

HAMLET SLANNOS AS YOU LIKE IT GLOBE OF OUR **EMILIA** MEWINTER'S THETWO NOBLE KINSMEN OTHELLO

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WELCOME.



Dear all,

A huge welcome to Shakespeare's Globe, and our production of The Winter's Tale. This is the second play of the 2018 summer season that follows the character of Emilia through Shakespeare's canon, culminating in *Emilia*: a new play by Morgan Lloyd Malcolm about Emilia Bassano. This extraordinary

poet, mother and early modern feminist is set to make her stage debut at the end of August.

Plays in our 'distracted Globe' are a happening, a present moment experience, an ultra-live dialogue between player and spectator, in shared lighting, standing and sitting next to people and pigeons we may never have met before, all together whatever the weather. There are, of course, as many understandings and interpretations of Shakespeare as there are people, but if Shakespeare is one of our greatest playwrights, wrestling with the human condition in all its guises, then it must also be true that Shakespeare is for all.

When Paulina declares 'It is required you do awake your faith', it is a clarion call to us as much as to the characters in the scene. In a play about loss and longing, redemption and forgiveness, it's a reminder that we are all required to 'awake our faith' if we are to hope and believe in a world where redemption and forgiveness are possible.

So here we are with you, our audience, the final character in the story. The plays need you, the characters need you, the actors need you; without you, there is no play. So as we embark on the mythic and timeless journey of this incredible play, in the words of Hamlet: 'Come. Let's go together.'

> **MICHELLE TERRY** Artistic Director

Old Shepherd

Annette Badland

Emilia / Cleomenes / Mopsa

Zora Bishop

Camillo

Adrian Bower

Hermione

Priyanga Burford

Autolycus

Becci Gemmell

Leontes

Will Keen

Perdita

Norah Lopez-Holden

Florizel

Luke MacGregor

Clown

Jordan Metcalfe

Polixenes

Oliver Ryan

Paulina

Sirine Saba Antigonus

Howard Ward

Mamillius / Time / Dion / Dorcas

Rose Wardlaw

Musical Director / Percussion

Robert Millett

Guitar / Bouzouki / Mandolin

Matt Bacon

Accordion

Jon Banks

Violin

Sophie Barber

Bass Clarinet / Clarinet

/ Saxophone

Sophie Creaner

Director

Blanche McIntyre

Designer

James Perkins

Composer

Stephen Warbeck

Movement Director

Coral Messam

Globe Associate - Text

Giles Block

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Glynn MacDonald

Voice Coach

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Aislinn Luton, Emily Staar, Rachel Thomas

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Jennifer Edwards, Nina Romancikova.

Catja Hamilton, Eva Lauenstein,

Semane Parsons, Barbara Taylor



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SYNOPSIS

Polixenes, the King of Bohemia, has spent nine months visiting his childhood friend Leontes, King of Sicilia. Leontes presses his quest to stay a few days longer, but Polixenes is only persuaded to do so when Leontes' queen, Hermione, adds her plea. Her success, and the evident affability between Polixenes and Hermione, awakens a sudden and violent jealousy in Leontes. He becomes convinced that the pair are lovers and that Polixenes is the father of Hermione's unborn child. Leontes hatches a plot with his servant Camillo to poison Polixenes. Camillo seems to agree to the plan, but secretly warns Polixenes. Together, they steal out of Sicilia and hurry to Bohemia.

Leontes, incensed at their escape, accuses Hermione of adultery. She denies it, but Leontes forbids their son Mamillius to be with his mother and sends her to prison. He sends two messengers to the oracle at Delphi to provide proof of his wife's infidelity. In prison, Hermione delivers a baby girl. In an attempt to soften him. Paulina takes the baby to Leontes. Her efforts to persuade Leontes that the child is his only enrage him further. He charges that Paulina's husband, Antigonus, take the baby to a remote place and leave its survival to chance.

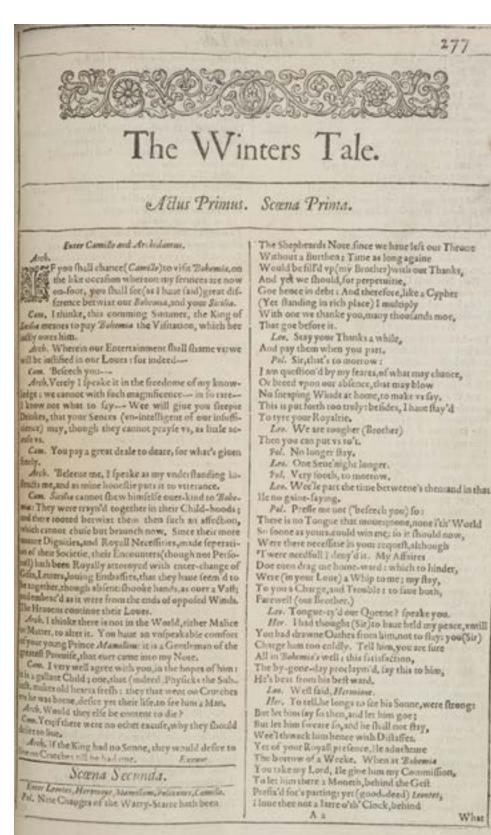
The two messengers bring word from the oracle. Before the court, Hermione is pronounced innocent. But Leontes rejects the god's judgment. Immediately, news comes of the death of Mamillius. The queen collapses and is carried away. Paulina returns to report that Hermione has died, and Leontes is filled with remorse.

Antigonus, arriving in Bohemia, leaves the baby with a quantity of gold in a remote place. Before he can return, he is eaten by a bear. Two shepherds find the child, now named Perdita. The old shepherd adopts her.

Time announces the passing of 16 years. Perdita has grown up, as has Prince Florizel. the son of Polixenes. His father wonders why it is that Florizel spends so much time in the company of a rich old shepherd. He persuades Camillo to postpone his return to Sicilia in order to help him find out what Florizel is up to. They arrive in disquise at a sheepshearing festival, where they find Florizel posing as a shepherd, calling himself Doricles, and courting Perdita. Following a debate on the relationship between art and nature, the roque Autolycus arrives and peddles his wares. Florizel, who refuses to answer why his father should not be told of his intention to marry a shepherd's daughter, invites the disquised Polixenes to witness his betrothal. Polixenes, enraged that he has been kept in the dark, reveals himself and forbids the match. He threatens and curses Perdita and the old shepherd. At Camillo's behest, Florizel agrees to elope with Perdita to Sicilia, where they can live until Polixenes is reconciled to their union. Florizel exchanges clothes with Autolycus and the couple run away.

To escape punishment for treason, the old shepherd resolves to present proof of Perdita's origins to Polixenes. But Autolycus, now disquised as a courtier, diverts them to the ship on which the fleeing lovers are embarking for Sicilia.

The story returns to Sicilia. Paulina has kept the memory of Hermione constantly alive in Leontes. He welcomes Florizel and Perdita. The prince gives out that they are married and that Perdita is a princess - a claim he withdraws when news arrives of the pursuit by Polixenes and Camillo. Leontes undertakes to try and reconcile Polixenes to their match. News comes of the scene which followed when the old shepherd told his tale: Perdita is revealed as Leontes' long-lost daughter and Polixenes consents to her engagement to Florizel. The royal party withdraws to Paulina's house to admire a wonderfully lifelike statue of Hermione...



The title page of The Winter's Tale from the 'Munro' First Folio, on loan to Shakespeare's Globe. Photo Pete Le May What

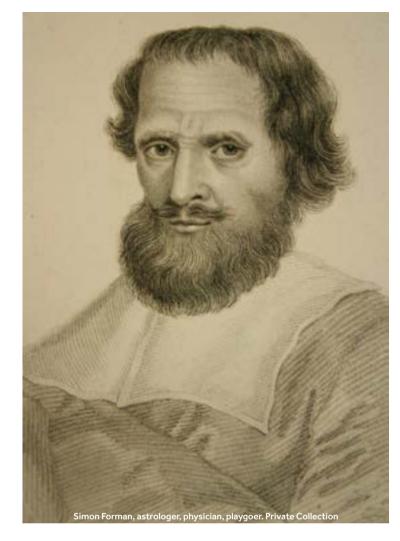
Early Performance & Publication.

The Winter's Tale had certainly been written by 15 May 1611, when the astrologer and physician Simon Forman came to see it performed at the Globe. Forman provides the earliest true eyewitness accounts of any of Shakespeare's plays in performance. His description, although little more than an aide memoire of the story and saying almost nothing about the play's appearance on the stage, is worth quoting in full:

In the Winter's Tale at the Globe 1611 the 15 of May. Observe there how Leontes the King of Sicilia was overcome with jealousy of his wife with the King of Bohemia his friend that came to see him; and how he contrived his death and would have had his cupbearer to have poisoned; who gave the King of Bohemia warning thereof and fled with him to Bohemia. Remember also how he sent to the oracle of Apollo and the answer of Apollo: that she was guiltless, and the king was jealous etc. and how except the child was found again that was lost the king should die without issue; for the child was carried into Bohemia and there laid in a forest and brought up by a shepherd. And the king of Bohemia his son married that wench and how they fled into Sicilia to Leontes. And the shepherd having showed the letter of the nobleman by whom Leontes sent [away] that child and the jewels found about her. She was known to be Leontes' daughter and was then 16 years old.

Remember also the rogue that came in all tattered like Colt-pixie, and how he feigned him sick and to have been robbed of all that he had and how he cozened the poor man of all his money, and after came to the sheep shear[ing] with a pedlar's pack and there cozened them again of all their money; and how he changed apparel with the king of Bohemia his son; and then how he turned courtier etc. Beware of trusting feigned beggars or fawning fellows.





Most scholars date the play to 1609 – 10, just before *Cymbeline*. In the words of the editor of the second Arden edition, 'The tangled speech, the packed sentences, speeches which begin and end in the middle of a line, and the high percentage of light and weak endings are all marks of Shakespeare's writing at the end of his career.'

The Winter's Tale proved to be a popular choice at court. It was performed at Whitehall in November 1611 and during Christmas the following year, when it was one of eight Shakespeare plays presented as part of the wedding celebrations for Princess Elizabeth (daughter of James I) and Frederick the Elector Palatine (later, King of Bohemia). The play was revived at court in 1618, 1624 and 1634. After this, it more or less disappeared from the stage until the 18th century.

The Winter's Tale would also have appeared, like The Tempest and Cymbeline, at the indoor Blackfriars playhouse. These late plays, as the scholar Tiffany Stern has written, 'tend towards the aesthetic of fixed things, painting, sculpture, stately dance, tableaux, the conscious art of the theatre. Written to be played by candlelight, broken into separable units and tied over with sweet music, they have a dreamy quality that can be traced directly to the practical necessities offered by the new theatre.'

