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Artist Development and Collective Therapy in the Repertory: The Case of *After Edward*

This article discusses the exploration of the repertory model in Tom Stuart's 2019 play After Edward, *produced at Shakespeare's Globe. Performed in repertory with a production of* Edward II, After Edward *dramatizes Diana Taylor's sense of repertoire; the embodied skills of the actor and the heterochronic site of the Sam Wanamaker Playhouse allow Stuart as actor and writer to reconcile his lived experience as a gay man with his work as an actor. Based on this case study, this article argues that* After Edward *enacts a praxis of ensemble as artist development.*

On 18 June 2018, Shakespeare's Globe announced that its 2018/19 winter season would be a 'call and response season … inviting today's artists to examine, rework and elaborate on these 400-year-old provocations with new work'.[1] As part of this season, actor Tom Stuart — cast in the title role of Marlowe's *Edward II* — wrote a new play, *After Edward*. The two productions then went into production together, sharing both a stage, the Sam Wanamaker Playhouse (SWP), and a cast of ten actors. *Edward II* ran from 7 February to 20 April 2019, with *After Edward* joining it for a handful of performances between 21 March and 6 April. The shorter run of *After Edward* is standard for new writing at Shakespeare's Globe, which typically allocates more performance time to the productions of early modern drama that are the theatre's bread-and-butter. In this case, however, the shorter run also emphasized the 'call and response' dynamic, with *After Edward* opening much later than *Edward II* and running in repertory with it for only a fortnight.[2]

   After Edward begins with a man in medieval robes (Stuart) falling from the ceiling of the SWP and crashing onto the stage, unaware of who he is or how he got there, though he finds a label in his jacket that reads 'Edward the Second'.[3] A range of significant figures from LGBTQ+ history soon join him

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onstage — Gertrude Stein, Quentin Crisp, Harvey Milk, Margaret Thatcher — along with characters from *Edward II*, including Gaveston, the Archbishop of Canterbury, and the original player of Edward, Edward Alleyn.[4] Engaging in dialogue with these figures, 'Edward' slowly works out that he is an actor preparing to play the role of Edward II and that, in drawing on his own experiences as a gay man to inform his performance, he has become lost in his own mind, overwhelmed by the conflicting feelings of pride and shame in his own identity that the rehearsal process has raised. The figures joining him onstage are aware of their status as projections in Edward's 'drama as therapy', and support/provoke him through a series of debates about LGBTQ+ identity, both as a general societal question and as they personally pertain to Edward.[5]

The specific conditions of its repertory production alongside *Edward II* define *After Edward*'s achievement as a response not only to thematic issues raised by *Edward II*, but also to the actors of the *Edward II/After Edward* company, the playing space of the SWP, and the rehearsal process for *Edward II*.[6] In dramatizing the internal struggles of an actor within a repertory company, the play as realized in its original 2019 production and in its ongoing published existence also offers up the ensemble and theatre as the crucible within which a company can resolve — or at least address — those struggles. Through this process of exploration of the repertory system, the play also offers a dramatic enactment of Diana Taylor's influential model of repertoire, which she defines as the 'embodied memory … those acts usually thoughts of as ephemeral, nonreproducible knowledge'.[7] As I will suggest in this article, by paying attention to the work of creation that actors undertake and to the impact on those actors of the process of embodiment, the play makes repertoire, the ephemeral acts of transmission and mediation, its primary concern. In so doing, *After Edward* enacts a praxis of ensemble as artist development, turning process into subject and foregrounding the potential of the institutional apparatus of theatre/playhouse/company to create something that transcends its individual components.

Dependence and Asynchronous Viewing

The title of *After Edward* positions the new play in a temporal relationship to *Edward II*, conflating production and performance conditions (the production opened after *Edward II*) and the play's content (the resolution of questions addressed by the process of preparing *Edward II*). While audiences could encounter the two plays in either order, *After Edward* articulates itself as 'after' *Edward II* in its introduction of the Archbishop of Canterbury (played by Richard Bremmer

in both productions) as Edward's first interlocutor. While lighting the chandeliers that illuminate the playhouse, Canterbury addresses Edward's attempts to remember what happened 'before I fell' with the allusive 'All sorts went on … Terrible pickle … Positively grizzly [*sic*] it was in the end'.[8] Canterbury's reference to the climactic action of *Edward II* positions *After Edward* in a dependent relationship with the other production that anticipates a particular viewing order and its audience's memory of characters and events across the repertory.

