

GLOBE

Summer 2024

Blue skies

Welcome to summer at Shakespeare's Globe





DAVID ASHTON

has been designing and making award-winning, fine jewellery for many years.

His designs are elegantly modern, designed for life, unmistakably

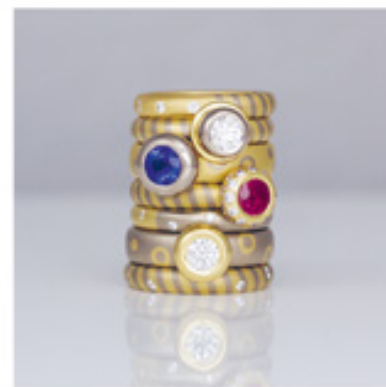
David Ashton creations. Internationally recognised, his iconic ring stacks have been seen in Elle, Vogue, V&A, psychologies & TATE

In his younger years, David trained as a scientific and medical instrument maker in Cambridge, then as an aircraft engineer. This provided him with a unique perspective on precision manufacturing which he then applied to jewellery making in 18ct gold & Platinum selecting only the finest natural gemstones.

David uses his expertise in pioneering new techniques, in particular combining various colours of 18ct gold, to create stunning rings, bracelets & necklaces. The results are bold, durable and comfortable pieces, made to be worn, all day, every day.

Based in the iconic OXO Tower
on the Southbank in London

www.davidashton.co.uk
020 7401 2405



GLOBE SUMMER 2024

Globe Magazine
Shakespeare's Globe
21 New Globe Walk
Bankside
London SE1 9DT
shakespearesglobe.com

For Cultureshock

Editor
David Jays

Head of Creative
Tess Savina

Art Director
Alfonso Iacurci

Production Editor
Claire Sibbick

Subeditor
Helene Chartouni

Advertising Sales
Harriet Holder
020 3327 6711

Publishing Director
Phil Allison

Production Manager
Nicola Vanstone

For Shakespeare's Globe

Amy Cody *Director of Development*

Lucy Cuthbertson *Co-Director of Education*

Claudia Conway *Head of Communications & PR*

Jessica Lowery *Head of Individual Giving*

Professor Farah Karim-Cooper *Co-Director of Education*

Michelle Terry *Artistic Director*

Dr Will Tosh *Head of Research*

Becky Wootton *Director of Audiences*

Globe is published
by Cultureshock on behalf
of Shakespeare's Globe © 2024

ISSN: 2398-9483

Cultureshock
27b Tradescant Road
London SW8 1XD
Telephone 020 7735 9263
Fax 020 7735 5052

Printed by Swallowtail Print

The views expressed in its pages are not necessarily those of Shakespeare's Globe or the Friends & Patrons of the Globe. The magazine does not accept responsibility for unsolicited manuscripts or photographs. While every effort has been made to identify copyright holders, some omissions may occur.

Cover photo: Johan Persson



**SHAKESPEARE'S
GLOBE**



Photo: Sarah Lee

Welcome

Welcome to this issue of Globe Magazine – summer is finally here! I hope you find the pages ahead filled with delightful nuggets as long, warm nights stretch ahead of us.

Read on for insight into our summer productions, including *Much Ado About Nothing* and the returning smash-hit, *The Comedy of Errors*. These sunny, funny, unpredictable productions bring Shakespeare's wit and humour to the fore.

The super talented Anne Odeke and Jude Christian talk about their productions featuring flawed-but-brilliant women. Jude directs *The Taming of the Shrew* in her Globe Theatre debut, and Anne will star in her debut play, *Princess Essex*. This empowering comedy is based on the incredible true story of the first woman of colour to enter a beauty pageant in the UK. Supporting new writers is deeply important to us at the Globe, and this story of bravery, beauty and belonging will inspire us all. Also, Nadia Nadarajah and Blanche McIntyre discuss their ground-breaking production of *Antony and Cleopatra* using both speech and British Sign Language.

Our head of research, Will Tosh, gives us a fabulous sneak-peek into his new book *Straight Acting*. It creates a dazzling portrait of Shakespeare as a young artist, exploring how his rich and complex queer life informed his work. I also found it fascinating to read of the creation of our famous Groundling Gates. Hundreds of thousands of audience members walk through them every year, spotting the detail in the enormous and beautiful gates, but few know the story behind them.

Don't miss the interview with Christopher Bailey, Arts and Health Lead at the World Health Organisation. His science-driven approach led him to co-found the Jameel Arts and Health Lab, engaged in evidence-based research about how the arts benefit our physical, mental and social wellbeing. Our new relationship with Christopher and his hugely important work helps us to understand the transformational power of arts and culture to us as individuals, and to our families and friends.

So, read on! Summer awaits us packed with inspiring productions, and tales both old and new.

Stella Kanu
Chief Executive



SOCIETY OF
ANTIQUARIES
OF LONDON



Exploring the material past together...

Join us in the heart of London to explore over 300 years of collecting history at our events, lectures and selected open house Fridays. Find out what we've got coming up and how you can get involved at sal.org.uk.

Burlington House, Piccadilly, London, W1J 0BE | sal.org.uk

Contents

Watch

Show me the funny 14

How do you bring Shakespeare's comedies to life? We ask Sean Holmes and his actors on *Much Ado About Nothing* and *The Comedy of Errors*

Go big or go home 20

Women behaving badly take centre stage in two very different comedies: *The Taming of the Shrew* and *Princess Essex*. Jude Christian and Anne Odeke tell all

Signs of power 24

Nadia Nadarajah and Blanche McIntyre stage *Antony and Cleopatra* using both speech and British Sign Language

Revels for research 30

Celebrating the First Folio at Stationer's Hall – and supporting the Globe's ambitious Research and Collections project

Explore

Queer eye 38

An exclusive extract from Dr Will Tosh's new book about Shakespeare as a young artist

Coming alive 44

Performers from the Globe Youth Theatre shone at the First Folio Globe Gala. Alex McFadyen explores a life-changing programme

Heaven's gates 48

Who designed the intricate and playful groundling gates at the Globe? We take a close look at the meeting of iron and imagination

Meeting of minds 56

Can the arts transform our sense of wellbeing? Christopher Bailey discusses the Globe's new collaboration with the World Health Organisation

Regulars

Welcome 3

News: Around the Globe 7

Cuesheet: What's on 60

Cuesheet: Members' events 61

My Shakespeare: Kevin Bennett 62



IAN McKELLEN
TOHEEB JIMOH
RICHARD COYLE
PLAYER
KINGS
SHAKESPEARE'S
HENRY IV PARTS 1&2
 ADAPTED &
 DIRECTED BY **ROBERT ICKE**
 NOEL COWARD THEATRE UNTIL 22 JUNE
PLAYERKINGSTHEPLAY.CO.UK



Featured above: The Bubbles Rug

Sonya

VIBRANT CONTEMPORARY RUGS & RUNNERS

Visit our Showroom & Studio at: 14 York Rise, London, NW5 1ST, UK or book a video consultation. Browse our collection and buy online at:

www.sonyawinner.com

Enquiry@sonyawinner.com • Tel: +44 (0)20 3283 8776 • We ship throughout the UK & Worldwide using a trackable service

NEWS

AROUND THE GLOBE



Jayne-Anne Gadhia (left) succeeds Margaret Casely-Hayford (right) as the new Chair of the Board. Photo: Dan Kennedy

New Chair at Shakespeare's Globe

Shakespeare's Globe is delighted to announce Dame Jayne-Anne Gadhia as the new Chair of the Board. She succeeds Margaret Casely-Hayford.

Dame Gadhia is Chair of HMRC, Chair of Moneyfarm, Chair of Alpha Group and Senior Independent Director at the Tate, and was previously the CEO of Virgin Money. 'I'm delighted to take on the role,' she says. 'This visionary charity's creativity and ambition are inspiring and I can't wait to collaborate with the exceptional leadership team.'

The arts and education sectors have faced tough times recently, but they hold immense potential. I'm eager to contribute my experience to this remarkable organisation's continued success.'

'Jayne-Anne's natural charisma, intellect and drive will push the Globe's ability to pursue excellence,' says CEO Stella Kanu. 'We also owe a great deal to the inspirational Margaret Casely-Hayford who has weathered all sorts of storms and created exceptional opportunities for the Globe over her two terms.'

Casely-Hayford describes her six years at the Globe as 'a true privilege. I have witnessed inspirational leadership, with an intelligent, creative and talented team. Shakespeare's works offer endless opportunities for creativity and exploration. The way we connect with these stories tells us a lot about ourselves, and the ways in which we can rise to meet challenges – "what a piece of work is a man", indeed!'

