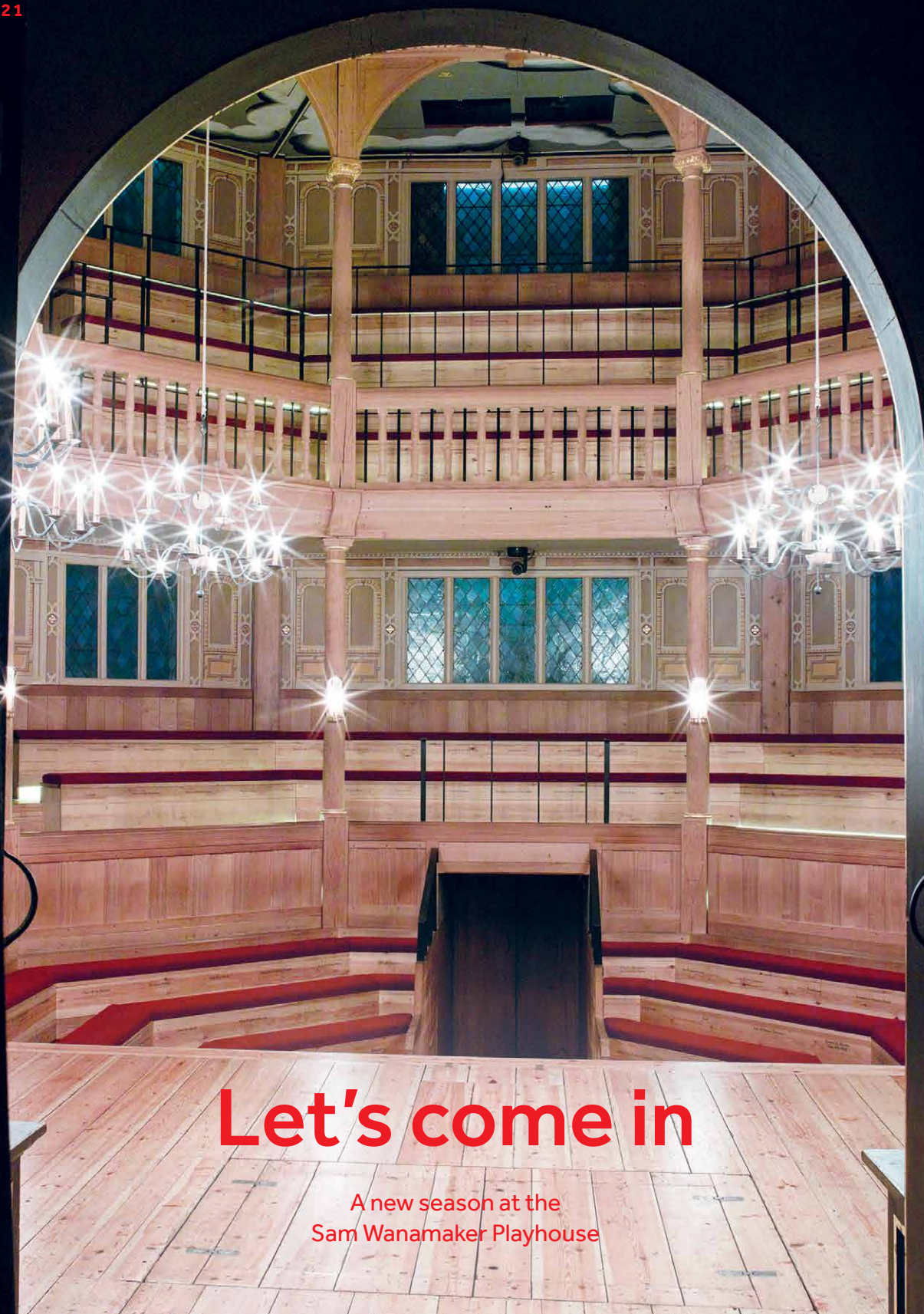


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shakespearesglobe.com

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Globe is published
by Cultureshock on behalf
of Shakespeare's Globe © 2021

ISSN: 2398-9483

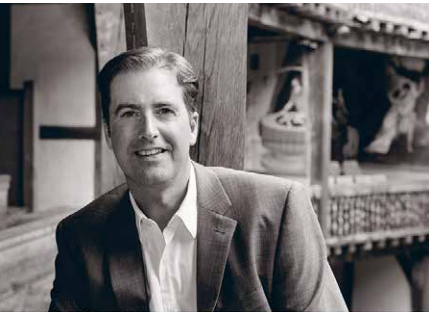
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Printed by Swallowtail Print

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Cover photo: Angela Moore



Neil Constable
Photo: Simon Kane

The CEO's perspective

Welcome to another wonderful edition of Globe Magazine. We're so proud to be welcoming you into the warmth of our candlelit theatre the Sam Wanamaker Playhouse. The Playhouse is very special for so many reasons beyond its architecture and stunning candles, particularly having been turned into a professional recording studio for us over last winter's closure period, allowing us to entertain, educate and hopefully inspire you all in your homes. Having recently completed our Summer Season, a new company of actors has taken to the Sam Wanamaker Playhouse stage, opening our Winter Season with *Measure for Measure*. Alongside our productions, we are proud to present a series of events including a panel discussion with the marvellous actor Maxine Peake, Artistic Director Michelle Terry, and Co-Director of Education Professor Farah Karim-Cooper, dubbed *Hamlet and She* as part of a *Women and Power* festival. We are delighted to finally bring audiences back indoors into our rather magical theatre.

You have heard much of our struggles since closure in March 2020. We haven't yet recovered but we feel more confident about the future of this beloved and important organisation. I am happy to reflect that our reopening has been a great success, despite continued challenges, with the theatre welcoming from May almost 200,000 audience members into 291 performances, with only two shows being cancelled due to the pandemic. To remain connected to our overseas audience, we also offered eight livestreamed productions, reaching 69 different countries. It is our joy and privilege to continue to provide world-class Shakespeare no matter how challenging the circumstances.

This Christmas, our outdoor Globe Theatre will open to celebrate the season with an enchanting new family show, *The Fir Tree*, based on the original fairy tale by Hans Christian Andersen. So, I hope to see you there, with warm drinks ready to sing and laugh beneath the stars.

Neil Constable



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FIGHT FOR HOME

From demanding more social homes to reforming private renting, we won't stop fighting to end the housing emergency. Join the fight at shelter.org.uk



NEWS

AROUND THE GLOBE

Playing Shakespeare returns with *Macbeth*

The *Playing Shakespeare with Deutsche Bank* series returns on 3 March with a full-scale production of *Macbeth* created especially for young people.

This project provides up to 20,000 free tickets to state secondary school children from London and Birmingham. More than 211,000 students have benefited from the programme over the past 15 years, which also supports teachers by offering free Continued Professional Development sessions, workshops and learning resources. This production of *Macbeth* will also be available to all, with the first public performances on 19 March, so more families and young people can experience the excitement of live theatre.

Photo: Cesare de Giglio



Photo: Hanna-Katrina Jedrosz

Lost in the Cedar Wood album playing live

On 6 and 7 February **Johnny Flynn and Robert Macfarlane** will present the **first live performance of their stunning album *Lost in the Cedar Wood***, in a sold-out evening created specifically for the intimacy of the Sam Wanamaker Playhouse. Created during the lockdowns of 2020, the album is based loosely on the world's oldest written work of literature, *The Epic of Gilgamesh*; beautiful music is woven through storytelling, drawing audiences on a 4,000-year journey from Mesopotamia through to our present time. Much-lauded singer-songwriter and actor Johnny Flynn most recently worked at the Globe creating music for 2015's *As You Like It* and was on stage in 2012's *Twelfth Night* and *Richard III*. Internationally celebrated and award-winning Robert Macfarlane is known for his writing about the natural world; his 2017 illustrated collection of spell poems for children *The Lost Words*, created with artist Jackie Morris, became a phenomenon.



Photo: Cesare de Giglio

Come join the storytelling

From 13-19 February, the Globe's flagship *Telling Tales* family festival will return for February Half-Term, packed with events and activities for families and young people to enjoy. Activities will be held both online and on site and allow families to uncover the magic of storytelling together in a Family Workshop or explore Shakespeare's plays in one of the many fun Storytelling sessions.

The following month, on 6 and 13 March, younger audiences are invited to join a live retelling of *The Merchant of Venice* in an interactive event led by experienced storyteller, actor and writer Alex Kanefsky.

Travel to the Globe by Uber Boat

Make your travel to Shakespeare's Globe part of the adventure with an exclusive 25% discount on Uber Boat by Thames Clipper. Hop on board from one of the 20-plus piers across London and step ashore right in front of the Globe. Enjoy the fresh air, stunning views of the capital, and a café bar with your Membership discount code THEGLOBE25 when booking online.



Hanh Bui

'MY RESEARCH IS TURNING TOWARDS RACE AND SOCIAL JUSTICE'

Teaching Fellow Hanh Bui on how her work at the Globe is
developing her research themes

How did you come to work at the Globe?

I started as a Research Assistant in February 2020 but was soon put on furlough because of the Covid outbreak. Then I interviewed and was hired as Teaching and Research Fellow in February of this year.

What does your work involve?

I love my job in part because of the many roles I get to play. I teach undergraduate and graduate modules and courses in early modern drama, theatre history, and Elizabethan social history. I provide research for our acting companies, educational programmes and guided tours. I also help to organise and host series such as 'In Conversation' and 'Anti-Racist Shakespeare', which bring together actors and scholars to discuss Shakespeare's plays from other perspectives such as race and social justice.

Can you tell us about your research?

Right now I'm revising a chapter from my doctoral thesis for journal publication. It's on [the unseen character] Sycorax, Caliban's mother in *The Tempest*. I've long been fascinated by the description of her body as being bent by age and envy into a hoop. So I look at the different

cultural narratives in the 16th and 17th centuries that Shakespeare may have drawn from to represent Sycorax as this fantastically deformed, disabled and racialised figure.