The Winter's Tale first appeared in print in the First Folio of 1623 and was probably a late entry, inserted after part of the book was already in production. The text has very few stage directions, is heavily punctuated and the spelling is idiosyncratic. It may have been set from a manuscript written up by the scribe Ralph Crane, with whom Shakespeare's company was closely associated.

Beyond Our Grasp.

Will Tosh talks to director Blanche McIntyre about the irrational, the unknowable, late Shakespeare and bringing the Sicilia and Bohemia of this Winter's Tale onto the Globe stage.

WILL TOSH Would you start by telling us a bit about your take on the play at this early stage in rehearsal?

BLANCHE McINTYRE My way into the play is to think about monsters – by which I mean *portents*, which is the meaning of the Latin root of the word. So we're thinking about creatures, events and processes that can't be logically understood by humans. This could be Leontes' rage, but it also could be Polixenes' rage in the fourth act, it could be the shipwreck, it could be the bear, and in a wider sense any event which is beyond our grasp as humans, including miracles, and including magic.

We see portents and magic elsewhere in Shakespeare. What was it specifically about *The Winter's Tale* that seemed to lead you in that direction?

It seems to me that we are at a moment in time, culturally, that seems to be a state of overwhelmedness. We see a range of such irrational reactions to events that it is hard, sometimes, to draw a connection between the effect and the thing that caused it. Politically and culturally speaking, I think in the west we seem to be experiencing a sort of emotional convulsion, and I find our inability to control that by rational discourse really interesting.

Do you think we can take Leontes' sudden jealousy as a sort of metaphor for political shock? And if so, is there a solution or a balm that the play is offering?

I wish that I could draw a real-life parallel from the play. I suppose the only thing that I can take from it that is in any way comforting is that these things work themselves out. That you can have an emotional eruption, but it will ultimately calm down once it has performed its purpose. As we see in *The Winter's Tale*, there may be enormous damage, and at the end of this story not everything is made good. But I think there's a cyclical sense in the play, from rational discourse to emotional eruption and back to rational discourse.

When people have spoken about cycles in *The Winter's Tale* before, they often think in quite linear and conventional ways about time, the seasons, Sicilia and Bohemia, tyranny to resolution. It seems to me you're suggesting something more complex and abstract in terms of the cyclicality of your *Winter's Tale*.

I think there's a belief in Eastern Orthodox Christianity that God is unknowable, that it's the essence of God to be unknowable. So I'm interested in thinking about the unknowable as something that's neither negative or positive, but part of the natural world – and it's the way we try to manage or contain natural events like storms, or bears, or jealous rage, that might cause problems.



How concerned has the company been with explaining why Leontes suddenly gets consumed with jealousy?

The key thing is that there's no reason that would justify it. There's no legitimate cause for it. It seems very important that we not do the classic thing of a flirty moment between Polixenes and Hermione, partly because that suggests that she brings it on herself. To imply a woman is responsible for a man's breakdown seems to me to be politically awkward and probably not true, or helpful.

You've brought up another theme in the play, which is the sudden and devastating application of male establishment violence to a woman – who in every other respect is incredibly privileged and has the full force of elite protection. Her father is the Emperor of Russia, she's married to the King of Sicilia, she's the mother of the next king, but everything in her life can be destroyed in a second, in a breath.

This is all still up for grabs in rehearsals, but for now we're thinking about Sicilia as a place that thinks of itself as very sophisticated and very advanced. It wants to be a place that invites dialogue, and invites wit, and is pleased to have clever women in it. Women speak up, everybody is free to talk, and they use that freedom. And then it implodes, and we see that a woman can be destroyed, taken down. It makes us conscious that the rights of women, and any groups that have historically been denied rights by the dominant power, are precarious. Those rights can very quickly be taken away, and we need to hang on to them alertly.

We see characters in *The Winter's Tale* fight passionately for their rights...

It strikes me very powerfully that all the women in the play are fearlessly outspoken. My conclusion is that they live in a society which they do not regard as constitutionally oppressive in that way: there's a lot of sexism in their society, but they have a voice and they also expect to have a voice. In trying to take away their voices, it's Leontes who does an unconstitutional thing. That's the transgression. When Paulina stands up to Leontes, that's not a transgressive act — she sees that as her right.

The Winter's Tale has a big changeover – the move from Sicilia to Bohemia. Has that structural shift been a challenge for you and the company?

I approached this play the wrong way round, because I started with Bohemia. And I have seen a lot of terrible Bohemias in my time, which tend to look like somebody has gone 'I don't know what this is, but I know it's exotic, so therefore I will lavish props and prosthetics on it so that we all know it's nothing to do with us.' But here I feel that if I were Shakespeare, rural Bohemia would be a more familiar world to me than courtly Sicilia. So my take on the play has been to bring Bohemia close to us, and push Sicilia away by contrast.

Where have you looked for examples of a society like Shakespeare's Sicilia?

I've been trying to find as inspiration places which are self-aware, open cultures, confident and outward looking, with shallow hierarchies of power: places where the marriage of the daughter of the emperor of Russia to the king of Sicilia could be a completely normal thing. The main example that we've been going back to is quite obscure: a historical Sicily which existed in the twelfth century. This was a particularly good time to be alive in terms of culture, science, civilisation. It was a liberal, multicultural culture: it was Norman, it was Muslim, it was Italian, and it enjoyed the heritage of Greece and Rome. This tolerance seems to me important because if that place can implode and become tyrannical, then anywhere can. By contrast, Bohemia is in many ways more familiar to us, both in terms of location and time-period.

The last time we did *The Winter's Tale* at Shakespeare's Globe was in the candle-lit Sam Wanamaker Playhouse, which is a very different environment to the outdoor Globe. Given that the play was written during the period when Shakespeare's company was contemplating the acquisition of the indoor Blackfriars playhouse, do you feel it's more suited to enclosed or outdoor performance?

I feel as though Bohemia is naturally suited for the Globe, and I'm thrilled about that because Bohemia is, famously, the difficult bit to get right. So I'd much rather it be that way round. I think that Sicilia is going to be interesting in the Globe partly because of the way that Leontes shares what he's feeling with the audience. What happens to an audience-actor relationship that is naturally warm, as it always is at the Globe, when somebody poisons that relationship with their imaginings and dark fantasies?

Is it unusual to have a central protagonist in a Shakespeare play whose articulacy and openness with the audience is pursued in the service of something that's unethical, such as Leontes' destruction of Hermione?

There's lago in *Othello* of course, and Aaron in *Titus Andronicus*, but Aaron has a very different connection with the audience because his relationship is combative. It's virtually the only time in Shakespeare that you have a character saying 'I think you don't like me. I'm going to make you like me less.' Leontes is special because he expresses so much to the audience, but in an extraordinarily unfiltered way.

The language in Shakespeare's late plays has a reputation for being knotty and sometimes obscure, but also hugely powerful and flexible. What has been your experience of 'late Shakespeare'?

The final scene of The Winter's Tale is heart-breaking and the resolution is extraordinary, but nonetheless it leaves you with questions. It's a slam dunk ending where somebody says 'hastily lead away', and away they all go. I think he's less interested in plot resolutions than in the process of aetting to the end. The 'wrapping up' bit is often very abrupt in late Shakespeare – The Two Noble Kinsmen is another example. I think he's less interested in the plot itself than in the process of thinking and acting. In a similar way, what you get in the language of these very late plays is less a sense of plot-beingcommunicated, than an almost abstract 'modern art' take on how communication can happen: whether via images, or accumulation of references, or via clashes of understanding. This slipping and sliding of language seems to be something that follows plausibly when you have a master playwright who has worked on all the plots in the world: naturally he's become more interested in the 'how' rather than the 'what'.

Dr Will Tosh is Research Fellow and Lecturer at Shakespeare's Globe.



Sicily. Detail from a map by Abraham Ortelius, 1587. Ullsteinbild / Topfoto

What Means Sicilia?

The Sicily of Roger II – an inspiration for the idea of Shakespeare's Sicilia in this production – was a beacon of enlightenment, cosmopolitanism and tolerance in twelfth-century Europe. This essay by John Julius Norwich was written very shortly before his death on 1 June.

For just sixty-four years in the twelfth century, Sicily was an example to the world. The Normans had been thirty years conquering it – at almost the same time they had mopped up England in a matter of weeks. The native population had originally been entirely Greek, but in 827 the Byzantine Governor was dismissed from his post after an unseemly elopement with a local nun. His reply was to rise in revolt, proclaim himself emperor, and appeal to the Arabs of North Africa for aid. They asked nothing better. They landed in strength, and three years later stormed Palermo which they made their capital. Before very long they outnumbered the Greeks by about two to one.

Together, they also easily outnumbered their Norman conquerors, and to the Norman leader, the Great Count Roger de Hauteville – the title was made up, he was the twelfth child of an obscure Norman baron, an adventurer like all the rest – it was clear that somehow he must bring over the Greeks and Arabs to his side, and this, almost unbelievably he and his son Roger II (who was crowned King in 1130) were able to do. The result was a cosmopolitan kingdom, with Latin, Norman French, Greek and Arabic, all accepted as its official languages, with churches and monasteries following both the Latin and the Greek Orthodox persuasions and countless mosques springing up all over the city.

Everything depended on religious and ethnic tolerance and respect. Each race was allotted tasks consistent with its strengths and weaknesses. Before very long a tradition had come about whereby the navy was always commanded by Greeks who were by far the best seamen. (The English word 'admiral' is a corruption of the Arabic one *emir al-bahr*, commander of the sea, and comes to us directly through Norman Sicily.) Similarly, the state finances were regularly entrusted to the Arabs, whose mathematics were always better than anybody else's.

And, most miraculously, those political principals were reflected in the art and architecture created under the Norman kingdom, which draw so many of us to Sicily today. Drive eastwards along the north coast to Cefalu, to the exquisite cathedral which Roger II began in 1131. There, high in the conch of the eastern apse, is an immense mosaic of Christ Pantocrator, the Ruler of All – for many of us the most sublime representation of the Redeemer in all Christian art. The style is Byzantine through and through, such a miracle can have been wrought only by the most brilliant of Greek craftsmen, surely imported by Roger from Constantinople.

There are superb mosaics too, in the Church of the Martorana (Santa Marta dell'Ammiraglio) endowed in 1143 by the greatest of the Sicilian admirals, George of Antioch. Among them is an extraordinary portrait of King Roger II, being symbolically crowned by Christ. There he stands, bending slightly forward, a purely Byzantine figure in his long dalmatic and stole; even his arms are raised from the elbows in the Greek attitude of prayer. Above his head, black letters proclaim him: $PO\Gamma EPIO\Sigma\ PH\Xi$, they read, Rogerius Rex.