Ruff Magic

In celebration of World Theatre Day (27 March), a team of dogs from Shakespeare’s Globe clipped on their ruffs and went on an adventure to some of London’s most iconic theatres. Bella the red setter, Betty the four-month-old border terrier, and Heidi the toy poodle are all owned by Globe staff. Theatreland lapped up these pretty pooches on their journey

from Hogwarts, to *Frozen*’s Arendelle and the backstage savannah of *The Lion King*, trying their paw at stand-up (sit-down?) at Soho Theatre to dancing on the Sadler’s Wells stage. Heidi, Bella, and Betty have brought 18.1million people to the Globe’s Instagram since January and visited 12 venues on their canine caper.



Betty, Bella and Heidi (left, from left), visiting Sadler’s Wells Theatre. The intrepid Heidi (below) on her travels. Photos: Naila Barrett. Illustration: Iain Welch



Setting the scene

The Globe Talks is a new series of essential conversations exploring some of the world’s biggest issues, in relation to the work we do. Bringing together award-winning artists, scholars, and industry-leading experts from a variety of sectors, we discuss topics raised in the plays and productions through the prism of social justice – including misogyny, race and power – the health benefits of the arts, and staging Shakespeare for a 21st century audience. Participants will include award-winning actor Simon Russell Beale, historian and broadcaster Greg Jenner, and BAFTA-nominated filmmaker Dr Tina Gharavi.

Shakespeare-inspired products sold at the Globe Shop



Treat thyself

The Globe Shop’s ‘From the Stage’ project, which saw the sale of unwanted props, costume pieces and ephemera, gave supporters the unique opportunity to own a little piece of Globe history, and extended the Globe’s commitment to sustainability. We’re thrilled that as a result of this, the shop’s team has been recognised with an award from the ACE (Association for Cultural Enterprises) – considered the industry’s Oscars.

Members can now enjoy a 20% discount in the Globe Shop online and instore

Season of the witch

The creative team behind the Olivier Award nominated *Midsummer Mechanicals* return for a show about an apprentice witch.
Kerry Frampton, co-director and writer, explains all



Rough Magic is bringing spookiness this summer

What inspired you to make *Rough Magic*?

We like new challenges, and wanted to make a piece rooted in the supernatural world of Shakespeare. It's another collaboration between Splendid (Ben Hales and I) and Lucy Cuthbertson (director of education at the Globe). In *Rough Magic* there are two older witches with a young apprentice who, on her first job, impulsively tells Macbeth he is going to be king, which she isn't supposed to do. We follow the unravelling of that choice.

This is the world of fairies, ghosts and monsters – we are encouraging our audience to come dressed up. The audience are treated also as apprentices,

magical beings who have agreed to come and help the humans.

So the audience are very much participants in a Splendid show?

Yes, we normally stage three-hander plays and the audience is always the fourth character. We ask: how can we take an audience on a journey where they feel crucial?

How do you find the right tone for a show inspired by *Macbeth*?

With family audiences, there's a temptation to sugar everything. But there's something exciting about an atmosphere that feels a little bit dangerous. We want it to be visually exciting (Rose Revitt is the designer), and to play with that.

Congratulations on your Olivier Award nomination for *Midsummer Mechanicals*. How important was that recognition?

It was such a magical thing. We've been making work for younger audiences for 20 years, and the award meant a lot to all of the people who have worked with us. One of the things that's wonderful about the Globe is how the education wing brings in a whole new audience, making people feel welcome in the space. How joyous is that?

What was your own early exposure to Shakespeare?

I'm a working class person, so theatre for me was pantomime. What I love about panto is that the audience is part of it. We read *Macbeth* at school, and I was always asking the teacher if we could get up and *do it*. Then we went to see *A Midsummer Night's Dream* at the RSC, which had fairies in combat boots – it was so anarchic. I thought: maybe this is for me. It changed everything.

You must have to keep your wits about you with such an active audience.

It's a delight and you never know what you'll get. We try to treat the audience with generosity and warmth. In *Mechanicals*, the character of Patience was smarter than everyone on stage, but because of the structural misogyny of the 1600s, she wasn't allowed to act. There was almost a riot in the theatre about the outrageousness of what these men were saying to her. Little boys and girls equally were incandescent, it gave us so much hope.

Rough Magic, Sam Wanamaker Playhouse, 20 July to 24 August

Stage 100

Michelle Terry and Stella Kanu, the Artistic Director and Chief Executive of Shakespeare's Globe were named in the Stage 100 – the annual list of the most influential figures in British Theatre and Performing Arts, selected by the venerable industry title.

The Stage said, 'Kanu has hit the ground running since being made Chief Executive, lending her voice to campaigns including the Women in Theatre Lab. She and Terry have continued to position the Globe not as relic but conversation-driver, with the summer 2023 season curated around themes of the natural world and climate change.'



Neil Constable (left) and Stella Kanu (above). Photos: Edward Thompson; Sarah Lee

Honouring Neil

In the King's New Year Honours List 2024, Neil Constable received an OBE for services to theatre. This recognised his near 14-year tenure leading Shakespeare's Globe as Chief Executive, as well as an extensive career with organisations including the Royal Shakespeare Company and the Almeida Theatre.

Winter's tales

From fairy tales to 19th-century tragedy... revisit winter at Shakespeare's Globe



Ayesha Dharker (left) in *Hansel and Gretel*. Stuart Thompson (below) in *Ghosts*. Hayden Mampasi (bottom) as Romeo engaging with the audience. Photos: Ellie Kurttz; Marc Brenner



Francesca Mills in *The Duchess of Malfi* (above left). Hattie Morahan (far left) in *Ghosts*. Ken Nwosu and Ira Mandela Siobhan (left, from left) in *Othello*. Photos: Marc Brenner; Johan Perrson





Show me the funny

As productions of *Much Ado About Nothing* and *The Comedy of Errors* return this summer, Fergus Morgan finds out how both are bringing Shakespeare's humour to life

The 2023 production of
The Comedy of Errors.
Photo: Marc Brenner

How do you find the funny in Shakespeare? It is a question that countless theatre makers have wrestled with for more than four centuries – and one that Sean Holmes, associate artistic director of Shakespeare’s Globe, will have to answer twice this summer with his returning production of *The Comedy of Errors* and his new staging of *Much Ado About Nothing*.

‘It is something I struggled with,’ Holmes says, when asked how he unlocks the humour in Shakespeare’s plays. ‘The first big Shakespeare plays I worked on – *Richard III* and *Measure For Measure* with the Royal Shakespeare Company, for example – had a lot of comedy in them, but I’m not sure I really released that because I wasn’t deft enough as a director.’

Holmes’ next forays into Shakespeare came with the experimental company Filter, with which he directed acclaimed productions of *Twelfth Night* in 2006 and *A Midsummer Night’s Dream* in 2012. At the Globe, he has directed a wide array of plays by the Bard: *Twelfth Night* again in 2021, *Hamlet* and *The Tempest* in 2022, *The Winter’s Tale* and *The Comedy Of Errors* in 2023. Gradually, he came to understand how the contrasts in Shakespeare’s writing might be exploited to comic effect.

‘People often say that the comedy in his plays is there to alleviate the tragedy, but I think it is there to heighten it,’ says Holmes. ‘There is humour in the darkest tragedies – *King Lear* is really bleak but also really funny. To switch between horror and comedy and back again is really unsettling. You have to find that switch and play with it.’

A sense of humour is also a matter of personal taste, and Holmes is unafraid of allowing his own comedy influences – ‘I loved *The Two Ronnies*, and I really liked *Not The Nine O’Clock News*, *The Young Ones* and *Monty Python*’ – to inform his approach to directing. ‘People often ask me what audience I direct for,’ he says. ‘The truth is that I direct for everyone, but also for myself. I try not to second guess an audience. When it comes to comedy, I just trust that whatever makes me laugh also makes the audience laugh.’

Both of the plays that Holmes is staging at the Globe this summer are ‘social comedies’, meaning that they take place in a realistic world,



Ekow Quartey (above) as Macbeth in 2019, and Amalia Vitale (left, centre), *The Strange Tale of Charlie Chaplin and Stan Laurel*. Photos: Ellie Kurttz, Manuel Harlan



rather than a realm of mischievous fairies or magical forests. In both, much of the mirth is found in the subversion of social structures.

The Comedy of Errors tells the story of two sets of twins separated at birth – Antipholus and Dromio of Syracuse and of Ephesus – and the confusion that results when they end up in the same town. It is ‘an insane story that takes place on an ordinary day in a recognisable town’, Holmes explains, and the comedy comes from mistaken identity upending that town’s regular life. ‘It is the first play I have done in period and a little part of me died when those leather pouches came out,’ he laughs. ‘But it established a social structure to subvert. You can clearly work out who is rich and who is poor, who is a master and who is a servant.’

