**Property use on the early Modern Stage. 299 words**

This paper will examine Philip Henslowe’s Inventory of properties owned by the Admiral’s Men at the Rose Theatre in 1598. This list of 86 properties is referred to in passing in many texts but has not yet been thoroughly researched as an entity in its own right.

By close reading of texts, historiographical research, examination of images of items on the inventory, and observation of the practices of the Shakespeare’s Globe Company, I hope to shed new light on the storytelling and dramatic techniques used upon the stage of the Rose and the other outdoor playhouses.

I ‘m aiming for two outputs:

Firstly,

A written study identifying the standards the companies worked to and the best practice they aimed to achieve including an analysis of the function of properties and an exploration of what symbols, icons, emblems and hieroglyphicks meant to both actors and spectators.

I hope to reveal the issues and concerns of Elizabethan Londoners as demonstrated by the use of properties.

These issues include; the defence of the realm, the nation’s history, the succession of the monarchy, religious freedom, Classicism, Bloody Spectacle, the Melancholic world view, Sexuality and Splendour.

The second part will be a visual essay of each item on the list. I’m currently developing four approaches to this:

1. a 3D model of the Rose Theatre, with all 80 items modelled.
2. a drawing/painting of the collection of objects,
3. a film/video of photographs, paintings, engravings and moving images of each of the items, and
4. a spreadsheet/prop scroll of images and information.

The principal difficulty of my methodology will be recovering early modern mind-sets on performing and property making and resisting the tendency to project my own 21st century sensibilities onto my early modern counterparts.