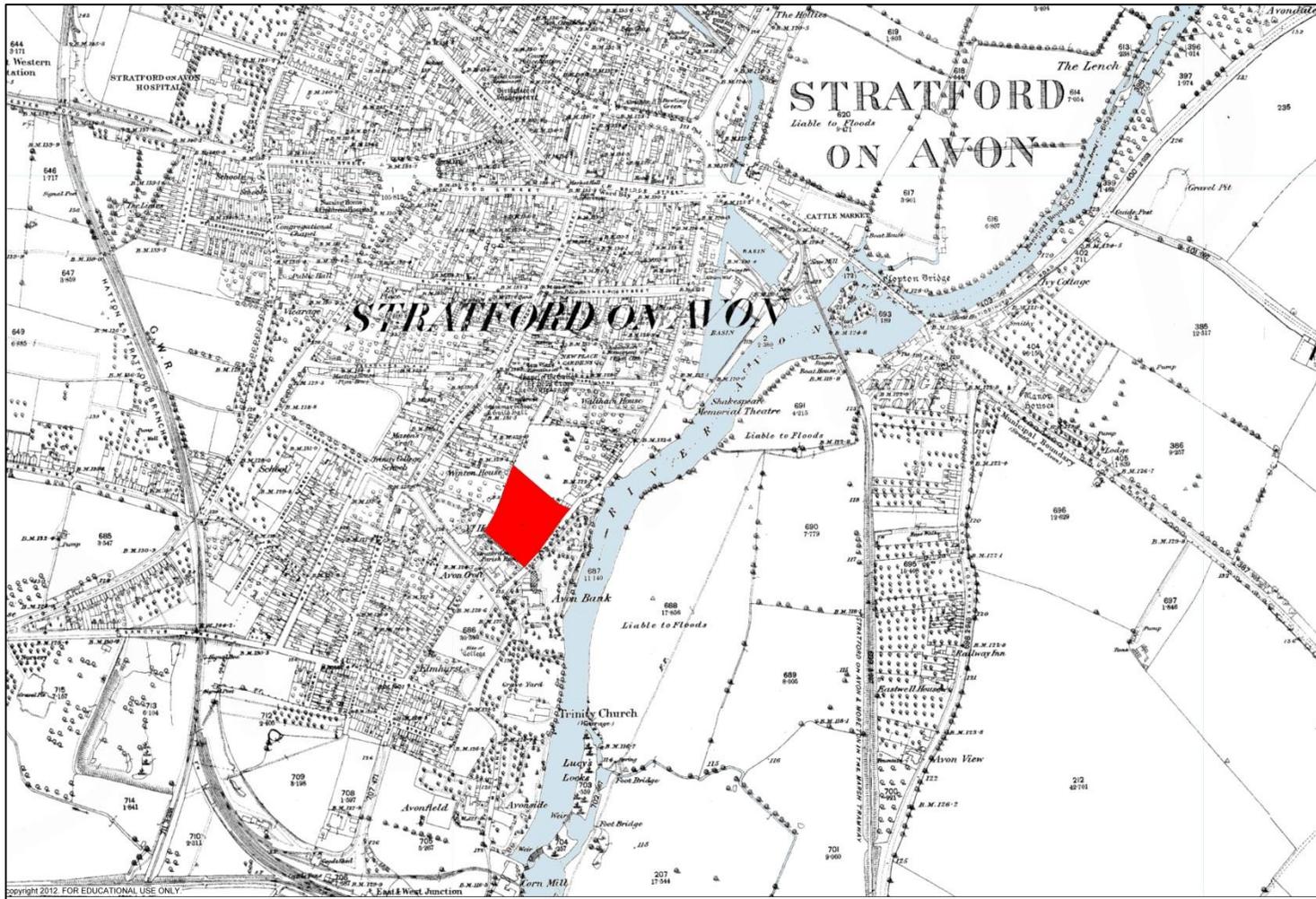
Performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
 Day 7: Friday, 29<sup>th</sup> April 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL															
GENERAL															
SACRED SPACE															
SECULAR SPACE															
FOUND SPACE															
TRANSFORMED SPACE															
INDOOR SPACE															
OUTDOOR SPACE															
SINGLE SPACE															
MULTISPACE															

Appendix 47

Pilgrimage site of 1864 Shakespeare Tercentenary Celebration.

Day 8: Saturday, 30<sup>th</sup> April 1864. 1400h / Grand Promenade Concert at the Pavilion



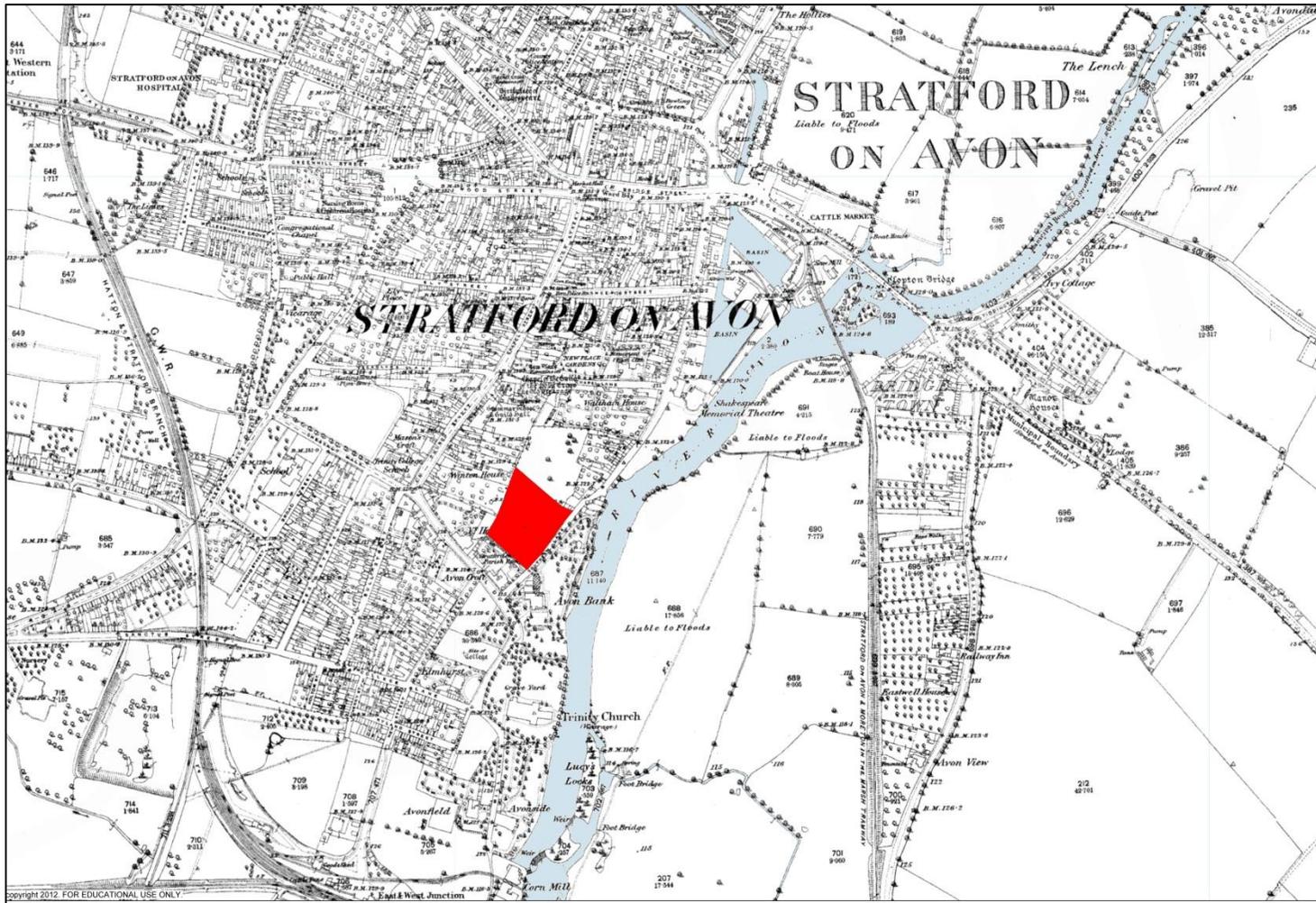
Appendix 48

Performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
 Day 8: Saturday, 30<sup>th</sup> April 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL			Grand Promenade Concert				Grand Promenade Concert			Grand Promenade Concert				Grand Promenade Concert	
GENERAL															
SACRED SPACE															
SECULAR SPACE			Grand Promenade Concert				Grand Promenade Concert			Grand Promenade Concert				Grand Promenade Concert	
FOUND SPACE			Grand Promenade Concert				Grand Promenade Concert			Grand Promenade Concert				Grand Promenade Concert	
TRANSFORMED SPACE															
INDOOR SPACE			Grand Promenade Concert				Grand Promenade Concert			Grand Promenade Concert				Grand Promenade Concert	
OUTDOOR SPACE															
SINGLE SPACE			Grand Promenade Concert				Grand Promenade Concert			Grand Promenade Concert				Grand Promenade Concert	
MULTISPACE															

Appendix 49

Pilgrimage site of 1864 Shakespeare Tercentenary Celebration.  
Day 9: Monday, 2<sup>nd</sup> May 1864. xxxhx / Public ball at the Pavilion



Appendix 50

Performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
 Day 9: Monday, 2<sup>nd</sup> May 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME; ONCE ONLY	REPEATED	MULTI-TIME; SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL															
GENERAL															
SACRED SPACE															
SECULAR SPACE															
FOUND SPACE															
TRANSFORME D SPACE															
INDOOR SPACE															
OUTDOOR SPACE															
SINGLE SPACE															
MULTISPACE															

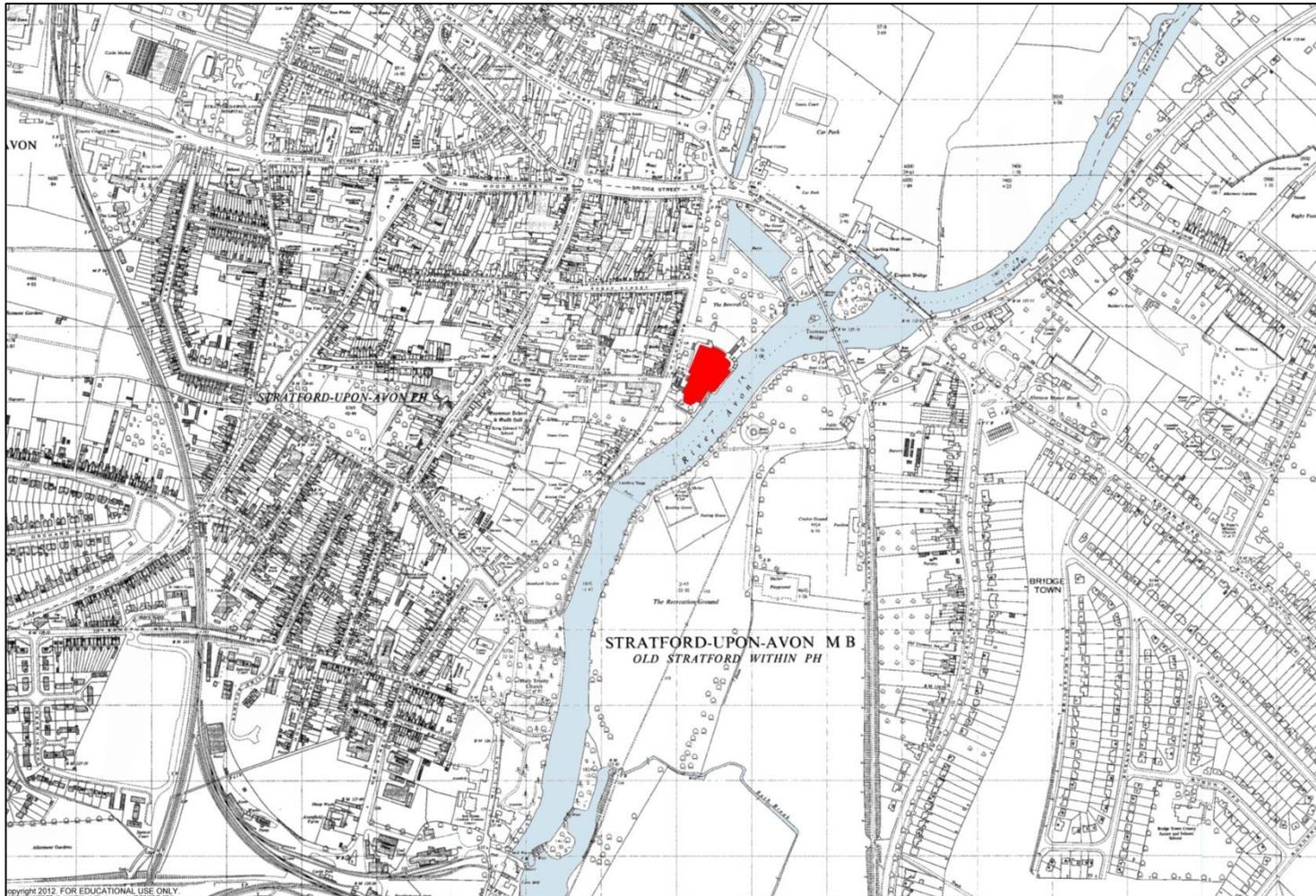
Appendix 51

Distilled performance event-time-space chart of 1864 Shakespeare Tercentenary Celebration.  
 Days 1 to 9: Saturday, 23<sup>rd</sup> April 1864 to Monday, 2<sup>nd</sup> May 1864

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL	██████████		██████████		██████████	██████████	██████████			██████████				██████████	
GENERAL															
SACRED SPACE		██████████					██████████			██████████				██████████	
SECULAR SPACE	██████████		██████████		██████████	██████████	██████████			██████████				██████████	██████████
FOUND SPACE	██████████		██████████		██████████	██████████	██████████			██████████				██████████	██████████
TRANSFORME D SPACE		██████████			██████████		██████████			██████████				██████████	██████████
INDOOR SPACE	██████████		██████████		██████████	██████████	██████████			██████████				██████████	██████████
OUTDOOR SPACE			██████████			██████████	██████████			██████████				██████████	██████████
SINGLE SPACE	██████████		██████████		██████████		██████████			██████████				██████████	██████████
MULTISPACE			██████████			██████████	██████████			██████████				██████████	

Appendix 52

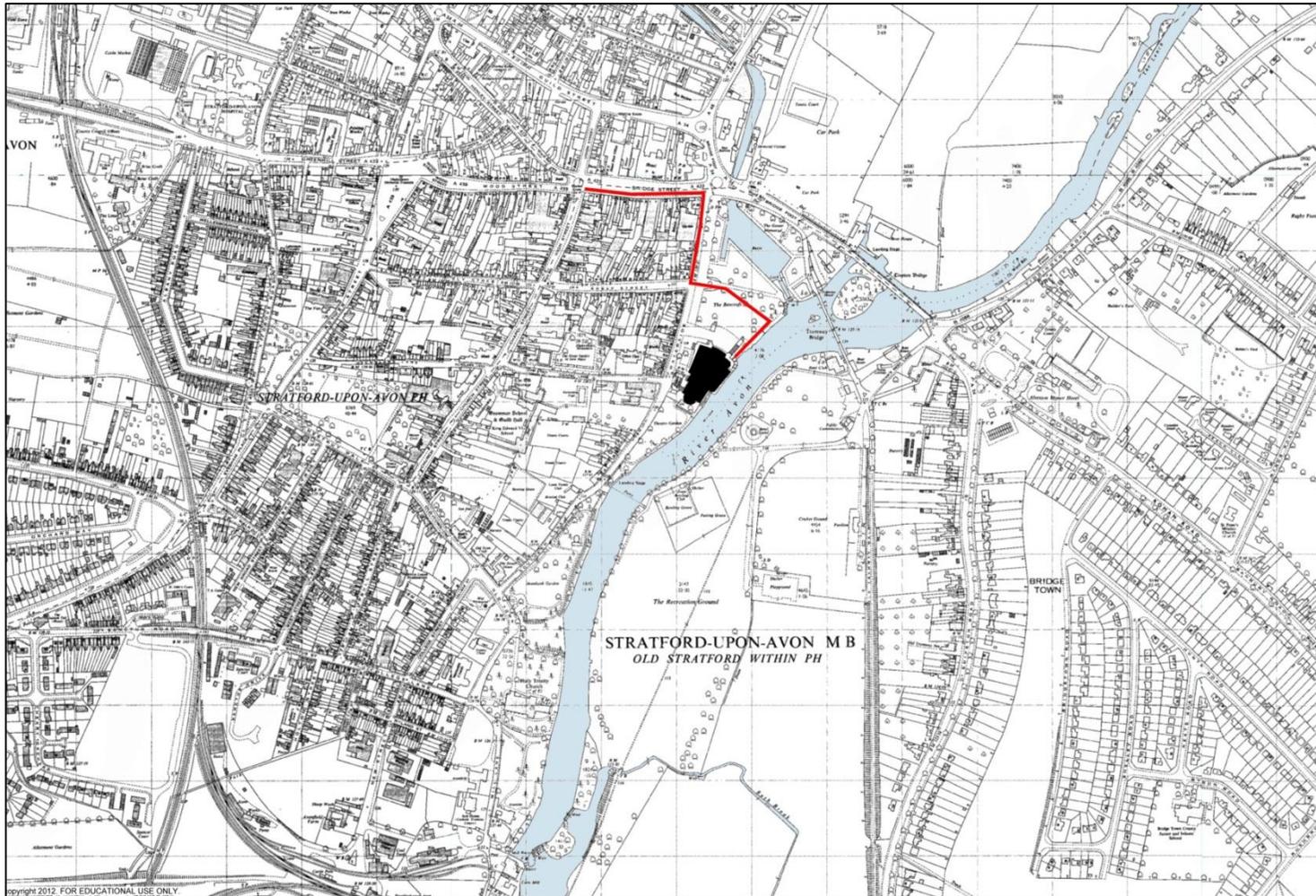
Pilgrimage site of 1964 Shakespeare Quadracentenary Celebration.  
Thursday, 23<sup>rd</sup> April 1964. xxxhx / Reception at the Royal Shakespeare Theatre