How did you become interested in this?

My doctoral thesis is positioned at the crossroads of Shakespeare studies, age studies and early modern health and science. While my other chapters primarily focus on paradigms of male aging – the sonnet lover, Lear, Leontes in *The Winter's Tale*, my chapter on Sycorax examines how female ageing was described and imagined in the period.

How has Covid affected your work?

Being a new employee during the pandemic was definitely not ideal – meeting colleagues, teaching, learning about the organisation, figuring out my own role, all via Zoom. But it certainly helped that I work in an absolutely amazing department – Higher Education and Research – where the people made it easier and much more fun than it might otherwise have been. I'm on site a couple of days a week now, so things are definitely changing. Fingers crossed we can stay the course.

Where were you before the Globe?

I was completing my doctoral studies in the US. Prior to that I worked in new media and cable news, and I also took some time away to start a family.

How did you get involved in Shakespeare studies?

When I decided to do a PhD, I initially thought I'd become a medievalist. But then I took some classes at Harvard University with the Spenser and Milton scholar Professor Gordon Teskey, and I became fascinated by the English Renaissance, and it all snowballed from there.

What do you hope your research will achieve?

It's really important to me that my research and teaching overlap, and a lot of my teaching at the Globe has been focused on anti-racist pedagogy, early modern constructions of race, and the history of European trade, colonialism and slavery. So my research emphasis is shifting as well. I'll always be interested in aging, medicine and health, but I'm thinking about new ways to approach those topics from more varied, global perspectives.



A depiction of Sycorax by British caricaturist Kenny Meadows. Image: Chronicle / Alamy Stock

A BIG IDEA

Globe Council Chair Iraj Ispahani has supported the theatre since before it was built. He talks to Rachel Potts about being inspired by the late Sam Wanamaker and taking his vision into the future



Sam Wanamaker
celebrating the successful
settlement of the 1986
High Court case against
Southwark Council and
Derno Estates.
Photo: Alan Butland

Iraj Ispahani was not expecting to begin a 30-year journey in theatre when he met Sam Wanamaker in 1991, one evening after work. Ispahani is a scion and board member of the 200-year-old Ispahani Group, a conglomerate with roots in Iran and Bangladesh’s oldest tea business, and was then a banker at JP Morgan. The day after that first meeting, he was invited to Bankside, to the “leaky building in Bear Gardens” that was the Globe’s HQ, and was persuaded by Wanamaker – “who liked collecting people,” as Ispahani says – to support the as yet unrealised dream of reconstructing an Elizabethan playhouse next to the Thames. “I just jumped in with both feet,” says Ispahani.

Since then he has worked in a voluntary capacity for the Globe, including as a Trustee for 24 years and Deputy Chair of the Board, providing advice on governance strategy and organisational development. Over the years he has introduced his network to the Globe during all the major phases of development and outreach, from the first £8m capital project that began the building of Shakespeare’s Globe, to touring *Hamlet* to every country in the world bar two, and opening the Sam Wanamaker Playhouse, finally creating a year-round working campus for theatre and education.

“I always had a view that Shakespeare was not the quintessential Englishman, that he was a global citizen,” says Ispahani, who grew up in the 1960s and early 1970s in Dhaka, in what is now Bangladesh, and is now CEO of Ispahani Advisory. “He resonated with me, in a very different part of the world.”

It helped minimise the divide between banker and actor, he thinks, on that evening 30 years ago, that Wanamaker was an American – “also, in a way, an outsider, who had a love for Shakespeare” – and that his vision for building the Globe struck Ispahani as “inspired and brilliant”.

He now chairs the Globe Council, as its first independent chair. In the past the Globe Board Chair was also the Chair of Council. The Council is an advisory body which complements the Globe’s governance structure. Globe Chair Margaret Casely-Hayford and CEO Neil Constable attend all Council meetings to make sure that there is a well-informed and regular dialogue. Ispahani admits many people

won’t have heard of the Council before but an important part of Council’s purpose is “to hold and provide institutional memory, past and present, to the Globe family and act as a sounding board and critical friend to the Globe”.

The Council also supports fundraising and development. The majority of its 50 members, who span fields including acting, teaching, business and law, have worked with the Globe as long-term volunteers or are former members of Globe staff, rather than simply being drawn from the organisation’s major donors, as may be the case elsewhere.

As an organisation through which more people in the world engage with Shakespeare than any other – pre-pandemic, more than 600,000 people were watching productions at the Globe or on tour and 1.25 million people were visiting annually, not to mention digital audiences – one might question why the Globe needs to look back. At 24, says Ispahani, “we’re still a restless, radical, young organisation, and we came from a place where no one thought we needed to exist. We don’t take things for granted.”


Young is relative: the first theatre opened in 1997 but as an idea the Globe goes back to at least 1970, when Sam Wanamaker founded the Shakespeare Globe Trust, and turning the idea into a reality was a struggle against legal and local government challenges, and “there were people in the UK who said, ‘We’ve got the RSC, why do we need this? This will be an imitation, this will be a replica. This will be Disney on the Thames.’”

When Ispahani came on board, although he didn’t know it at the time, Wanamaker was already suffering from cancer, and therefore, Ispahani thinks, becoming more amenable to approaching the campus build in stages, rather than attempting to raise the £24m needed for the full project up front. “Sam initially viewed that as a compromise, but then actually understood that that was the way to get it going during his lifetime.”

Members of the first Globe Council, established in 2005, had been there, they had done the “hard yards” and they were therefore vested in this venture. Moreover, they knew first hand that “behind this organisation was



“Sam’s vision engaged my latent enthusiasm and passion and harnessed it in a wonderful way”



Isango Ensemble's *Venus and Adonis*, part of the Globe to Globe festival. Photo: Ellie Kurttz

“I always had a view that Shakespeare was not the quintessential Englishman, that he was a global citizen”

somebody who literally gave their life to create this, and we must hold good to his expectations”.

While its theatres are the face of the organisation, Ispahani says Wanamaker’s vision always included education. The Globe’s first season of plays delivered from a tent on Bankside in 1972 was accompanied by a summer school. “One year the tent blew down,” says Ispahani. Globe Education today works with more than 140,000 students a year, “and we’ve never forgotten that our work began and indeed continues with the schoolchildren of Southwark”, says Ispahani.

The Globe Council, which was reorganised in 2019, now includes an actor who performed on a temporary stage at the Globe as it opened, an eminent Shakespeare scholar, a lay member of the Met police specialising in safeguarding and community relations, an international digital expert and an expert in entrepreneurship programmes for schools. One of the exciting developments about the Council for Ispahani is that it is becoming a repository of skill sets which the Globe can draw on as needed. This is an initiative which is being championed by

Casely-Hayford. “It is particularly helpful in these resource constrained times,” says Ispahani. “If any Globe loyalists or new friends are reading this and would like to learn more about it they are most welcome to contact me.”


“Coming as I do from Bangladesh,” Ispahani says, “the importance of education is fundamental, and it’s something that my family has supported for many generations. We’ve set up schools there for girls and boys for a very long time. So [at the Globe] there was an element of continuity of purpose for me because I was building on things which I had grown up knowing in my own family were important: to help create more inclusion by making education accessible.”

In 2017, Ispahani told the *Financial Times*: “We were brought up with a sense of duty, which was based on looking after the communities in which you lived.” It did not escape him, working in the City in the 1990s that over the river in Southwark was London’s poorest borough.

Independence, grit and self-reliance were also Wanamaker hallmarks and had meant prudent financial governance, without ties to state funds, says Ispahani, “but nobody was prepared for what befell the world with the pandemic”. He acknowledges and appreciates the lifesaving government support package during the pandemic, though he points out that this was not a panacea for the self-employed, but admits there are no easy answers for what comes next. “We have to do what we can in this environment, and we will grow again, focusing on the things that we do well.”

There’s an undeniable personal benefit to his Globe association, too, he says. “[Wanamaker’s] vision engaged my latent enthusiasm and passion and harnessed it in a wonderful way.. It has been an integral part of my adult life, and given me much more than I could ever expect to get from anywhere – a sense of being part of another family.”

What might the Iraj of 1991 think about what has been built from that founding vision now? “I think humbled by what we’ve achieved,” he says. “Second, one should always have a big idea and get behind it, tilt at windmills, because, you never know.”



It's not a pandemic production,
but director Sean Holmes feels now is
the right time for him to take on a play
he previously didn't know very well.

By Rupert Christiansen

REDISCOVERING HAMLET

Why *Hamlet*... and why now? I ask Sean Holmes, who directs the new production of the play that opens in the Sam Wanamaker Playhouse in January. His answers were unexpected.

"It's not something I previously had a burning desire to do. Perhaps part of my problem was that the planning always seemed to revolve around the question of who would play the title role and everything else had to slot in around that choice – which doesn't seem to me a particularly interesting starting point." Then surprisingly: "I didn't know the play all that well: of course, I've seen a few productions which I've liked over the years," – he singles out a radical rethink by Thomas Ostermeier at the Barbican in 2011 and Michelle Terry's version at the Globe in 2018 for "not being stuck in reverence" – "but a lot of my ideas were based on hearsay and half-remembered passages that didn't all link together."

“I’d fallen in love with the play, and it fit with our commitment to work with the same ensemble cast that had been with us through the summer”

During lockdown, Holmes' eldest son was struggling over the play for A-level English and so he offered to go through the text scene by scene with him. It turned into a close-reading seminar and Holmes emerged from it feeling that "I had discovered for the first time just how amazingly good it is, at so many levels, from the thriller upwards.

"So when it came to planning the winter season, I was able to tell Michelle [Terry] that I'd fallen in love with the play, and we decided that it would also fit with our commitment to work through the winter with the same ensemble cast that had been with us for *A Midsummer Night's Dream* and *Twelfth Night* through the summer. Working with a team of actors who know each other well means that you can get

George Fouracres as Aguecheek in the ensemble production of *Twelfth Night*. Photo: Marc Brenner





Twelfth Night in rehearsal. Photo: Marc Brenner

**“We feel we are being spied on,
that the world is unsustainable,
that there are no answers to all
the crises we face”**

so much further because you're not starting at square one and everyone is just so much braver and less defensive.”