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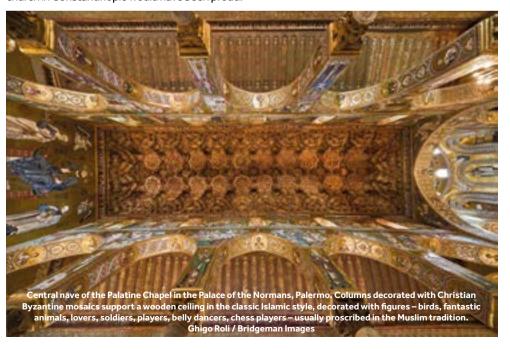
This too is a portrait from life – the only surviving likeness which we can safely assume to be authentic. It shows a dark, swarthy man on the threshold of middle age, with a full beard and long thick hair flowing to his shoulders. Anything less like the traditional idea of a Norman knight could hardly be imagined. Here, surely, is the southerner and oriental, the patron of sciences, the lover of the arts, the idealist without delusions who has learned, sadly, that even mercy must sometimes be tempered in the interests of justice.

Which brings us to King Roger's ultimate masterpiece, the Palatine Chapel; and it is here, with more stunning effect than anywhere else in Sicily, that we see the Sicilian-Norman political miracle given visual expression – a seemingly effortless fusion of all that is most brilliant in the Latin, Byzantine and Arabic traditions into a single, harmonious masterpiece. Its form is in essence that of a western basilica, with a central nave and two side aisles separated by rows of antique granite columns.

But if we look up now to the mosaics with which the whole Chapel glows gold, we are brought once again face to face with Byzantium. A few of these have disappeared, or have been disastrously restored; of the best, however – the great Pantocrator in the dome, the four evangelists studious in their squinches – any church in Constantinople would have been proud. But what of the Saracens? the most populous group of Roger's island subjects, whose loyalties had – unlike those of the barons of the mainland – been unswerving for half a century? To them Roger gave the right to provide his Chapel with, quite literally, its crowning glory, surely the most unexpected covering to any Christian church on earth – a stalactite ceiling of wood in the classical Islamic style, as fine as anything to be found in Cairo or Damascus.

As you wander round this astonishing building, just remember its date. The middle of the twelfth century was just a hundred years after the Great Schism between the Eastern and Western Churches, which everywhere else were still at daggers drawn. The Crusades, on the other hand, were at their height: while Roger's Arab carpenters were working on that glorious ceiling, Christian and Muslim were slaughtering each other the length and breadth of the Levant. Only here, on this one island in the centre of the Mediterranean, did its three great civilisations come together and work together in harmony and concord, as never before or since. Norman Sicily remains a lesson to us all.

John Julius Norwich's many books include *The Normans in Sicily* (in 2 volumes, Faber & Faber, 1967 – 1970), *Byzantium* (in 3 volumes, Penguin, 1988 – 1995) and *Sicily: A Short History from the Ancient Greeks to Cosa Nostra* (John Murray, 2016). His latest book is *France: A History from Gaul to de Gaulle* (John Murray, 2018).



Sources and Contexts.

The Winter's Tale is largely a dramatization of Pandosto, a prose romance by the playwright, novelist and poet Robert Greene, which first appeared in 1588. Shakespeare gives different names to his principal characters, swaps around the locations and changes the story's tragic ending (in Greene's version of the tale, Bellaria, the original of Hermione, is not restored to her husband).

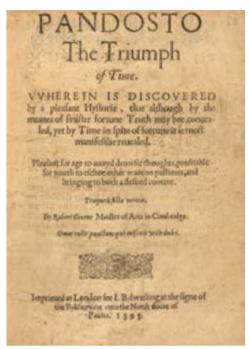
In the Groatsworth of Wit he wrote on his deathbed in 1592. Greene had notoriously warned his fellow playwrights against the rising Shakespeare, whom he described as an 'upstart crow, beautified with our feathers, that with his tiger's heart wrapped in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you.' The suggestion of plagiarism refers to Shakespeare's debt to early plays of Greene when he wrote Henry VI. His debt is far more obvious in The Winter's Tale, written some 19 years after Greene's death. There are probably more verbal echoes from Pandosto than from any other novel used as a source by Shakespeare.

Elsewhere, the play reflects Shakespeare's reading of other literature, including translations made of Montaigne and Ovid.

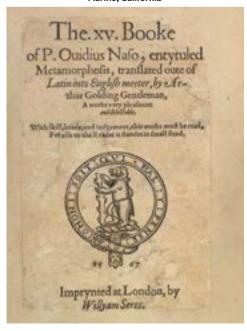
JEALOUSY

[W]hoso is pained with this restless torment doubteth all, distrusteth himself, is always frozen with fear and [fired] with suspicion, having that wherein consists all his joy to be the breeder of his misery. Yea, it is such a heavy enemy to that holy estate of matrimony, sowing between the married couples such deadly seeds of secret hatred, as, love being once raised out by spiteful distrust, there oft ensueth bloody revenge, as this ensuing history manifestly proveth: wherein Pandosto, furiously incensed by causeless jealousy, procured the death of his most loving and loyal wife and his own endless sorrow and misery.

Robert Greene, Pandosto: The Triumph of Time, 1588



The title page of the 1595 edition of *Pandosto*, Robert Greene's novel, which provided Shakespeare with the story for *The Winter's Tale*. Huntington Library, San Marino. California



The title page of Arthur Golding's translation of Ovid's Metamorphoses, published in 1567. Topfoto



Buy, lads, or else your lasses cry: coloured woodcut of a pedlar from the *Book of Trades* by Jost Amman, 1568. The Granger Collection / Topfoto

THE ORACLE

Suspicion is no proof: jealousy is an unequal judge: Bellaria is chaste: Egistus blameless: Franion a true subject: Pandosto treacherous: his babe an innocent; and the king shall live without an heir, if that which is lost be not found. Greene, Pandosto

TIME'S IMAGE

I have seen time drawn by a painter standing upon an old ruin, winged, and with iron teeth. But I rather allow his device that drew him an old man in a garment of stars, upon his head a garland of roses, ears of corn and dry sticks, standing upon the zodiac ... He is commonly drawn upon tombs in gardens, and other places an old man bald, winged with a scythe and an hour glass.

Henry Peacham, The Gentleman's Exercise ... in Lymning, Painting, etc., 1612

ART AND NATURE: PERDITA'S VIEW

They [American Indians] are even savage, as we call those fruits wild, which nature of herself, and of her ordinary progress hath produced: whereas indeed, they are those which ourselves have altered by artificial devices, and diverted from their common

order, we should rather term savage. In those are the true and most profitable virtues, and natural proprieties most lively and vigorous, which in these we have bastardized, applying them to the pleasure of our corrupted taste. And if notwithstanding, in divers fruits of those countries that were never tilled, we shall find, that in respect of ours they are most excellent, and as delicate unto our taste; there is no reason, art should gain the point of honour of our great and puissant mother Nature. We have so much by our inventions, surcharged the beauties and riches of her works, that we have altogether over-choked her; vet wherever her purity shineth, she makes our vain and frivolous enterprises wonderfully ashamed.

Montaigne, 'Of the Cannibals', from the *Essays*, translated by John Florio, 1603

ART AND NATURE: POLIXENES' VIEW

In some cases we say art is an aid and coadjutor to nature, or peradventure a means to supply her wants ... In another respect art is not only an aid and coadjutor to nature in all her actions, but an alterer of them, and in some sort a surmounter of her skill, so as by means of it her own effects shall appear more beautiful or strange or miraculous ... the gardener by his art will ... embellish [a flower or fruit] in virtue, shape, odour and taste, that nature of herself would never have done; as to make the single gillyflower, or marigold, or daisy, double: and the white rose, red, yellow, or carnation ... the cunning gardener... using nature as a coadjutor, furthers her conclusions and many times makes her effects more absolute and strange.

George Puttenham, The Art of English Poesy, 1598

PROSERPINE AND DIS

While in this garden Proserpine was taking her pastime,

In gathering either violets blue, or lilies white as lime ...

Dis spied her; lov'd her: caught her up ... The lady with a wailing voice afright did often call...

And as she from the upper part her garment would have rent.

By chance she let her lap slip down, and out the flowers went.

Ovid, Metamorphoses, translated by Arthur Golding, 1567

AUTOLYCUS

Now when she full her time had gone, she bare by Mercury A son that hight Awtolychus, who proved a wily pye, And such a fellow as in theft and filching had no peer. He was his father's own son right: he could men's eyes so blear, As for to make the black things white, and white things black appear. Ovid, Metamorphoses, translated by Arthur Golding, 1567

COUNTRY PREY

The cony-catchers, apparelled like honest gentlemen or good fellows, with a smooth face, as if butter would not melt in their mouths ... as soon as they see a plain country fellow, well and cleanly apparelled, either in a coat of homespun russet, or of frieze, as the time requires, and a side-pouch at his side – 'There is a cony' saith one.

Robert Greene, A Notable Discovery of Cozenage, 1591

PEDLARS

Neither pedlars nor tinkers stood very high in the estimation of the communities they served. But the pedlar was often the only regular link with the outside world in towns and villages which were cut off from each other by roads no better than rutted tracks in dry weather and marshy troughs when it rained. In places too small to have shops (and these would include most English villages of the time) he would be linen-draper, hosier, glover, perfumier and stationer rolled into one ... There were gradations within the ranks of pedlars. To judge by the contents of his pack, Autolycus was fairly well placed. In addition to the items specified the typical pedlar would carry sheets of the latest ballads, gory, scurrilous or romantic, which told of singing fish or betrayed lovers or usurers' wives giving birth to money bags.