Appendix 53

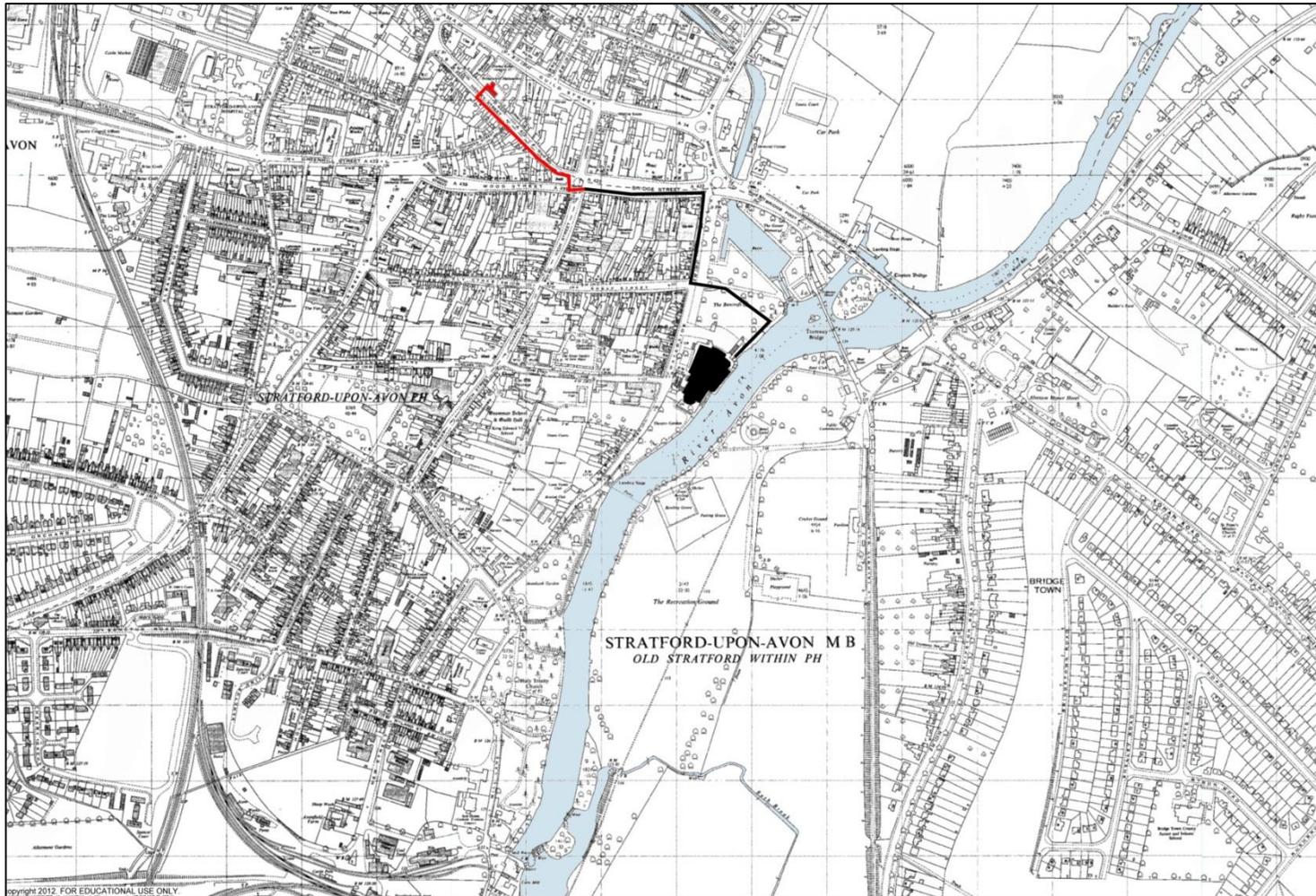
Pilgrimage sites and routes of 1964 Shakespeare Quadricentenary Celebration.

Thursday, 23<sup>rd</sup> April 1964. 1030h / Unfurling of the flags of the nations at Bridge Street



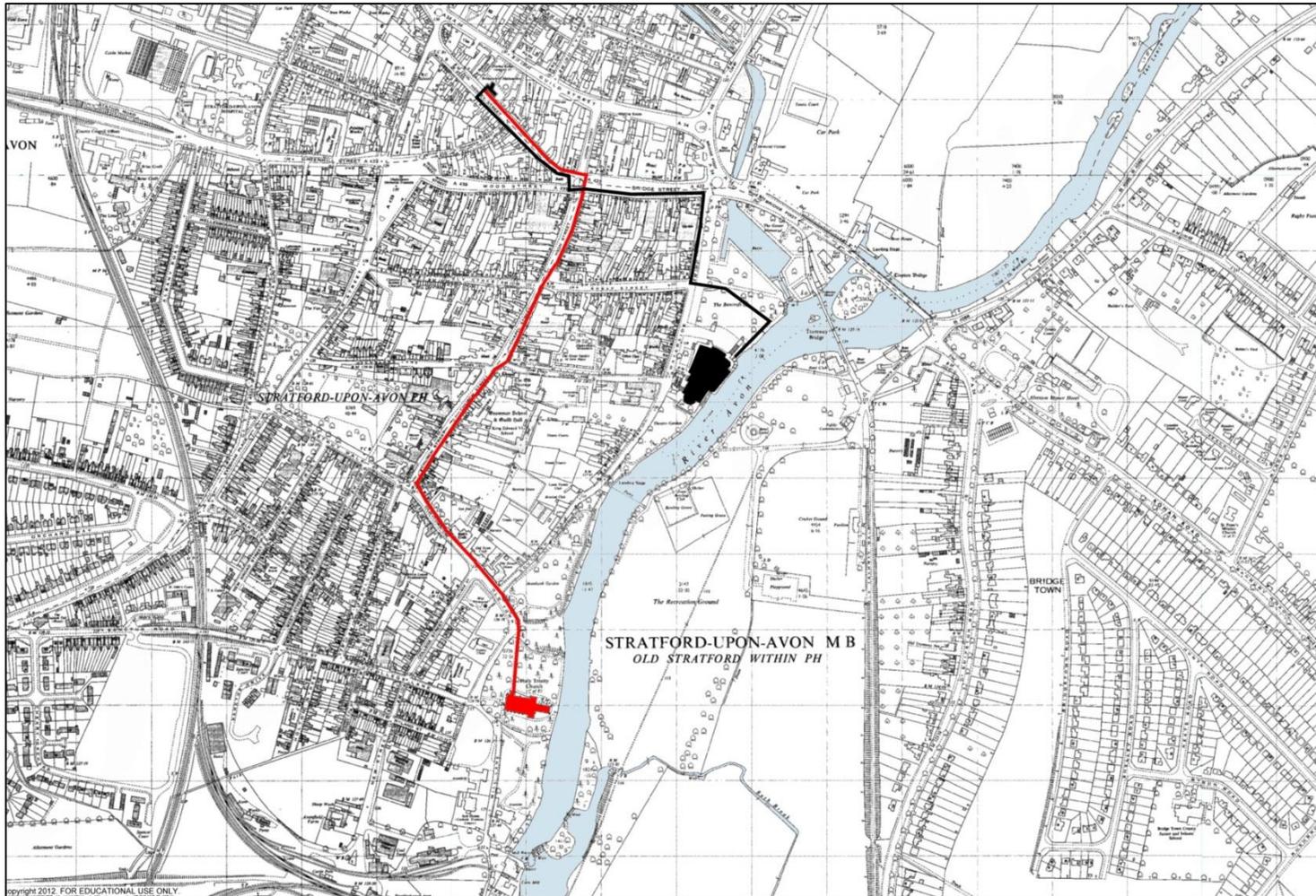
Appendix 54

Pilgrimage sites and routes of 1964 Shakespeare Quadricentenary Celebration.  
Thursday, 23<sup>rd</sup> April 1964. xxxhx / Procession to Shakespeare's Birthplace



Appendix 55

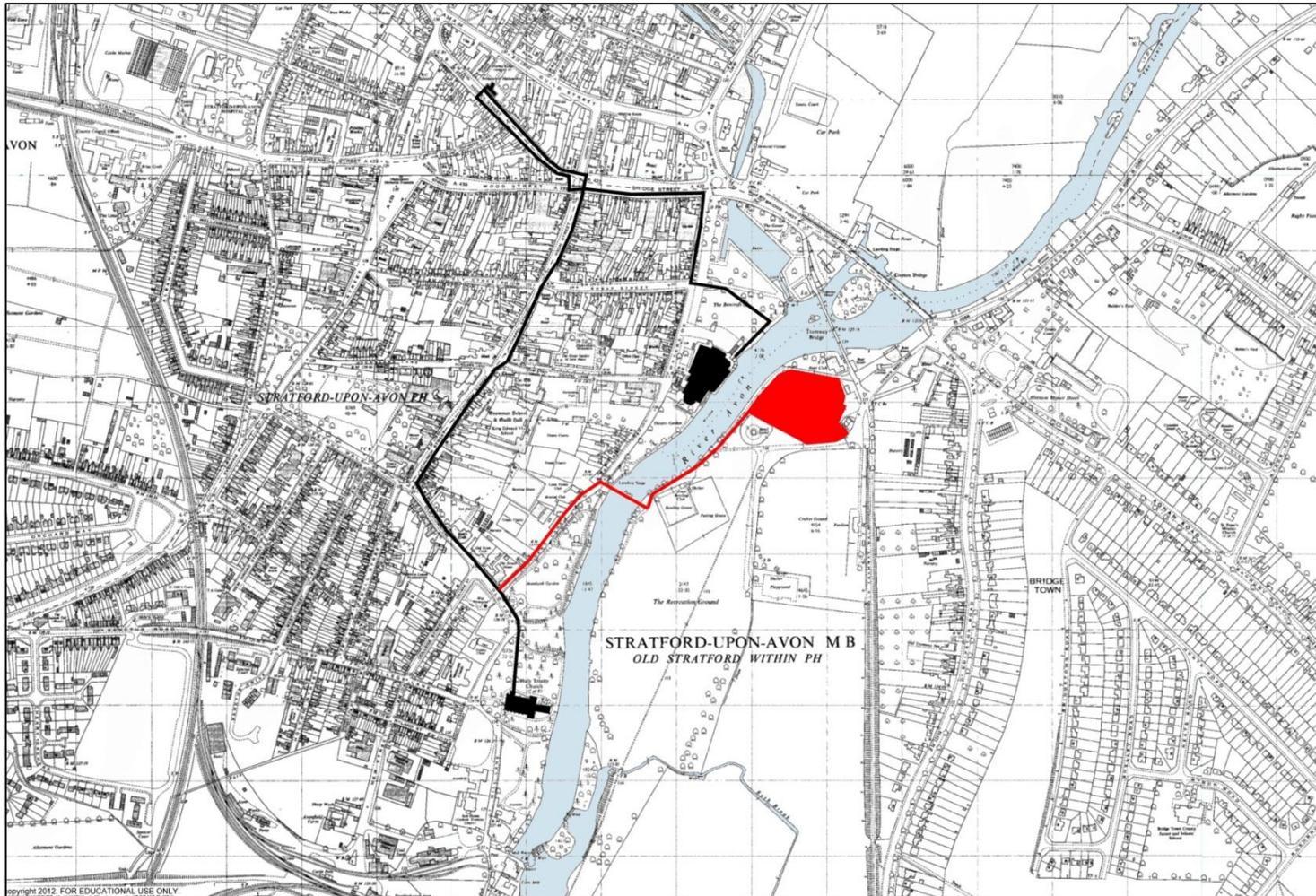
Pilgrimage sites and routes of 1964 Shakespeare Quadricentenary Celebration.  
Thursday, 23<sup>rd</sup> April 1964. xxxhx / Procession to Holy Trinity Church



Appendix 56

Pilgrimage sites and routes of 1964 Shakespeare Quadricentenary Celebration.

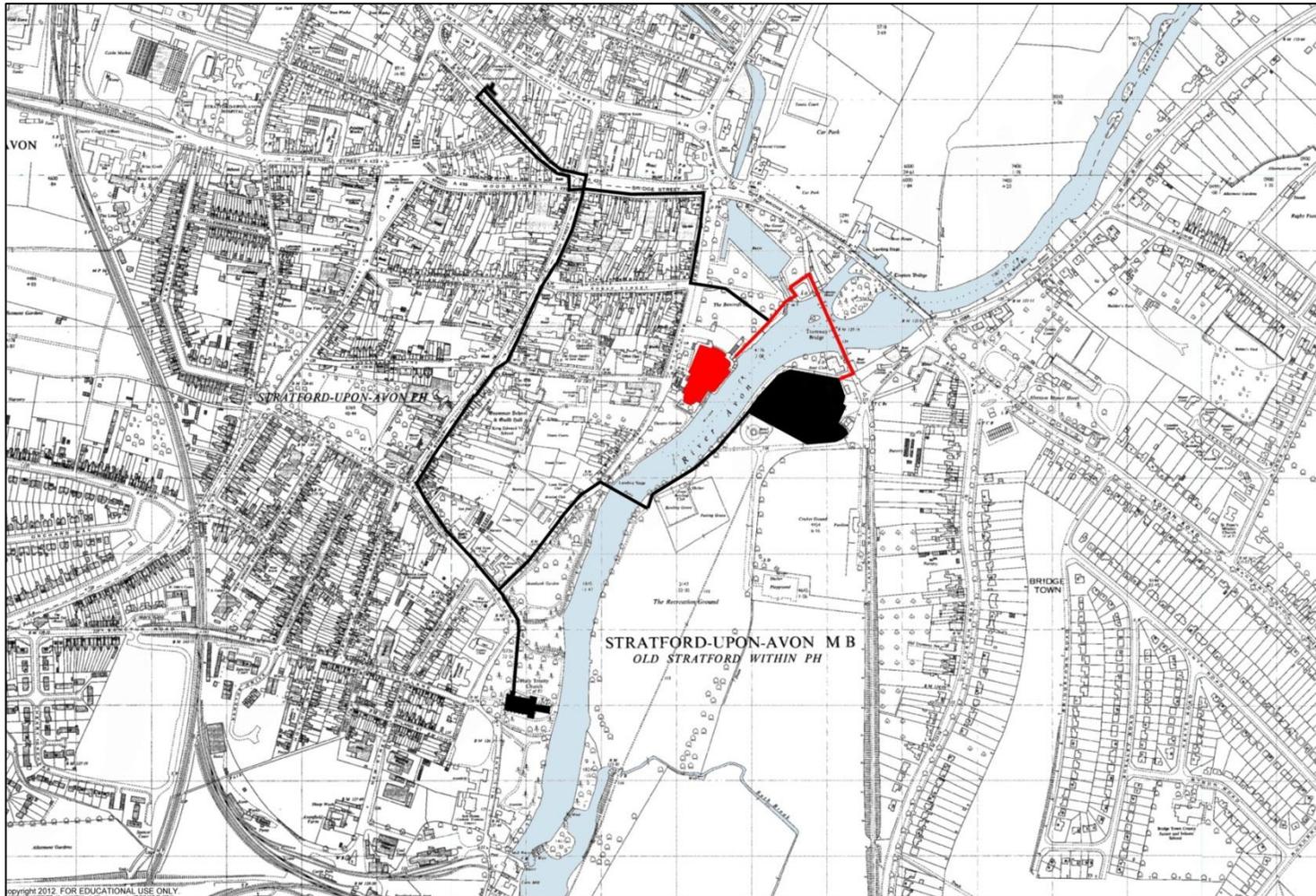
Thursday, 23<sup>rd</sup> April 1964. xxxhx / Birthday luncheon with HRH The Prince Philip, Duke of Edinburgh at the Pavilion



Appendix 57

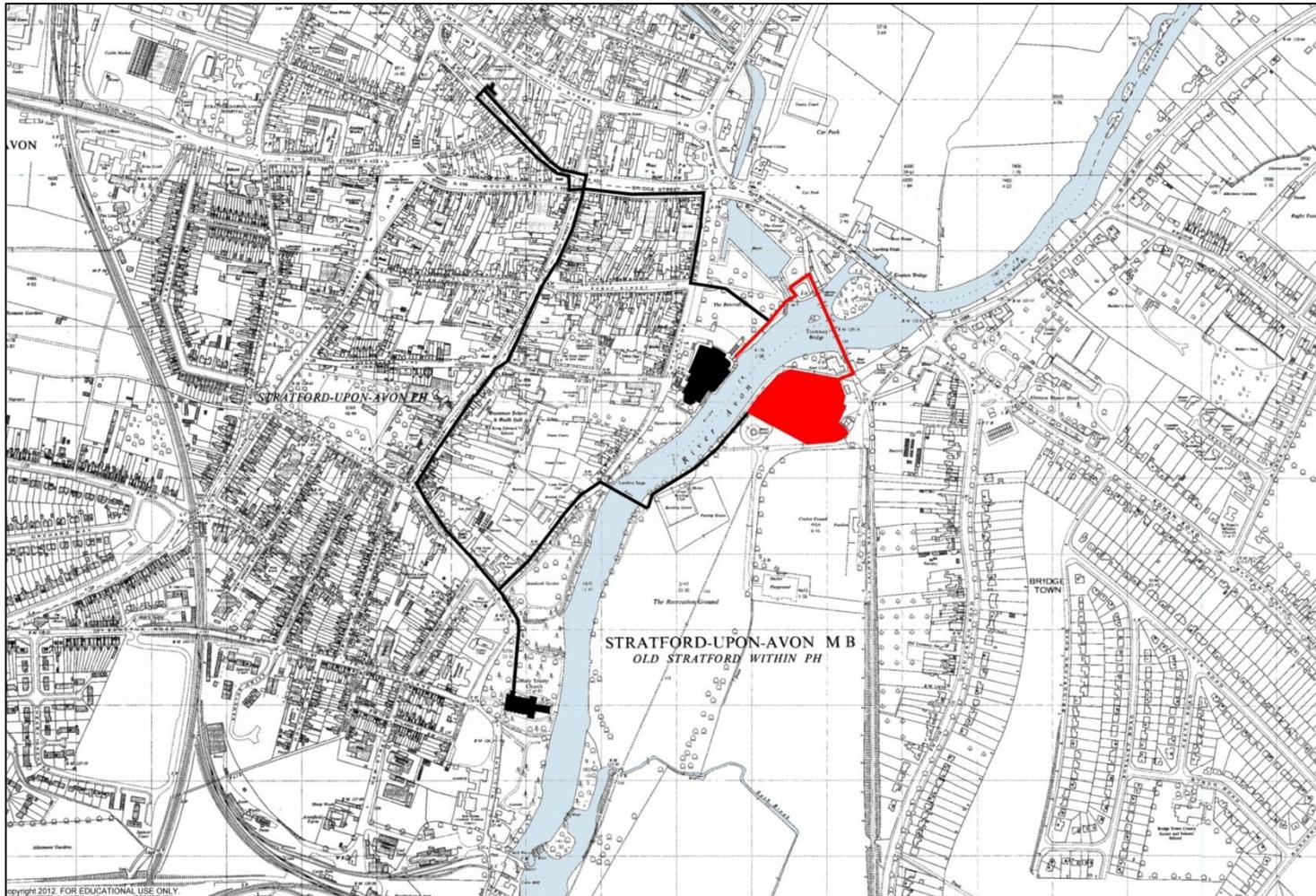
Pilgrimage sites and routes of 1964 Shakespeare Quadracentenary Celebration.