What also stimulated Holmes' creative juices was the unique challenge of staging the play in the intimate atmosphere of the Sam Wanamaker Playhouse. “All my productions acknowledge the presence of an audience in some way, and this is a room in which you can bring the audience into the same space as the play. That's something vital to [the character of] Hamlet, who spends so much time exposing what is going on inside his head.”

But there's no shying away from the interesting question of who gets to play the Prince, and Holmes has plumped for George Fouracres. It's an intriguing choice as Fouracres is neither a seasoned tragedian nor an obvious matinée idol.

Hailing from the Black Country with the trace of a Midlands accent, he studied at Cambridge and became part of its stand-up comedy scene, followed by well received appearances at Edinburgh Fringe and contributions to radio and television shows such as *Harry Hill's Tea Time*.

At the Globe, he has appeared in Holmes's productions of *Twelfth Night* as Andrew Aguecheek and as Flute and Puck in *A Midsummer Night's Dream*, where he proved blessed with what Holmes calls “a natural instinct for talking to and engaging with an audience”.

“When I was discussing my thoughts for the project with the company, I asked them how they would feel about George playing the title role and they were all immediately enthusiastic. Comedy doesn't function as an add-on or light relief to this play, it's intermeshed with the tragedy, and they know that George will be able to dig into the irony and absurdity that is so fundamental to Hamlet's character.”

But why *Hamlet* now? “We discovered when we did our adaptation of Ovid's *Metamorphoses* in September a palpable hunger among audiences to be spoken to in ways that aren't mediated by a television screen. We're coming out of such a dangerous and strange and claustrophobic time and, while I'm the last person who

would want to do a pandemic production, I think one has to acknowledge that we're all in a fragile and disoriented state, and that the theatre can be useful to us now as a place to readjust.

"[Playwright and director] Edward Bond once said to me that great plays allow us to enter into psychosis without going mad ourselves. We feel we are being spied on, that the world is unsustainable, that there are no answers to all the crises we face. So much angst and confusion are rich things to play Hamlet through.

"As I've been reading through the play, I keep writing 'why?' in the margins of my copy. For instance, in standard revenge tragedies, the obstacles to the revenger achieving his goal are purely material and physical. Not in this case: by the normal code, Hamlet is failing by not murdering Claudius. But why do we think that? Isn't his reluctance quite reasonable? Why doesn't he murder Claudius? You might equally ask, why should he?

"His mother seems happily married, Claudius seems like a pretty good ruler, even if there's a lot of tense surveillance at Elsinore. If the ghost hadn't appeared and told Hamlet what he does, there would be no play. In the original folk tale the play draws on, Hamlet pretends to be mad so as not to be killed by Claudius. But Shakespeare doesn't follow that idea. Claudius isn't hostile to Hamlet: far from it, he seems to regard him as his natural successor. So things at the play's beginning are really quite stable. It's Hamlet's madness, whether real or not, that unsettles and infects everyone else."

Working with Cambridge academic Zoë Svendsen as his Dramaturg, Holmes is exercised by the question of how to cut the play – the play running in the First Folio recension at over four hours. "We need to get it down to about three hours with an interval, not least because of the hard nature of the seating at the Playhouse!

"It's a really sensitive issue. We want to keep Fortinbras, because I think it's vital to have that outer circle perspective on what is going on. I don't think we can get rid of Yorick and the gravedigger, because everyone will expect them to be there. What we are realising is that Shakespeare put everything there for a reason, and you can't take out a strand without threatening the entire structure."

Holmes has six weeks to work through all the challenges – "Five weeks in the rehearsal room, plus a week off over Christmas to think about everything" – but his actors are already onside. Peter Bourke, who was cast as Oberon in Holmes' Globe production of *A Midsummer Night's Dream* and has worked with him frequently at the Lyric Hammersmith, says: "Of every director I have worked with in the past 50 years since leaving Rada, Sean is my favourite. He gives you just enough rope but doesn't let you hang yourself, always making it fun and democratic, everyone's contribution being equal and considered."

For Holmes, what matters, however, is very simple – communicating. "I suppose at some unconscious level I direct all my productions with myself in mind as the ideal audience member – is this something that would excite or bore me? But I hope that doesn't end up being solipsistic. I certainly want audiences to come out of this *Hamlet* feeling exhilarated."

Hamlet, Sam Wanamaker Playhouse, 21 January to 9 April



The ensemble of *Twelfth Night*, directed by Sean Holmes, performing in the outdoor Globe Theatre. Photo: Marc Brenner

M A D E

T O

A new production of *Measure for Measure* set in the 1970s holds particular relevance for the world we're living in today. Director Blanche McIntyre talks to Deniz Nazim-Englund about exploring the timeless complexity of Shakespeare's problem play

M E A S U R E

Blanche McIntyre in rehearsal. Photo: Marc Brenner

Blanche McIntyre's *Measure for Measure* opened in the Sam Wanamaker Playhouse in November, but it's not the entirely traditional world you might expect from that space. Set in the mid-1970s and with a cross-cast Duke, McIntyre hopes to bring a new perspective to her version of one of Shakespeare's least categorical plays.

The director's love for theatre began at 15 when she attended Katie Mitchell's *Henry VI Part 3* at the Royal Shakespeare Company theatre. "It was completely electric," she says. "I went out feeling like my life had been turned upside down." Though she initially began to pursue history, it was during a school production of *Everyman* that she directed that she "got the bug" for theatre and decided to pursue it professionally. McIntyre decided that if she was not getting paid jobs by her early 30s she would "pack it in and do something with a pension". Luckily, she got her "first paid job when I was 32 and never looked back".

Some of her most recent projects, in 2019, include *Botticelli in the Fire* at the Hampstead Theatre and *Bartholomew Fair* at Shakespeare's Globe Theatre, which later transferred to the Sam Wanamaker Playhouse; as she says, "the pandemic obviously wasn't ideal for projects".

One directing project from last year was Lolita Chakrabarti's play *Hymn*; inevitably this was postponed and eventually it had to be livestreamed owing to a lockdown in London. While the camera was able to get close to the actors on stage, allowing for a more intimate performance that could not be achieved in a regular viewing, McIntyre says that "it was very tough for the actors because they didn't have any of the usual feedback". It wasn't just the absence of an audience that changed the production; there were also logistical challenges to ensure the safety of the actors in a Covid world. During the streaming actors "couldn't share props, costumes and chairs, so it became a very technically specific dance that they had to do on top of their acting," McIntyre says. The director is more hopeful about the upcoming production of *Measure for Measure*. "It's not a show that involves a lot of fighting and sexual contact. I'm relieved that the play will support a more Covid-safe staging if we have to go there."

There is something particularly appropriate about staging *Measure for Measure* in the Playhouse. "It's incredibly intimate and very hierarchical," McIntyre says. "*Measure for Measure* is very much a play about working within legal, social, sexual, all kinds of boundaries, which is reflected by the space itself."

The traditional use of candlelight – normally a signature of the Jacobean theatre – will be transformed to bring the mid-1970s to life, evoking the electricity blackouts that marked the era. "I can use the candles in a workaday way rather than a romantic way," says McIntyre.

“The Shakespeare plays I love tend to be the ones with difficult questions, thorny text, impenetrable problems”

Bartholomew Fair.
Photo: Marc Brenner



With her version of *Measure for Measure*, the director hopes to avoid some of the more typical choices for the staging of the play. "I think most versions that I've seen have largely been directed by men," she says, noting that they suffered from the "male gaze" with their use of "prostitutes dancing around poles in short skirts" in order to portray a hedonistic society. McIntyre hopes to highlight that the systemic issues within the play are not a result of a morally bankrupt society but rather that they stem from "a turn towards puritanism in public language".

"When you examine the situation," she says, "it's one teenager who's got his girlfriend pregnant and a handful of brothels that are already not doing very well, being shut down." In fact, the director recognises similar issues that are relevant to the modern day: "A new sharp tack to the right in public discourse and emphasis on individual morality and a sense that the country is in decline and that somehow it has lost its way. This feels to me to map pretty closely the way that people think about Britain in 2021."

Another "painfully relevant" plot point for modern audiences is the exploration of consent that is not fully resolved within the play itself. "The whole plot revolves around Isabella being 'offered' sexual assault," says McIntyre. "Two years after #MeToo, conversations haven't moved on because we've been dealing with violence against women through the pandemic in a really horrific way."

McIntyre says that she prefers to set her productions of the playwright's works in the modern day because "Shakespeare wrote his plays for a contemporary audience and to stage it the same way involves making a speech to a contemporary audience now". However, she decided to set *Measure for Measure* around 1975 because she noticed that people then dealt with "exactly the same things that we're dealing with now but in a way that is sufficiently removed that people can imaginatively go there and then use what they find there to think about their contemporary experience." The setting of the play also needed to allow the nature of Angelo and Isabella's Christianity to be portrayed as something truthful and not unusual within society.



Blanche McIntyre
during rehearsals
for *The Winter's Tale*.
Photo: Marc Brenner



The cast of *The Winter's Tale*. Photo: Marc Brenner

**“The silence that is provoked
need not be patriarchal.
It can be more complex”**

"The staging would only work if they had their roots in a culture that they believe to be popularly shared and that they were speaking for large groups of people rather than just personally speaking for themselves," says McIntyre.

For McIntyre, the ending of the play "shuts doors in a way that is very depressing", and so she has cast the Duke as a woman to open things up. The original ending sees Isabella reduced to silence after the marriage proposal from the Duke. By having a female figure propose marriage, McIntyre believes that "the silence that is provoked need not be patriarchal. It can be more complex. It still isn't necessarily a yes, but it opens up more spaces for thought." Furthermore, this change becomes a radical one when set against a backdrop of the mid-70s that humanises the Duke's character and puts their "exercise of power in a context where historically we give less leeway to female heads of state than to male," says McIntyre.