Edward's belated realization of who he is — he finds the label in his jacket on page 19 of 103; he realizes he isn't actually Edward II on page 58; and he finally recalls that he is playing the Marlovian character on page 68 — thus works both with and against the assumed memories of an audience that recognizes Edward II long before he recognizes himself.[9] For the play's first half, the expectation planted in the audience that this is Edward II foregrounds Edward's process of discovery of his kingly identity rather than the end result; but the twist that the character is actually an actor playing Edward II rather than the king himself is something character and audience discover in tandem. *After Edward*'s position in the repertory serves a twofold purpose in influencing what Susan Bennett calls the 'horizon of expectations' of this performance event:[10] firstly, it forms the basis of the 'audience's prior knowledge and reception' that enables the necessary privileged information to understand Edward's journey of self-discovery in the first half;[11] thereafter, it draws attention to the metatheatrical connections between productions that situate this play as a discussion of production process.

In inviting audiences to read meaning asynchronously across productions, *After Edward* engages playfully with ideas of memory that operate in creative tension with the central figure's temporary amnesia. I have elsewhere argued for the value of Marvin Carlson's model of 'ghosting' for understanding repertory casting processes where the meanings accrued by actors' bodies across multiple roles allow for cumulative as well as independent interpretation.[12] Carlson argues that 'The recycled body of an actor, already a complex bearer of semiotic messages, will almost inevitably in a new role evoke the ghost or ghosts of previous roles', a quality that Hester Lees-Jeffries applies to the RSC Histories Cycle of 2006–8.[13] The coherence of an integrated repertory season and cast — as opposed to Carlson's focus, the legacy of an actor's previous roles — means that audiences 'are now sometimes very definitely meant to remember where they last saw that actor', an expectation Lees-Jeffries associates with early modern repertory practice.[14] I would argue that this expectation in thematically cross-cast productions closely aligns with Margaret Jane Kidnie's ideas of 'citation' as memory practice, summarized by Peter Holland as 'a metonymic form of referencing, that conjures up

that to which it refers not only as play-text but also as cultural artifact'.[15] Kidnie considers citation within live performance as a 'specialized kind of doubled citation … which sounds, and is, out of place and time' generating 'the effect of a command: "Remember me."'.[16] In productions such as the Histories Cycle and *After Edward*, the citational practice not only offers the potential for accruing meaning across productions but actively insists upon it, drawing attention to the status of the production *as* production, as existing within an industry context where actors and creative teams are labouring across multiple cultural products, and the text of the play does not provide access to an otherwise hermetically sealed world.

Throughout *After Edward*, characters repeatedly draw attention to the process of rehearsing and performing. Although Edward does not remember who he is, he instinctively defers to a theatrical hierarchy:

> EDWARD We need to wait.
>
> GERTRUDE For what?
>
> EDWARD Direction.
>
> GERTRUDE From whom?
>
> EDWARD … Someone will come. Someone will come and they'll tell us what to do.[17]

He later asserts more explicitly, 'Someone will be along soon. They'll give us direction and everything will start to make sense'.[18] While there is something both Pirandello-esque and Beckettian in the actor/character awaiting an agent who will give them purpose, the opening image of costumed actors from *Edward II* stranded on the SWP stage, apparently without script or direction, invites reflection on the process of character development. This becomes important to the play's revelation that the imagined crisis for the actor stems from his own personal and emotional engagement with the material, not from what a director has asked him to do. The dilemma is given comic heft when Edward Alleyn barrels onto the stage and the others grill him about playing Edward:

> HARVEY What choices did you make with Edward II?
>
> ALLEYN O, a frown — troubled. A sloping shoulder — in disgrace. A sickly pallor — lovelorn. And a rouge shoe — fancy.
>
> EDWARD What was your process?
>
> ALLEYN Through the double doors on a sweeping arc to the left.

EDWARD What psychological choices did you make?
    Alleyn looks at him blankly.

EDWARD What did you ask Marlowe about the role?

ALLEYN What is my cue and what am I holding?[19]

The comic puncturing of Edward's hope that the original actor of Edward may yield some extraordinary, author-derived insight is both a play on the fetishizing of original practices approaches embodied by the Globe as theatre, and a gentle satire of contemporary acting methods focused on the self. In a play so concerned with actorly overthinking as to plunge the audience into a fantastical version of Stuart's own head, Alleyn's interruption invites metanarrative reflection on why such a 'process' is even necessary.

The image of actors standing on a stage awaiting instruction, and the appeal to history — both theatre history as embodied by Alleyn, and LGBTQ+ history as embodied by Stein, Milk, and Crisp — theatricalizes the abstract relationship of the actor to the repertoire, as defined by Taylor.