Something similar happens in *Much Ado About Nothing*, which focuses on two sets of lovers – Claudio and Hero, and Benedick and Beatrice – whose prospects are jeopardised by the villainous Don John. Again, establishing the social structure of the play’s setting is essential to uncorking its sharp comedy, says Holmes. It is also important in exploring the darker second half, with Claudio and Hero’s aborted wedding and the alarming actions that follow.

‘Shakespeare does something really clever,’ Holmes says. ‘He relaxes social structures in the first half when everyone is friendly and having fun. Then in the second half, after the wedding, all those structures smash back into place, and make the audience feel really uncomfortable.’

Searching for an appropriate setting to explore this troubling trajectory, Holmes has opted for ‘a kind of Italianate, Renaissance, orange orchard’ to supply the sense of ‘luxury and relaxation’ that fuels the first half of the play. What inspired that choice? ‘To be honest, I’m aiming for something a bit like the second season of TV series *The White Lotus*.’

‘I direct for everyone, but also for myself. I trust that whatever makes me laugh also makes audiences laugh’

– SEAN HOLMES

Sean Holmes in rehearsal. Photo: Marc Brenner



Casting is equally essential. ‘I always look for somebody with funny bones for any play I do,’ says Holmes. ‘Funny people can do tragedy, but people who haven’t got a comic instinct can kill a laugh at a thousand yards. It’s a weird, magical thing. Some people just have it. Some people just don’t.’

In *Much Ado*, the actors playing Benedick and Beatrice need serious chemistry to fuel their love-hate relationship. This summer, they will be played by Ekow Quartey – familiar from *Macbeth* and *A Midsummer Night’s Dream* – and Amalia Vitale, who recently appeared in Armando Iannucci’s *Pandemonium* at the Soho Theatre and makes her Globe debut.

‘I think about comedy in rhythms and shapes, so Shakespeare is delicious for me,’ says Vitale. ‘Beatrice and Benedick are such great characters because they are both very light, funny people, but their waters run very, very deep. They have some of the funniest scenes in Shakespeare but also one of the weightiest love scenes. I can’t wait to get stuck into that.’

‘I think it is the tension between them that people find funny,’ adds Quartey. ‘They challenge each other. They prod and poke each other, but everyone can see that there is something between them. Even though they argue all the time, they understand each other like no one else in the play, which means they really know how to piss each other off. And that’s funny.’

Holmes is confident that Quartey and Vitale will establish the creative connection vital to making the relationship work on stage. ‘Ekow has huge charisma and great technical skill, and so does Amalia,’ he says. ‘And they both have funny bones. Even before we had finished casting, you could sense the deadly chemistry between them.’

Doing comedy is one thing, but doing it at Shakespeare’s Globe is something else entirely. The open-air venue has an atmosphere unlike any other. Its unique acoustics and architecture require performances not only of skill, but of stamina, size and strength.

That is where movement director Tamsin Hurtado Clarke, who is working on both plays, can help. Casts in these comedies will have to be not only great actors, she explains, but great athletes as well. ‘We need the cast to have a high level of fitness so they can maintain their performances throughout the entire run,’ she says. ‘I like to do a lot of pilates because that develops your core strength, which is essential. We want to be able to fulfil Sean’s vision for the shows, so we need to be match fit and ready for anything.’

Just as both plays require slightly different directorial approaches, they also require different styles of movement. *The Comedy of Errors*, although seemingly chaotic, requires incredibly precise choreography to cohere. ‘The entrances and the exits have to be so exact, because if one twin sees the other too soon, the whole thing collapses,’ explains Clarke.

With *Much Ado About Nothing*, meanwhile, the shape of the show revolves around Benedick and Beatrice. ‘They are like magnets,’ Clarke says. ‘They kind of hate each other and they kind of love each other. It is really interesting to play around with their proximity. Sometimes they will repel each other, and other times they will attract each other. It should be fun.’

Holmes is also acutely aware of the theatre’s unique dynamics. ‘With a traditional proscenium arch theatre, the audience are all looking at the same thing,’ he says. ‘Here, it’s as if the audience are in a room with you. People react to different things. You can get a laugh from the groundlings in the yard that will not reach the rest of the audience.’

The key is to embrace that vitality and variability, rather than fight against it. That goes for unexpected interruptions, too. ‘One of the best things that can happen here is when somebody on stage reacts to a plane going overhead, or a pigeon cooing,’ Holmes says. ‘You have to embrace that as a part of the fabric of the production. You have to accept that as part of the dynamic of the theatre.’

Fergus Morgan is an arts journalist based in Edinburgh. He is *The Stage*’s Scotland correspondent, and contributes to the *Financial Times*, *Independent*, *Evening Standard* and publishes the theatre newsletter *The Crush Bar* on Substack

Much Ado About Nothing, Globe Theatre, 25 April to 24 August
The Comedy of Errors, Globe Theatre, 21 August to 27 October



Anne Odeke and Jude Christian tell Rosemary Waugh about two very different stories centred on flawed-but-brilliant women at the Globe this summer

The best stories often confound our expectations. When writer and actor Anne Odeke first came across the real-life story of Princess Dinubolu, she did not know what to make of it.

'Essentially, it's the narrative of a woman who entered a beauty pageant in Southend-on-Sea in Essex – which is where I am from – in 1908 and claimed to be a Senegalese princess. But there is absolutely no evidence whatsoever of this being true,' explains Odeke. 'And my first thought was just how very funny that was! I also thought it was brave, but it's the absurdity that leads you down this route of asking, what on earth made her think that was a good idea? It's just fascinating...'

In a different way, director Jude Christian also had her expectations upended when she was approached by Michelle Terry to direct *The Taming of the Shrew* and sat down to read it. 'I knew the play by reputation and was aware that people often referred to its politics as being "a bit dodgy" but I still thought that, in essence, it was a

romcom,' says Christian. 'So I was expecting it to be a bit of an ambiguous text. Whereas when I read it, I was like, this is basically "Andrew Tate: the Musical!"'

The heavily fictionalised play, *Princess Essex*, which Odeke crafted out of the facts of that remarkable woman, presents a character who is funny, impulsive, creative and driven by both her intellect and emotions. Characteristics, it could be noted, that she shares with Shakespeare's Katherina, the centre point of the *Shrew*-taming storm. The two women bringing these stories to Globe audiences this summer, Odeke and Christian, likewise have a few things in common.

Both possess an existing connection to the theatre and its namesake. Odeke has performed in several Globe shows in recent years, such as Elle While's 2023 *A Midsummer Night's Dream* and Blanche McIntyre's 2019 *Bartholomew Fair*. She also has an extensive list of other Shakespearean credits, including Erica Whyman's *The Winter's Tale* for the RSC in 2021, and

GO BIG OR GO HOME



Jude Christian
(above left) in
Nanjing and Anne
Odeke (this page) in
*A Midsummer Night's
Dream*. Photos: Pete
Le May, Helen Murray

‘SOMETIMES YOU HAVE TO LAUGH – BECAUSE OTHERWISE YOU WOULD CRY’

– ANNE ODEKE



‘I THOUGHT SHREW WAS A ROMCOM. BUT WHEN I READ IT, IT’S BASICALLY “ANDREW TATE: THE MUSICAL!”’

– JUDE CHRISTIAN

Anne Odeke (left) in rehearsal for *A Midsummer Night’s Dream*. Jude Christian (below left) rehearsing *Titus Andronicus*. Photo: Helen Murray, Camilla Greenwell

will perform in *Princess Essex* as the title character. Christian, meanwhile, directed a highly praised and cleverly abstract *Titus Andronicus* in the Sam Wanamaker Playhouse in 2023. She also performed her one-woman work *Nanjing* in the same indoor space back in 2018, as part of Refugee Week.

Odeke views her previous experience performing in the wooden ‘O’ as a big advantage when writing for the same unique space. She describes the Globe as ‘a beautiful playground’. She says: ‘There’s a wonderful creativeness to have the groundling audience right there in front of you and being able to look them in the eye. There really isn’t anything quite like it.’

The actor and playwright has also found that her history of performing Shakespeare came into its own when creating *Princess Essex* – even if Shakespeare himself never grappled with the life and times of an elusive beauty queen. ‘I have been thinking a lot about what I can learn from him. Things like techniques, beats, narrative arcs, inclusion of songs: what are the things that not only work when I watch his plays but for me, as an actor, just feel right when I perform them?’ Odeke says. ‘Of course, he didn’t always get it right, but as a writer, I’m still learning and, if you’re going to learn from anyone, it might as well be Shakespeare, right?’