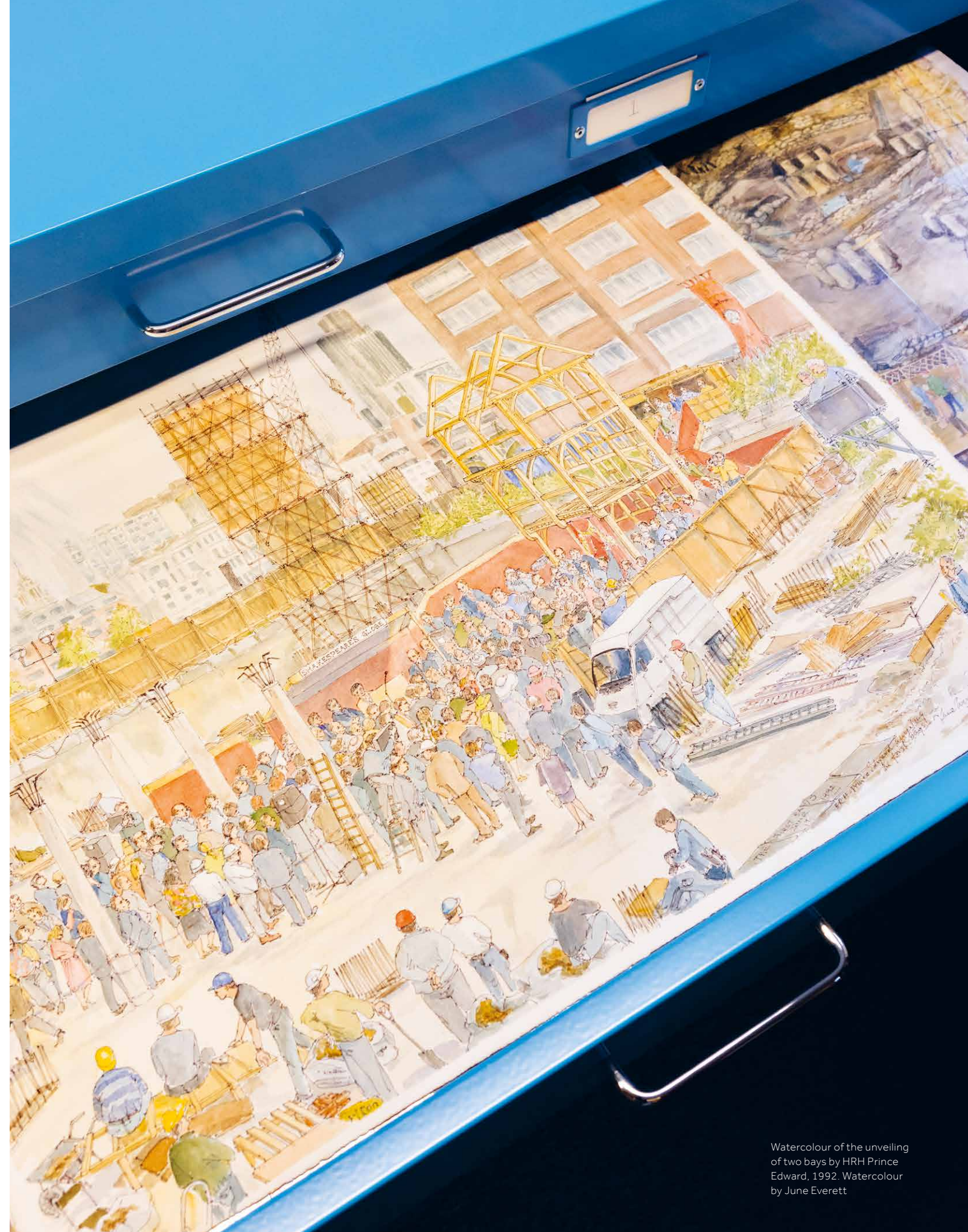
It was the complexity of *Measure for Measure*'s plot that drew McIntyre to work on this production. "The plays that I love of Shakespeare's tend to be the ones where there are difficult questions, thorny text, impenetrable problems." Having previously worked on another of Shakespeare's most enigmatic plays, *The Winter's Tale*, McIntyre says that she found it easier to work on a show that was not so rigid in its structure allowing her the freedom to explore complexity. "*Measure For Measure* as a principle doesn't work with black and white thinking," says McIntyre. "Extreme judgment, writing people off as wholly good or wholly bad is not helpful. We're all shades of grey."

Measure for Measure, Sam Wanamaker Playhouse, until 15 January

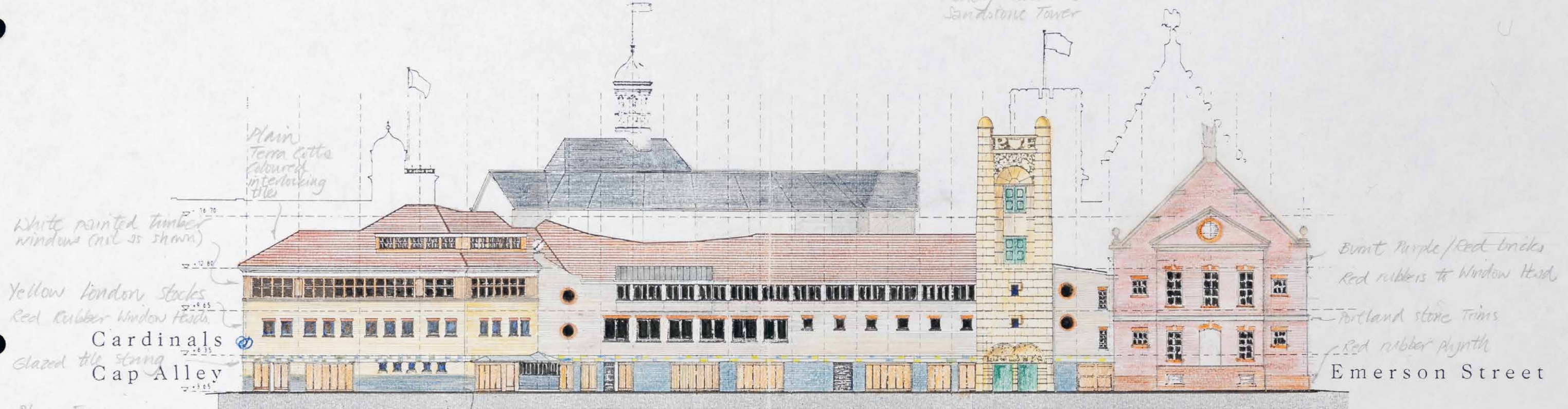
DRAWN IN

The Institutional Archive at Shakespeare's Globe holds documents of its glorious history. The records of how the Globe came to be built, the performances that have appeared on stage and the relations with international organisations are all carefully documented and prepared so that they can be researched and understood. From the first architectural drawings of the theatre to the prompt book for *Titus Andronicus*, the archive is a treasure trove of material that relays the life of Sam Wanamaker's dream.

Photographs by Pete LeMay



Watercolour of the unveiling of two bays by HRH Prince Edward, 1992. Watercolour by June Everett



White painted timber windows (not as shown)
 Yellow London Stocks
 Red Rubber Window Heads
 Cardinals
 Glazed tile string
 Cap Alley

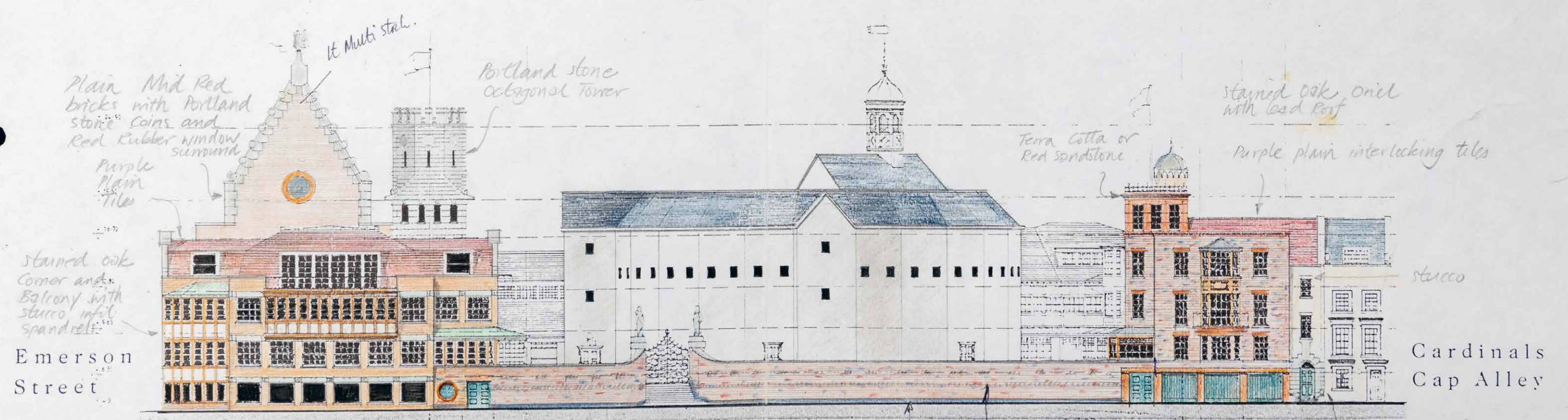
Burnt Purple/Red bricks
 Red rubbers to Window Head
 Portland stone Trims
 Red rubber plynth
 Emerson Street

Blue Engineering
 Bricks plynth

White painted doors
 (not as shown)
 Engineering
 Inn only

Gray/Pink facings to
 upper storeys with Red
 Rubber trims
 Blue Engineering brick
 Ground Storey.