Thursday, 23<sup>rd</sup> April 1964. xxxhx / Performance of *Henry IV Part I* at the Royal Shakespeare Theatre



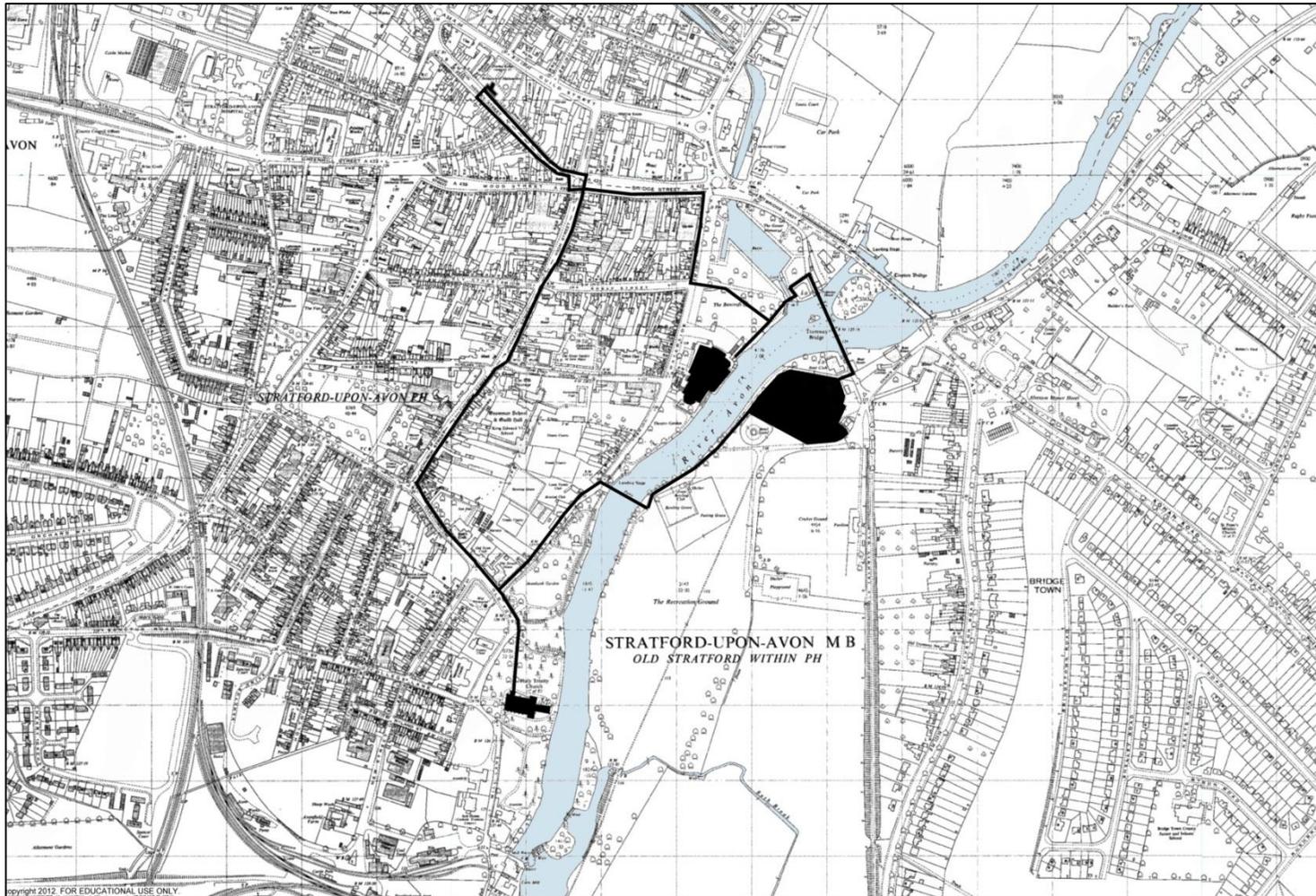
Appendix 58

Pilgrimage sites and routes of 1964 Shakespeare Quadricentenary Celebration.  
Thursday, 23<sup>rd</sup> April 1964. xxxhx / Shakespeare Anniversary Ball at the Pavilion



Appendix 59

Pilgrimage sites and routes of 1964 Shakespeare Quadricentenary Celebration.  
Thursday, 23<sup>rd</sup> April 1964. xxxhx / Fireworks display



Appendix 60

Performance event-time-space chart of 1964 Shakespeare Quadricentenary Celebration.  
Thursday, 23<sup>rd</sup> April 1964

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED	Performance of Henry IV Part I		Luncheon		Performance of Henry IV Part I		Luncheon Performance of Henry IV Part I			Luncheon Performance of Henry IV Part I			Luncheon	Luncheon	Performance of Henry IV Part I
PRIVATE BUT OPEN			Reception			Reception				Reception			Reception	Reception	
LOCAL	Performance of Henry IV Part I		Reception Unfurling of the flags Procession Luncheon Ball Fireworks display		Performance of Henry IV Part I	Reception Unfurling of the flags Procession Fireworks display	Luncheon Performance of Henry IV Part I Ball			Reception Unfurling of the flags Procession Luncheon Performance of Henry IV Part I Ball Fireworks display			Reception Unfurling of the flags Procession Luncheon Ball	Reception Unfurling of the flags Procession Luncheon Ball Fireworks display	Performance of Henry IV Part I
GENERAL															
SACRED SPACE															
SECULAR SPACE	Performance of Henry IV Part I		Reception Unfurling of the flags Procession Luncheon Ball Fireworks display		Performance of Henry IV Part I	Reception Unfurling of the flags Procession Fireworks display	Luncheon Performance of Henry IV Part I Ball			Reception Unfurling of the flags Procession Luncheon Performance of Henry IV Part I Ball Fireworks display			Reception Unfurling of the flags Procession Luncheon Ball	Reception Unfurling of the flags Procession Luncheon Ball Fireworks display	Performance of Henry IV Part I
FOUND SPACE			Reception Unfurling of the flags Procession Luncheon Ball Fireworks display			Reception Unfurling of the flags Procession Fireworks display	Luncheon Ball			Reception Unfurling of the flags Procession Luncheon Ball Fireworks display			Reception Unfurling of the flags Procession Luncheon Ball	Reception Unfurling of the flags Procession Luncheon Ball Fireworks display	
TRANSFORMED SPACE	Performance of Henry IV Part I				Performance of Henry IV Part I		Performance of Henry IV Part I			Performance of Henry IV Part I					Performance of Henry IV Part I
INDOOR SPACE	Performance of Henry IV Part I		Luncheon Ball		Performance of Henry IV Part I		Luncheon Performance of Henry IV Part I Ball			Luncheon Performance of Henry IV Part I Ball			Luncheon Ball	Luncheon Ball	Performance of Henry IV Part I
OUTDOOR SPACE			Reception Unfurling of the flags Procession Fireworks display			Reception Unfurling of the flags Procession Fireworks display				Reception Unfurling of the flags Procession Fireworks display			Reception Unfurling of the flags Procession	Reception Unfurling of the flags Procession Fireworks display	
SINGLE SPACE	Performance of Henry IV Part I		Luncheon Ball		Performance of Henry IV Part I		Luncheon Performance of Henry IV Part I Ball			Luncheon Performance of Henry IV Part I Ball			Luncheon Ball	Luncheon Ball	Performance of Henry IV Part I
MULTISPACE			Reception Unfurling of the flags Procession Fireworks display			Reception Unfurling of the flags Procession Fireworks display				Reception Unfurling of the flags Procession Fireworks display			Reception Unfurling of the flags Procession	Reception Unfurling of the flags Procession Fireworks display	

Appendix 61

Distilled performance event-time-space chart of 1964 Shakespeare Quadrcentenary Celebration.  
 Thursday, 23<sup>rd</sup> April 1964

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED	.....		.....		.....		.....			.....					
PRIVATE BUT OPEN			.....		.....	.....				.....					
LOCAL	.....		.....		.....	.....	.....			.....					
GENERAL															
SACRED SPACE															
SECULAR SPACE	.....		.....		.....	.....	.....			.....			.....		
FOUND SPACE			.....		.....	.....	.....			.....			.....		
TRANSFORME D SPACE	.....		.....		.....		.....			.....					.....
INDOOR SPACE	.....		.....		.....	.....	.....			.....			.....		
OUTDOOR SPACE			.....		.....	.....	.....			.....			.....		
SINGLE SPACE	.....		.....		.....	.....	.....			.....			.....		
MULTISPACE			.....		.....	.....	.....			.....			.....		

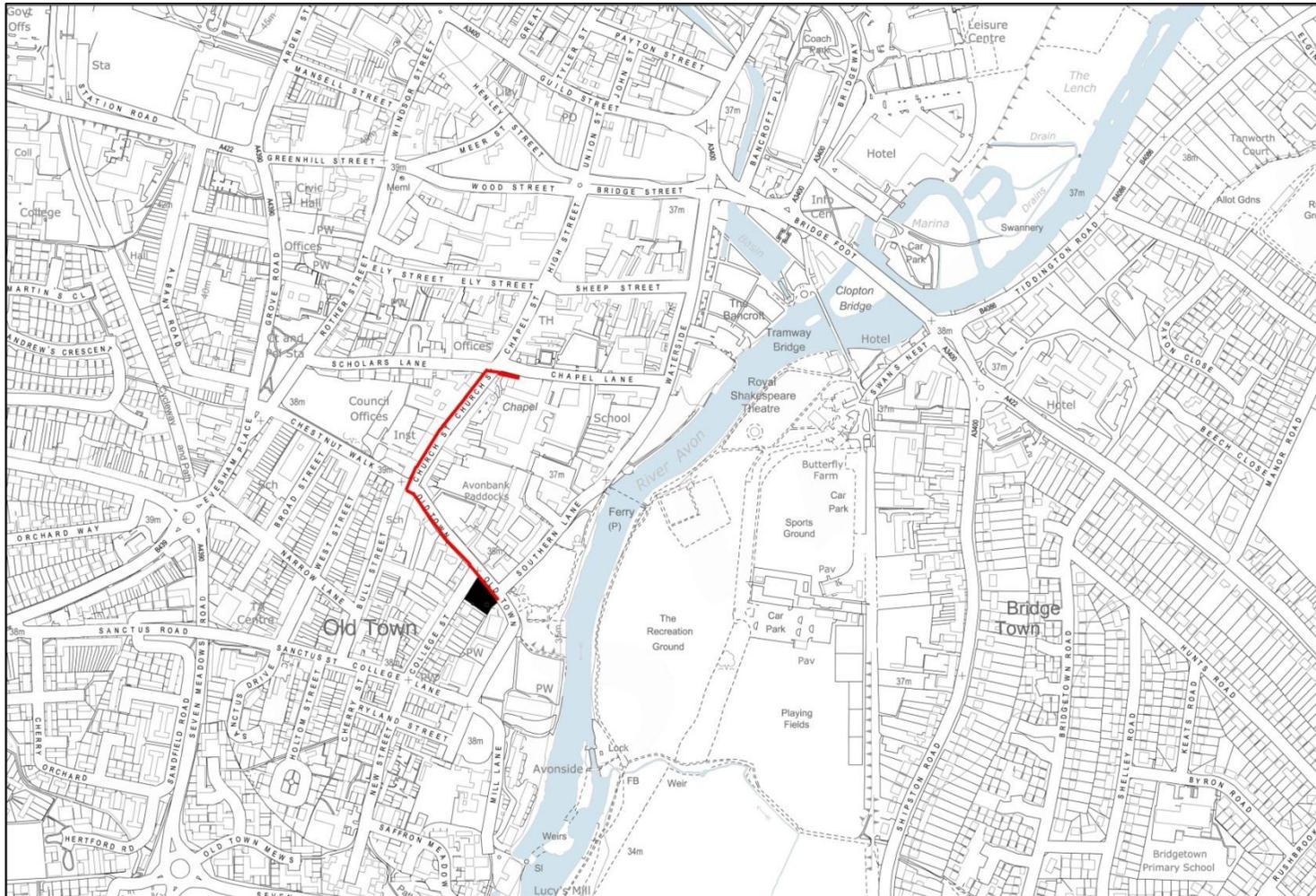
Appendix 62

Pilgrimage site of 2012 Stratford-upon-Avon Poetry Festival: Poetry Sunday.  
Sunday, 15<sup>th</sup> July 2012. 1100h / Poetry readings at War Memorial Gardens



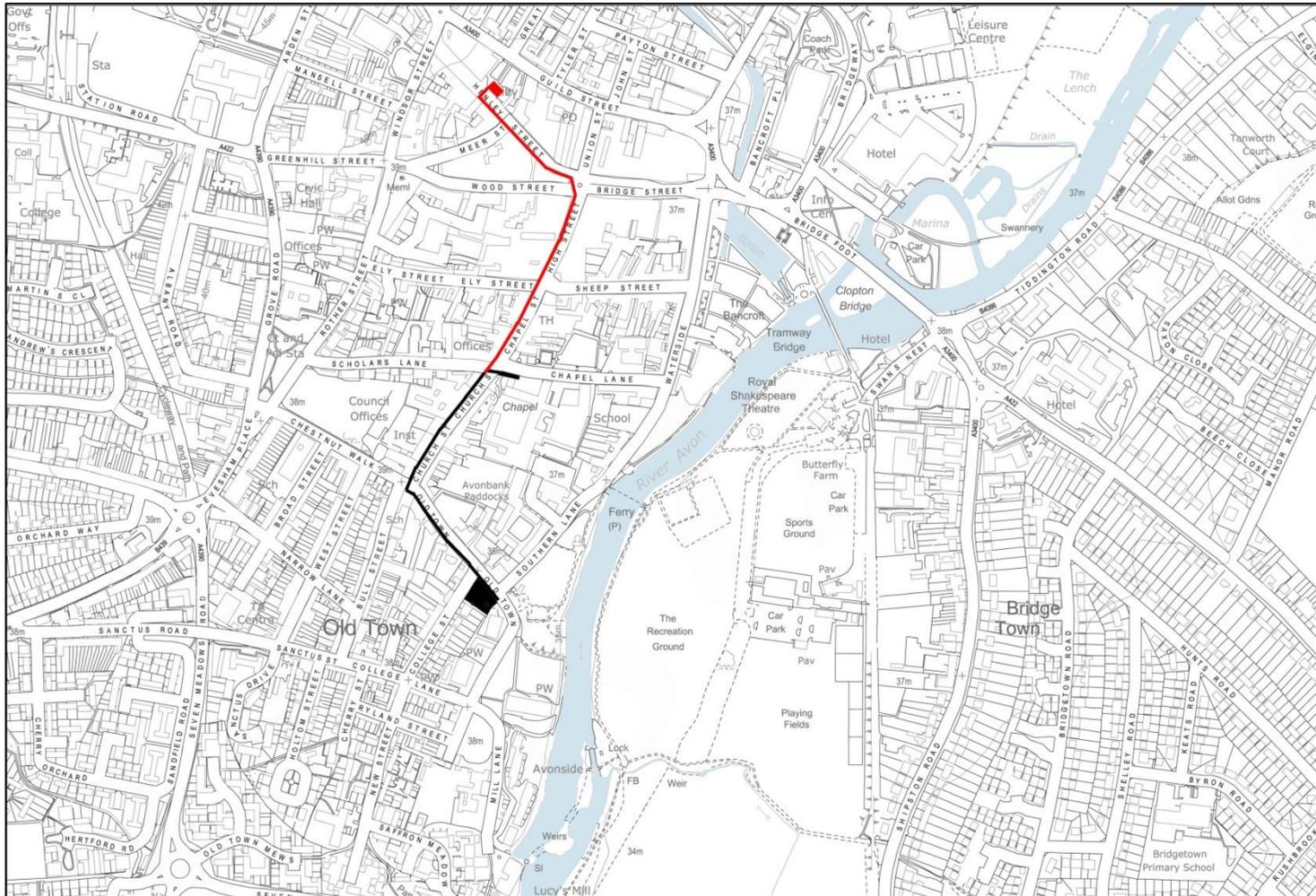
Appendix 63

Pilgrimage sites and routes of 2012 Stratford-upon-Avon Poetry Festival: Poetry Sunday.  
Sunday, 15<sup>th</sup> July 2012. xxxhx / Poetry readings at the Guild Chapel