Christian’s own journey with the Bard has also proved revelatory. The director is drawn towards his earlier works which she sees as having the more radical spirit younger playwrights often channel. This no-holds-barred approach informs how she now plans to approach one of his most famously problematic plays. ‘At this moment in my career, I’m very much: go big or go home,’ Christian shares. ‘I’m bored of being polite.’

In the specific context of *The Taming of the Shrew*, this means she doesn’t want to make the play ‘less

sexist’. Instead, the aim is to lean into the complexity of staging a work that can appear to be a raucous comedy when in fact depicting ‘an extreme form of gaslighting that happens to women’. Above all, her desire is for an audience to ‘live through an experience rather than watch a sanitised version of it’.

This perspective chimes with Odeke who also wants to allow those watching her play to decipher the story’s ambiguities however they wish. ‘With plays, it’s very tempting to tell people what to think,’ Odeke begins. ‘It would be easy for me to put *Princess Essex* on a pedestal and make her a hero. But it’s actually more important to me to show that this woman is anything but perfect. She’s just someone who made a decision – and then rolled with it.’

Both Christian and Odeke want their respective audiences to experience the full range of emotions. Odeke describes *Princess Essex* as both a tragedy and comedy – the draft script is extremely funny in places – and Christian is leaning into the contemporary resonances of *The Taming of the Shrew*’s misogyny and what she feels is a widespread public backlash against feminism and its gains. ‘It feels dangerous and upsetting to be staging this now,’ Christian says, before adding: ‘Which is also why I want to cram as many songs and rockets and everything into it as possible. I want to make it a fun summer night out and see what that does to people.’

‘I love that idea,’ chimes in Odeke. ‘With female-led narratives, and especially those about women of colour, it’s very easy for it to all be about trauma. But even tragedies have moments of light and [if you forget that] you can push audiences away. I want to celebrate how, even when women are being treated terribly, there is some light. And, sometimes, you have to laugh – because otherwise you would cry.’

Rosemary Waugh is an art critic and journalist, writing for titles including the *Financial Times* and *The Stage*. Her first book, *Running the Room: Conversations with Women Theatre Directors* was published last year

The Taming of the Shrew, Globe Theatre, 6 June to 26 October

Princess Essex, Globe Theatre, 13 September to 26 October



SIGNS OF POWER

Nadia Nadarajah and Blanche McIntyre return to the Globe for an *Antony and Cleopatra* using both speech and British Sign Language. They explain their approach to Liam O'Dell

Nadia Nadarajah (right) with Jack Laskey in *As You Like It*, 2018. Photo: Tristram Kenton

Nadia Nadarajah (below) in rehearsal for *Hamlet*. Opposite, Blanche McIntyre (on left) rehearsing *Measure for Measure* with Emma Tooze and Craig Ritchie. Photos: Tristram Kenton, Helen Murray

History is messy. Director Blanche McIntyre says as much as she describes her approach to what she considers ‘the hardest Shakespeare I have ever worked on’: *Antony and Cleopatra*, finally staged at the Globe this year after its initial run in 2020 was scuppered by the pandemic. ‘The events of history are understood as messy in the play, and I think they are understood as messy now,’ she explains. ‘One of the things the play seems to resist is any kind of nice interpretation I would naturally like to put on it, but I guess this is just how history is experienced. I experienced the past five years as a real mess, as you probably did too.’

The initial description of the 2020 production spoke about how ‘the personal and political are always inseparably intertwined’ and mentions issues such as regret, reputation and fake news, which have only become more prominent in the following years. Politics by personality is no unfamiliar concept, in the UK and beyond. ‘I don’t know if we are ever going to be out of that age,’ McIntyre considers. ‘Because the flaws of the government – notoriously, in the case of Boris Johnson – seem to be identical to the flaws of a person holding the highest office.’

The director explains that this prompts a broader question when it comes to *Cleopatra*, as the queen’s understanding of government is her personality translated to the whole of Egypt. ‘She swears on the lives of her subjects – she constantly says: “If such and such isn’t the case, then I might as well let all my Egyptians die horribly”,’ McIntyre elaborates. ‘She understands her own emotions and the fortunes of a country to be linked – to be identical, in fact. But I don’t think it’s a Boris Johnson thing, because in her case, she seems to rule a happy country and one in which her people seem to also identify with her.’

‘I don’t know yet whether to identify that as an older concept of government – which will be superseded by a more, let’s say, Victorian concept of rule in which Octavius Caesar identifies the fortunes of other countries and the good of the Roman Empire as identical, but not linked to himself.’

Memorable previous productions by McIntyre at the Globe include *Measure for Measure*, *As You Like It* and the recent star-studded *Twelfth Night: For One Night Only*. If *Antony and Cleopatra* is a play of two different cultures and approaches to government, McIntyre also hopes to



explore the distinctions between British Sign Language (BSL) and English in her bilingual production. ‘I have met many more deaf actors for this show than, to my shame, I have met in other productions,’ she says. ‘One of the things I have been discovering is that BSL is something that uses the entire body, whereas text can sometimes be confined just to the head.’

In a notable contrast to spoken languages, BSL is visual, encapsulating facial expressions and mouth movements in addition to the signs themselves. While the language is fluid and highly expressive, deaf people who sign it have been branded blunt and direct.

The play also explores different modes of communication. ‘The Egyptian characters, when they express themselves, do it in a much more

straightforward way,’ McIntyre suggests. ‘They’re much more emotionally plugged in, emotionally self-aware, much more at ease with a more emotionally honest way of communicating. The Roman scenes are very much: “Everybody’s lying, trying to outfox everyone, playing three-dimensional chess”. They’re thinking three steps ahead, and so the emotions are, by default, slightly removed, because strategy is foregrounded.’

All of this makes for a challenging romance for the two central characters who, as McIntyre describes them, have a ‘surprising, non-intimate quality’ as an always ‘on’ couple, ‘reaching for this incredible, intense love that they have’.

McIntyre had been approached by the Globe about casting Nadia Nadarajah – a deaf actor who

‘CLEOPATRA PROTECTS HER COMMUNITY, THIS IDEA OF BROKEN TRADITIONS. THERE WERE SO MANY SIMILARITIES BETWEEN US’

– NADIA NADARAJAH

played an award-winning Celia in the 2018 production of *As You Like It* – as Cleopatra. She immediately saw the opportunity for a ‘potentially really exciting’ interpretation. ‘If you cast an actor who is deaf as Cleopatra, and then, crucially, if you cast deaf actors as the Egyptians, you have a very powerful, immediate divide between Egyptian and Roman experience,’ McIntyre explains. ‘And between how experience is communicated, how culture is communicated, and how these two cultures can meet each other – and also fail to meet each other.’

‘Within that, you also have Antony and Cleopatra. If Antony is played by a hearing actor, and if Cleopatra is played by Nadia, you have a reason for them to need to work hard to get across the divide, and to forge, if you like, their own separate language, which is purely for themselves. It is a third way of existing, which takes part of, but isn’t grounded in, their two individual cultures.’

Nadarajah’s connection to the play began with a recurring dream she experienced in 2019. She raised it with the Globe’s artistic director, Michelle Terry, before working through the character in a workshop with the theatre’s associate artist, Federay Holmes.

‘We looked at the character, and I thought about myself as Nadia, in her personality, her life,’ recalls Nadarajah. ‘I have travelled to different countries, which is very similar to Cleopatra’s history and background. I thought there was a bit of a merge between me and this idea of Cleopatra.’

McIntyre notes that Nadarajah has ‘all of Cleopatra’s qualities quite naturally’ – especially her intelligence and charisma. Nadarajah continues: ‘I was thinking about how Cleopatra protects her community, this idea of broken traditions. There were so many similarities between us.’

It’s evident how protective of her community Nadarajah is when she shares her frustration with hearing people who are not native signers making money



McIntyre at the Globe:
The Winter’s Tale
(below left), *Twelfth Night: For One Night Only* with Tomiwa Edun (above) and *Measure for Measure* with Hattie Ladbury (right). Photos: Marc Brenner, Helen Murray



from her language with only a basic knowledge of BSL – a practice known as cultural appropriation. This isn’t too dissimilar from issues explored in Shakespeare’s play. ‘Obviously, the Romans want to take this land, but we have a strong community within Egypt,’ she explains. ‘That’s something we’ll play with, asking: “Is the deaf community stronger than the hearing community, or is it the other way around?” We’re going to explore that.’

‘It’s a discussion that speaks about colonialism as well, and my background from South India and Sri Lanka,’ she adds. ‘My parents brought me up – I was born here in the UK, and never grew up in India or Sri Lanka – but I was influenced by the stories told by family members who have their own language, which has been influenced by colonialism.’