THE STATUE

As soon as he came home, straightway Pygmalion did repair Unto the image of his wench, and leaning on the bed, Did kiss her. In her body straight a warmness seem'd to spread. He put his mouth again to hers, and on her breast did lay His hand. The Ivory waxed soft: and putting quite away All hardness, yielded underneath his fingers, as we see A piece of wax made soft against the Sun, or drawn to be In divers shapes by chaffing it between ones hands, and so To serve to uses. He amaz'd stood wavering to and fro 'Tween joy, and fear to be beguiled, again he burnt in love. Again with feeling he began his wished hope to prove. He felt it very flesh indeed. By laying on his thumb, He felt her pulses beating. Then he stood no longer dumb But thanked Venus with his heart, and at the length he laid His mouth to hers who was as then become a perfect maid. She felt the kiss, and blush'd thereat: and lifting fearfully Her eyelids up, her lover and the light at once did spy. Ovid, Metamorphoses, translated by Arthur Golding, 1567



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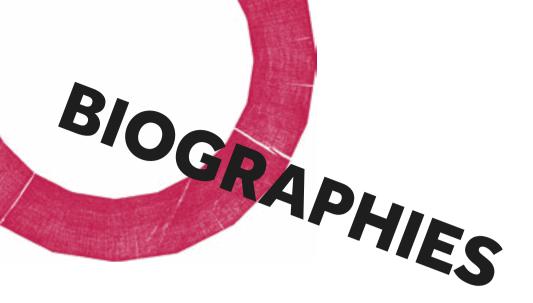
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MATT BACON Guitar / Bouzouki / Mandolin

Matt started playing guitar and piano in his teens, soaking up the sounds around him from records, movies, gigs and street performers. Largely self-taught, he could soon be found in local bands playing rock and pop, eventually touring around the country and abroad. Matt studied composition and arrangement at university before going on to research musical styles across Bulgaria, Romania, Turkey and India. Matt plays and arranges klezmer and Balkan music in the critically-acclaimed *She'Koyokh*, a London-based ensemble which has toured extensively in concert halls and festivals and appeared numerous times on BBC Radio 3.

ANNETTE BADLAND Old Shepherd

Theatre includes: Kin (Royal Court); Blithe Spirit (Royal Exchange, Manchester); The Golden Hour (Almeida); Habeas Corpus, The Vortex, Measure for Measure (Peter Hall Company); The Daughter-in-Law, Dr Faustus, 'Tis Pity She's a Whore (Young Vic); The Rise and Fall of Little Voice (Olivier nomination) and The Prime of Miss Jean Brodie (National Theatre). Annette has also performed at the RSC, Old Vic, Donmar, Bush Theatre, with Cheek by Jowl and in the West End. Film includes: A Quiet Passion, The Man Who Invented Christmas, Twenty Four Seven, Jabberwocky, Charlie and the Chocolate Factory, Last Day of Summer and Little Voice. Television includes: The Tempest, Holding On, Cutting It, Bergerac, Midsomer Murders, EastEnders, Outlander, Plebs, Not Going Out, Agatha Raisin, Dr Who, Wizards vs Aliens and The Naked Civil Servant.

JON BANKS Accordion

Jon is a specialist on the accordion and Middle Eastern string instruments. His group ZRI regularly record and tour throughout Europe with programmes ranging from gypsy reinventions of Brahms and Schubert (recently featuring on Radio 3's 'Late Junction') to Charlie Chaplin silent film presentations. Jon also performs with improvisation group Notes Inégales, the Society of Strange and Ancient Instruments, Dufay Collective, Burning Bush and Sirinu, touring in Europe, the Middle East and the Americas and recently recording the Howard Skempton accordion concerto. **Recent recording sessions include:** *The Grand Budapest Hotel* and Simon Armitage's *Eurydice and Orpheus*. Jon lectures at Anglia Ruskin University and his publications include a book on renaissance consort music, a chapter for the *Cambridge History of Musical Performance* and articles in *Early Music* on an itinerant 18th-century dulcimer player and Turkish music preserved in historic English clocks.

SOPHIE BARBER Violin

After graduating in 1983, Sophie joined both the Academy of St Martin in the Fields and the City of London Sinfonia, where she worked regularly with Iona Brown, Sir Neville Mariner and Richard Hickox. She was a founder member of the Barbican Piano Trio, with whom she travelled widely giving concerts and making recordings. She first performed at Shakespeare's Globe in 2013 in a run of Gabriel, then was invited to MD in The Changeling and Measure for Measure and play in Pericles, all directed by Dominic Dromgoole. In 2003 Sophie became interested in historically informed performances. Since then she has worked with English Baroque Soloists, The English Concert, The Orchestra of the Age of Enlightenment. The Sixteen. Sounds Baroque, and the Dunedin Consort. Sophie is a member of The Musical and Amicable Society, with whom she regularly leads, and The Boscobel String Quartet.

ZORA BISHOP Emilia / Cleomenes / Mopsa

Zora trained at the Manchester School of Theatre. **Theatre includes:** For Those Who Cry When They Hear Foxes Scream (Tristan Bates Theatre); The Knot (Orange Tree Theatre); Hard Feelings (Finborough Theatre); The Complaint (Hampstead Downstairs); Thin Walls (Wirksworth Arts Festival); As You Like It (Royal Exchange, Manchester) and Desire Under the Elms (New Vic Theatre, Stoke). **Film includes:** Oksijan, The Eichmann Show, The Carrier, Closed Circuit, Down Dog and L'Assenza. **Television includes:** Unforgotten 3 and Titanic: Case Closed.

GILES BLOCK Globe Associate - Text

Giles has led the text work at Shakespeare's Globe since 1999, and to date has been involved in over 100 productions. **Directing work for Shakespeare's Globe includes:**Antony and Cleopatra, Hamlet and Troilus and Cressida. **Posts include:** Associate Director at Ipswich Theatre (1974 – 77), Staff Director at The National Theatre (1977 – 81) and Director of Platforms at The National Theatre (1981 – 84). **Other theatre direction includes:**

The Fawn, She Stoops to Conquer (National Theatre); Macbeth, The Cherry Orchard, King Lear, Richard III, Hamlet, Skylight and Vincent in Brixton (Shochiku Company, Japan). In 2000 the Association of Major Theatres of Japan recognised Giles for services to the Japanese Theatre. In recent years, Giles has directed The Tempest, Henry V and The Comedy of Errors at The Blackfriars Theatre in Virginia. Giles is the author of Speaking the Speech – An Actor's Guide to Shakespeare. In 2011, Giles, together with Glynn MacDonald, was given the Sam Wanamaker Award for services to the Globe.

ADRIAN BOWER Camillo

Adrian trained at the Guildhall School of Music and Drama. Theatre includes: The Herd (Bush Theatre); Ordinary Dreams (Trafalgar Studios); Hedda, Ballad of Wolves, Silverface (Gate Theatre); Elling (Bush Theatre/Trafalgar Studios); The Hotel in Amsterdam (Donmar); In Celebration (Chichester Theatre): Mister Heracles (West Yorkshire Playhouse); Brassed Off (National Theatre); Romeo and Juliet (Chester Gateway Theatre); The Knocky (Royal Court); Julius Caesar (Royal Exchange, Manchester) and Romeo and Juliet (Wolsey Theatre, Ipswich), Film includes: Early Days. Eat Locals, Hard Boiled Sweets, Slingers, A Performance, The Waiting Room, Last Legs and Jude. Television includes: The Last Kingdom, Love, Lies and Records, Grantchester, Mount Pleasant, Inspector George Gently, A Touch of Cloth, Rev., Monroe, Outcasts, Harry and Paul, Lennon Naked, Runaway, Apparitions, Talk to Me, The Quatermass Experiment, The Inspector Lynley Mysteries, Faith, Dirty Filthy Love, The Hotel in Amsterdam, Teachers, Badger, Gimme Gimme Gimme, In Your Dreams, Dangerfield, The Heart Surgeon and Supply and Demand.

PRIYANGA BURFORD Hermione

Priyanga trained at LAMDA. **Theatre includes:** Consent (National Theatre); The Effect (Sheffield Crucible) and A Midsummer Night's Dream (RSC). **Film includes:** Star Wars: The Last Jedi, A Long Way Down and The Other Man. **Television includes:** Press, King Charles III and The Thick of It.

SARAH CASE Voice Coach

Previous work for Shakespeare's Globe includes: The Two Noble Kinsmen, the 2018 summer tour of Twelfth Night, The Taming of the Shrew and The Merchant of Venice and Titus Andronicus. Her workshops for Globe Education cover undergraduate, postgraduate and practitioner training. She was Head of Voice on the Acting Degree at Italia Conti for 14 years and now works freelance, as Head of Voice for Fourth Monkey Actor Training Company for whom she co-directed Tamburlaine the Great, and as a voice coach for professional companies. Sarah has worked on many shows including The Tempest, Julius Caesar, The Revenger's Tragedy, Dr Faustus, The Jew of Malta, Richard III, Macbeth, The Winter's Tale, Widows, Our Town, Machincal, Phaedra's Love, Way to Heaven and The Magic Toyshop. She was voice coach on Natives (Southwark Playhouse) and McQueen (West End). Her book, The Integrated Voice, was published by Nick Hern Books in 2013.

SOPHIE CREANER Bass Clarinet / Clarinet / Saxophone

Sophie recently graduated from the Guildhall School of Music and Drama where she studied clarinet and recorder as joint principal instruments, alongside receiving lessons in flute and saxophone. She held the woodwind chair on *Romantics Anonymous* at Shakespeare's Globe. Other recent highlights include performing with the LCO and the RTÉ Concert Orchestra and appearing onstage at the Royal Opera House for WNO's 2017 production of *The Merchant of Venice*. Sophie enjoys a versatile career as a woodwind multi-instrumentalist and is particularly passionate about musical theatre, as well as giving regular performances as an orchestral and chamber musician. Her Renaissance consort, Lux Musicae, is set to appear at several venues in the UK, Ireland and Europe in the coming months.

BECCI GEMMELL Autolycus

Previous work at Shakespeare's Globe includes: The Comedy of Errors and The Taming of the Shrew. Other theatre includes: The Here and This and Now (Plymouth Drum / Southwark Playhouse); Noises Off (Nottingham Playhouse); Much Ado About Nothing (Royal Exchange, Manchester); Forever House (Plymouth Drum); Sixty Five Miles (Paines Plough / Hull Truck); Foxfinder (Finborough Theatre); 66 Books (Bush Theatre); Eurydice (ATC / Young Vic); As You Like It (Dash Arts); F*cked (Assembly Rooms / Old Red Lion); Is Everyone OK? (Nabokov); How to Disappear Completely... (Southwark Playhouse); Mad, Funny, Just, 24 Hour Plays (Creased / Old Vic New Voices) and Air Guitar (Bristol Old Vic). Film includes: Red Lights. Television includes: Land Girls, Code of a Killer, Call the Midwife, Hometime, Angel of Death and Casualty.