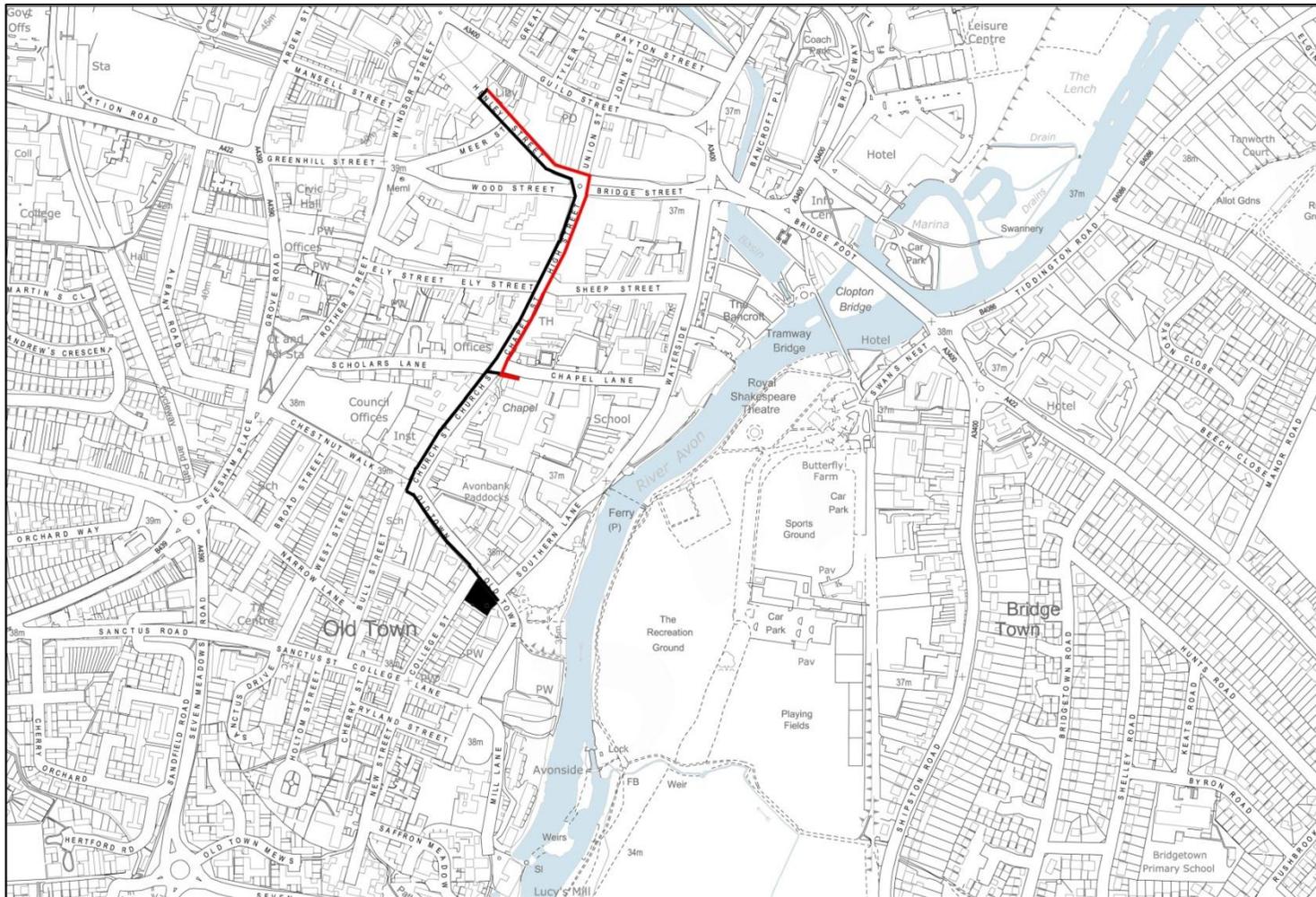
Appendix 64

Pilgrimage sites and routes of 2012 Stratford-upon-Avon Poetry Festival: Poetry Sunday.  
Sunday, 15<sup>th</sup> July 2012. xxxhx / Pegging of students' poems at Shakespeare's Birthplace



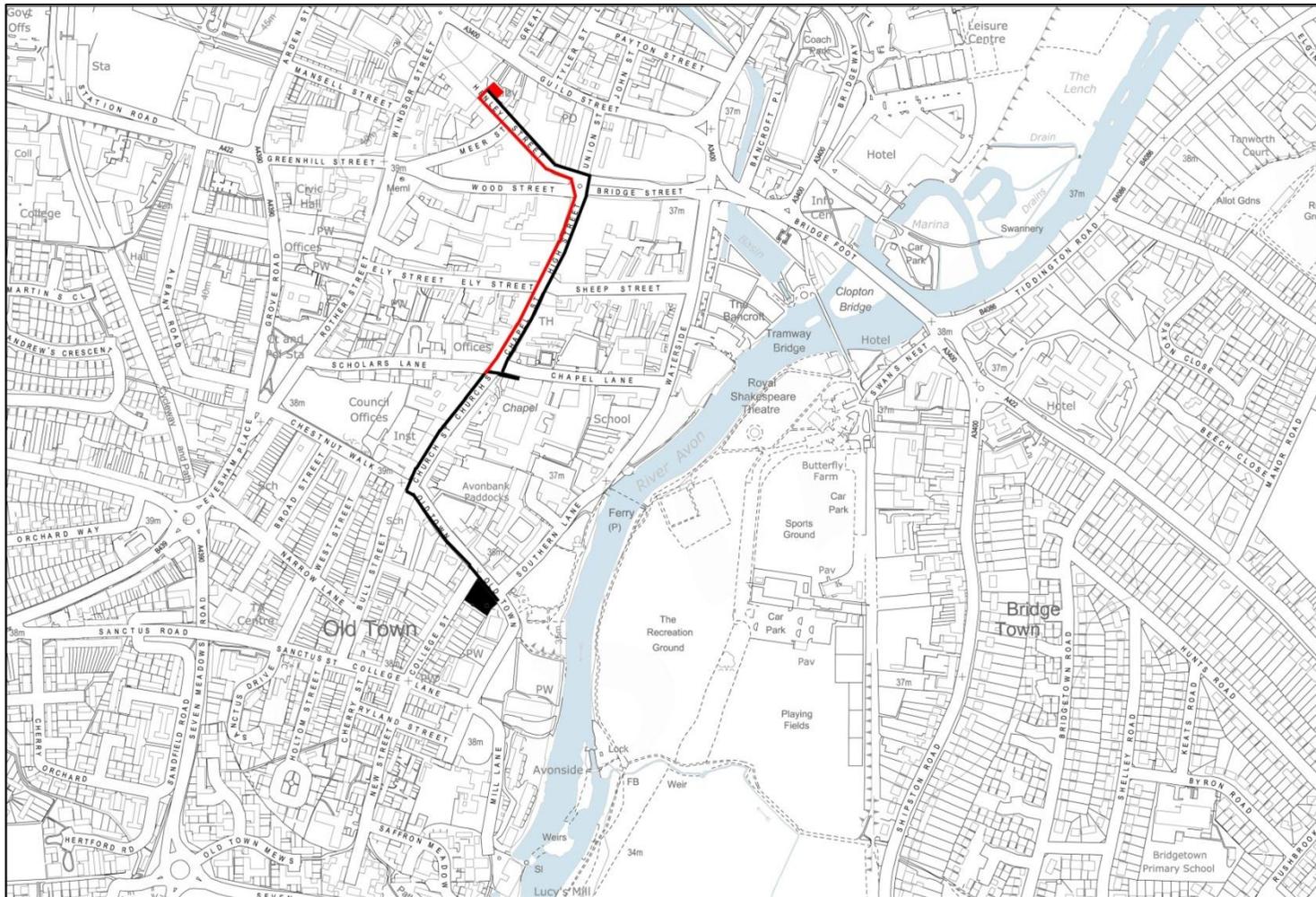
Appendix 65

Pilgrimage sites and routes of 2012 Stratford-upon-Avon Poetry Festival: Poetry Sunday.  
Sunday, 15<sup>th</sup> July 2012. xxxhx / Open mic at the Guild Chapel



Appendix 66

Pilgrimage sites and routes of 2012 Stratford-upon-Avon Poetry Festival: Poetry Sunday.  
Sunday, 15<sup>th</sup> July 2012. xxxhx / Musical performance at Shakespeare's Birthplace



Appendix 67

Performance event-time-space chart of 2012 Stratford-upon-Avon Poetry Festival: Poetry Sunday.  
Sunday, 15<sup>th</sup> July 2012

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL			Poetry readings Pegging of students' poems Open mic Musical performance			Poetry readings Pegging of students' poems Open mic Musical performance				Pegging of students' poems Open mic Musical performance		Poetry readings		Poetry readings Pegging of students' poems Open mic Musical performance	
GENERAL															
SACRED SPACE			Poetry readings Open mic			Poetry readings Open mic				Open mic		Poetry readings		Poetry readings Open mic	
SECULAR SPACE			Pegging of students' poems Musical performance			Pegging of students' poems Musical performance				Pegging of students' poems Musical performance				Pegging of students' poems Musical performance	
FOUND SPACE			Poetry readings Pegging of students' poems Open mic Musical performance			Poetry readings Pegging of students' poems Open mic Musical performance				Pegging of students' poems Open mic Musical performance		Poetry readings		Poetry readings Pegging of students' poems Open mic Musical performance	
TRANSFORMED SPACE															
INDOOR SPACE			Poetry readings Open mic			Poetry readings Open mic				Open mic		Poetry readings		Poetry readings Open mic	
OUTDOOR SPACE			Poetry readings Pegging of students' poems Musical performance			Poetry readings Pegging of students' poems Musical performance				Pegging of students' poems Musical performance		Poetry readings		Poetry readings Pegging of students' poems Musical performance	
SINGLE SPACE			Pegging of students' poems Open mic Musical performance			Pegging of students' poems Open mic Musical performance				Pegging of students' poems Open mic Musical performance				Pegging of students' poems Open mic Musical performance	
MULTISPACE			Poetry readings			Poetry readings						Poetry readings		Poetry readings	

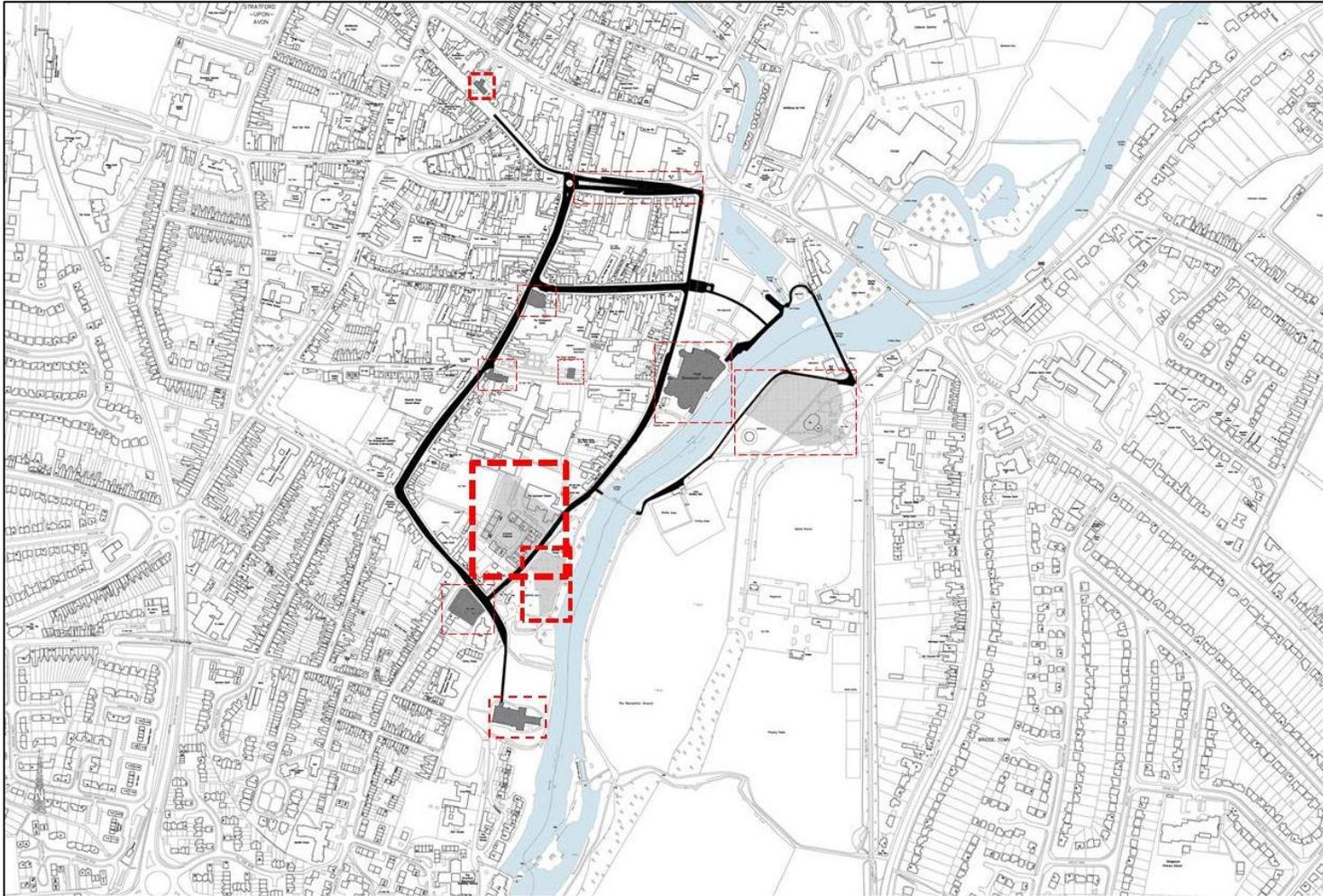
Appendix 68

Distilled performance event-time-space chart of 2012 Stratford-upon-Avon Poetry Festival: Poetry Sunday.  
 Sunday, 15<sup>th</sup> July 2012

	AESTHETIC THEATRE	SACRED RITUAL	SECULAR RITUAL	SPORTS	SOCIAL DRAMA	MINUTES OR LESS	HOURS	DAYS	MONTHS OR MORE	SINGLE TIME: ONCE ONLY	REPEATED	MULTI-TIME: SEGMENTED	CALENDRIAL CYCLE	EVENT GENERATED TIME	SYMBOLIC TIME
PRIVATE & RESTRICTED															
PRIVATE BUT OPEN															
LOCAL			█			█				█		█		█	
GENERAL															
SACRED SPACE			█			█				█		█		█	
SECULAR SPACE			█			█				█		█		█	
FOUND SPACE												█			
TRANSFORME D SPACE															
INDOOR SPACE			█			█				█		█		█	
OUTDOOR SPACE			█			█				█		█		█	
SINGLE SPACE			█			█				█		█		█	
MULTISPACE			█			█				█		█		█	