Where there’s language, there’s power. Nadarajah considers a moment towards the end of the play, when her character is threatened by being paraded through Rome with Antony’s corpse. ‘Cleopatra thinks about it, and says: “If I come to Rome, they will use me, my sign language, the colour of my skin and who I am, as a symbol of [their] power” – and she doesn’t want to be used that way.’

There is also power in sign language. The BSL Act in 2022 legally recognised it as a language of the UK, says Nadarajah. ‘I don’t think people will ask: “Why are they using sign language?”’ she says. People will be fascinated by the fact that we’re choosing to use BSL, and they will be fascinated by this idea of getting to know the community through that.’

Liam O’Dell is an award-winning journalist and campaigner specialising in deafness, disability, pop culture and politics

Antony and Cleopatra, Globe Theatre, 4 August to 15 September



REVELS FOR RESEARCH

Last November – 400 years to the day from the registration of what would become the First Folio – a gala at Stationers' Hall celebrated the Globe, its ambition for research and collections and Shakespeare's enduring book

Shakespeare's First Folio was registered at the Worshipful Company of Stationers and Newspaper Makers in 1623 before going on sale – so Stationers' Hall made a fitting venue for the Globe's celebration of the anniversary. The evening included performances by our actors and musicians and a live auction raising funds for a new home for the Globe's research and collections. Photographer Pete Le May and voices from the Globe mark the gala, the book and the Globe's mission.



Research has always been at the heart of Shakespeare’s Globe. Our story began with diligently researching the design of the original Elizabethan open-air Globe theatre and then the earliest known plans for an indoor Jacobean theatre. Our priority is to bring the final part of our founder Sam Wanamaker’s dream to life – a new dedicated and dynamic home for our research and collections.

The new space will be centrally located below the main foyer. Alongside designated areas for our unique institutional collections, it will provide a long-anticipated home for an astonishing rare books collection currently held in a private residence in New York. It contains a corpus of Elizabethan, Jacobean and Caroline texts, and the pinnacle of Shakespearean texts – a First, Second, Third and Fourth Folio, allowing us to own and share this treasured gift of English heritage.

A state-of-the-art hybrid lecture theatre for screenings, panel discussions and lectures will hold conversations about Shakespeare and his works’ relevance today, in a programme available to everybody.

We will serve the next generation of students, researchers and scholars as well as actors, artists, children, families and cultural tourists. And we will make our unique collections – finally – truly accessible to all.



AMY CODY, DIRECTOR OF DEVELOPMENT AT THE GLOBE



The First Folio Gala featured an auction (left), performances from actors from the Youth Theatre programme (below) and Obioma Ugoala and Rachel Pickup (below left)



Shakespeare’s First Folio is one of the wonders of the literary world. It was registered at The Worshipful Company of Stationers on Wednesday 8 November 1623 before going on sale to the public. Its rag-paper pages might show signs of ageing and the ink is not as black as it once was, but all 36 plays are as fresh to us today as when they came off the printing presses in 1623.



MARCUS COLES, FOUNDER FOLIO400



‘My father dreamed of a place where people from across the world can engage with Shakespeare and Shakespeare studies’

– ZOË WANAMAKER

Rishi Rian (above)
and Simon Russell
Beale (right)



The Globe theatre is the culmination of a huge arts and humanities research project, and the only theatre in London with an academic programme and three full-time academics at the helm. Our research programme is unique for the way we draw together historical archives, contemporary performance and literary analysis to produce and inspire world-leading scholarship that underpins our artistic, educational and guided tour programmes.



**PROFESSOR FARAH KARIM-
COOPER, DIRECTOR OF
HIGHER EDUCATION AND
RESEARCH AT THE GLOBE**





//

When my father Sam Wanamaker imagined bringing the Globe back to life, he dreamed of a place where people from across the world can engage with Shakespeare and Shakespeare studies. His original vision always included a dedicated library, and these celebrations will directly ensure that the Globe's research and collections have a bright future.

//

**ZOË WANAMAKER,
AWARD-WINNING ACTOR**

Dr Will Tosh's new book creates a dazzling portrait of Shakespeare as a young artist, and explores how his rich and complex queer life informed his work

QUEER EYE

You can buy a pastel wool blanket on Etsy with William Shakespeare's *Sonnet 116* engraved on a leather patch. You know the one: 'Let me not to the marriage of true minds / Admit impediments.' You have probably heard it at a church wedding: love is an 'ever-fixed mark', never bending nor buckling, but holding out 'even to the edge of doom'. The manufacturer recommends the blanket as an anniversary present.

Lots of people don't know that *Sonnet 116* sits in the portion of Shakespeare's sonnets addressed to a young man. Most of the 154 love poems in his collection have a 'thou' or 'thy' as well as an 'I', and in 126 of them the addressee is, or is implied to be, male. The speaker's desire for the youth is many things – erotic, chivalric, metaphysical, quasi-religious, self-abasing, teasing, sometimes coarse – but perhaps the first thing one notices on flicking through a copy is that the sonnets to the 'fair youth' take up a lot of space. Judged by the quantity of sonnets alone, Shakespeare is one of our most prolific poets of queer love.



Alex Austin in
As You Like It, 2023.
Photo: Ellie Kurtz



Richard Cant, Tom Stuart and Jonathan Livingstone in *Edward II* (left). Isabel Adomakoh Young and Nina Bowers in *As You Like It* (below). Photos: Marc Brenner, Ellie Kurttz

The 28 sonnets addressed to a woman aren't often heard at wedding ceremonies, mostly because the caustic verses about the poet's mistress don't make heterosexual love sound like much fun: who would feel confident reading out the opening lines of *Sonnet 129*, 'Th'expense of spirit in a waste of shame / Is lust in action'? Nowadays, when the cry goes out for a classy poem to dignify the marriage day, the 'fair youth' sonnets are dusted off, de-queered and put to safely straight use (*Sonnet 18*, 'Shall I compare thee to a summer's day?' That's to him, too).

Such is the destiny of queer literature. And it is not just the sonnets that have suffered 'un-gaying'. How many of us, reading Shakespeare at school, were given the chance to explore the queer relationships of Sebastian and Antonio (*Twelfth Night*), Bassanio and Antonio (*The Merchant of Venice*) or Orlando and 'Ganymede' (*As You Like It*) on their own terms? How often were we encouraged – even allowed – to think about the queer dynamics between Romeo and Mercutio, or Hamlet and Horatio, or Helena and Hermia in *A Midsummer Night's Dream*? I still go to productions of Shakespeare's plays that seem determined to scrub away any signs of homoeroticism.

In the culture-war-blasted 2020s, his plays have even fallen foul of Florida's 2022 Parental Rights in Education Act, the homophobic legislation known as the 'don't say gay' law because it prohibits discussion of sexuality or gender identity in schools. The law makes instantly problematic plays such as *Twelfth Night* and *As You Like It*, with their gender nonconformity and



'London playhouses were ground zero for gender nonconformity and queer goings-on'

Nina Bowers and Macy-Jacob Seelochan (above) and the company (below) in *As You Like It*. Photos: Ellie Kurttz



'Shakespeare: one of the greatest artists of same-sex desire in the English language'



queer desire, but it ensnares stories built around straight desire, too: *Romeo and Juliet* and *Macbeth* must now, fear teachers, be studied in excerpts, lest students stumble upon sexually explicit material.

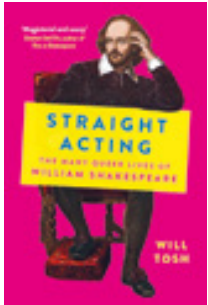
There is evidently a good deal of confusion and misapprehension surrounding the topic of queer Shakespeare. His many queer lives – his own, and those he created for his plays and poems – remain little understood.

My book reveals Shakespeare the queer artist – one of the greatest artists of same-sex desire in the English language. And just as importantly, it celebrates a queer Renaissance society that has long been overlooked.

I'll take you on a tour through queer culture as Shakespeare lived it: the Stratford schoolroom where he learned about Roman homoerotic passion while reciting Latin declensions; the bustling London bookstalls where he discovered Greek love between men, and the smoky taverns where he discussed it with his literary friends; the privileged law colleges at the Inns of Court, the chief market for decidedly not-straight erotic verse; and above all, the London playhouses, ground zero for gender nonconformity and queer goings-on. These places – and, more importantly, the people in them – left a deep mark on the way he thought about desire, sex and queer emotion. It's high time we paid attention to Shakespeare's queer lives – not least so we can put straight those who want him to remain an unblemished icon of heterosexuality.

There were celebrated aspects of queer desire in Shakespeare's culture. His lifetime saw a rich flowering of homoerotic literature – in which he was an enthusiastic participant. As the poet Don Paterson put it, with just the right degree of irritation, in his commentary on the sonnets: 'The question "was Shakespeare gay?" is so stupid as to be barely worth answering, but for the record: of course he was.'