WILL KEEN Leontes

Will studied at Oxford University. Previous work for Shakespeare's Globe includes: Dido, Queen of Carthage, The Tempest and The Two Noble Kinsmen. Other recent theatre includes: The Stepmother (Minerva Theatre, Chichester); Ghosts (Almeida Theatre / BAM, New York); Waste, Tom and Viv, Five Gold Rings (Almeida); Quartermaine's Terms (Wyndham's Theatre); Hysteria, Man and Superman, Don Juan (Theatre Royal Bath); Huis Clos (Trafalgar Studios); Macbeth, The Changeling (Cheek by Jowl); The Arsonists (Royal Court); The Kiss of the Spiderwoman (Donmar Warehouse); The Rubenstein Kiss (Hampstead Theatre); The Prince of Hombura, Pericles (Lyric Hammersmith); The Duchess of Malfi, The Coast of Utopia, Mary Stuart, Hove (National Theatre); A Midsummer Night's Dream (Albery); Elton John's Glasses (Queen's); The Seagull, Present Laughter and The Tempest (West Yorkshire Playhouse). Film includes: The Man who Killed Don Quixote, Frankenstein, Nine Lives of Thomas Katz and Love and Other Disasters. Television includes: Genius: Picasso, The Crown, The Scandalous Lady W, Wolf Hall, The Musketeers, The Refugees, Sherlock, Foyle's War, Silk, Titanic, Garrow's Law, The Man Who Crossed Hitler, Wired, Casualty 1907, The Colour of Magic, Elizabeth I, The Impressionists, Murphy's Law, Monsignor Renard and Inspector Alleyn.











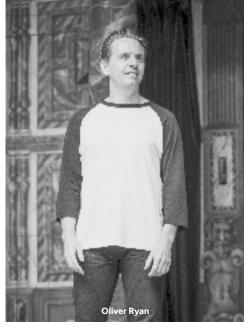












NORAH LOPEZ-HOLDEN Perdita

Norah trained at RADA. **Theatre includes:** *The Almighty Sometimes, Our Town* (Royal Exchange, Manchester); *Othello* (ETT / Shakespeare at the Tobacco Factory); *Ghosts* (HOME Theatre Manchester) and *Epic Love and Pop Songs* (Pleasance Islington / Pleasance at Edinburgh Fringe Festival).

GLYNN MACDONALD Globe Associate - Movement

Glynn trained in the Alexander Technique in 1972. She is past Chairman of The Society of Teachers of the Alexander Technique (STAT). She has worked in the Actors Centre and the Field Day Theatre Company in Ireland, Dramaten in Stockholm, Norskspillersforbund in Norway, Holback Engstheatre in Denmark, Bremen Opera Company in Germany and in Poland, Switzerland, Japan, Australia and the USA. Since 1997 she has been resident Director of Movement at Shakespeare's Globe on all theatre productions and has been a core member of the Globe Education Faculty in their Acting and Training programmes. In the Globe to Globe Festival 2012, she worked with the 37 international companies who brought productions of Shakespeare's plays in their own language to the Globe stage. In 2002 she directed *Transforming September 11th* at the Linbury Studio, Royal Opera House for Peace Direct. She shared the Sam Wanamaker Award with Giles Block in 2011 for services to the Globe. She also works on the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. In 2012 she was awarded the François Florent Prize in Paris. Glynn is a Faculty Member for 'Arts and Passion-Driven Learning' at Harvard University.

LUKE MACGREGOR Florizel

Luke trained at the Royal Welsh College of Music and Drama. **Theatre includes:** Julius Caesar, Anthony and Cleopatra and Titus Andronicus (RSC). **Radio includes:** Tarantula, Somewhere in England, Little Women, Gudrun Saga, Northanger Abbey, The Tidebreak, Tommies, Leaving, Stardust, Agnes Grey, Watership Down, Superstar Me, Homefront, The Strange Case of Dr Jekyll and Mr Hyde, The Confidential Agent, Emile Zola, My Heart in Hiding, Revelation and Original Death Rabbit. Luke won the BBC Carleton Hobbs Bursary Award.

BLANCHE MCINTYRE Director

Previous work for Shakespeare's Globe includes: As You Like It and The Comedy of Errors. Other directing credits include: The Writer (Almeida); Titus Andronicus, The Two Noble Kinsmen (RSC); Tosca, The Marriage of Figaro (ETO); The Norman Conquests (Chichester); Noises Off (Nottingham Playhouse); Welcome Home Captain Fox! (Donmar Warehouse); The Oresteia (HOME, Manchester); Arcadia (Ambassador Theatre Group); Tonight at 8.30, The Nutcracker (Nuffield Theatre); The Seagull (Headlong); Foxfinder, Accolade, Moliere or The League of Hypocrites (Finborough Theatre); Accolade (St James Theatre); Repentance / Behind the Lines (Bush Theatre); The Only True History of Lizzie Finn, Open Heart Surgery (Southwark Playhouse); The Seven Year Itch (Salisbury Playhouse) and When Did You Last See My Mother? (Trafalgar Studios). Film includes: The Hippopotamus, as co-writer, based on the novel by Stephen Fry.

ED MADDEN Assistant Director

Ed is co-founder of new writing company, Walrus, and an alumni artist at the Gate Theatre. He is also a writer for Digital Theatre Plus, reader for the Bruntwood Prize and Bristol Old Vic, and recipient of a Leverhulme Arts Scholarship. **Director credits include:** Zero for the Young Dudes! (Tobacco Factory Theatres); A Number (The Other Room); The World's Wife (Welsh National Opera and touring) and Lemons Lemons Lemons Lemons (Walrus). **Assistant Director credits include:** The Children (Royal Court); The Rivals (Bristol Old Vic / Liverpool Everyman and Playhouse / Glasgow Citizens) and The Iphigenia Quartet (Gate Theatre).

CORAL MESSAM Movement Director

Coral trained at Rose Bruford University, the Royal Central School of Speech and Drama and the Northern School of Contemporary Dance. Previous work at Shakespeare's Globe includes: Vivaldi's The Four Seasons: A Reimagining (R&D), Macbeth and The Lightning Child (performer). Theatre work as performer includes: Monster Calls (Bristol Old Vic); Everyman, Death and the King's Horseman (National Theatre); Feast (Young Vic); Faustus (Royal Exchange, Manchester) and To Be Straight With You (DV8 Physical Theatre). Television and film work as performer includes: Britannia (series 2), Humans, London Road and Game of Thrones (choreographer and performer). Movement direction includes: Fantastic Follies of Mrs Rich (RSC): Under a Cracked Plastic Sky (Omnibus Theatre); And the Rest of Me Floats (Outbox Theatre); One Love (Birmingham Rep); King Lear (Royal Exchange, Manchester); Ma Rainey, Death and the King's Horseman (National Theatre); Wolf in Snakeskin Shoes (Tricycle Theatre): Boi Boi is Dead. Houseboy (Tiata Fahodzi Theatre Company): Crowning Glory (Stratford Theatre Royal); You Could Move (Arcola Theatre); Amen Corner (National Theatre); Sweet Taboo (Talawa Theatre); A Doll's House (Royal Exchange, Manchester); God's Property, Enter (Talawa Theatre); As You Like It, Private Lives (Royal Exchange, Manchester) and Ruined (Almeida Theatre). Coral is a visiting movement lecturer and practitioner at the Royal Central School of Speech and Drama and the National Theatre learning department.

JORDAN METCALFE Clown

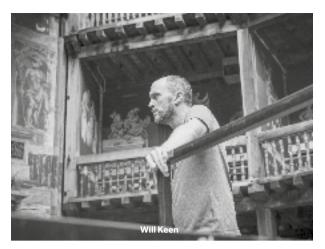
Jordan trained at the Guildhall School of Music & Drama. **Theatre includes:** The Culture (Hull Truck); For Love or Money (Northern Broadsides); The Hypocrite, Wendy and Peter (RSC); Posh (Nottingham / Salisbury Playhouse); Hobson's Choice (Regent's Park Open Air Theatre); The Hypochondriac (Theatre Royal, Bath); The Pillowman (National Theatre); Oliver Twist (Lyric Hammersmith); The Dreaming (Royal Opera House) and Peter Pan (Royal Festival Hall). **Film includes:** Fractured, Pride and These Foolish Things. **Television includes:** Father Brown, W.A.R.S., Utopia, Tommy Cooper: Not Like That, Like This, Misfits, Maddigan's Quest, Genie in the House, Ultimate Force, Heartbeat, My Parents Are Aliens, The Afternoon Play: Tea with Betty, The Last Detective, Girls in Love, Walking with Iceman: The Iceman Murder, The Queen's Nose, The Last Flight to Kuwait and Fungus the Bogeyman.

ROBERT MILLETT Musical Director / Percussion

Since leaving the Royal College of Music, Robert has worked with many of the country's leading orchestras, early music groups and in London's West End. **Previous work for Shakespeare's Globe includes:** As You Like It, The Tempest and Dido, Queen of Carthage. **Other recent Musical Director credits include:** Wolf Hall, Bring up the Bodies (RSC) and Common (National Theatre). Robert spent several years as principal percussionist with English Touring Opera, the New Shakespeare Company at Regent's Park, electro-acoustic ensemble Icebreaker and for twenty-four years with Rambert Dance Company, during which time he has also composed, arranged and occasionally stepped in as deputy Musical Director. Robert has played vibes for many years with acclaimed saxophonist Tony Woods, engineering and co-producing the albums Wind Shadows and Hidden Fires in his studio.

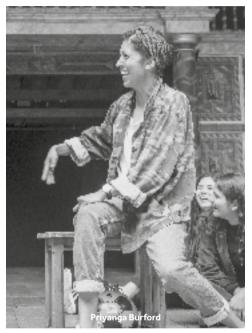
Recent cimbalom work includes Fiddler on the Roof (CFT) and four songs for Paul McCartney's new album. Robert can be heard playing percussion, cimbalom, and assorted junk on many of Stephen Warbeck's film and television scores.

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Photos Marc Brenne

JAMES PERKINS Designer

Design credits include: Skylight (Theatr Clwyd); Sweet Charity, Little Shop of Horrors (Royal Exchange, Manchester); Of Kith and Kin (Sheffield Crucible); The Secret Seven (Storyhouse, Chester); The March on Russia, German Skerries (Orange Tree Theatre); Jess and Joe Forever (Orange Tree Theatre / Traverse Theatre); While We're Here (Up In Arms, UK Tour); Dinosaur World (UK Tour); Hysteria (London Classic Theatre / UK Tour); Pilgrims (Hightide, Theatr Clwyd, Yard Theatre); The Last Five Years (New Wolsey Theatre): The Gathered Leaves (Park Theatre): Ciphers (Bush Theatre / Out of Joint); 1001 Nights (Unicorn Theatre / Transport Theatre); Liar, Liar (Unicorn Theatre); Dances of Death (Gate Theatre); The Fantasist's Waltz (York Theatre Royal): Stockwell (Tricycle Theatre): Carthage. Foxfinder. The Bofors Gun, Trying (Finborough Theatre); The Only True History of Lizzie Finn; Floyd Collins (Southwark Playhouse); The Marriage of Figaro (Wilton's Music Hall); The Life of Stuff; Desolate Heaven, Threads, Many Moons (Theatre503); Pirates, Pinafore (Buxton Opera House): Matters of Life and Death (Contemporary Dance UK Tour): Iolanthe. The Way Through the Woods (Pleasance Theatre); The Faeries Queen (Lilian Baylis, Sadler's Wells) and The Wonder (BAC).