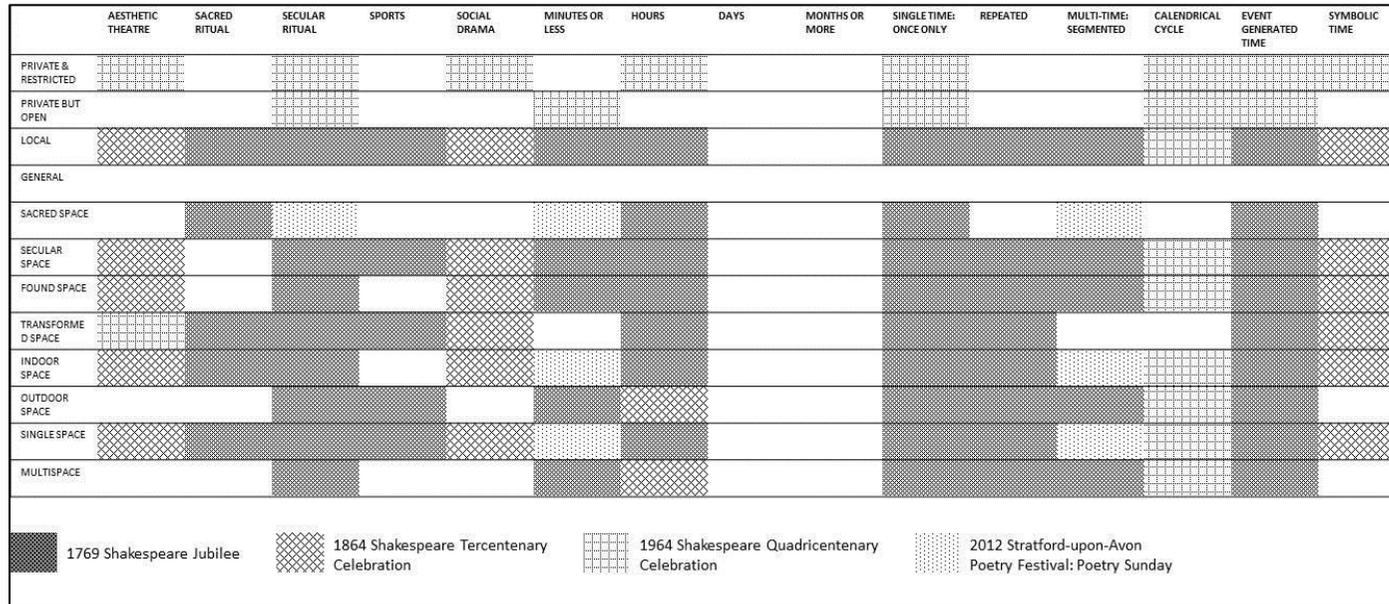
Appendix 69

Distilled map with pilgrimage sites and routes of all four events



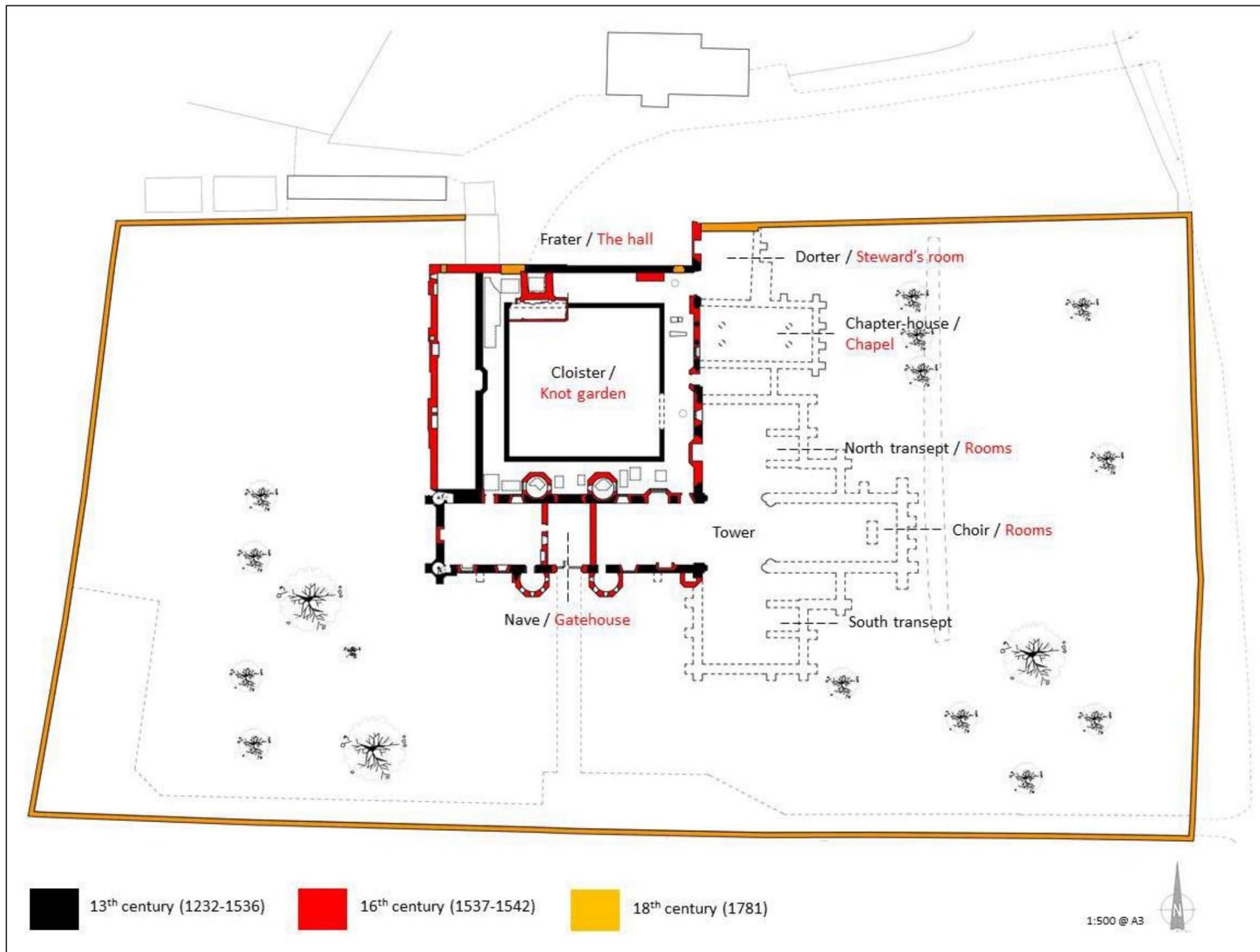
Appendix 70

Distilled performance event-time-space chart of all four events



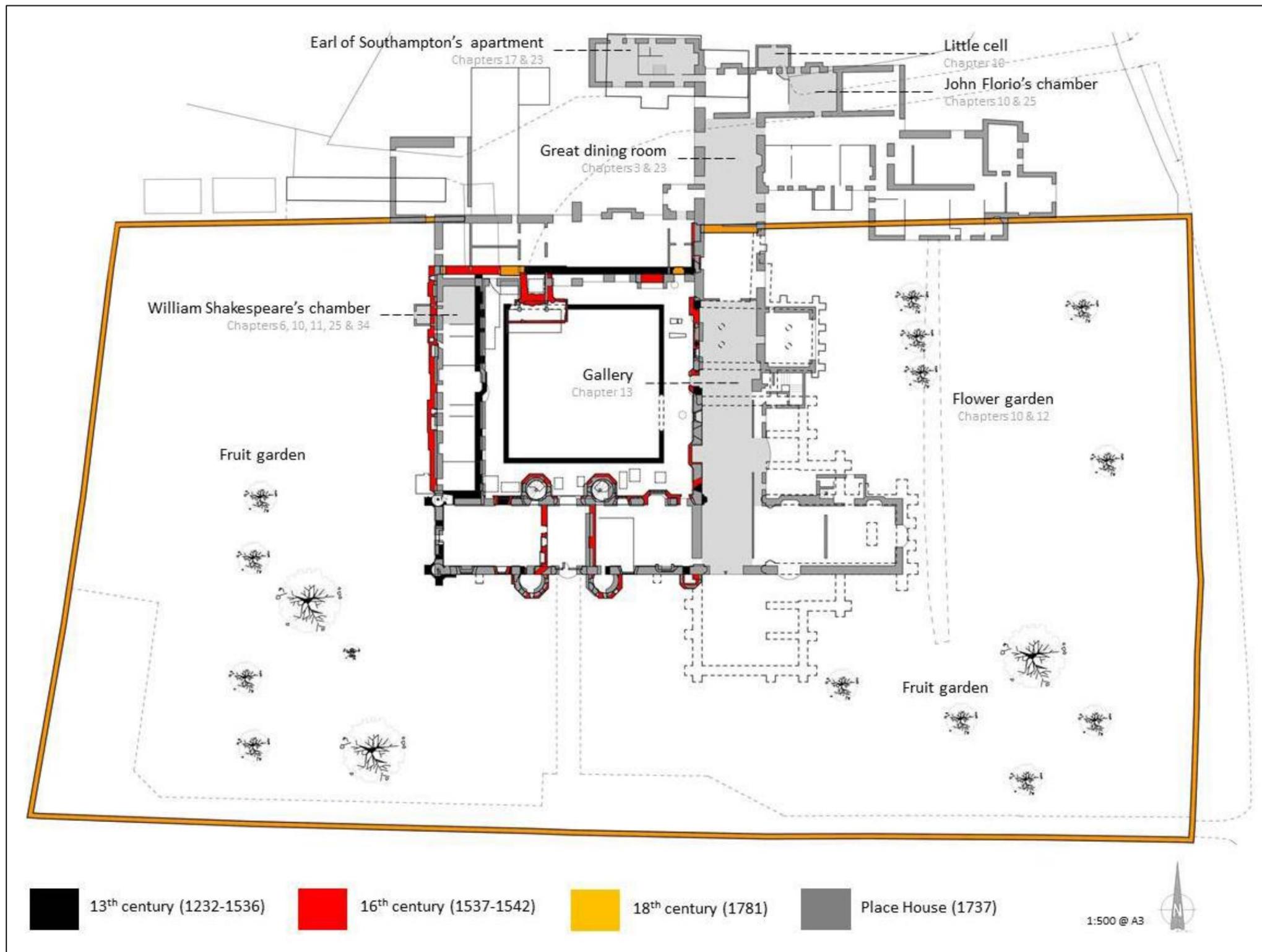
Appendix 71

1:500 site plan with building periods from abbey to ruin



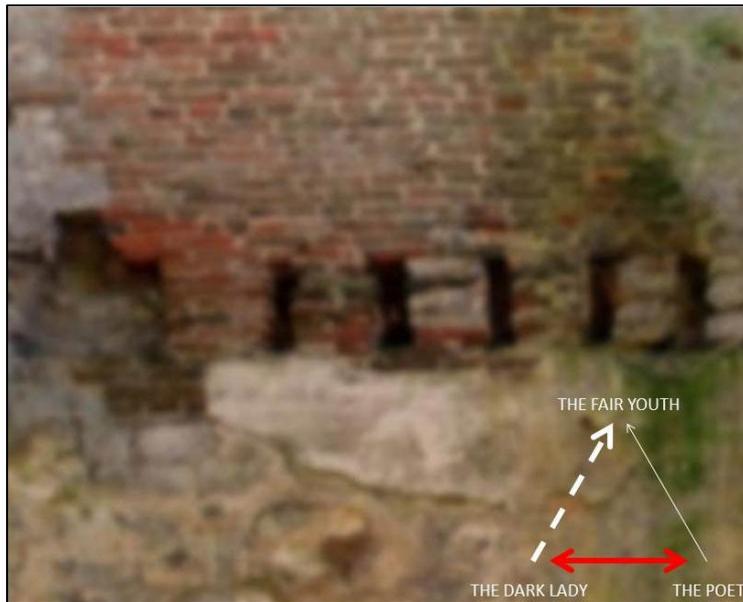
Appendix 72

1:500 site plan with key locations in *The Sonnets* by Warwick Collins



### Appendix 73

Sonnet 140 / tectonic metaphor 1: threat / aperture



A disruption in the continuity of a plane might bluntly declare its diversity and become an impediment, but for the natural elements it is a prudently determined passage.

### Appendix 74

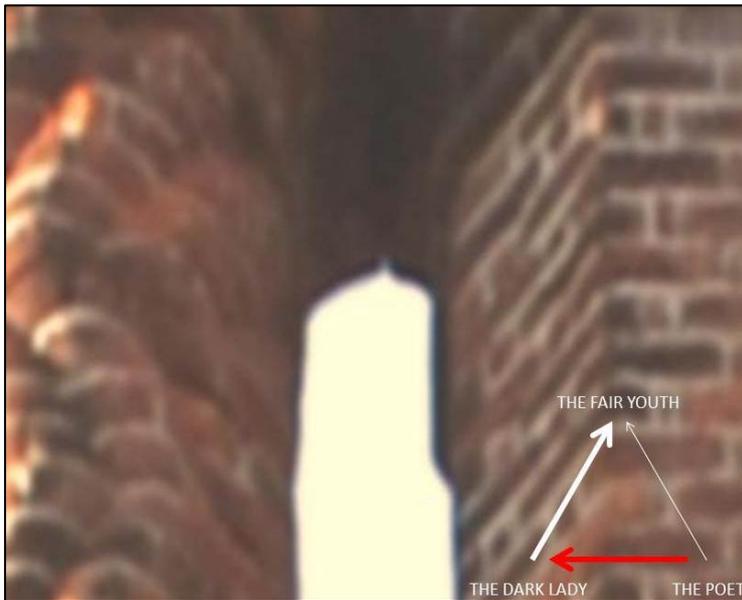
Sonnet 143 / tectonic metaphor 2: beg / profile



Alterations in material where planes meet or where a plane terminates help to augment the expression of a volume and lend meaning to an otherwise groundless element.

## Appendix 75

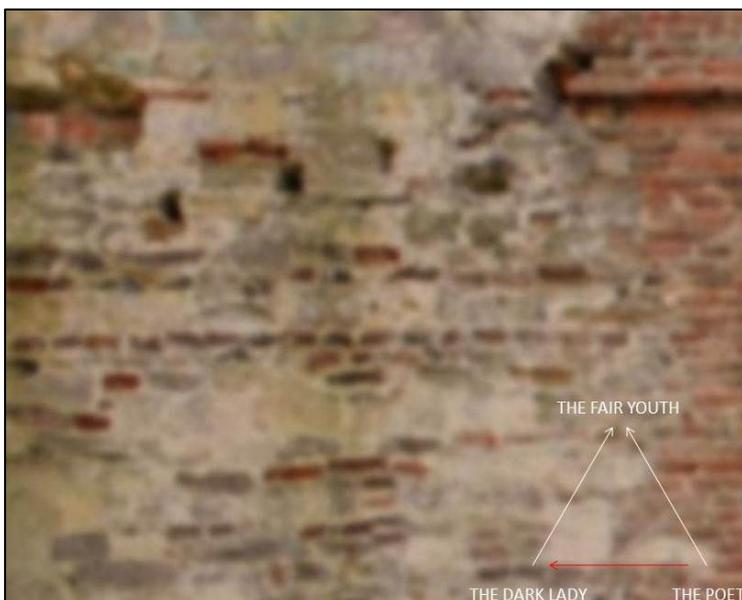
Sonnet 127 / tectonic metaphor 3: appreciation of appearance / structural-material honesty



A structure will only exhibit its genuine purpose and not be pompously ornate as a material will only be used on the bases of their properties and not be substituted for another to trick the spectator.

## Appendix 76

Sonnet 130 / tectonic metaphor 4: deify by mock / screen



Durability of a surface is proportionate to its thickness. In erosion, the erasure of one surface and the exposure of another is a testament to the time of the building.

Appendix 77

Sonnet 40 / tectonic metaphor 5: anger-forgiveness / hinge



The hinged joint denotes discharges of forms in an architectural body, the locus from which spaces spread away. Whether articulated or veiled, it is the contrivance regulating furtive openings.

Appendix 78

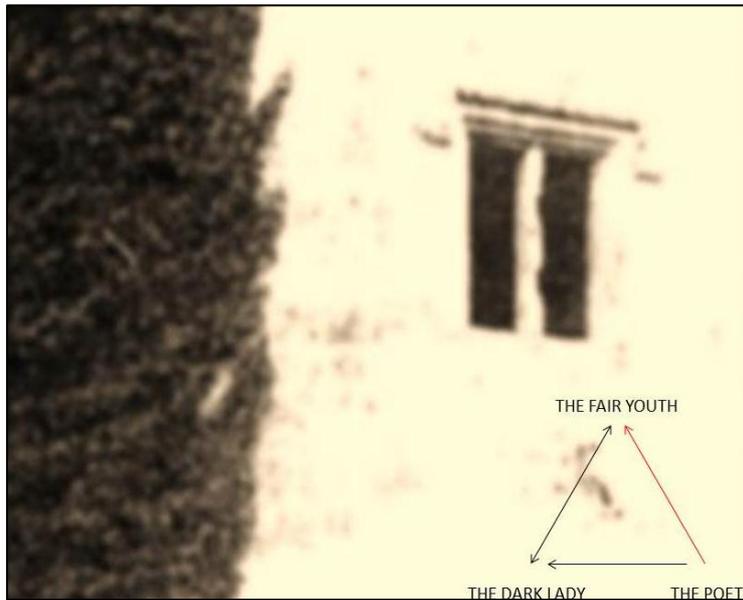
Sonnet 143 / tectonic metaphor 6: self-blame / threshold



An in-between structural element shapes the sum of gathered parts. It is the cardinal counterpart, providing an orifice for differing formal frictions or an agency of harmonising disparities.

## Appendix 79

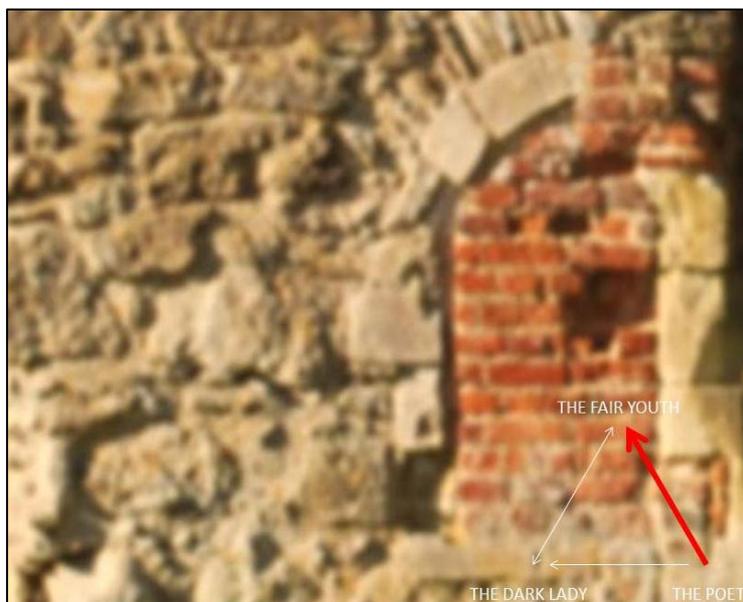
Sonnet 41 / tectonic metaphor 7: anger-forgiveness / skin



Nature *re-forms* the 'finished' building in its course of time. The time-bound growth of the skin which masks a new surface signifies the conflict between an oeuvre and the circumstances of its location.

## Appendix 80

Sonnet 42 / tectonic metaphor 8: lament-bond / infill



A seam or a new material with antagonistic properties and qualities prevents the fabrication of a pastiche of the ruins and presents a clear distinction between the old and the new.

Appendix 81

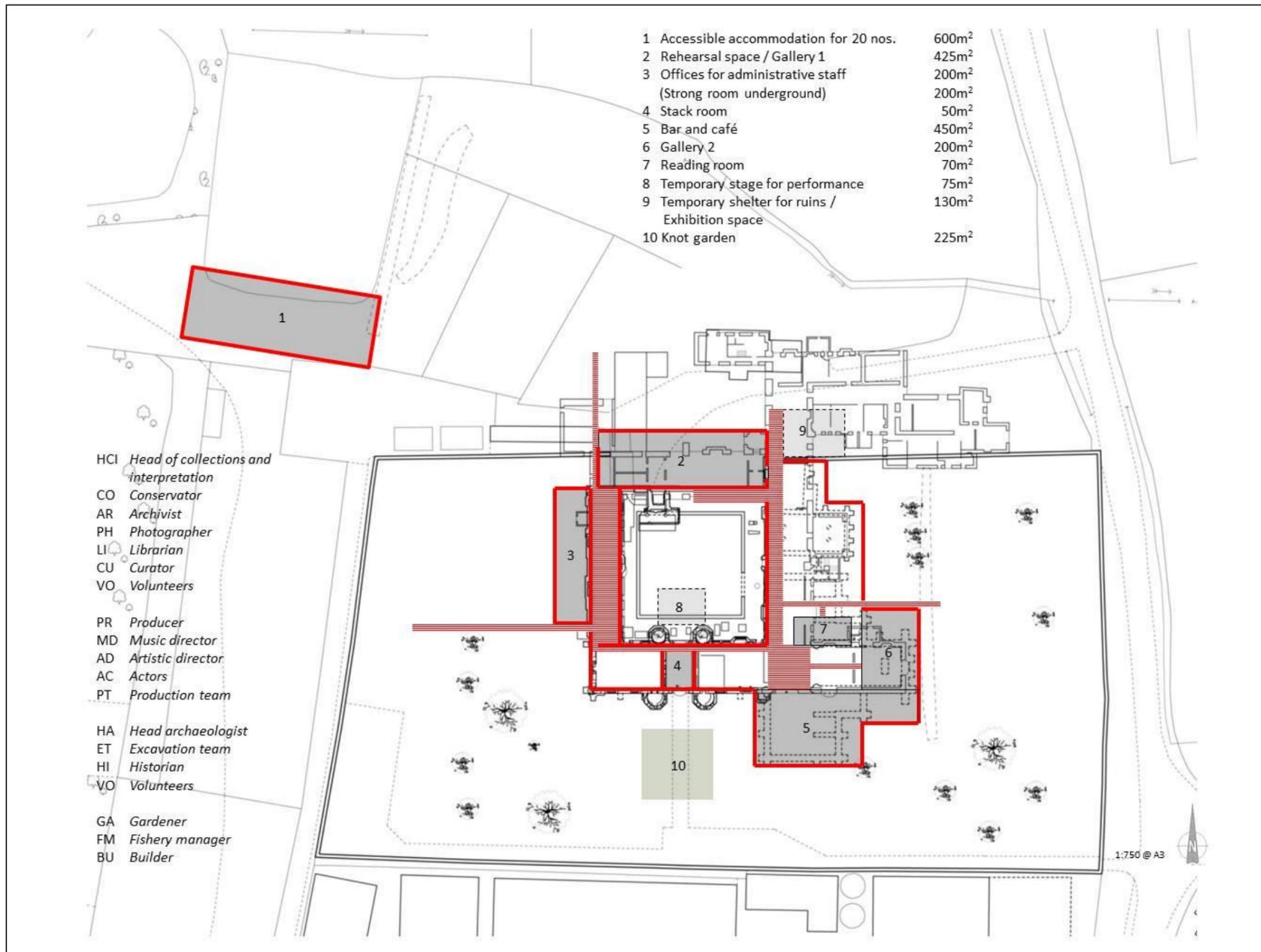
Sonnet 144 / tectonic metaphor 9: depart / cantilever



A column or a suspended or supported plane are integral pieces, engineering spaces even when segregated, and always ardently articulated but inferior to context or function.