Straight Acting is the portrait of an artist as a young man, which draws to a close as the Globe theatre rises on Bankside, in the summer of 1599. I hope to bring Shakespeare's world to life, and to make that world – in all its glorious unfamiliarity – vivid to readers today.



Dr Will Tosh is head of research at Shakespeare's Globe. This is an edited extract from *Straight Acting: The Many Queer Lives of William Shakespeare*, published in June by Sceptre

COMING ALIVE

Performers from the Globe Youth Theatre were crucial to the success of the First Folio Globe Gala. Alex McFadyen explores this life-changing programme

On Wednesday 8 November 1623, Shakespeare's First Folio was entered into the register of the Worshipful Company of Stationers and Newspaper Makers. The volume would alter the course of the English language and national identity in ways that have reverberated around the world ever since.

Four hundred years later to the day, also on a Wednesday, the great and good of the contemporary Shakespeare community – actors, scholars, writers, directors, philanthropists – were invited to Stationers' Hall, the Worshipful Company's London home, for the First Folio Globe Gala: a 400th birthday party.

Front and centre on this momentous evening were past and present members of the Globe Youth Theatre, a term-time programme of Saturday drama workshops held at Bankside for young people aged 11–19. On the night, these teenagers greeted the guests with lines from the 'Eulogy to Shakespeare', playwright and poet Ben Jonson's preface to the First Folio: posing as statues before 'coming alive', says Kevin Bennett, the Gala's director, and reciting: 'Soule of the Age! The applause! delight! the wonder of our Stage!' Later, during dinner, and dressed in nondescript black



Youth Theatre workshops on the Globe stage. Photos: Cesare De Gigli

clothing to mimic the catering staff, they sidled up to guests to perform lines from Shakespeare's 18 'lost plays' – those that were recovered by the Folio.

Bennett's first Globe gig was as assistant director on the 2015 production of *The Merchant of Venice*, starring Jonathan Pryce as Shylock. When the show toured China the following year, the Education department trained Bennett to run workshops for local children alongside the play (he already had some experience of working with young people in his native Canada). In 2022, he

directed the Young Company – which Youth Theatre performers can audition for – in *Cymbeline*. These experiences meant that as director of the Gala, he knew he would cast members of the Youth Theatre.

'I never want people to forget what the Globe is for,' he tells me. 'The reason it was reconstructed was for different types of people to learn about Shakespeare, about themselves and about theatre – not just to put on entertaining plays.' During the Gala's main show – a masque written in the style of Jonson, combining different sections from the Folio plays – he cast Youth Theatre participants as 'First Folio fairies', who enacted 'beautiful, stylised movement' and interacted with the show's professional actors: Simon Russell Beale, Obioma Ugoala and Rachel Pickup.

It was a fitting culmination of the young actors' time with the Youth Theatre, where drama enthusiasts – some budding actors, others just enjoying a chance to be creative – develop performances of, and their own dramatic responses to, Shakespeare's plays, under the tutelage of the professional actors and directors working as Globe education practitioners.

Youth Theatre actors at the Globe (right) and the First Folio Gala (below). Photos: Pete Le May, Cesare De Gigli

The teenagers are divided into three cohorts by age. In 2023, 107 young people took part, working on *Romeo and Juliet*, *King John*, *Pericles*, *Richard III*, *Henry V*, and exploring the themes of villainy and love across Shakespeare. The two older cohorts also examined how theoretical frameworks such as anti-racism, queer theory and feminism give us new ways of interpreting and performing these plays.

An important part of the Youth Theatre's social contribution – chiming with Bennett's sense of the Globe's mission – is its provision of sponsored bursaries. These enable children who are eligible for free school meals to participate in the programme without paying the usual fees of £295 per term. Piper Higgins, a 2023 bursary student in the 17–19 age group, has now gained a place at the Royal Central School of Speech and Drama to complete a BA in applied theatre. She says that performing on the Globe and Sam

Wanamaker Playhouse stages 'challenged me to think differently about making theatre. In *Henry V*, the location of the play is really in the audience's imagination and in the words we say. It has shown me loads of creative ways to make the world of the play come alive.'

Thanks in part to the support of Haddenham Healthcare, a medical supplies company based in Aylesbury, Buckinghamshire, 11 of these bursaries were offered in 2023. Jacqueline Wright, who runs the company with her husband Andrew, says that the couple's own children 'gained the confidence to be able to stand up and speak in public' by participating in amateur dramatics, and they wanted to give other children the same opportunity 'to learn vital communication skills'. An auction held at the Gala raised funding for 25 places on the 2024 programme.

'Because the audience had these beautiful connections with the Youth Theatre actors throughout



the night, there was such an enthusiastic response,' says Bennett. There were touching moments behind the scenes and during rehearsals, too, he adds. 'Simon Russell Beale had the actors all huddled together and was telling stories and giving them advice. I also remember him helping one of the actors with how to say her lines. She'll never forget that.'

While these starry moments are undoubtedly special, as Kaisen, a bursary student in the 14–16 age group says, it's mostly being together with like-minded youngsters in the weekly workshops that makes Youth Theatre so enriching. 'I go to an all-boys school and I don't get to meet that many new people. I wasn't very

confident working in social groups. Youth Theatre has forced me out of my comfort zone,' he says.

Bennett notes that performing Shakespeare is 'like learning a different language' for young people: 'Their minds expand because they're figuring out the puzzle'. Like Wright, he points out that the skills they learn from performance – body language, stage presence and voice projection – are crucial to navigating the adult world. It can even give young people new perspectives on their lives and relationships. 'What's lovely about Shakespeare is that it's this container of human experience and myth. The beauty of it is that there's always a way to connect it to yourself. Here's the story. Where are you within it?'

Alex McFadyen writes about art, music, theatre and design. His work has appeared in *V&A Magazine*, *CLASH* and *Crack Magazine*

HEAVEN'S

The groundling gates are among the marvels of the Globe. Veronica Horwell discovers how international metal craftworkers forged Shakespeare's natural and fantastical wonders



GATES



A goat's head, inspired by *Henry VI*, is among the emblems on the Bankside gates. Photo: Pete Le May



Over the many years architect-designer Theo Crosby directed Sam Wanamaker's Globe venture, he developed his vision of a modestly optimistic future built out of 'things that came easily to hand'. The word 'hand' was crucial, since his smaller-is-bigger idea was that craft should be invited into buildings from their start, to enhance human feel and touch. Crosby, who himself sculpted, grasped the rudiments of many skills, as Shakespeare had done, so when he described the future being 'forged', he meant a real work process, repeated heating and hammering bars and sheets of metals into form.

As the fluctuating limits of the Globe site were settled in 1989, Crosby considered its Thames-facing facade. The main entrance at the site's side was to be a foyer with a wide staircase rising to the plinth of the outer yard, on which the Globe was set like a crown on a cushion, elevating its profile, tiny even in the low London skyline of 35 years ago. A blank wall bounded the plinth's river edge, dropping down to a rough old roadway, still there. What was needed, visually and practically, was a break.

Crosby's answer was a river gate, not direct from a jetty like those of riverside palaces and houses in the water-transport era of the original Globe, but still an ornamental portal to another world. High on Crosby's list of craftsmen was Richard Quinnell, third-generation smith of Rowhurst Forge, based in Leatherhead, Surrey, on the perimeter of the ancient Wealden iron industry. Quinnell had revived wrought metal design and skills in the UK and founded the British Artist Blacksmiths Association in 1978. He had devised gates for the Metal Museum (formerly the National Ornamental Metalwork Museum) in Memphis, Tennessee, a formal scroll grid hung with rosettes worked by smiths all over the US. Crosby invited him in.

There were no grand 1600-ish English gates for inspiration, although iron with up to 2% slag in it – impurities that impart a fibre-like 'grain', making it ductile and malleable into line-of-beauty curlicues – had been 'wrought' (handworked) into curviform door reinforcers and window details for centuries before then. Crosby's concept was pointed-Gothic, perhaps with rosettes. Quinnell had wilder, wider thoughts. Before he took to the anvil, he had studied zoology, so instead of rosettes he suggested birds, beasts, insects, fish and flowers mentioned in Shakespeare's writing.

Metalworkers from around the world created details for the gates inspired by Shakespeare's imagery. Photos: Pete Le May



The artist June Everett painted the making of the Globe, including this scene of the Bankside gates from 1997



'I unpacked another shrimp from New Zealand. I wondered, will they *all* be shrimps?'

– LUCY QUINNELL

Wanamaker's initial instinct was that the Globe should be an international home for Shakespeare lovers, so Quinnell, through blacksmith organisations, invited metalworkers from around the world to contribute their choice and interpretation of the poet's natural images. After Crosby died in 1994, Quinnell commanded the project, commissioning leading blacksmith Brian Russell and his team in Darlington to forge the gates, their mild steel bars arching into an echo of cathedral window tracery.