OLIVER RYAN Polixenes

Oliver trained at the Royal Welsh College of Music and Drama. **Theatre includes:** Glengarry Glen Ross (West End); Oresteia (Trafalgar Studios); Dr Faustus, As You Like It, Hamlet, Romeo and Juliet, Julius Caesar, Morte D'Arthur, Mojo (RSC); Red Velvet (Tricycle / St Anne's, New York); Richard II, Coriolanus (Almeida / New York / Tokyo); King Lear, Macbeth, The Crucible, Afore Night Come and Equus (Theatre Clwyd). **Film includes:** Lyrebird, All the Money in the World and Killing Me Softly. **Television includes:** Hinterland, Father Brown, Stella and Midsomer Murders.

SIRINE SABA Paulina

Sirine trained at RADA. **Previous work for Shakespeare's Globe includes:** King Lear, Holy Warriors and Antony and Cleopatra. **Other theatre includes:** Goats, The Crossing Plays, Fireworks (Royal Court); Why It's Kicking Off Everywhere (Young Vic); iHo (Hampstead); Another World, Nation, Sparkleshark (National Theatre); The Invisible (The Bush); Next Fall (Southwark Playhouse); The Winter's Tale, A Midsummer Night's Dream, The Taming of the Shrew, Twelfth Night (Regent's Park); Scorched (Old Vic); Testing the Echo (Tricycle); Baghdad Wedding (Soho); Beauty and the Beast, Midnight's Children, Pericles, The Tempest, The Winter's Tale, Tales from Ovid, A Midsummer Night's Dream and A Warwickshire Testimony (RSC). **Film includes:** The Black Forest, Exhibition, Maestro and Death of the Revolution. **Television includes:** Holby City, Clean Break, Why It's Kicking Off Everywhere, EastEnders, Unforgotten: Series 2, Doctors, I Am Slave, Silent Witness, Footballers' Wives and The Bill. Sirine has recorded numerous plays, books and stories for BBC Radio 3 and 4.

CHRISTINE SCHMIDLE Deputy Text Associate

Christine studied Shakespeare and Performance at Mary Baldwin University, Staunton, Virginia. There she acted on and directed for the Blackfriars stage, the recreation of Shakespeare's indoor theatre. At the Blackfriars Playhouse, she acted in various plays for the American Shakespeare Centre. Her German production of *Der Bestrafte Brudermord*, a German renaissance play based on Shakespeare's

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Hamlet brought by English actors to the continent, followed up her master's thesis on the German-English theatre relations of Shakespeare's time. She worked at the Shakespeare Festival in Neuss, Germany, and as assistant director in Krefeld, Germany, while translating Der Bestrafte Brudermord for a puppet theatre production of The Hidden Room, which has since been performed in the Sam Wanamaker Playhouse. Recently she co-founded the Flagstaff Shakespeare Festival in Flagstaff, Arizona, where she has directed Romeo and Juliet and All's Well That Ends Well. She has worked alongside Giles Block on over 20 plays at Shakespeare's Globe.

STEPHEN WARBECK Composer

Previous work with Shakespeare's Globe includes: The Little Matchgirl (and Other Happier Tales), The Tempest, Richard II, The Tempest, A New World, As You Like It, Othello and Pericles. Other theatre includes: The Birthday Party (Pinter Theatre); Parlour Song (Almeida Theatre); Translations, This House, The Plough and the Stars, Evening at the Talk House. The Red Lion, The Silver Tassie, Season's Greetings, Welcome to Thebes and Mrs Affleck (National Theatre). He has written scores for the acclaimed productions of Jerusalem and The Seagull (Royal Court and Broadway); When the Rain Stops Falling, Cloud Nine, Dying for It (Almeida); Temple, Proof (Donmar Warehouse); Hothouse, An Inspector Calls, Machinal, Roots, Magic Olympic Games, At Our Table (National Theatre); Alice in Wonderland, The Tempest, Romeo and Juliet, The White Devil, The Taming of the Shrew, The Cherry Orchard, Cymbeline (RSC); Wolf Hall and Bring up the Bodies (RSC / Broadway). He completed his first Ballet score, Peter Pan, in 2005 (Northern Ballet). Film scores include: The Children Act, The Journey, Float Like a Butterfly, Seve, Mon Roi, Polisse, There Be Dragons, Billy Elliott, Charlotte Gray, Captain Corelli's Mandolin and Shakespeare in Love (winner of the Academy award for best original musical or comedy score). Television includes: King Lear, Fungus the Bogeyman, Indian Summers (series 1 and 2), The Dresser, Henry IV Parts 1 and 2 (BAFTA winner for Original Television Music), A Young Doctor's Notebook, Skellig, Fallout and Prime Suspect (BAFTA nomination). He also writes music for his band, the hKippers.

HOWARD WARD Antigonus

Howard trained at Manchester Polytechnic School of Theatre. **Previous work for Shakespeare's Globe includes:** Coriolanus and Under the Black Flag. **Other recent theatre includes:** Oslo, The Curious Incident of the Dog in the Night-Time, London Road, War Horse (National Theatre / West End); Wild Honey (Hampstead Theatre); Monsieur Popular (Bath); German Skerries (Orange Tree); Pride and Prejudice (Sheffield); The Changeling (Young Vic); The Mysteries, The Night of the Iguana, The Wind in the Willows (National Theatre); Incomplete and Random Acts of Kindness, Attempts On Her Life, Pale Horse (Royal Court); The Golden Dragon (ATC) and Fabulation (Tricycle). **Film includes:** The Children Act, London Road, Lady Chatterley's Lover and Cashback. **Television includes:** The Tunnel, Little Boy Blue, Doctors, Manhunt, Carnival Row, Coronation Street, EastEnders, Downton Abbey, Midsomer Murders, Ghost Squad, Drifters and MIT.

ROSE WARDLAW Mamillius / Time / Dion / Dorcas

Rose trained at LAMDA. **Theatre includes:** *Jubilee* (Royal Exchange Theatre / Lyric Hammersmith); *Dyl* (Old Red Lion); *Five Plays: Speaker* (Young Vic Studio); *Wanted, Great Expectations, Richard III, The Night Before Christmas* (West Yorkshire Playhouse); *Lorraine and Alan* (Lyric Hammersmith Studio) and *Coram Boy* (Bristol Old Vic). **Television includes:** *Doctors* and *Call the Midwife*.

Do You Mark That?

Thanks to the generosity of an anonymous patron, the 'Munro' First Folio of Shakespeare's plays is now on display at the Globe. Each copy of this most treasured book tells its own story of a long association with generations of readers and owners, as Emma Smith reveals.

Every copy of the book published in London at the end of 1623 as *Mr William Shakespeares Comedies, Histories, & Tragedies* is unique. We tend to assume that the printing press produced identical copies, but in fact, early modern printing practices meant that books of the period comprised different combinations of corrected and uncorrected sheets. Most books were sold unbound in order for purchasers to customise them to their own requirements. And standard accounts of reading in this period described it as an activity undertaken with a pen. Writing in books, sometimes engaging directly with their content but equally often simply using up blank paper, was standard. The book we now know as the First Folio is no exception, and copies carry clues, from doodles to lost pages and from inscriptions to bindings, that bear witness to the circumstances of their production and reception.

The Munro copy on display at Shakespeare's Globe is a fine example of this book in an early nineteenth-century rebinding. Shakespeare's high cultural status in the age of empire really transformed the First Folio into an iconic object. As Darwinism chipped away at biblical authority, the Victorians invested another big old book with meaning and value, substituting the First Folio as a kind of secular scripture. At the same time, booksellers worked to repair and revive copies that often showed considerable signs of wear and tear. The Munro Folio shows some of this work. It has replacement facsimile leaves – for the titlepage (although the portrait itself is an original) and for Ben Jonson's famous eulogy in which he predicts that Shakespeare is 'not of an age but for all time', and a couple of pages at the end of the final play in the volume, *Cymbeline*. It also has a beautifully executed ink facsimile repair to one of the margins of this play. The skill with which damaged paper has been replaced and the lines of type provided in perfect hand-inked characters is remarkable: only by holding the page up to the light can we see the join. It's a testimony to the value of the book in the period.

Some booksellers were experts in this kind of repair – known in the trade as 'vampment' – producing old books that were as good as new. In the process, of course, evidence of previous owners and marks of their use were often destroyed. But the Munro copy retains some details of its own biography. Firstly, there are a number of names and initials written at different points in the book, attesting to owners and readers over a couple of centuries. One seventeenth-century hand identifies 'Ann Bruce' written neatly in the gap around the title *The Tempest* – a surprising number of Shakespeare First Folios are marked by early women readers suggesting that it had a particular resonance for them (and one thing I've noticed is that early readers are more likely to sign their name deep in the book's pages than on the title or preliminary pages). There are also numerous initials, some with a curly pomposity that may suggest a young person practising a grown-up signature. The inscription at the bottom of one of the history plays, 'James Graham with his hand' also looks as if it might represent an immature reader. We know that the copy was owned by the Bruce family and sold in the early nineteenth century

Oh what a world is this, when what is comely
Enuenoms him that beares it?
Why, what's the matter?
Ad. O vnhappie youth,
Come not within these doores: within this roofe
The enemie of all your graces lives
Your brother, no, no brother, yet the sonne
(Yet not the son, I will not call him son)
Of him I was about to call his Father,

'Why, what's the matter?': a reader restores to Orlando a line mistakenly given to Adam in *As You Like It*. Photo Pete Le May

to the Munros, Baronets of Lindertis (the 4th Baronet was also a keen mountaineer and gave the family name to his list of Scottish mountains over 3000ft).

Seventeenth-century readers were encouraged to ransack their books for useful quotations, wisdom, or rhetorical flair. This activity, known as commonplacing, tended to prioritise decontextualized verbal snippets over plot or character, and many books from the period are marked up with a sense of what early readers noticed. There are relatively few marks like this in the Munro folio, but someone has drawn a lovely pointing finger – known as a manicule - to highlight Ophelia's proverbial phrase 'rich gifts wax poor, when givers prove unkind', and there are other brackets, dots and underlinings that identify lines of particular interest. As in many other copies of this book, such readerly attention is very localised. Almost no-one seems to have worked systematically through the Folio's nine hundred pages!