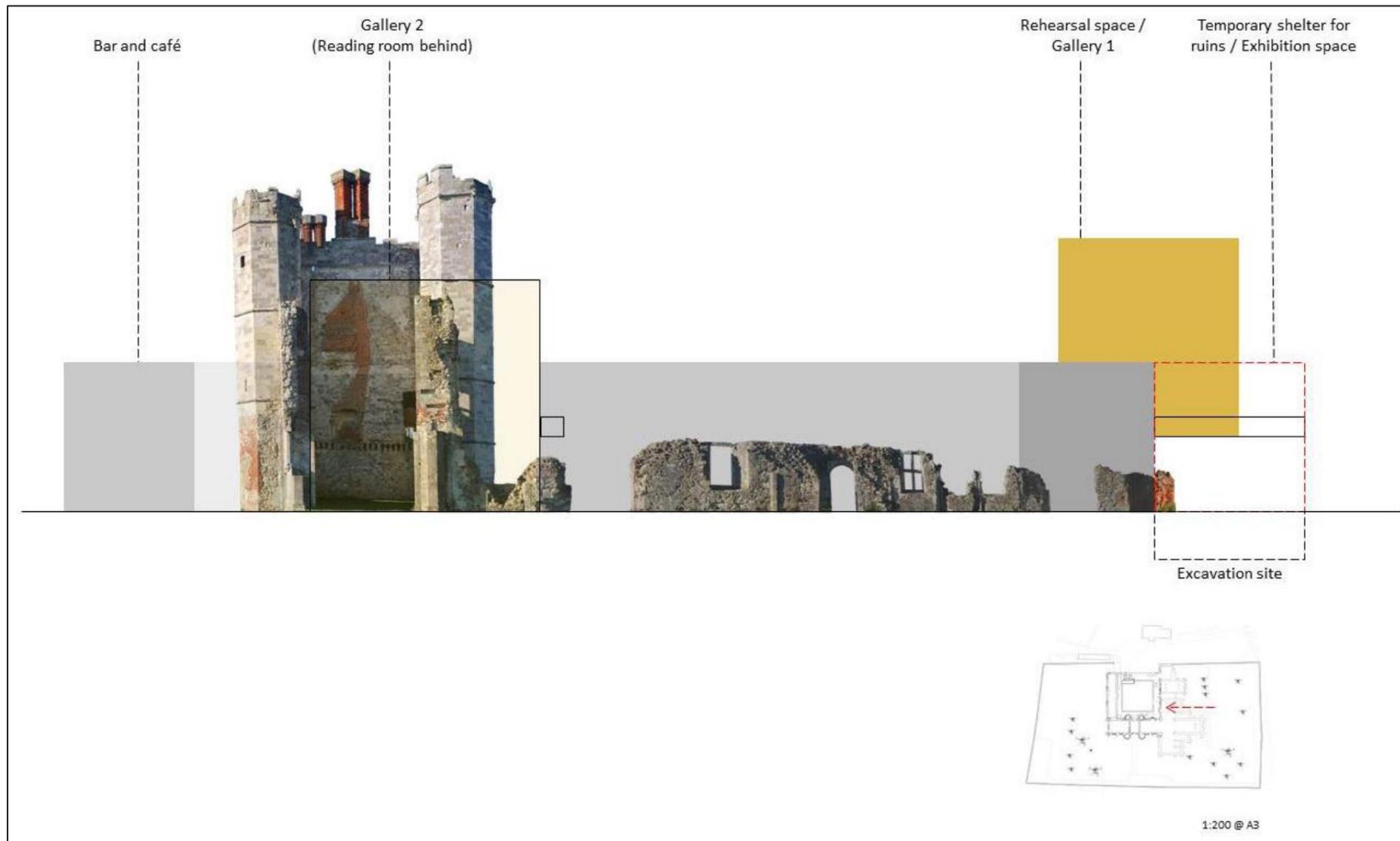
Appendix 82

1:750 site plan with spatial requirements and arrangements



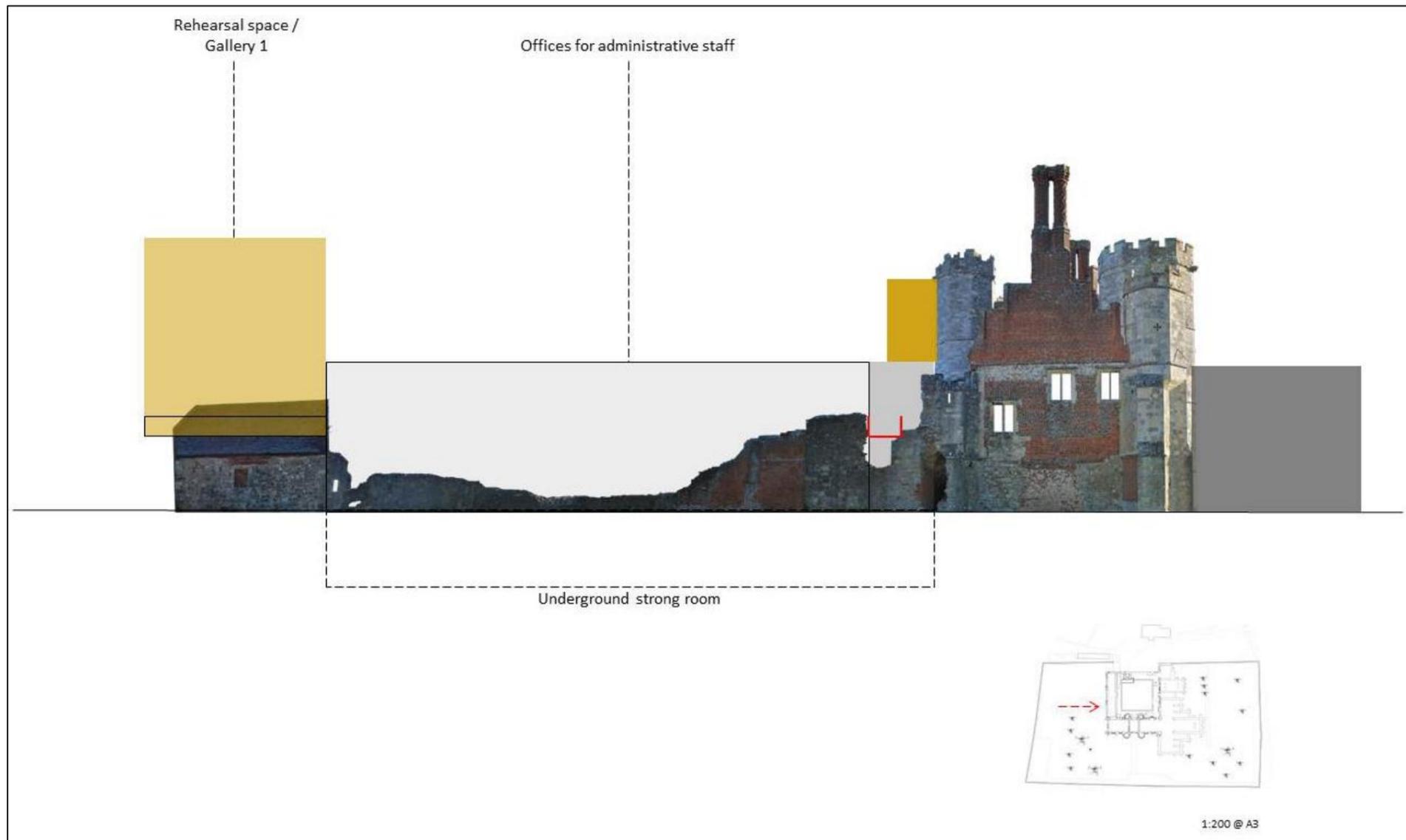
Appendix 83

1:200 east elevation of Titchfield Abbey with spatial arrangements



Appendix 84

1:200 west elevation of Titchfield Abbey with spatial arrangements



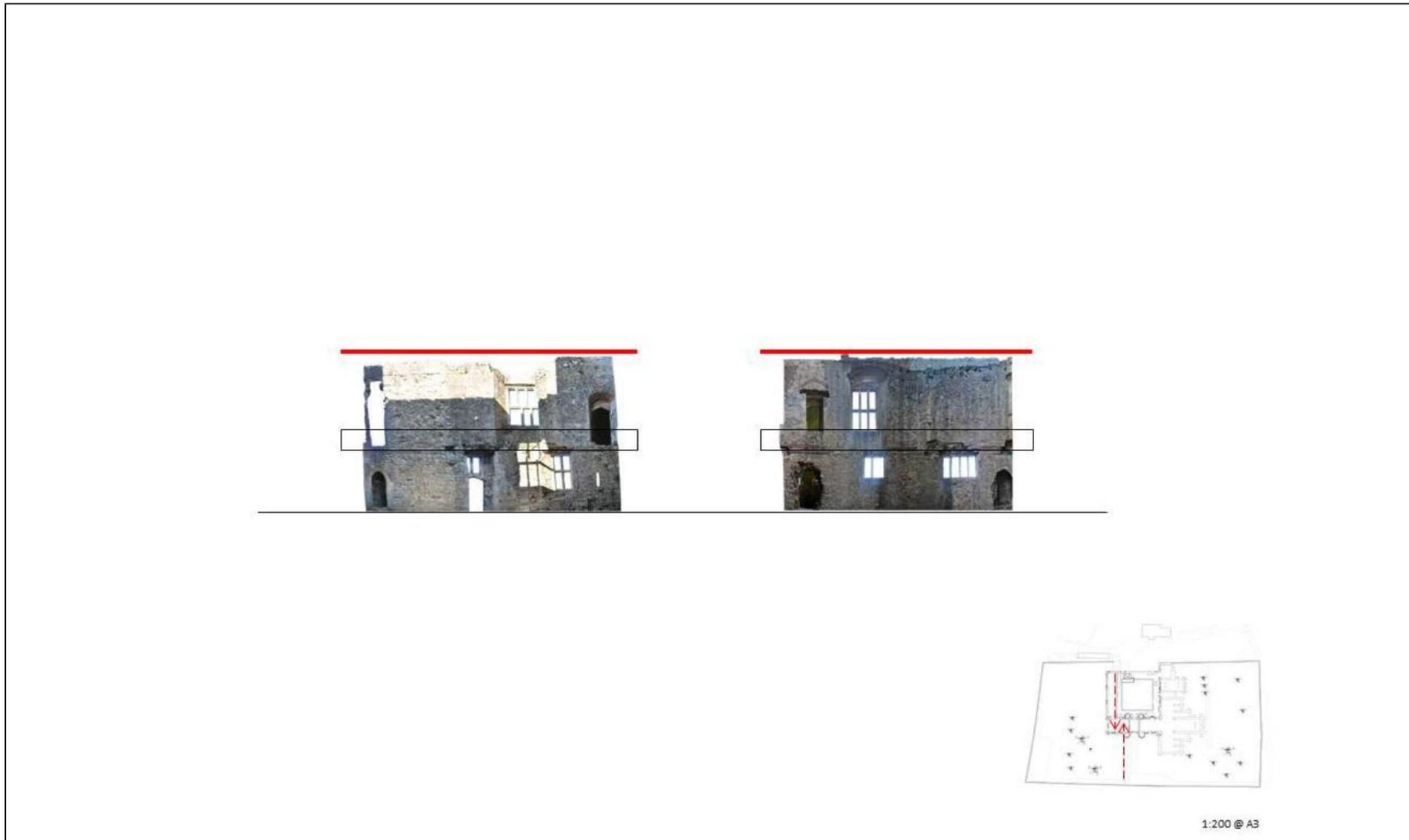
Appendix 85

1:200 east and west elevations of Western Nave with spatial arrangements



Appendix 86

1:200 north and south elevations of Western Nave with spatial arrangements



Appendix 87

1:200 north, south, east and west elevations of Gatehouse with spatial arrangements



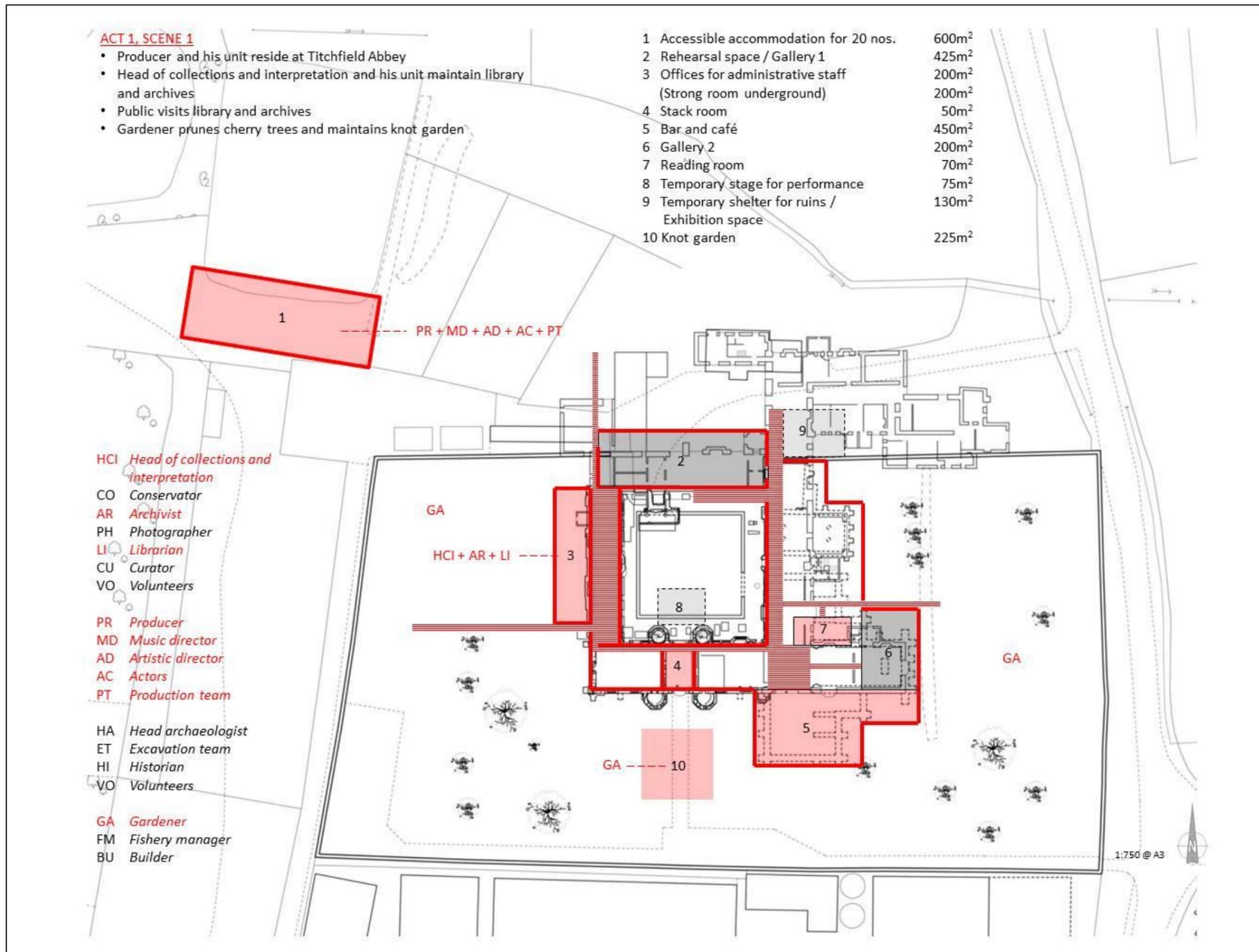
Appendix 88

1:200 north, south and west elevations of Eastern Nave with spatial arrangements



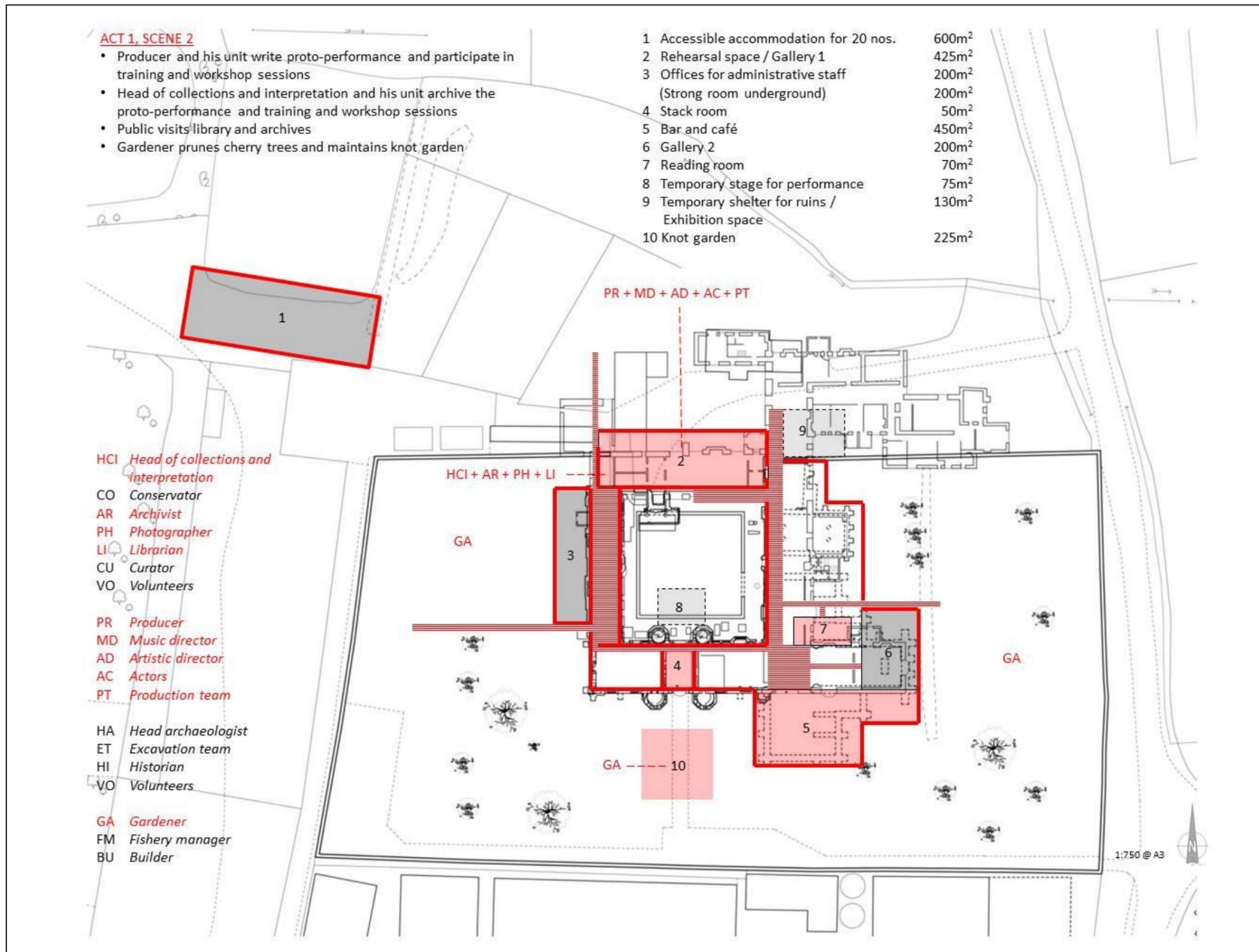
Appendix 89

1:750 site plan with spatial requirements and arrangements for Act 1, Scene 1 in winter