Then, recalls Quinnell's daughter Lucy – also blacksmith, and tea girl and gofer to the gates – they were moved to Rowhurst to await their future. They rusted gently and proved a useful platform to put the bin bags out on. On an icy, sunny day they dripped their graceful pattern into the snow beneath. The Quinnells' Fire and Iron Gallery became a holding space for incoming deliveries from 12 countries, the output of 130 smiths: professionals, amateurs and everybody in the metalwork class at Winthrop High School in Maine. All donated the labour of many hard months to the Globe.

Lucy opened the parcels like the presents they were, excited to find what they had chosen. 'The first one was a flea, from Jos de Graaf in the Netherlands. The next I unpacked was a shrimp, from Hampshire. I thought, of all the things, you chose a shrimp? Parcel number three was another shrimp, from New Zealand. I wondered, "Are they *all* going to be shrimps?"'

No other entrant had picked that crustacean, though crab, trout, salmon and conger eel were on the metallic menu, plus a *Macbeth* witches'



Celebrating Shakespeare's 450th birthday in 2024, the gates were woven with 500 red and white roses (right). Photo: Pete Le May



ravin'd salt-sea shark by Tsz Wu of Middlesbrough. There were multiple mermaids and masks, duplicate daisies and double dolphins, citing different quotations. Such variety.

Yet all these species, applied to a traceried surface, work just like late early-modern embroideries, on which worms squirm, snails crawl, birds perch, mermaids lure: all non-human life is there. Hardwick Hall has a portrait of Elizabeth I wearing a petticoat with a whale in spume *and* a water-spaniel in splash; Hardwick's builder Bess cooperated with the imprisoned Mary, Queen of Scots to needlepoint similar natural wonders – a 'leparde' and a 'crocodil' – on linen for applique on cushions and hangings. Shakespeare and his contemporaries delighted in emblems, and recognised the meanings in their allusions as we do with logos and labels. Lucy Quinnell thinks of wrought metal gates as jewellery for a building; they are also its lace and embroidery.

At Rowhurst, the gates were sprayed with hot zinc and, along with the mild steel devices, given many thin applications of graphite paint, like liquid dark lead pencil, and buffed up. Shiny, super black paint is a relatively modern coating for wrought work; we often think it looks ye olde worlde, but the old world did not favour it. It smothers metals' identity and blocks their proper ageing. Where the gates' smiths had used electroplated stainless steel, bronze or copper intended to green with verdigris, they were left to change.

So much time had passed that the brick gateposts needed to be X-rayed to check if they had had steel gate supports inserted. During Shakespeare's birthday-weekend bash in April 1997, 80 international blacksmiths pitched portable forges along the river roadway, erected the gates and riveted on 125 emblems. The Globe archive has *Blue Peter* footage of this fiery fiesta that captures the culminating excitement. Lucy's young son Tom (now a fifth-generation smith) showed the BBC how not to be fearful of tongs and coals. On later Shakespeare's birthdays, Mark Rylance led processions from Westminster Abbey's Poets' Corner and Shoreditch to meet at the steps and weave the gates with 500 red and white roses.

The gates have been a Bankside monument since they swung open to admit Elizabeth II on the Globe's opening night, and have let in maybe three million groundlings for whom the queue starts at the bottom of their nine steps. Queueers would have been the first to notice, more than a decade ago, that gates and devices had been doused in black gloss paint, obliterating their subtleties, even the gemstone eyes of Stuart Slater's copper grasshopper. Lucy Quinnell hopes to take the gates back to Rowhurst for restoration while there are three generations of smiths to teach masterclasses in conservation. Not to return the gates to newness, though. Time marks steel and brass, but time's marks may not mar their beauty. Copper, bronze and iron deserve to age as honourably as the Globe's silvering oak timbers.

Rylance has a wish for their future too: 'I always wanted to put real gas fire on top of their gateposts. I like the idea of people flooding out through these gates and going back into the world through the pillars of fire.'

Veronica Horwell is a writer for the *Guardian*, among other publications



MEETING OF MINDS



The Globe's new collaboration with the World Health Organization (WHO) will explore how the arts can benefit the health of both individuals and communities. Natasha Tripney meets Christopher Bailey, Arts and Health Lead at WHO

During an event co-hosted by the White House Domestic Policy Council and the National Endowment for the Arts earlier this year, Christopher Bailey invited the audience to consider the arts as something akin to nutrition and exercise in terms of the effect they can have on our health.

As Arts and Health lead at the World Health Organization (WHO), it is no surprise that Bailey speaks so eloquently about the health benefits of the arts. His approach is determinedly science-driven. He is the co-director of the Jameel Arts and Health Lab, which researches and provides the evidence for the various ways in which the arts can benefit our physical, mental and social wellbeing.

So often the conversation around the value of the arts in the UK concentrates on its economic benefits. Certainly, when people were campaigning for financial

support during the pandemic, this was a key argument. Yet this overlooks other benefits. In forming a relationship with Bailey, the Globe hopes to reframe this conversation, to highlight the impact that the arts have on us, individually and as a community, and to centre the transformative power of art.

'I love etymology,' says Bailey. 'In English, the word "health" comes from the Anglo-Saxon root for the word "whole".' To be healthy, he explains, 'doesn't just mean the absence of disease and infirmity, it means being a complete person – and part of being whole is the ability to imagine, to place yourself in the shoes of another.'

Bailey trained as an actor. He studied at the American Academy of Dramatic Arts and performed off-Broadway and in regional theatre as well as television. It was only later in life that he started to appreciate how theatre practices could be beneficial in other

arenas. When he was working in east Africa on electronic medical record systems in rural HIV clinics, he noticed that when 'you came in with a predetermined solution, more often than not, people would smile, nod their head and wait for you to leave'. However, if he came in with 'a half-written script, and encouraged people to complete the script with me', the results were more constructive. When they created solutions together, the people he was working with 'wouldn't just feel a sense of ownership, they would own it'.



This approach is similar to that of Brazilian theatre practitioner Augusto Boal and his model of forum theatre – a form of theatre that encourages audience interaction and explores different options for dealing with certain issues – a technique which many UN agencies, including UNICEF, use in community engagement and development. 'It's a way of being able to form narratives and find solutions as a community.' Bailey's experiences made him appreciate 'the use of roleplay in science-based situations'.

He also speaks passionately about the Globe, in both its Elizabethan and contemporary incarnations. The 16th-century Globe, he says, 'was extremely vibrant and connected to the people'. Documentary evidence suggests, he says, that 'there was a palpable connection between Shakespeare and his audience that went back and forth.'

In some cases this was very specific. Bailey describes how ferries would bring

lawyers from the Inns of Court on the other side of the Thames across the river after they broke for the afternoon so they could catch the afternoon show and be back in time for the evening sessions. 'That's why there are lots of lawyer jokes in Shakespeare's plays,' he explains. 'He knew that a percentage of his audience were lawyers coming over to watch.'

More broadly, Shakespeare's work reflected most people's concerns. 'There is this dialogue with the audience.' Since Shakespeare's Globe opened in 1997, 'there's been a similar spirit of trying to tap into the zeitgeist, whatever that happens to be, even if it sometimes means poking the bear.'

The Globe is also a unique physical space, Bailey says. He first experienced it as a tourist when he took the tour along with his son. He remembers standing on the stage, listening to the acoustics. It felt, he says, 'like being inside the body of a giant guitar'. As the tour continued into another part of the building, he and his son hung back until they were alone in the theatre. He then recited Shakespeare to him on the Globe stage. 'What I remember most about it was the richness of the sound.'

That memory, he adds, 'is particularly haunting to me now, as since then I've gone blind'. As someone reliant on echolocation, he says, 'I've become increasingly interested in the neurology of sound and acoustics. You need the resonance, the overtones, and the harmonics of sound that a wooden space can offer. In modern theatres, they often use sound dampening on all of those extra parts to make a clean, pure sound, but to a blind person, and to a musician, it kills it.'

Bailey uses the way he experiences the world as a blind man to highlight how amazingly plastic our brains are, how capable we are of transformation. When he lost his sight – and following a period of grieving for the visual world – Bailey says that 'on a neurological level I began to transform. I entered into a new world that wasn't better than the old world, but one that I learned to accept and in which I eventually found a strange beauty. As I became a blind person, I transformed into someone who experienced the world in a different way, not just through the absence of sight.'