SKIN MARKET PLACE



Plain Mid Red
 bricks with Portland
 stone Coins and
 Red Rubber window
 surround
 Purple
 Plain
 Tiles
 Stained oak
 Corner and
 Balcony with
 stucco and
 spandrels
 Emerson
 Street

Portland stone
 Octagonal Tower

Terra Cotta or
 Red Sandstone

stained oak oniel
 with lead roof

Purple plain interlocking tiles

stucco

Cardinals
 Cap Alley

Plain Mid Red bricks
 with Portland stone
 lintels and carved Portland stone
 Plaques

Light Red
 Multi with blue engineering
 brick plynth and built in
 string courses/blocks of
 chalk & flint

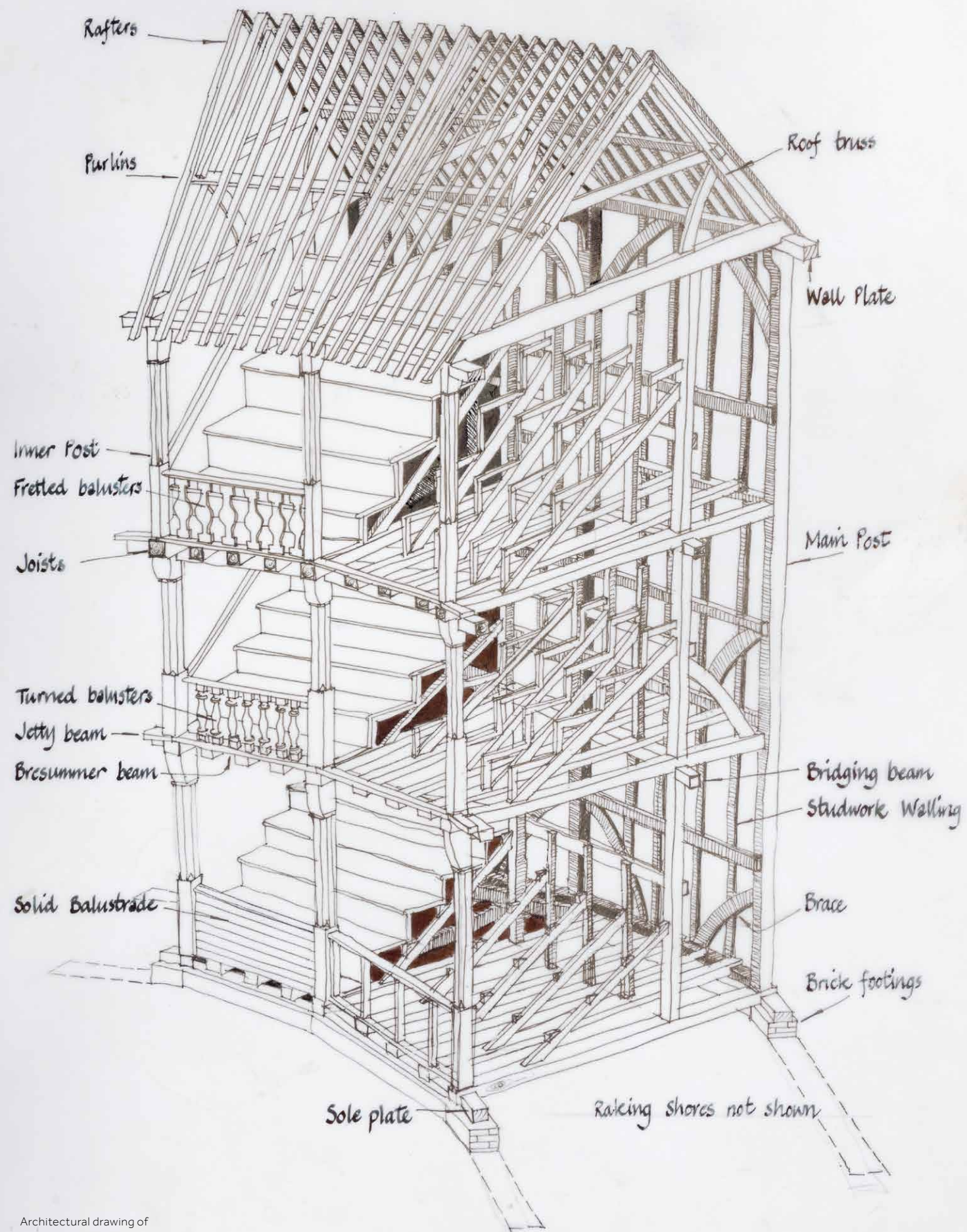
BANKSIDE

Engineering
 black heads
 Red stretchers

Light Red Multi
 coloured brick to
 Match Peverests lodgings

Red Rubber Trims (Terra Cotta
 or Sandstone Lintels)

Portland stone



Architectural drawing of two bays of the Globe



Architectural model of two bays of the Globe



106
Q - 27 mins. As Flora is dragged onstage poke blood pipe through the DS edge of trap for Flora to suck.
(Break - fill up mop bucket then cut confetti)
Q - 1hr 24 mins. Page SR discovery space masking for final exit.

INTERVAL - 15 mins

Clear blood bottles, blood bags and cloak from onstage.
Open trap and set ladder.
Spread out white sheet for cous cous.
Take plastic off cushions and set large cushion under trap.

Beginners

In trap -
→ Ethan Hammer/Jude Willoughby + Chaperone
Flora Spencer Longhurst
Will Houston
Ian Gelder

Q 0 mins - 1st Lynch mob. When Obi shouts 'Death to the Andronici' Q Will on ladder f/o hand up cushions, sacks, stick, cous cous, food and bottle to Ian (Tim helps with this)
(Break - stay substage)

Q 20 mins - 2nd Lynch mob. Receive food and bottle from Ian through open trap and strike to kitchen
(Break - do washing up in kitchen then return substage with Bryan)

Q 27 mins - 3rd Lynch mob. Receive 3 books from Ian through open trap and hand up small brown brush. Help strike cushions etc as they are thrown down then help Ian down ladder. Strike ladder to substage.



(Break - Go to attic and watch Nurse killing)

29
Q 29 mins - On Q blow down pipe to release feathers, Tim makes bird noise.

TITUS Now masters draw, Oh well said Lucius,
Good boy in Virgo's lap, give it Pallas.
MARCUS My lord, I aim a mile beyond the moon.
Your letter is with Jupiter by this. - Feathers GO
[squawk of a bird, and feathers fall]

(Break - return backstage then standby substage)

38
Q 38 mins - On Q standby and Q Lizzie over radio:

TAMORA King be thy thoughts imperious like thy name.
Is the sun dimmed, that gnats do fly in it?
The eagle suffers little birds to sing,
And is not careful what they mean thereby,
Knowing that with the shadow of his wings,
He can at pleasure stint their melody.
Even so mayst thou the giddy men of Rome.
Then cheer thy spirit, for know thou emperor,
I will enchant the old Andronicus,
With words more sweet and yet more dangerous
Than baits to fish or honey stalks to sheep,
When as the one is wounded with the bait,
The other rotted with delicious feed. - Standby Lizzie

SATURNINUS But he will not entreat his son for us.

TAMORA If Tamora entreat him then he will,
For I can smooth and fill his aged ears
With golden promises that, were his heart
Almost impregnable, his old ears deaf,
Yet should both ear and heart obey my tongue.

Go thou before to be our ambassador:
Say that the emperor requests a parley
Of warlike Lucius, and appoint the meeting
Even at his father's house the old Andronicus. - Lizzie GO

SATURNINUS Emillius do this message honourably,
And if he stand on hostage for his safety,
Bid him demand what pledge will please him best.

EMILLIUS Your bidding shall I do effectually. Exit.

(Lizzie Thanks)



Georgia Snow talks to director Abigail Graham about *The Merchant of Venice*, identity, capitalism and how theatre is changing the way it works

PRICELESS

PERSPECTIVE

The Merchant of Venice is one of Shakespeare's most frequently performed plays. It is also one of his most contentious. For the director Abigail Graham, whose production of the play closes the winter season, *The Merchant of Venice* hinges on the "intersection between capitalism, patriarchy, antisemitism and racism through the lens of parent-child relationships".

"I think we are ready to have a conversation about the relationship between all of those things right now because of where we are politically, and where we are globally," she says. Yet, Graham thinks, by tackling these topics through Shakespeare rather than through a new piece of writing, a door is opened to a more expansive conversation that she is eager to provoke.

"It means you get a really broad audience, and people will be coming to the play for different reasons, but we're doing something quite different with it," she explains. Graham has reordered much of the text, so that it now follows the story of the play's antagonist and one of Shakespeare's most infamous characters, the Jewish moneylender Shylock, and her production will present events through the eyes of his daughter Jessica.

"Traditionally the play is written so that you're following Bassanio's journey, he is the protagonist," she says. "He's a white Christian man, and so it's told through the eyes of a white man. This time, we've changed the order of things so you're looking at it from a different perspective, to try to expose the structures that are in place which pit minorities against each other."

Graham approaches Shakespeare "the same way I would a new play", she says. "What is the story we want to tell, what are the questions we as a group of artists want to ask and we want our audience to be asking, and how can we ask them?"

Shakespeare's text in *The Merchant of Venice* is swirling with nuance about identity, exploitation and prejudice, and has been a source of debate for scholars, artists and audiences alike for

centuries. Among the complexities of staging it — of which Graham acknowledges there are "loads" — is addressing its portrayal of whiteness. "One of [the challenges] we faced is that the white supremacists win, and that makes everybody very uncomfortable," she says, adding that she intends to interrogate this head-on through the production of the text.

Addressing the question of antisemitism in the play brings its own challenges for Graham. "I think we need to talk about antisemitism, looking at it from the right and from the left," she says, a challenge that for her is both political and personal. "I am a Jewish woman who grew up in a capitalist society. I have a complicated relationship with my dad and our political views differ hugely."

Graham's reimagining of the tragicomedy will interrogate some of its most fabled moments — she says Portia's "The quality of mercy" speech, which causes Shylock's downfall, was "for years, sort of amazingly heroic", but to her is a "heinous act of antisemitism".

"This is not just a play about antisemitism though, and people in the play also experience racism and misogyny. What binds all of these people is that they live in a hyper-capitalist society which is not unlike the one we live in today in London," she adds.