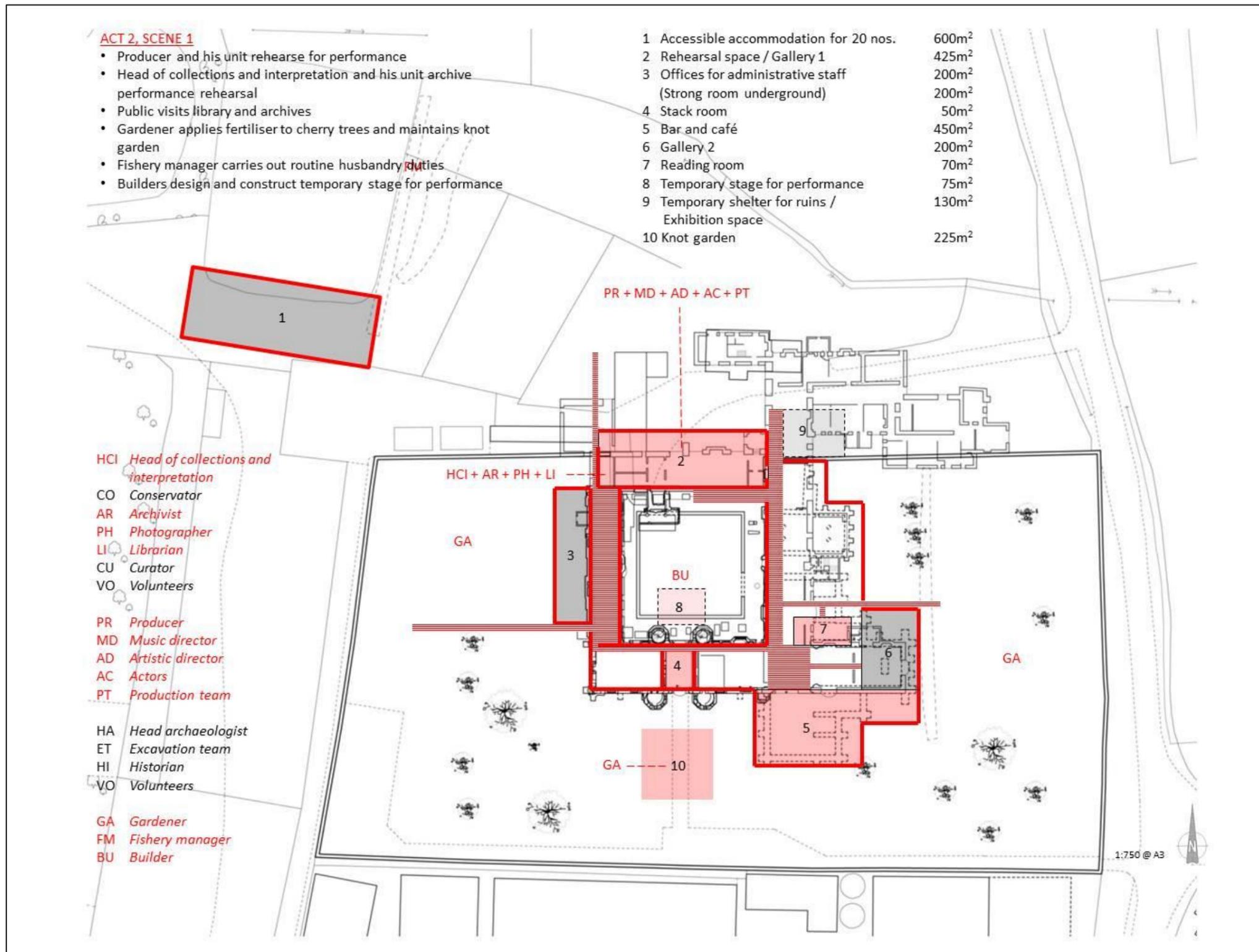
Appendix 90

1:750 site plan with spatial requirements and arrangements for Act 1, Scene 2 in winter



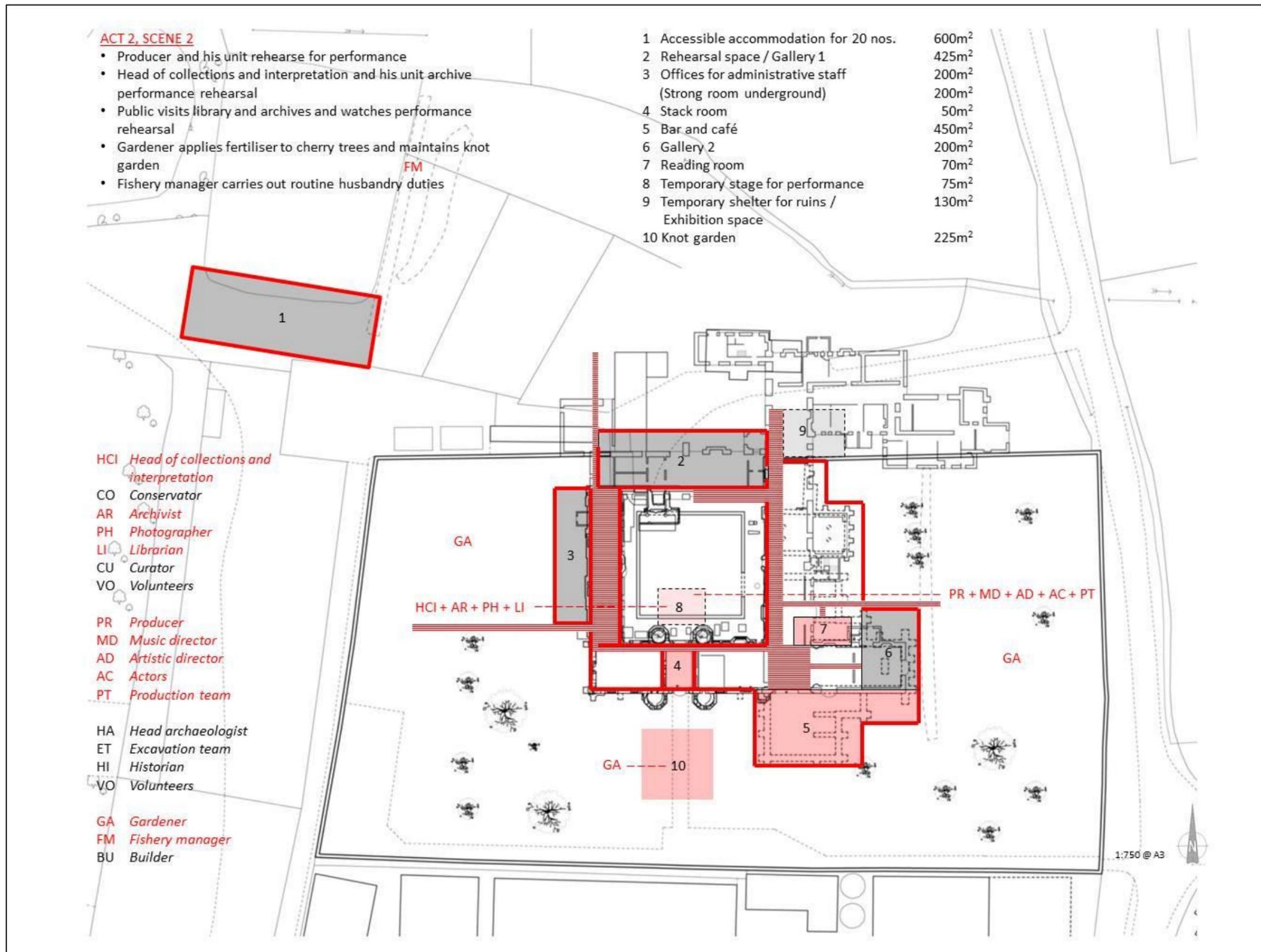
Appendix 91

1:750 site plan with spatial requirements and arrangements for Act 2, Scene 1 in spring



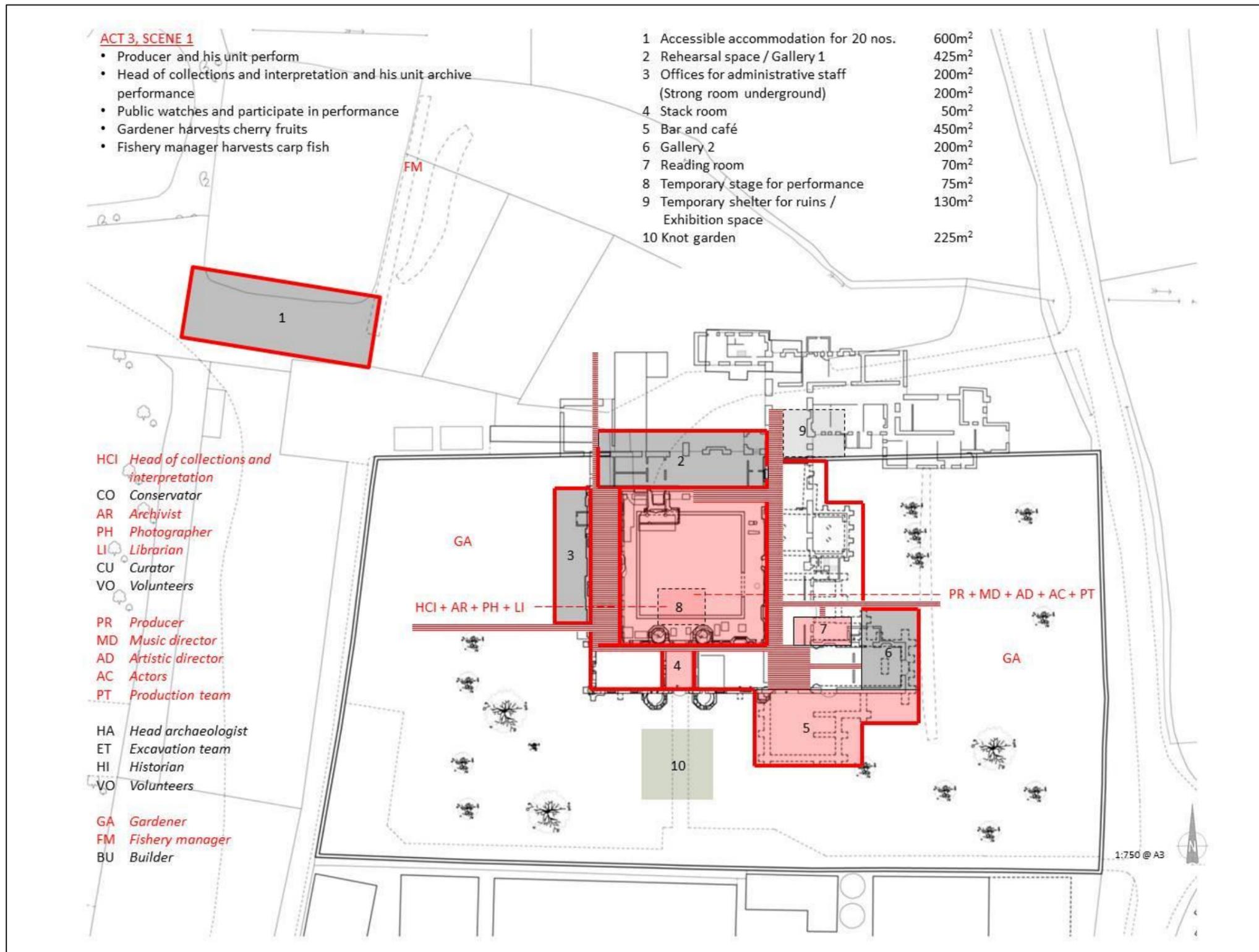
Appendix 92

1:750 site plan with spatial requirements and arrangements for Act 2, Scene 2 in spring



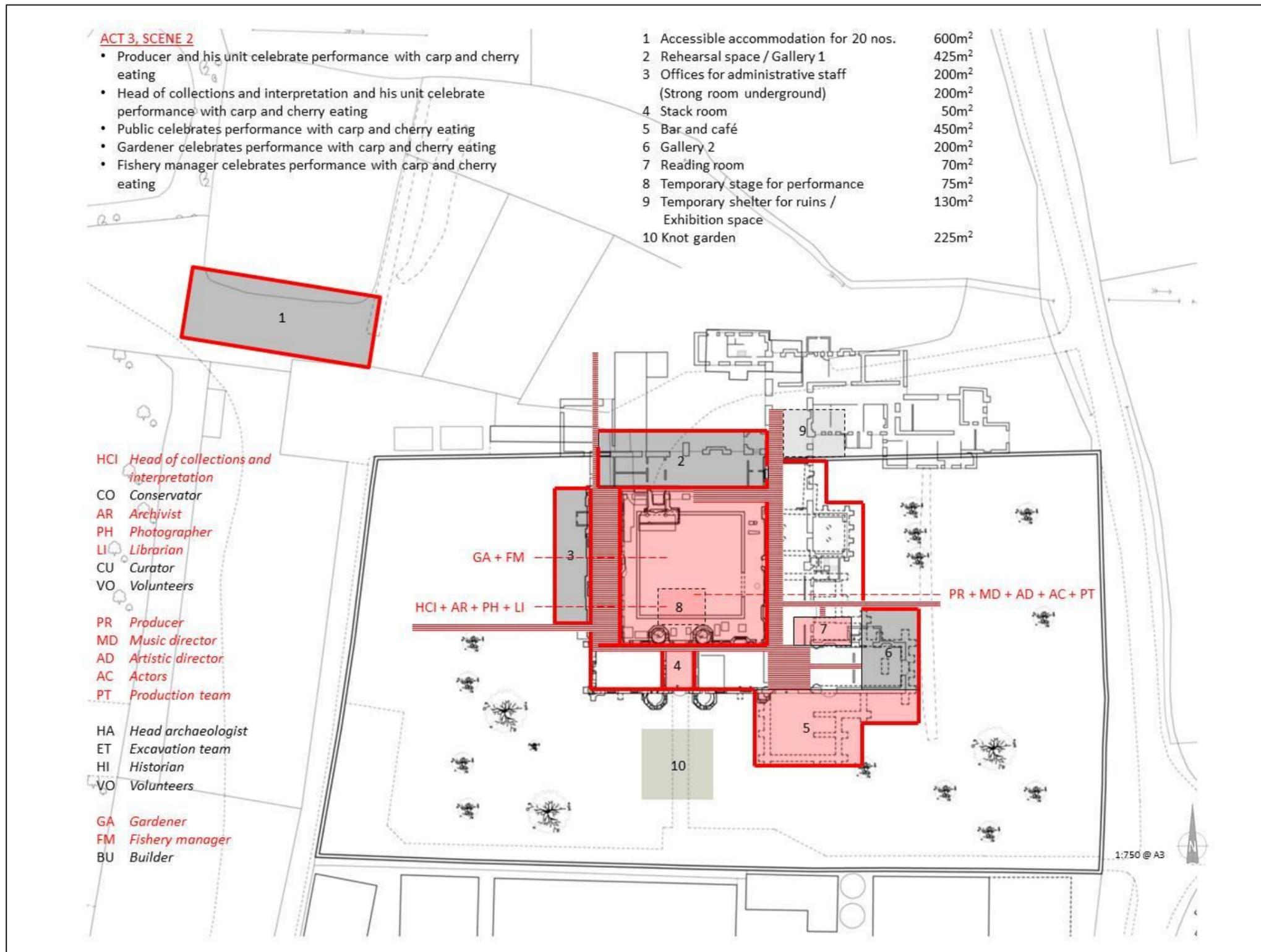
Appendix 93

1:750 site plan with spatial requirements and arrangements for Act 3, Scene 1 in summer