Plays like *King Lear* (this page, with Kathryn Hunter and Michelle Terry) explore mental health, says Christopher Bailey (opposite). Photos: Johan Persson, Antoine Tardy/WHO

Bailey talks about the capacity of the arts to help people heal. Art can play, for example, a beneficial role in healing transgenerational trauma (a study has observed a trauma response in the offspring of mice which had been subject to electric shocks). He discusses a programme in Ireland where people were encouraged to find music that was deeply meaningful to them and associate it with a beautiful landscape. 'It's about opening up to something immeasurably larger than yourself,' he says. When we feel awe, 'there is an increase in oxytocin, where instead of bonding to another person, you're bonding with the world around to you, to your own sense of memory and time.' This can have 'a comforting effect, particularly for people who have experienced a form of dissociation, which trauma or inherited trauma can cause.'

The Jameel Arts and Health Lab collaborates with many organisations working with communities that have experienced trauma. A project called the Yazidi Cultural Archives involved women in northern Iraq who had been captives under the Islamic State regime. 'Genocide is not just wiping out people, it's wiping out cultural practices,' Bailey says: aspects of these women's culture were on the verge of being lost. While working to conserve them, 'it became more than just an archival project of preserving the past, it became about

imagining their future identity. It also began to alleviate issues like insomnia and panic attacks, these very specific symptoms of trauma.' But the impact went beyond mere relief. 'It was really about a more positive way of learning how to cope, how to create your own narrative, to be the subject and not the object of your story.'

That, Bailey says, 'is part of the sacred calling of the artist'. Whatever form your art takes, 'you can create a palpable bond with the audience where they aren't just passively receiving the information. It is an act of creation for them. It touches their dreams, their experiences, their fears, their aspirations – and that bond is created.'

Shakespeare was himself interested in mental health, even if the Elizabethan understanding of the concept would differ from ours. His plays are replete with depictions of characters in the grip of depression, paranoia, psychosis, and in the case of *King Lear*, dementia.

'Shakespeare was a keen observer of life,' says Bailey and, as such, 'was able to capture with very clinical accuracy, some of the psychological or neurological conditions that we have now labelled, but that didn't have a name back then'. But his work goes beyond that. 'He invented a new language of love, of connection, of friendship,' he says. 'It's not just about illness, it's about health.'

Natasha Tripney is international editor at *The Stage*

Hear from Christopher Bailey and Jude Christian at The Globe Talks on 1 July, 6.00pm

What's on

Globe Theatre

Much Ado About Nothing
Until 24 August

Richard III
9 May – 3 August

The Taming of the Shrew
6 June – 26 October

Antony & Cleopatra
4 August – 15 September

The Comedy of Errors
21 August – 27 October

Princess Essex
13 September – 26 October

Sam Wanamaker Playhouse

Rough Magic
20 July – 24 August

The Globe Talks: Simon Russell Beale and Dr Abigail Rokison-Woodall
23 May – 7pm

The Globe Talks: Richard III
20 June – 6pm

The Globe Talks: The Taming of the Shrew
1 July – 6pm

The Globe Talks: Antony & Cleopatra
4 September – 6pm

The Globe Talks: Greg Jenner in conversation
29 October – 7pm

Research in Action: Shakespeare and consent*
14 May – 6pm

Research in Action: Staging mass early modern drama*
12 June – 6pm

Research in Action: Marlowe in repertory*
11 July – 6pm

Research in Action: A Game at Chess at 400*
12 September – 6pm

Read not Dead: The English Moor*
16 May – 7pm

Much Ado About Nothing: Study Day*
18 May – 12pm

The Taming of the Shrew: Study Day*
26 June – 12pm

Richard III: Study Day*
3 August – 12pm

Antony & Cleopatra: Study Day*
7 September – 12pm

Family events

Macbeth: Family Storytelling
Until 1 June

Macbeth: Family Workshop 9–12 years
Until 24 August

Ghosts and Ghouls Family Tour
Until 31 October

Family Sword Fighting Demonstration
Until 27 October



*Members receive 20% discount on tickets for selected events

Members' events



Members' Drama Club: Much Ado About Nothing

Come face to face with one of Shakespeare's most loved comedies with our Member-exclusive Drama Club, exploring *Much Ado About Nothing*.

This 90-minute workshop brings together Members from across the world to explore the play's historical context and discuss some of the Globe's past (and present) interpretations of the play.

You'll have the chance to step into the shoes of some of Shakespeare's iconic characters, hear some of the secrets of staging a play at the Globe and tread the boards of the Sam Wanamaker Playhouse.

15 June
11am – 12.30pm
Sam Wanamaker Playhouse

Heaven to Hell Backstage Tours

Our unique 'Heaven to Hell' backstage tour offers Members the opportunity to discover the backstage world of Shakespeare's Globe and step onto the stage of our wooden 'O'.

Join us in the heavenly attic towering above the theatre before descending into the depths of 'hell' underneath the stage to discover the secrets behind how our productions are staged. You'll also have the rare chance to experience the thrill our actors feel when they step out onto the stage of arguably the world's most iconic theatre.

15 June – 9.00am
26 June – 9.00am
27 July – 9.30am
24 August – 9.30am

Ekow Quartey and Amalia Vitale (above) in *Much Ado About Nothing*. Phoebe Naughton, Philip Cumbus and Jessica Whitehurst (left, from left) in *The Comedy of Errors*, 2023. Photo: Marc Brenner; The Other Richard

Further Member events to be announced throughout the year. For more information and to book, visit the digital Members' Room or email friends@shakespearesglobe.com

My Shakespeare

From Coriolanus' heart to the First Folio gala – director Kevin Bennett feels connected to the Globe

What do you do at the Globe?

I'm a freelance director: much of my work is at the Globe. I started as an assistant director, and now I direct and work with the development and education departments. Recently I was associate director for *Romeo and Juliet* for Playing Shakespeare with Deutsche Bank.

What first brought you to the Globe?

When I graduated from high school in Canada, I saved up all my money and came to London to see theatre. I stayed in a little hostel and saw 32 plays in 35 days. I hadn't been interested in Shakespeare in high school, but five of these shows were at the Globe, starting with *Coriolanus*. It was life changing.

What has been your favourite moment at the Globe?

At *Coriolanus*, I was standing in the yard, close to the stage. All of a sudden, Coriolanus is stabbed and falls into the yard like it's a mosh pit, with everyone attacking him. My backpack was at my feet, and I remember tripping and truly feeling like I was in the mob. At one point, someone lifted up what looked like a real human heart. It was the first time I'd ever felt like I was in the story. That moment changed everything for me.

Why is the Globe a special place for you?

It's a historical venue that feels so in the present. Having a standing audience creates a much more active connection, which to me is why you do theatre.

What has been your favourite production? Why?

Mark Rylance in *Richard III*. I saw it in New York, and I will never forget it. When I'd seen the play before, Richard was always a psychopathic villain. With Mark, I truly was on his team, and then realised that I was complicit in these horrible things. It was a wild ride.

What does Shakespeare mean to you?

For me, Shakespeare means belonging. Theatre and storytelling create community, a shared experience. With Shakespeare, when the key was unlocked for me by a professor in drama school, I discovered that it has something for everybody.

What makes you smile at the Globe?

I was leading a group of professional actors late at night. We were alone under the stars, and in the distance we heard the bell of St Paul's. Something about having that space to ourselves and thinking about the history of that part of London – that made me smile.

What is the best part of your work at the Globe?

It's the variety of people I get to connect with. Recently, I directed the First Folio gala. We had Simon Russell Beale and other incredible actors, and I got to hang out with Zoë Wanamaker – it was truly a dream. Then I worked on a *Romeo and Juliet* that aimed to connect with youth who might not otherwise be able to see theatre.

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

I would love to direct my own show on the main stage. Maybe *Coriolanus*, for the beautiful symmetry of doing the first play I ever saw here.

Who would be your dream guest at the Globe?

Can I invite them to do a show? There's the Canadian legend Catherine O'Hara. I love everything she does, but specifically movies like *Best in Show*. Steve Martin is also inspiring because he follows his curiosity, from stand-up to acting, writing – even the banjo.



Director Kevin Bennett. Photo: Picasa

PETER HARRINGTON
LONDON

RARE BOOKS | FIRST EDITIONS | MANUSCRIPTS



FINE COPIES OF FAMOUS BOOKS

A beautifully bound or signed copy of a book by a well-loved author or poet is a timeless gift. Peter Harrington's rare bookshops in Mayfair and Chelsea are filled with hundreds of first editions and fine bindings of some of the most famous literary works. Visit us in-store or online for expert advice on a gift that will speak volumes.

43 DOVER STREET, MAYFAIR | 100 FULHAM ROAD, CHELSEA | WWW.PETERHARRINGTON.CO.UK

EMMETT

L O N D O N

112 Jermyn Street



www.emmettlondon.com