She is also planning to reexamine the play's ending (the details of which she won't divulge) but promises: "There are certain choices we're making with the production, and how it talks to the text, that will make us think differently about it. It's a deeply complex play, and it's going to be really meaty for all of us to get our teeth into when we get into rehearsals."

Graham is yet to bring together the company for the production, which opens in February in the Sam Wanamaker Playhouse, a space that she believes is "so human" in its architecture and is therefore confronting in its intensity.

"It's just people in a space. No tricks. There is nowhere to hide. Because the audience is

Production of *MUM*.
Photo by The Other
Richard



**“Shakespeare’s
text in *The
Merchant of
Venice* is swirling
with nuance
about identity,
exploitation and
prejudice”**



The Sam Wanamaker Playhouse, evoking the sense of a courtroom. Photo: Angela Moore

within touching distance of the actors, it can really make people complicit in the action." It also, appropriately for the *Merchant of Venice*'s later scenes, evokes the feeling of a courtroom, forcing characters and audiences alike to engage with its complicated themes together. "Both of those things really work in the favour of the play. You get to see how you're complicit in other people's oppression regardless of where you're sitting. We shouldn't be hiding, we should be confronting our own prejudice."

Graham began directing in 2005, after graduating from Newcastle University and starting a job as a youth theatre coordinator at

a community company in Hackney, "setting up youth theatres on housing estates".

It turned out to be prophetic. Outreach education work has remained at the heart of her career and is evidently a huge passion, but it was her friend, the *Emilia* playwright Morgan Lloyd Malcolm, who first told her she should be directing professionally. "I just said, 'I can't do this as a job, those jobs don't exist'. I just sort of thought you had to be a man who went to Oxford or Cambridge to be a director."

According to Graham, Lloyd Malcolm scoffed at the assertion and pointed her in the direction of the Old Vic's renowned 24-Hour Plays initiative, which spawned what is now a near-20-year career

“The Sam Wanamaker Playhouse is ‘so human’ in its architecture and is therefore confronting in its intensity”

as a theatre director. In the years since, she has maintained a symbiotic relationship between directing her own productions and leading community and education work.

She founded and ran Openworks Theatre between 2013 and 2017 – which sought to open up arts careers by embedding outreach into its productions – and she regularly directs in drama schools, a practice, she says, that “feeds you as an artist and makes you take risks”.

Unsurprisingly, Graham had several projects postponed during the pandemic. Three shows, of which *The Merchant of Venice* was one, a new play by Lloyd Malcolm and a major London pantomime the others, were originally programmed across 2020 and 2021. Her schedule post-pandemic has been Tetris like, with them landing almost on top of each other.

On the day we speak, Graham's production of Lloyd Malcolm's psychological thriller *MUM* has its opening night at Soho Theatre in London, while she is on her second day of rehearsals for *Aladdin* at the Lyric Hammersmith, written by the comedian and composer Vikki Stone. *The Merchant of Venice* follows soon after. She also has an eight-month-old baby.

“It's really intense, I won't lie.” Graham makes no bones about the challenges she and her family continue to face to pull it all off.

Her husband has put his career on hold to enable her to direct because childcare is simply “not affordable”. Her husband also moved to Plymouth for the entire rehearsal period for *MUM* – an exploration of the anxieties of early motherhood – so that Graham could still see her son.

She found it intense getting under the skin of a play so close in theme to her own life, but the process behind it refreshing. Family-friendly rehearsal days ran only between 10am and 5pm, Monday to Friday, young children that needed feeding or caring for were welcomed into the rehearsal room, and producers hired a second room “where the dads could hang out with the babies”.

Theatre is “not traditionally inclusive for people with young families”, she says, but ensuring that parents and carers are supported from the very start of a project is something she hopes to replicate in her future work. “It's about acknowledging that a work-life balance is important.

“We all know the system before didn't work for everyone. It's much like *The Merchant of Venice* where the system only works for a certain type of person, our theatre culture only works for a certain type of person. We have to remember that the process is as important as the product.”

She is hopeful though, that a change in culture is coming. “We're all shaking off the mothballs after the pandemic and we can't work how we did before, it's going to have be different. Everyone is learning.”

The Merchant of Venice, Sam Wanamaker Playhouse, 18 February – 9 April

Creative Class

As the pandemic transformed what Shakespeare's Globe could offer, Co-Directors of Education Farah Karim-Cooper and Lucy Cuthbertson talk to Edward Behrens about how they dealt with taking over the department in the midst of the crisis

Lucy Cuthbertson and Farah Karim-Cooper.
Photo: Helen Murray



It is something of a cliché to say that the pandemic has changed almost too many things to count. At Shakespeare’s Globe the most obvious effects of the lockdowns and restrictions were visible on stage and in the auditorium. The work of the Education department, however, was also not only as affected, but perhaps has been changed for the long term.

There was always likely to be a shift with the appointments of Lucy Cuthbertson and Farah Karim-Cooper as Co-Directors of Education, Shakespeare’s Globe following the retirement of Patrick Spottiswoode last September. Karim-Cooper is a professor at King’s College London and President of the Shakespeare Association of America. Cuthbertson has over 20 years’ experience in state schools as Head of Drama, a Lead Practitioner for Greenwich and school senior leader, teacher trainer & Director of Drama & Theatre for a large multi-academy trust (Griffin Schools) with 13 schools across the UK. With two people at the head of the department, says Karim-Cooper, there is now “a new way of doing things”. Cuthbertson oversees learning and education for schoolchildren while Karim-Cooper is responsible for higher learning.

The department also suffered the effects of the pandemic in the way that nearly every organisation in the country has: tightening budgets meant people on furlough and ultimately, a smaller department. They have had to come up with what Karim-Cooper calls “something more efficient” but if this sounds like the language of bean counters that is the wrong impression. It is also, according to Cuthbertson, “more creative”. The department may be smaller, but it’s “more dynamic, more flexible and responsive, as opposed to [people] being locked into certain desks and particular areas of focus,” she adds. “Everyone now can work across whatever comes in.” Both women also come from educational backgrounds so speak the same language as the teachers and educators with whom they work.

What is coming in has changed, too: the Globe was renowned for its drama sessions with Education Practitioners leading workshops and storytellings for children from as young as four to give them a way in to the language and stories



Children from around the world attended workshops on Zoom.
Photos: Courtesy Shakespeare’s Globe

of Shakespeare’s plays. Those workshops relied on live interaction. That element of teaching had to be rethought as schools shut and classroom activity was replaced with home learning.

Initially, Cuthbertson says, “we didn’t know what to do.” All the freelancers who depended on this work suddenly found it had dried up. However, following a webinar with Alliance Theater in Atlanta, Cuthbertson found that “they had started everything we hoped to do which gave us the confidence to do what we wanted to do online”.

For an organisation where the priority had always been on live engagement this was a big change. It also meant taking into account the needs of the people relying on these events. “Because everyone was at home in lockdown, we were not aiming at schools, we were aiming at families who were going out of their minds, stuck in houses,” says Cuthbertson. “We did storytellings that were kept to about 25 families for each event which meant they were still interactive and they proved so successful.”

Suddenly, events that had reached a single class in a single city were now international. “On the one call we’d have kids in the UK, kids in America, kids in South Africa, kids in India – it was just gorgeous,” says Cuthbertson.

Things “morphed” as schools went back into the classroom. The Globe was working with schools “but online”. It was a mix of children joining individually from home and addressing classes in masks. Long before the corporate world was talking about hybrid working, the Globe was already on to it, developing the resources schools needed to enrich Shakespeare teaching. This included Continuing Professional Development teacher training sessions which was taking place online for the first time. Cuthbertson estimates that “across all the family and education events we delivered over 600 sessions during lockdown”.

She also singles out a key partner for its help: “Deutsche Bank was great. We had films of Playing Shakespeare with Deutsche Bank productions, *Romeo and Juliet* and *Macbeth*, and it allowed us to put them out there for free to schools.” These

“For an organisation where the priority had always been on live engagement the pandemic was a big change”

Online Storytelling

The Tempest

A Midsummer Night's Dream



The online storytelling events. Courtesy Shakespeare's Globe

“On the one call we’d have kids in the UK, in America, in South Africa, in India – it was just gorgeous” – Lucy Cuthbertson

are, of course, two key GCSE core texts and they had around half a million hits. The films, coupled with the Globe's web resources, allowed schools to keep Shakespeare alive for their pupils.

Before the Covid crisis, the higher education programme had largely catered to American students. The resulting travel ban meant that, as with the schools programme, Karim-Cooper had to retool everything the Higher Education team was doing to work online.

The timing of this was, to say the least, awkward as it occurred midway through the MA programme with King's College London and the undergraduate course offered to students at University of Notre Dame, Indiana. Karim-Cooper moved fast. "Initially it was a scrappy video thing and we worked to pivot online." There were a lot of video lectures and online discussions.

It quickly became apparent that the crisis was going to go on for a while and Karim-Cooper was able to piggyback on the funding the Globe had received to bring in production company Karma to the Sam Wanamaker Playhouse to film theatre for live streaming while the building was closed to the public. "Our practitioners delivered a variety of sessions; there were lectures and practical sessions, such as on lighting. It helped us deliver an entire year of the MA online," she adds.

As with the younger children, going online suddenly opened up opportunities. "I taught classes in Saudi Arabia," says Karim-Cooper. "We can offer these classes to people all over the world."

This internationalism even brought in new companies to work with the Globe. A company in Yemen had seen one of the Globe's streamed productions on YouTube and wanted to do a production. It got in touch with the higher education programme and Research Fellow and Lecturer Will Tosh developed a script for *Hamlet* as well as providing masterclasses. "There had been no theatre performance in Yemen for ages," says Karim-Cooper. "This is war-torn Yemen. And we probably wouldn't have been able to really do that if we didn't have an infrastructure that we had spent the last several months building. So it was hard, but it was extraordinary."