For modern readers the First Folio has accrued a monumental status (and pricetag). Without it, we would not have Shakespeare - because we would have lost half of his unpublished plays, including Twelfth Night, Macbeth and The Tempest, because we would not have a portrait of our author without the nowfamous Droeshout engraving on the titlepage, and because there would have been no material archive preserving and solidifying his reputation for subsequent generations. The book is thus important but also rather distant: an icon rather than a familiar object. more suited to the museum or even the bank vault than the fireside or the theatre. Not so in the past. The Munro Folio shows lots of signs of convivial reading: some greasy stains that probably represent food, and some tiny burn holes that are clues to pipe-smoking.

If early readers were not too fastidious about this book, nor were they in awe of it. In this copy there are a handful of corrections to mistakes in the printed plays. In As You Like It, for instance, where two speeches from the loyal servant Adam run consecutively, one reader has realised that something is missing, and added, in neat brown ink, the speech prefix 'Orl' for Orlando. A reader has noticed a missing word in lago's line in Othello which reads 'Yet if you please, to him off awhile' and suggested that 'keepe' before 'him' would make better sense (modern editors here patch the text from the 1622 quarto edition. which has the word 'hold' at this point, but the impulse to correct is the same one). A mistaken duplication 'to to' in the Ghost's speech about Gertrude in Hamlet has been crossed out. These scattered examples show readers' willingness to improve the text where they see it to be lacking.

When Shakespeare's fellow actors in the King's Men, John Heminges and Henry Condell, gathered together the plays of their deceased colleague for publication, they seem to have wanted to distance the publication from the theatre, perhaps to push it upmarket. It's a wonderful irony to have this book back in the playhouse world from which it originally drew its dynamic, lasting energy.

Emma Smith is Professor of Shakespeare Studies and a Tutorial Fellow of Hertford College, Oxford. She has published widely on Shakespeare and his contemporaries, including *Shakespeare's First Folio: Four Centuries of an Iconic Book*, Oxford University Press, 2016.

The 'Munro' First Folio will be on display in the Exhibition throughout the Globe Theatre season.



THE FIRST GLOBE

During the first years of Queen Elizabeth's reign, the English playing companies used inns, inn-yards, college halls and private houses for their performances. It was not until 1576 that the actor-manager James Burbage built the Theatre in Shoreditch, the first purposebuilt playhouse in London. Shakespeare joined the resident troupe at the Theatre in the 1580s and the company (later known as the Chamberlain's and then the King's Men) flourished there for 20 years.

In 1596 a dispute arose over the renewal of the lease and negotiations were begun to acquire a disused hall in the precincts of the old Blackfriars priory to use as an indoor theatre. James Burbage died in February 1597; in April the lease expired, but the dispute continued for two years, during which the company performed at the nearby Curtain playhouse. In Christmas 1598 the company sought a drastic solution: they leased a plot near the Rose, a rival theatre in Southwark, demolished the Theatre and carried its timbers over the river. To cover the cost of the new playhouse, James Burbage's sons Cuthbert and Richard offered some members of the company shares in the building. Shakespeare was one of four actors who bought a share in the Globe. By early 1599 the theatre was up and running and for 14 years it thrived, presenting many of Shakespeare's greatest plays.

In 1613, during a performance of *Henry VIII*, wadding from a stage cannon ignited the thatched roof and the theatre burned to the ground 'all in less than two hours, the people having enough to do to save themselves'. The theatre was quickly rebuilt, according to one contemporary, 'in far fairer manner than before', this time with a tiled roof. Shakespeare may have acted in the second Globe, but he probably never wrote for it. It remained the home for Shakespeare's old company until the closure of all the theatres under England's Puritan administration in 1642. No longer of use, it was demolished to make room for tenements in 1644.

REBUILDING THE GLOBE

The project to rebuild Shakespeare's Globe was initiated by the American actor, director and producer Sam Wanamaker after his first visit to London in 1949. Twenty-one years later he founded what was to become the Shakespeare Globe Trust, dedicated to the reconstruction of the theatre and the creation of an education centre and permanent exhibition. After 23 years spent tirelessly fundraising, promoting research into the appearance of the original Globe and planning the reconstruction with the Trust's architect Theo Crosby, Sam Wanamaker died, the site having been secured, the huge undercroft structurally completed and a few timber bays of the theatre in place. Three-and-a-half years later - in 1997 - the Globe was completed.

What did the first Globe look like? Nobody knows for sure. Printed panoramas, such as those by John Norden and Wenceslaus Hollar, give some idea of the theatre's exterior; written accounts, usually by visitors from overseas, building contracts and one sketch (of the Swan Theatre) tell us something about the interior. In addition, there are suggestive descriptions included in the plays themselves, such as the famous Chorus which begins *Henry V*:

And shall this cockpit hold the vasty fields of France

Or may we cram within this wooden 'O' the very casques

That did affright the air at Agincourt?

Nevertheless, the Globe itself was not a truly circular building. The archaeological excavation of the Rose Theatre in 1989 proved what most scholars had long believed: that the Elizabethan playhouses were polygonal buildings. In the same year, a small portion of the Globe itself was excavated, from which two important inferences were drawn: that it was a 20-sided building with a diameter of 100 feet.

Techniques used in the reconstruction of the theatre were painstakingly accurate. The timber frame is made of 'green' oak, cut and jointed using 16th-century techniques; oak laths and staves support lime plaster mixed according to a contemporary recipe and the walls are covered in a white lime wash. The roof is made of water reed thatch, based on samples found during the excavation.

The stage is the most conjectural aspect of the reconstruction. Its design was drawn from evidence provided by existing buildings of the period and practical advice offered by the actors and directors who participated in the 1995 'Workshop' and 1996 'Prologue' seasons.

The new Globe is also designed with the 21st century in mind. An additional exit, illuminated signage, fire retardant materials and some modern backstage machinery are all concessions to our times. The reconstruction is as faithful to the original as modern scholarship and traditional craftsmanship can make it, but for the time being this Globe is – and is likely to remain – neither more nor less than the 'best quess' at Shakespeare's theatre.



Founded by the pioneering American actor and director Sam Wanamaker, Shakespeare's Globe celebrates Shakespeare's transformative impact on the world by conducting a radical theatrical experiment. Inspired and informed by the unique historic playing conditions of two beautiful, iconic theatres, our diverse programme of work harnesses the power of performance, cultivates intellectual curiosity and excites learning to make Shakespeare accessible for all.

In 2017 we celebrated twenty years of great artistic and educational achievement. We now welcome over 1.25 million visitors a year from all over the world to take part in workshops and lectures; to visit Shakespeare's Globe Exhibition and tour our two theatres – and of course to watch plays which experiment in many different ways with the original playing conditions of Shakespeare's theatre.

Since the opening of the Sam Wanamaker Playhouse, we have been able to present works written specifically for an indoor theatre and to offer a year-round artistic programme. We have performed every play in the Shakespeare canon, many of them several times and in a thrilling variety of different styles. These productions enjoy an extended life online through the Globe Player (the first digital platform of its kind), on the big screen and on television. Shakespeare's Globe is also a major venue for concerts and special events and we have produced many world premieres of new plays, a number of which have gone on to enjoy success in the West End, on Broadway and beyond.

In recent years our long-standing reputation for international performance was consolidated by the Globe to Globe Festival, which in 2012 presented every Shakespeare play, each in a different language at the Globe, and by our world-wide tour of *Hamlet*, which after its astonishing two-year journey had visited almost every nation on earth. Our productions of Shakespeare now tour throughout the UK, Europe, the United States and Asia, while our educational work is extending overseas, notably through our forthcoming teaching centres in the USA and China.

Our education department has long been one of the most prolific in the UK. We offer a hugely diverse programme of schools workshops, public events, university courses and local and London-wide community projects. We also publish a range of awardwinning digital materials and books and conduct rigorous academic research into the historical conditions of Shakespeare's theatre.

Our vision continues to grow. In 2018 our focus is on the development of Project Prospero,

combining a library and research centre with improved production facilities, rehearsal and education studios and a new Exhibition, to create a fully integrated campus on Bankside.

More people engage with Shakespeare through our work than through that of any other organisation. And yet we receive no annual government subsidy, but rely on the generosity of individuals, corporate partners, trusts, foundations and other supporters to sustain and develop our artistic and educational work.









Globe Education was founded in 1989 and runs workshops, courses and events for people of all ages at Shakespeare's Globe as well as outreach projects in schools from Peckham to Beijing.

Schools and Teachers

Lively Action workshops are offered year-round at Shakespeare's Globe for over 80,000 students. They are led by Globe Education Practitioners who also provide expert training for teachers to help deliver the National Curriculum from Early Years through to A Level.

In Southwark

Two Southwark Youth Theatres, a Southwark Elders Company and an annual *Concert for Winter* for 3 – 93-year-olds celebrate talent at play within our local community.

Our Theatre, supported by the Jonathan Harris Foundation for Lifelong Learning, is an annual Shakespeare project for Southwark mainstream and SEN students and an adult theatre company, culminating with a production in the Sam Wanamaker Playhouse. The project is documented by BA Photography students from London South Bank University

Playing Shakespeare with Deutsche Bank

Over 18,000 free tickets are offered to all secondary schools in London and Birmingham to a full-scale production specifically designed for 11 – 18-year-olds at the Globe in February and March. Free workshops and award-winning online resources complement the production.

Shakespeare's Globe at UC Davis: The Center for Teaching Shakespeare in the Classroom

This dynamic partnership with the UC Davis School of Education is designed to bring Globe Education approaches to teachers in Californian elementary and high schools and to develop a body of research for national and international dissemination.

Digital for All

10,000 teachers have already signed up to the *Teach Shakespeare* website. Lesson plans, exclusive videos and hundreds of resources support classroom teaching.

Staging It offers students the chance to direct their own Shakespeare scene on the Globe stage.

Children will find colourful, animated and interactive games on the *Globe Playground* site.

Events for Individuals and Families

Over 150 events for people 'at any age and any stage' are produced at Shakespeare's Globe throughout the year.

Half-term and summer storytelling and workshops for families include the annual *Shakespeare's Telling Tales* festival in July.

Pre-show talks, study days and adult courses complement the seasons of plays in the Globe and the Sam Wanamaker Playhouse.

Read Not Dead performances with scripts are staged in the Sam Wanamaker Playhouse and revive forgotten gems written by Shakespeare's contemporaries.

Higher Education & Research

Globe Education's resident academics lead and publish original research. Over 1800 students participate in undergraduate and MA courses and conservatory acting programmes every year. Studios are also offered for professional actors, directors and musicians.

The Rutgers Conservatory at Shakespeare's Globe provides BFA students with a year of actor-training and is now in its 18th year.

The MA in Shakespeare Studies, offered in partnership with King's College London, is now in its 17th year. For details, visit shakespearesglobe.com/ma

Discover More

at shakespearesglobe.com/education



'And let us...on your imaginary forces work'

Henry V, Prologue

NEW WRITING

A new writing venue 400 years ago, the Globe continues to be a new writing venue today. This summer, we are thrilled to stage two new plays written for the unique playing conditions of the Globe Theatre.