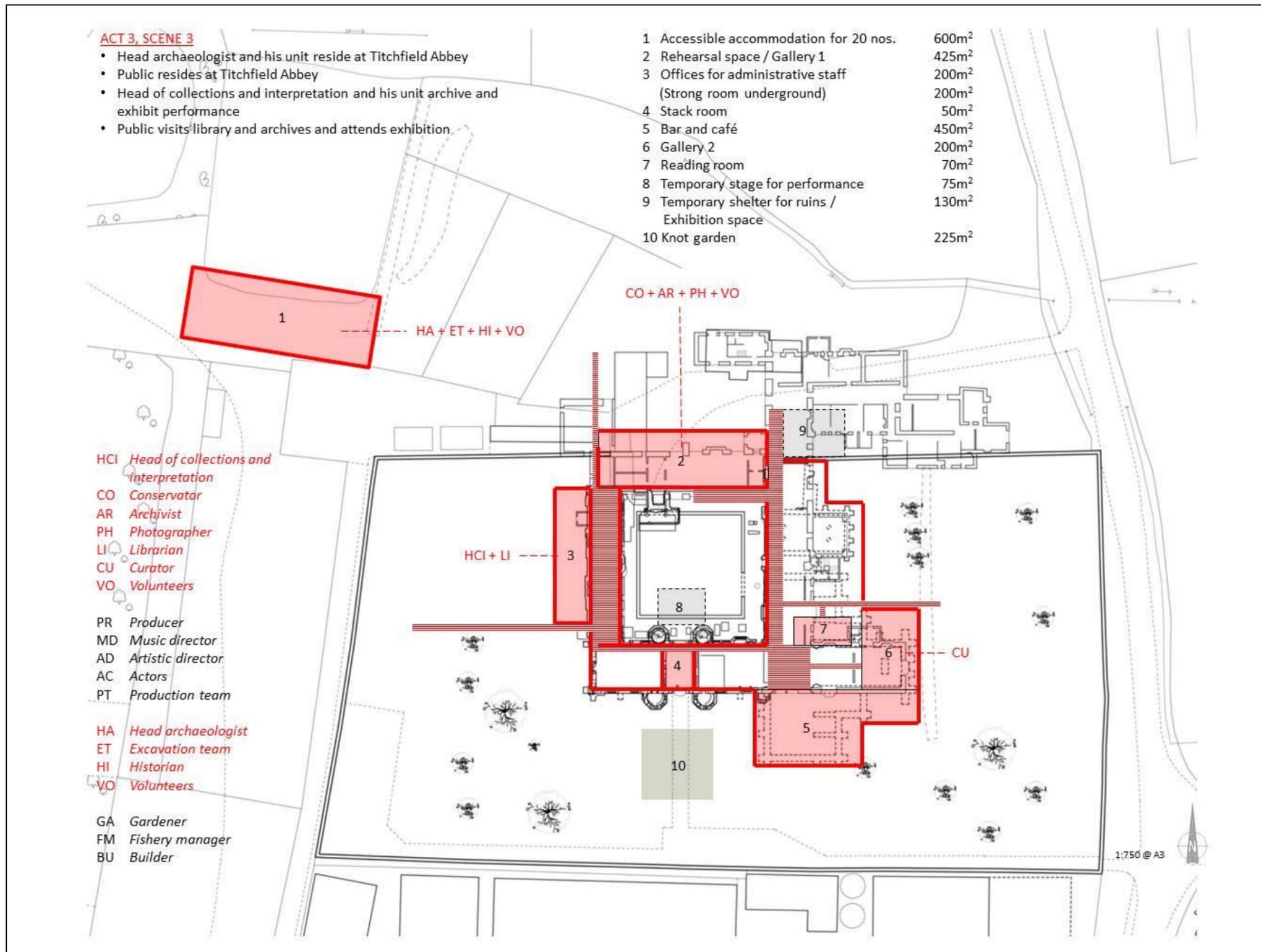
Appendix 94

1:750 site plan with spatial requirements and arrangements for Act 3, Scene 2 in summer



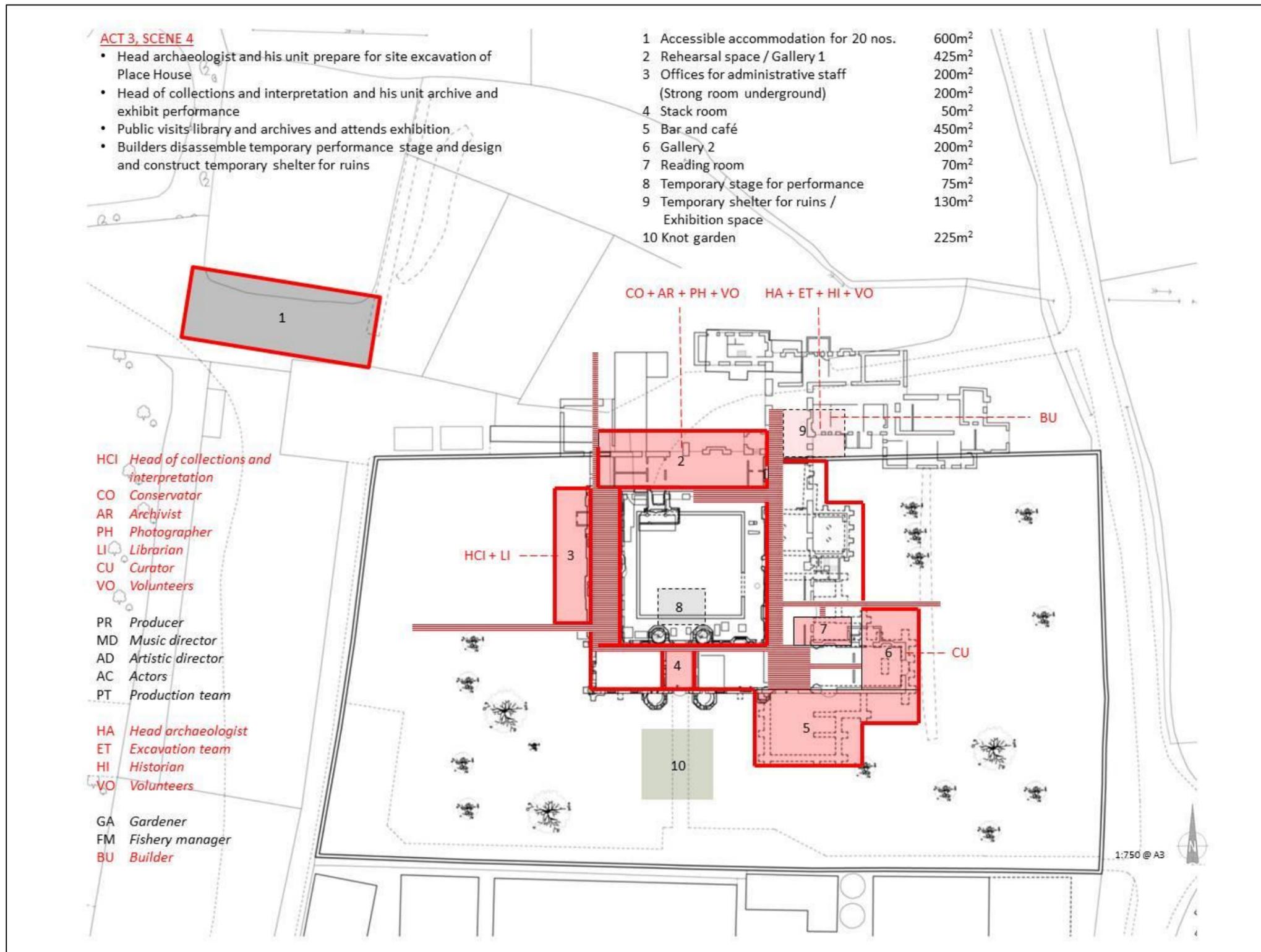
Appendix 95

1:750 site plan with spatial requirements and arrangements for Act 3, Scene 3 in summer



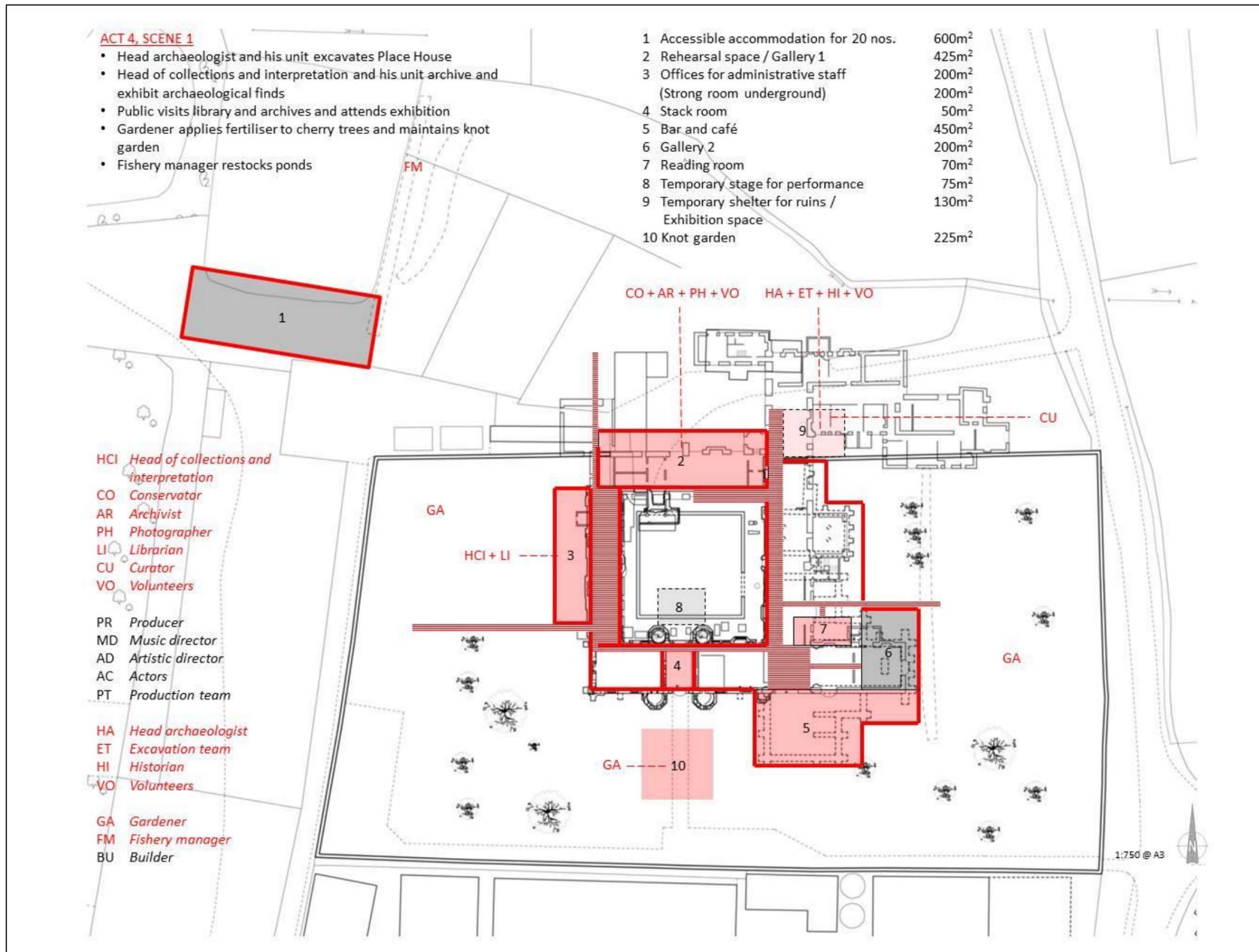
Appendix 96

1:750 site plan with spatial requirements and arrangements for Act 3, Scene 4 in summer



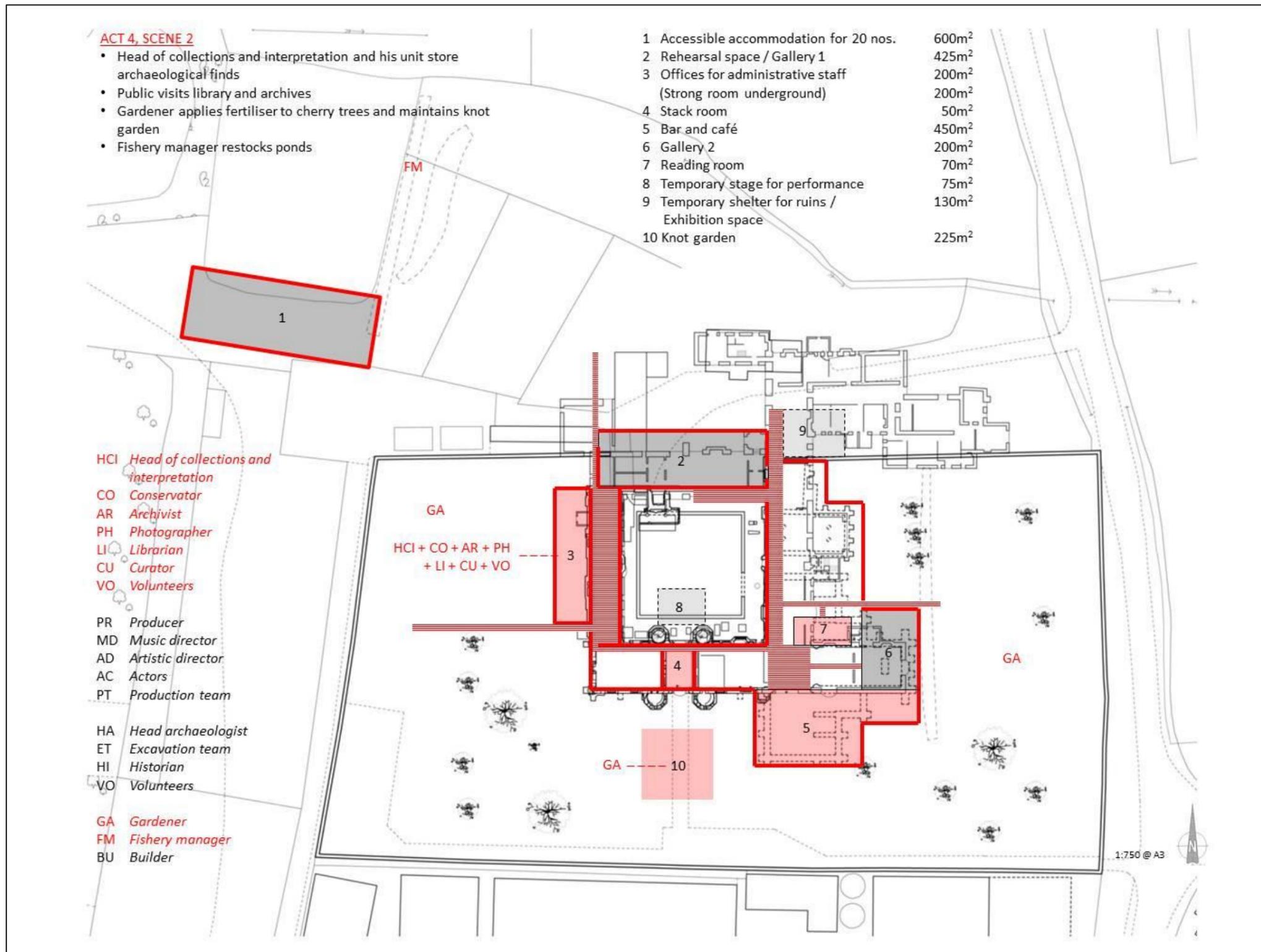
Appendix 97

1:750 site plan with spatial requirements and arrangements for Act 4, Scene 1 in autumn



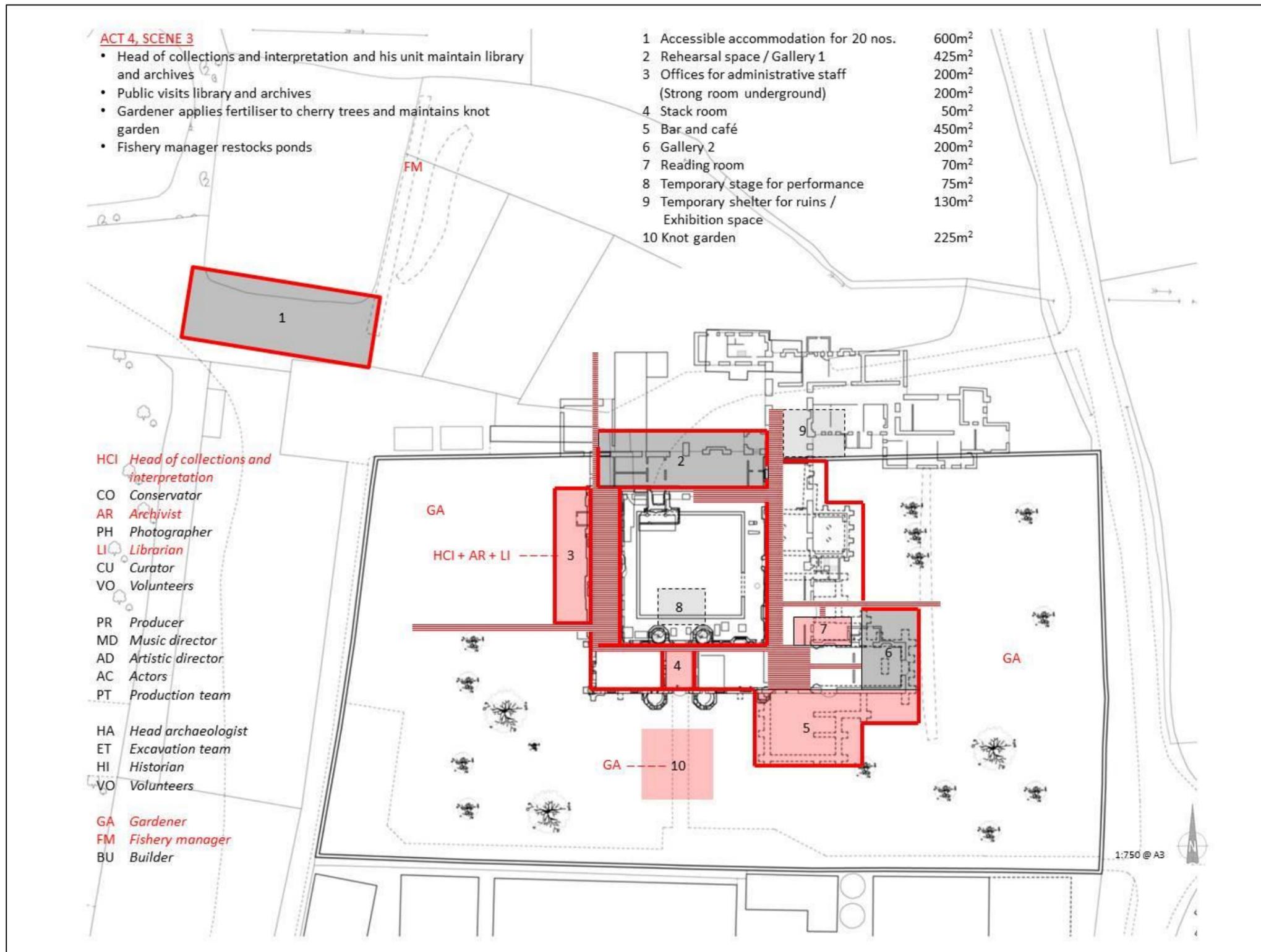
Appendix 98

1:750 site plan with spatial requirements and arrangements for Act 4, Scene 2 in autumn



Appendix 99

1:750 site plan with spatial requirements and arrangements for Act 4, Scene 3 in autumn



Appendix 100

Distilled performance event-time-space chart of the proposed programme with all four events at Stratford-upon-Avon