The Education department at the Globe doesn't only deliver learning. It is responsible for the festivals that also kept going through lockdown, such as the Shakespeare and Race festival last August. Traditionally this was run by Karim-Cooper and her team but with the co-directors working together it meant that they were able to develop continuing professional sessions for teachers looking to teach anti-racist Shakespeare and, from that work, go on to provide anti-racist workshops for kids that, as Cuthbertson puts it, "link into the entire festival".

Cuthbertson is currently working on storytelling with the *Merchant of Venice*. "When the RSC got children's author Michael Morpurgo to do lots of Shakespeare's stories he decided it was too tricky and missed it out," says Cuthbertson. "I wanted to find ways of doing the story, finding ways of it not causing more harm." Karim-Cooper was able to develop it further "through my links at King's College London with scholars in the centre for Jewish Studies, who advised us. We will also be developing some scaffolding events for our upcoming production of *The Merchant of Venice*." These are webinars, conversations and blogs bringing together the Learning department, Higher Education and the Centre. As Karim-Cooper says: "Innovating is the key word for us."

This innovation has a very clear goal and Karim-Cooper frames it clearly: "I'd like to see us retain the things that have made our reputation in a way that stays agile and contemporary. It's about keeping Shakespeare in the universe of youth culture." This is not to denigrate the past – "theatre history and archival recovery are still my go to," she says, "but doing it in a way that speaks to the moment."

As Cuthbertson says: "If you have a passion for Shakespeare and you can see the relevance and you can see the radical thinking in those plays, you want to keep young people thinking it is relevant. We need to keep working and showing how it's exciting and innovating."

Playing Shakespeare with Deutsche Bank: *Macbeth*, Globe Theatre, 12 March – 16 April



BIG MAKING IT



IN A

Paul Yachnin discusses what
Shakespeare's writing for
an indoor playhouse says
about the playwright

SMALL ROOM

From previous page:
panoramic view of the
City of London and
Westminster showing
the area between
Gordon Stairs and
Blackfriars Stairs with
Lambeth, Southwark
and the River Thames
in the foreground.
Image: Heritage Image
Partnership Ltd /Alamy
Stock Photo

Commoners like Shakespeare were willing to pay good money for the kind of respect that usually came only to people with “gentle” bloodlines. In 1596, he paid a large sum of money to the College of Arms for a coat of arms for his father (the dyer and glove-maker) and himself and for the right to call themselves gentlemen. You might remember it, with its spear and bird, and the motto “*non sanz droict*” (not without right).

The Tempest, his last single-authored play, and one he wrote with the upmarket Blackfriars theatre very much in his mind (more about that in a moment), was an important move in Shakespeare’s project of social climbing.

It is also a play that has helped make him a person worthy of respect across the whole world. How did this happen? And how are we to understand the play itself?

The Tempest is a play that
has helped make Shakespeare
a person worthy of respect
across the whole world

Shakespeare’s political thinking
is complex because it arose from
his own experience of social
exclusion and social ambition

Trying to make it big in a small room

In the year that Shakespeare got his coat of arms, the leader of his playing company, James Burbage, paid £600 for a property in the Blackfriars neighbourhood. Just like Shakespeare, Burbage wanted himself and the company *not* to be like those artisans-turned-actors in *A Midsummer Night’s Dream* – “hard-handed men that work in Athens here, / Which never laboured in their minds till now.” The plan was to move the company from the large, open-air theatre with its predominately commoner audience and cheap tickets to the much smaller, more expensive and exclusive Blackfriars. But Burbage’s bid for respect perished when the upper-class denizens filed a petition with the Privy Council.

The Blackfriars theatre was not to be. At least not yet. When, a few years later the lease expired on the theatre property, the company built the new

Globe playhouse in Southwark – another large, open-air amphitheatre. It took until 1609 – the company had been the official players for the king for six years by then – before they were permitted to perform at the Blackfriars. The plays Shakespeare wrote from then on were designed to play at the Globe (with its crowds of commoners standing in the yard) and at the candlelit, no-standees Blackfriars.

By the way, 1609 was also the year that saw the publication of *Shakespeare’s Sonnets*, poems that gave voice to his feelings about his own social position (“my nature is subdued / To what it works in, like the dyer’s hand” – Sonnet 111) and to questions the real worth of the social elite that he longed to join (“lilies [flowers associated with the French aristocracy] that fester smell far worse than weeds” – Sonnet 94).

Shakespeare and *The Tempest*

In 1610 or 1611, in the wake of the apparent loss in a terrible storm and then the miraculous survival of a large group of English colonists on their way to the Americas, Shakespeare wrote *The Tempest*.

The play features music, dance, magic, a character named Ariel capable of flying tricks and magical transformations, and even an amazing “servant-monster” whose name, Caliban, calls to mind the cannibals of the Americas made famous by writers such as Michel de Montaigne. The company commissioned the king’s lutenist to compose two new songs. The play opens with a spectacular storm at sea with lightning effects engineered by a master fireworks craftsman. There is a gorgeous court-like marriage masque for Duke Prospero’s daughter and the son of the King of Naples, where the goddess Juno descends to the stage in a chariot and she and the goddess Ceres bestow blessings in song on the couple.

The play could be seen as a masterpiece of right-wing political thinking. A beautiful young aristocratic couple join together and are able to look forward to their dynastic rule of Naples and Milan, the rightful ruler of Milan is restored to his dukedom, and the latest conspiracy against Prospero on the part of two Italian servants and their BIPOC co-conspirator Caliban is

easily undone and severely punished so that the political, class and racial order is back just where it should be at the play’s end.

If that were all, if the play were nothing more than Shakespeare’s declaration of solidarity with the white aristocratic ruling class, then it could not have grown into one of the most generative works in the canon of dramatic literature. The move to the Blackfriars was indeed of a piece with the social ambition of Shakespeare and the company, but the move also seems to have made Shakespeare’s thinking about his social climbing and his society even edgier.

Take the very start of the play. William Strachey’s report on the shipwreck and survival of the English colonists, which was Shakespeare’s principal source, tells us that the sailors and their passengers, “even our governor and admiral” worked together to try to save the ship. In the play, however, the mariners work skillfully together while the aristocratic passengers just get in their way and shower curses on them.

The change Shakespeare made to his source came about because drama needs conflict, but the differences he introduced between the working mariners and the useless, arrogant courtiers were also an acknowledgement of his pride at being a member of a company of theatrical

artisans — all of them working together in the face of aristocratic contempt to save the ship and to bring powerful and politically challenging entertainment to the playgoers.

Or consider Caliban. The islander whom Prospero calls “this thing of darkness” is punished for his rebellion and brought sternly to heel. His story seems indeed of a piece with the burgeoning racism of the 17th century. Yet Shakespeare was reading Montaigne for ideas that he could bring into his new play. What he found was Montaigne’s brilliant description of the Indigenous peoples (“there is nothing in that nation that is either barbarous or savage”) and also an appreciation of their poetry, including a translation of “cannibal” verses about how the beauty of nature makes human love possible.

Caliban has much to say about emancipation from Prospero’s conquest of the island. And the verse translated by Montaigne seems to have incited Shakespeare to give Caliban one of the strangest and most beautiful poems in English, a poem about how the soundscape of nature is both an act of love bestowed on people and the source of human happiness. It starts, “Be not afeard, the isle is full of noises, / Sounds and sweet airs that give delight and hurt not,” and concludes with Caliban recollecting his perfect dream of the grace and plenty of the natural world.

Bring forth more islands

Shakespeare’s political thinking is complex because it arose from his own experience of social exclusion and social ambition. His characters are wonderfully various by virtue of his practices as a professional playwright, especially his wide and astonishingly absorptive reading of all kinds of books. The move to Blackfriars, with its array of innovative musical and lighting effects and especially with its high-class audience, seems to have tuned up the complexity and variety of Shakespeare’s art to the top of its pitch and to have pushed out its boundaries so that it was able to represent matters of great concern in its own time, such

as colonisation and racism, and in ways that oriented the play toward the European future. *The Tempest*, in many ways a perfect exemplar of Shakespeare’s art, has been able to help give birth to thousands of other works of art, all the way from Dryden and Davenant’s archly conservative *The Enchanted Island* (1667) to Aimé Césaire’s postcolonialist *Une Tempête* (1969). So Shakespeare has indeed become a person worthy of the respect of others, someone able to serve as a midwife to the imaginations of others, or an artist, as the play has it, able to “carry this island home in his pocket... and sowing the kernels of it in the sea, bring forth more islands”.

The move to the Blackfriars playhouse, with its array of innovative musical and lighting effects and especially with its high-class audience, seems to have tuned up the complexity and variety of Shakespeare’s art to the top of its pitch

Christmas at Shakespeare's Globe

This Christmas the Globe will be celebrating folkloric tradition with an enchanting new family show *The Fir Tree*, written by Hannah Khalil, based on Hans Christian Andersen's tale of the same name.

In the original story, a young snow-covered tree dreams of the world outside the forest. Fir Tree yearns for adventure and wonders what it should be when it grows up. Eventually it is cut down to become a Christmas tree and is thrilled by its decorations. But its story doesn't end there...

Khalil has reinvented this tale into an atmospheric Christmas show, where audiences are invited to gather with

warm drinks, to sing and laugh in the wooden 'O', as it quite literally returns to its roots with the story of Christmas told from the perspective of this little tree. 'What are they doing? Why are they doing it? What will happen next?' the tree asks.

Michelle Terry directs Hannah Khalil's retelling of this classic fairy tale, which reminds us that we can all make a difference in taking care of our planet.

Bring friends, family, partners, neighbours and, with a cup of hot chocolate or mulled wine in hand, join us under the wintry star-lit sky in the theatre for a fireside dose of story, song, candlelight and hope.