Emilia

10 August - 1 September

Morgan Lloyd Malcolm's spectacular new play, *Emilia*, tells the story of Emilia Bassano, the possible inspiration for the various 'Emilia' characters who appear throughout Shakespeare's plays, and one of the most remarkable women in Early Modern England.

Evam

15 September - 13 October

Eyam is a new play written by Matt Hartley. In 1665, the plague reaches the Derbyshire village of Eyam, just as Reverend William Mompesson and his wife arrive to lead the parish. The villagers are faced with a moral conundrum: stay quarantined and risk almost certain death, or flee and risk spreading the deadly disease?

SHAKESPEARE AND RACE

12 - 18 August

A festival that aims to redress the racial imbalances that exist not only in the industry of theatre but also in Shakespeare studies.

Events include performances, workshops, public lectures, panels and an international conference; participants include African-American actor Keith Hamilton Cobb performing his solo play *American Moor*, Dr Erika Lin (CUNY), Morgan Lloyd Malcolm (writer of *Emilia*), the Globe's Head of Research Dr Farah Karim-Cooper, a panel of recent of Othellos, and the Sam Wanamaker Fellowship Lecture delivered by Professor Kim F Hall.

Complementing the Globe's productions of *Emilia* and *Othello*, the festival highlights the importance of race to the consideration of Shakespeare not only in his time, but more urgently, in our own.

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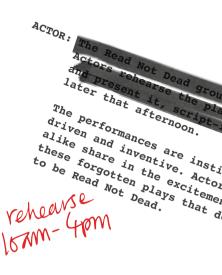
SHAKESPEARE AND CENSORSHIP

Throughout the year

50 years after the abolition of the Theatres Act in September 1968, this bold series explores censorship from historical, national and international viewpoints. We ask: are there forces at work today that are as repressive as the Lord Chamberlain?

Themes explored include the history of censorship on the British stage, press censorship and freedom of speech (in collaboration with the Royal Commonwealth Society and the London Press Club), the banning of Shakespeare in schools, self-censorship in the arts, and theatre as an act of rebellion.

'The rest is silence.'
Hamlet, Act V, scene 2



READ NOT DEAD - CENSORED!

Our popular script-in-hand performance series revives plays whose arguments challenged authority and caused offence.

Sunday 15 July, 4.00pm, Sam Wanamaker Playhouse *Believe As You List* by Philip Massinger

Saturday 15 September, 2.00pm at Christ Church, Oxford The Queen's Arcadia by Samuel Daniel

Sunday 30 September, 4.00pm, Sam Wanamaker Playhouse *The Wits* by William Davenant

Sunday 18 November, 4.00pm, venue tbc

The Tragedy of Sir John van Olden Barnavelt by Fletcher & Massinger

Sunday 2 December, 4.00pm, venue tbc

A Game at Chess by Thomas Middleton

RESEARCH IN ACTION

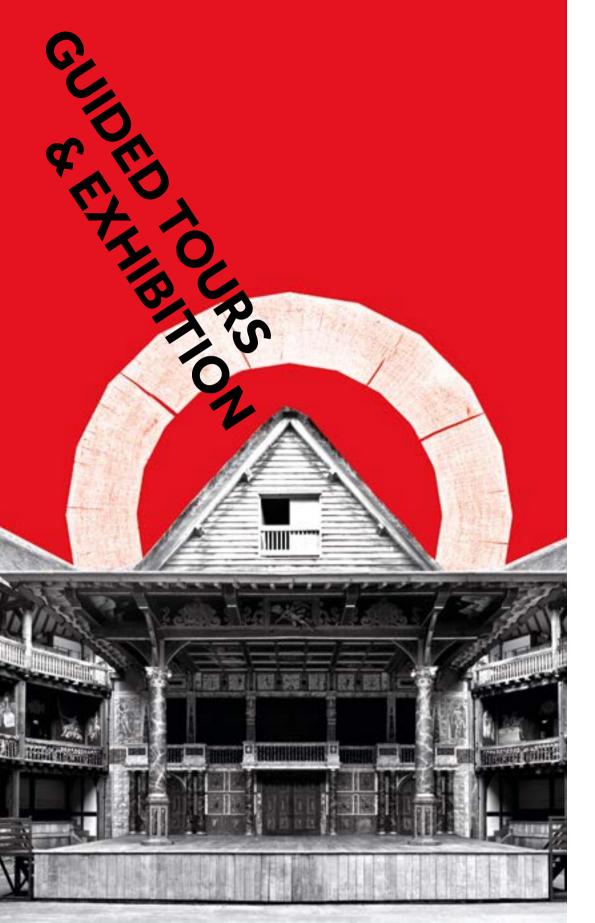
Workshops that give you a chance to be part of the Globe's exploration of early modern and contemporary performance culture with Globe actors and leading scholars.

Monday 9 July, 6.00pm

Games and Sport in Children's Indoor Performance

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Expect to be asked for your feedback.



Discover the extraordinary history and secrets of the Globe Theatre. Our guides will bring the space alive in a stimulating tour of the auditorium, with colourful stories of the 1599 and 1614 Globes, the reconstruction process in the 1990s and how the building works today as an imaginative and experimental theatre space.

In the Exhibition, included with your tour ticket, you can imagine the Globe as it would have been: the centre of what was once London's most notorious entertainment district. Find out about 17th-century Bankside, the tricks of the Elizabethan stage – from blood to flying – and watch costume dressing, swordfighting and printing press demonstrations.*

A guided tour is a fantastic way to experience the Globe for the first time or to delve deeper into the soul of the 'wooden O'.

Prices

£17.00 adults £13.50 students (16+ with valid ID) £15.50 seniors £10 children (aged 5 – 15 years, under-5s free)

£46 family ticket (2 adults + up to 3 children)

Get £2 off your ticket when you present a ticket for a performance in the 2018 theatre season.

Opening times

Exhibition 9.00am - 5.00pm

*Demonstrations may not be available at all times.

Tours run from 9.30am every day, but timings vary according to the production performance schedule.

During matinee performances in the Globe Theatre the Exhibition remains open and alternative tours – of Bankside and the archaeological site of The Rose Playhouse nearby, or the Sam Wanamaker Playhouse – may be offered. Please check our website for a full schedule of tours. Opening times and tours may change at short notice.

Contact the Exhibition office: **020 7902 1500**, **exhibition@shakespearesglobe.com**Admission is free for Friends and Patrons of Shakespeare's Globe. **shakespearesglobe.com/exhibition** Swan, Shakespeare's Globe serves modern British seasonal food across the site. All menus are created by our Executive Chef, Allan Pickett

Swan Restaurant

British locally-sourced produce is at the heart of our restaurant menu, which changes with the seasons. Join us for à la carte lunch, dinner or Sunday roast on the second floor. with stunning views of the Thames and St Paul's. We also serve a seasonal three-course theatre menu before and after all theatre performances. Alternatively, join us for our A Midsummer Night's Dream afternoon tea, inspired by the play and served on specially commissioned crockery. If you have more of a savoury tooth, try our Gentleman's Afternoon

Swan Bar

From morning breakfast to evening cocktails and everything in between, our bar menu features a wide selection of salads, quiches and cold meats, along with British classics, such as fish and chips, pie of the day and Scotch eggs, together with seasonal puddings. Sharing boards come both meaty and veggie and are a winner for large groups. Our drinks list includes a fine range of ales, interesting wines and seasonal cocktails.

Please note, we are unable to take bookings in the bar for groups of less than 10.

Foyer Cafe Bar

Located in the main theatre fover, the Fover Café Bar offers soups, sandwiches, salads,



No visit to Shakespeare's Globe is complete without a visit to the shop, which offers an excellent selection of gifts, books and other merchandise related to the theatre season, as well as DVDs of past Globe productions. Open daily throughout the year, 10.00am - 6.00pm.

We are the first theatre in the world to create our own Video On Demand platform. You can rent or buy over 60 of our previous productions online, on your desktop or mobile device, all in HD.

The collection includes classics such as Twelfth Night starring Mark Rylance and Stephen Fry, Michelle Terry in A Midsummer Night's Dream, and Gemma Arterton in The Duchess of Malfi, as well as hours of documentaries and interviews with actors such as Sir Ian McKellen. James Earl Jones and Dame Judi Dench.



SUPPORTI

Friends & Patrons

At the heart of Shakespeare's Globe is its family of Friends & Patrons, individual donors, grant-makers and corporate supporters. Over the past 30 years our supporters have helped realise Sam Wanamaker's dream to rebuild the theatre, and they have shared with us in celebrating our productions, as well as our ambitious education and community projects. Shakespeare's Globe is an educational charity dedicated to the experience and international understanding of Shakespeare in performance. By giving to the Globe you are supporting a vibrant arts and education centre. We receive no annual government subsidy, and so it is through your involvement and generous support that our projects can continue to evolve and grow. As a thank you for their support, our Friends enjoy priority booking at both theatres and free unlimited entry to the Exhibition and Tour. There are many ways to become involved and to support our mission, and our patrons enjoy an even closer relationship with the Globe with a personalised ticket service, invitations to exclusive insider events and access to sold-out performances.

To find out more about becoming a part of this special family, please contact the Friends & Patrons office on +44 (0)20 7902 5970 or email friends@shakespearesglobe.com

Project Prospero

Over the coming years, the Globe will see the beginning of a major new capital development comprising the creation of a dedicated Library and Archive, a state-of-the-art Production Centre, a world-class Exhibition and six additional Education and Rehearsal Studios. We are currently calling this 8000m2 scheme Project Prospero. The realisation of Project Prospero will allow us to display a Shakespeare First Folio alongside our two theatres and in conjunction with a revitalised exhibition featuring original costumes, films from our extensive archive and a host of other fascinating objects, creating endless opportunities for engagement, dialogue and debate.

We need to raise £30million to realise our vision and transform the Globe site. We are asking you to join us in supporting Project Prospero as we embark on our most ambitious undertaking since the completion of the Globe Theatre in 1997. Join us as we step into a new era of studying and staging Shakespeare at the Globe.

To find out more, contact the Development Office on +44 (0)20 7902 1458 or email Anthony.H@shakespearesglobe.com



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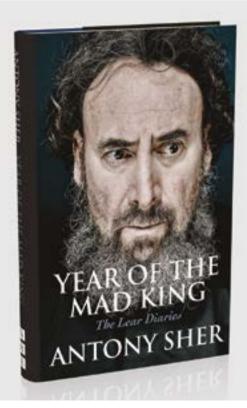
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