

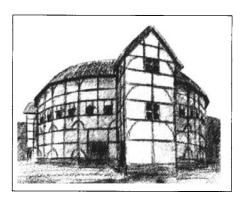
SHAKESPEARE'S GLOBE REBUILT



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Edited by J.R.Mulryne and Margaret Shewring

Advisory Editor
ANDREW GURR



CAMBRIDGE

in association with

Mulryne & Shewring



CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

In Association with MULRYNE AND SHEWRING LTD

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9780521599887

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First published 1997
Re-issued in this digitally printed version 2009

A catalogue record for this publication is available from the British Library

ISBN 978-0-521-59019-8 hardback ISBN 978-0-521-59988-7 paperback

Additional resources for this publication at www.cambridge.org/9780521599887

Front Cover Illustration: David Spilman Back Cover Illustration: Pentagram Design



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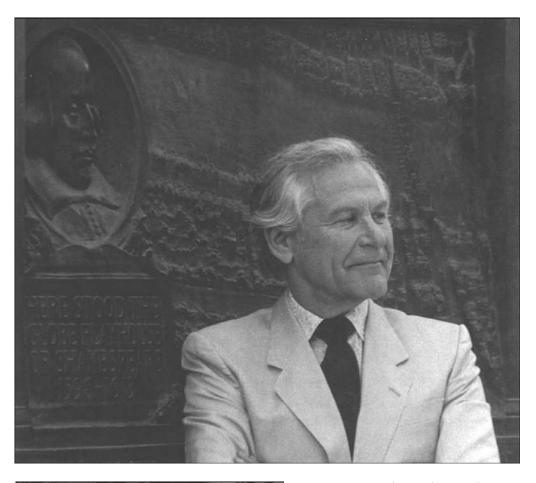


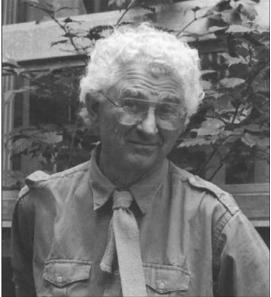
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ABOVE: Sam Wanamaker CBE (1919–1993) (Photo: Brian Rybolt)

LEFT: Theo Crosby (1925–1994), Architect of the Globe (*Photo: Pentagram Design*)



PREFACE

Shakespeare's Globe Rebuilt pays tribute to the many years of research and practical endeavour that have gone into one of the most imaginative projects of recent decades. The initiative that brought the project into being, and sustained it through most of its often difficult years, was that of Sam Wanamaker CBE, a man of vision, integrity and determination. A gifted actor on stage and screen, and a director of rare insight, he brought to the project not only a passionate belief in its rightness and timeliness, but also an understanding and sensitivity possible only to a remarkable man of the theatre. The completion of the project, which this book salutes, came after his death, but it remains his achievement.

Wanamaker's co-worker for many years was Theo Crosby, architect and visionary, who also sadly died just before the work came to fruition. Without Theo's inspiration, skill and generosity of spirit, the project could not have been completed. Shakespeare's Globe Rebuilt acknowledges this fact both by way of direct reference, and through the chapters written for it by Crosby's associate and successor as architect to the project, Jon Greenfield. Crosby's firm, Pentagram Design Ltd., has made an incalculable contribution to the success of the Globe rebuilding, and has remained generous in supporting this book.

We have incurred many debts in editing and drawing the book together. We are deeply grateful to Andrew Gurr, our advisory editor, for support and encouragement, and for scholarly advice. John Orrell not only contributed to the book but read it throughout, and saved us from a number of errors. Many of those who work for the International Shakespeare Globe Centre assisted us with practical help, advice and sometimes admonition: Michael Holden, Patrick Spottiswoode, Tiffany Foster, Lucy Beevor, Jane Arrowsmith and Phil Robins. Colleagues at the University of Warwick have been unstinting in coming to our aid when time ran out or scholarship failed: Jane Stevenson, Peter Davidson, Pauline Wilson and Alison Cressey. Siobhan Keenan went far beyond her role as unpaid research assistant, giving very generously of her time and scholarship. Dr Peter Addyman, Director of the York Archaeological Trust, and Dr Nat Alcock of the University of Warwick gave us valued advice on matters associated with timber framing. Our M.A. and doctoral students in the Centre for the Study of the Renaissance were tolerant of the diversion of our energies for too long a period, and helped with suggestions and comments.

We should like to offer especial thanks to those who wrote chapters for the book. All showed resilience and good humour in coping with repeated requests for revision, when time was short and their own commitments pressing. Peter McCurdy, whose knowledge and practical skill made possible one of the chapters, has been most helpful in allowing us to learn something, however limited, about the craft of timber-framing. Simon Blatherwick has taught us about archaeology and John Ronayne about Elizabethan decoration and iconography. Editing the book has been for us a learning experience, both



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in terms of knowledge gained and in appreciation of the generosity of fellow-scholars in a range of specialisms.

A very great debt is owed to Mr Alec Jolly, who has seen this book through a difficult and necessarily hasty printing process with his usual good humour, interest and skill. In this he has been most ably assisted by Jane Martin. Sarah Stanton at Cambridge University Press has been tolerant, helpful and wonderfully trusting. Our families have endured, once again, a protracted period when the demands of the book have at times taken priority over our other commitments. We should like to thank Eithne, John, James, Richard and Evelyn for their severely tried understanding.

R.M. M.S. *March* 1997

NOTE ON THE SPELLING OF ELIZABETHAN NAMES

Elizabethan orthography is notoriously variable, especially in the spelling of proper names. We have chosen to regularise the spelling of Peter Streete, but to permit variations in the spelling of other names such as Wenceslaus or Wenceslas Hollar, and Aernout or Ahrend or Arend van Buchell (or Buchel).

ACKNOWLEDGEMENTS

English Heritage: plates 15, 22

The Folger Shakespeare Library, Washington D.C.: fig. 6

Tiffany Foster: plate 11 Andrew Fulgoni: fig. 10

The Guildhall Library, London: figs 3, 4, 7, 23-25

Richard Kalina: plates 28, 29 Peter McCurdy: plate 4

The Vicar and Churchwardens, St Mary's, Langley Marish: fig. 56, plate 14

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University of Reading: plates 5, 7-9

Brett Robertson: fig. 63

John Ronayne: figs. 56-58, 60, 61, plates 12-18, 22, 23

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Victoria and Albert Museum, Department of Prints, Drawings and Photographs: figs 50-55, 57-

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The Provost and Fellows of Worcester College, Oxford: fig. 15

The Yale Center for British Art, Paul Mellon Collection: fig. 8