The Fir Tree, Shakespeare's Globe, 20 December – 30 December



What's on

Sam Wanamaker Playhouse

Measure for Measure
Until 15 January

Hamlet
21 January–9 April

The Merchant of Venice
18 February–9 April

Globe Theatre

The Fir Tree
20–30 December

Women & Power Festival

Hamlet and She with Maxine Peake, Michelle Terry and Farah Karim-Cooper
6 December

In Conversation Online: Measure for Measure
7 December

Online Symposium: Empowerment to Disempowerment: Intersectional Voices
10 December

The Guilty Feminist: podcast recording
12 December

Live Streams

Throughout our Winter 2021/22 season we'll be live-streaming performances on select dates straight to you at home, to ensure that while some travel restrictions continue we are still able to bring our work to everyone, no matter where you are in the world.

Ticket prices start at just £5 per household with an option to donate on top. Visit shakespearesglobe.com/seasons/winter-2021/#live-streams for more information or to book tickets.

Anti-Racist Shakespeare: Perspectives on the Plays

Measure for Measure
9 December

Hamlet
10 February

The Merchant of Venice
15 March

Telling Tales

In-person storytelling
13–19 February

Playing Shakespeare with Deutsche Bank

Globe Theatre

Macbeth
12 March–16 April

Conservatory Training Performances

Globe Theatre

Rutgers Conservatory 2021: Twelfth Night
17–18 December

Rutgers Conservatory 2022: Anthony & Cleopatra
18–19 February

Concerts

Sam Wanamaker Playhouse

Lost in the Cedar Wood: Johnny Flynn & Robert Macfarlane
6–7 February

Please check the Globe website for further details about all productions and events. Details are correct at the time of printing but may be subject to change

Members' events

Members' Drama Club

Bringing Members together from around the world, these workshops explore the magic of the Globe through an online community.

This season we will be exploring our Winter 2021 plays – **Measure for Measure, Hamlet, and The Merchant of Venice**. Stepping into the shoes of some of Shakespeare's iconic characters, participants will consider historical context, contemporary interpretations, and past Globe renditions of the plays as they read, discuss, and even have a chance to perform together.



Sunday 21 November 2pm–3.30pm (GMT) – Measure for Measure

Sunday 23 January 2pm–3.30pm (GMT) – Hamlet

Sunday 6 March, 2pm – 3.30pm (GMT) – The Merchant of Venice

Heaven to Hell

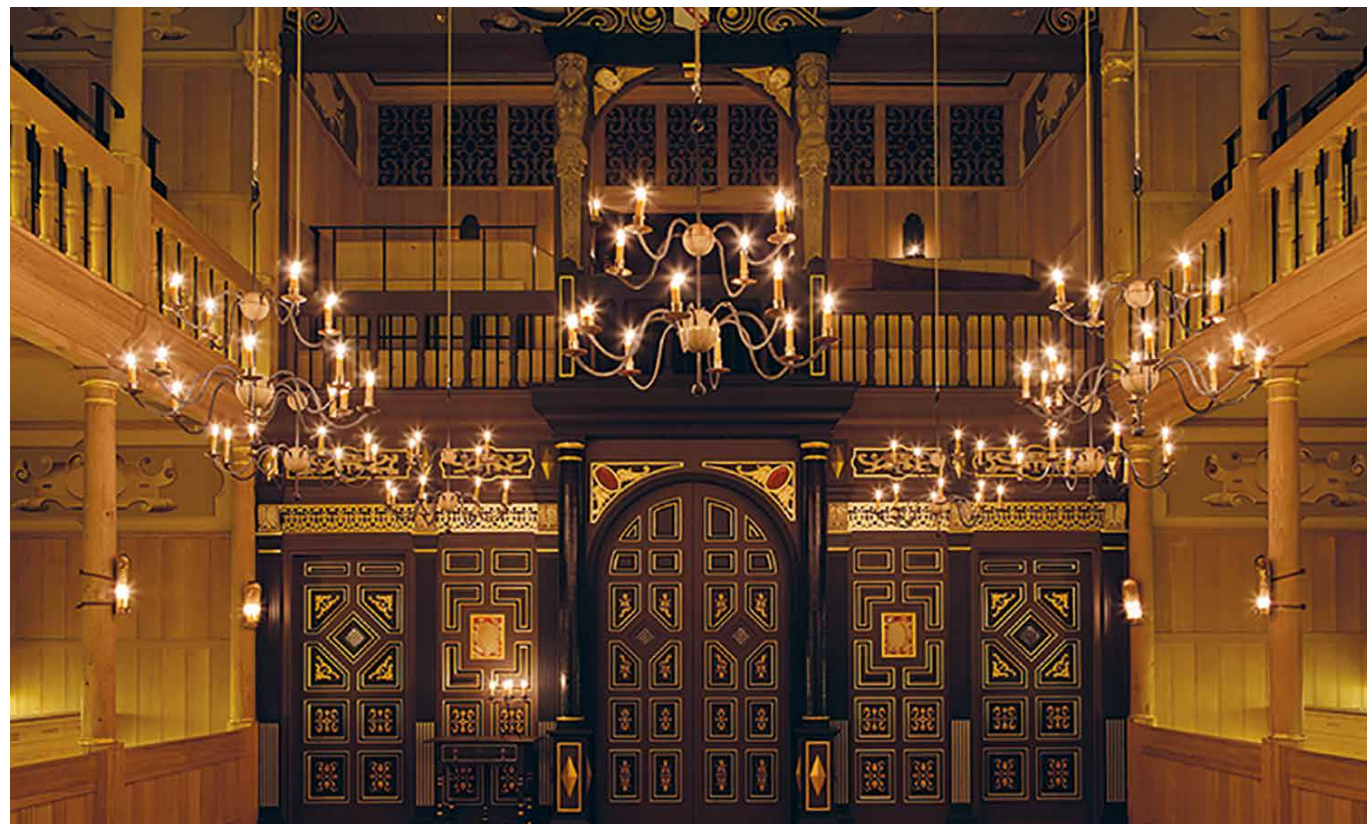
Our exclusive **Heaven to Hell** experience offers our Members the chance to sneak backstage at Shakespeare's Globe. Beginning in the attics and ending through the trapdoors, this experience explores how our shows are staged by revealing the secrets that lay above and below our two iconic theatres. Join us for a view of the Globe you won't see anywhere else.

Sunday 21 November – 10am and 12pm

Sunday 23 January – 10am and 12pm

Sunday 13 February – 10am and 12pm

Tickets for all of these events can be booked by logging into your online account, or by calling the Membership Office on +44 (0)20 7902 5970.



A discarded ruff at The Globe. Photo: Greg Morrison.

My Shakespeare



Niki Cornwell is living her dream job but only three months in and still amid the pandemic she says it would be good to steer the Globe into financial security

What do you do at the Globe?

I'm the Chief Finance and Operating Officer so my role covers everything from financial strategy, HR and staff welfare, IT, managing the partnership with Swan, buildings maintenance, cleaning and security, as well as corporate policies and administrative support. It's a wide ranging portfolio of things but no two days are the same.

What do you do when you're not at the Globe?

I have three primary school aged children so I don't tend to have a great deal of spare time. That said, I do try to get in a game of tennis or a visit to a gallery or the theatre pretty regularly.

What brought you to the Globe?

I've come from the Barbican and Guildhall School of music and drama. There aren't many places as interesting and complex with a real balance between the arts and education. I was also really drawn to an organisation that has had to be nimble because it has not been reliant on public funding.

What has been your favourite production? Why?

I took my children to see a Telling Tales production of *The Tempest*. The actress who performed it was so engaging even my three year old was mesmerised. It was incredibly moving to witness my nine year old start to fall in love with Shakespeare – she spent the rest of the weekend drawing pictures inspired by the story.

What does Shakespeare mean to you?

I think it's his depictions of the human condition that are timeless for me and the power that has to help heal, particularly in difficult times.

What makes you smile at the Globe?

Seeing the theatre full, particularly when it's full of young people for *Playing Shakespeare with Deutsche Bank*.

What has been your most memorable day at the Globe?

I went to the dress rehearsal for *A Midsummer Night's Dream*, for the staff before it opened to the public. Knowing what the staff have all been through throughout the pandemic and seeing live theatre again for the first time in more than a year was an incredibly moving experience. It was such an uplifting production, so well suited to that moment.

Why do you think the Globe is special?

When the theatre is full there's no theatre experience that is quite like it.

What's your favourite Shakespeare character and why?

I'm going to have to say Orlando, because he's my son's namesake.

Is there anything you'd still like to do at the Globe that you haven't yet achieved?

There's lots to do, I only started three months ago. Most importantly we're not out of this crisis yet; I would like to help steer the globe on to a more solid financial footing.

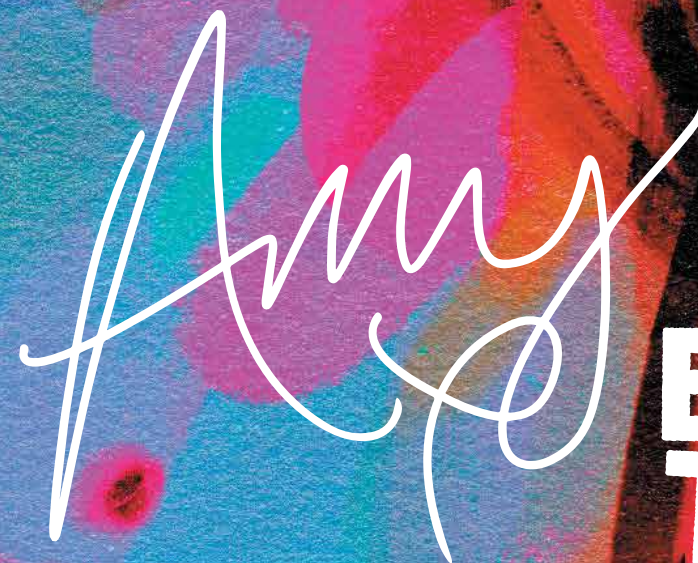
What's your dream job?

This one, outside of a pandemic.

What production would you most like to see at the Globe?

Macbeth purely because I studied it at school and had the most incredible English teacher who brought the play to life.

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