> Performances also replicate themselves through their own structures and codes. This means that the repertoire, like the archive, is mediated. The process of selection, memorization or internalization, and transmission takes place within (and in turns helps constitute) specific systems of re-presentation. Multiple forms of embodied acts are always present, though in a constant state of againness. They reconstitute themselves, transmitting communal memories, histories, and values from one group/generation to the next. Embodied and performed acts generate, record, and transmit knowledge.[20]

The repertory system itself renders theatre in a 'constant state of againness', in which actors not only repeatedly reappear in the same roles during subsequent performances but carry that embodied experience into the other roles they embody in the other productions of that repertory. The generative acts of repertory playing — which are crucially different than those discussed by Carlson because they mutually inform one another, as opposed to memory happening in one direction only — take the form of communal memory that is generated from within the collective. This generative process in turn privileges the embodied skill of the actor in ways that speak back to theatre history. In this respect, the fact that Edward conjures not Christopher Marlowe to the stage, but Alleyn, the actor, whose embodied memories of performance become part of the play's exploration of the enskilled actor and their processes of creation, is crucial.

Evelyn Tribble argues that 'Early modern plays were written for certain kinds of mindful bodies, bodies trained in disciplines such as fencing, dance and gesture' that 'fostered kinesic intelligence that underpinned … ways of being in the world'.[21] She argues that, in all reconstructed playhouses, 'collisions (sometimes productive, sometimes less so) occur between contemporary practices, assumptions and habits and the past practices that are invoked or imitated'.[22] The foregrounding of architectural space in reconstructed playhouses implies an external stimulus for the link between past and present, the 'haunted stage' of Carlson's book. But the kinds of collisions described by Tribble are internal, closer to the traditions 'stored in the body, through various mnemonic methods, and transmitted "live" in the here and now' endemic to Taylor's repertoire, in which 'Forms handed down from the past are experienced as present'.[23] While I go on in the next section to consider *After Edward*'s use of site-specific performance, the stage is more important here as a venue for acknowledging explicitly the workings of embodied memory that link the heritage of the actor with the heritage of the LGBTQ+ community, insisting on those memories as felt and present experience. These 'ways of being in the world' are a means of conceptualizing the lived experience of the individual as central to the formation of theatrical memory, and in establishing the connection to one's social, professional, and political histories. And while actorly skill inheres in the individual, such skill is also a product of the collective history and memory of repertoire.

The experiences of Edward — whether or not they represent the 'real' experiences of Stuart — are rooted in over-identification between actor and character and in the pressures on the lead actor to carry a play without having space to fully explore the implications and consequences of these pressures.[24] Yet the citational practice that places emphasis on remembering the actor's body and history exposes that actor, drawing attention to the reality of their embodied presence outwith the play that threatens to intrude. Throughout *After Edward*, something fearful repeatedly knocks on the theatre's doors, demanding entrance. Edward does not know what that something is other than that it is an element of his past, but the fact that the knocking comes from outside the theatre, representing the intrusion of external forces, throws into relief the presence of the embodied repertoire represented by the historical figures who join Edward on the Sam Wanamaker stage. When the actor is stranded within space, the learned memories of repertoire, the past represented as present, remain with him. Only through the repertoire can the character begin to remember who he is, both as an actor and as a human.

Site Specificity

The Globe is a particularly productive place to explore Kidnie's 'doubled cita-
tion', given the Foucauldian qualities of 'heterotopia' and 'heterochronia' that
Vera Cantoni argues are uniquely embodied by the theatre building.[25] Cantoni's
attention to the 'double reality [heterotopias] enclose, simultaneously fictional
and actual', and the 'linking [of] two distant eras in a way that combines the
fleeting nature of an experience and the permanent bulk of a building', has utility
for understanding the self-conscious effects of a thematic repertory practice that
draws attention to its participants as themselves an artifice and as such allows
for the 'ever-present *reminder* of the actor — a reminder that the narrative and
its characters are illusory and ephemeral, and constantly imperilled by the actors
themselves'.[26] While Cantoni's work focuses on the outdoor amphitheatre, the
SWP — especially given its intimacy and material features — stages a similar
disruption of linearity.[27] In addition, the emphasis on ensemble practice under
Michelle Terry's artistic directorship since 2018 further invites a reading of bodies
across productions and time.[28]

The SWP is a self-referential space, even featuring an engraving of its first
artistic director, Dominic Dromgoole, on the facade of the tiring house, perhaps
the most visible and obvious anachronism of the architecture; Will Tosh's survey
of early responses to the space notes how 'directors and performers were sur-
prised by the insistent (even willful) identity of the playhouse, and responded to
its architectural determinism with a directorial approach drawn from traditions
of site-specific theatre, in which the nature and aesthetics of a space help to shape
the processes of artistic creation'.[29] *After Edward* enhances this self-referentiality
by explicitly setting its action within the theatre space and converting the theatre
into a prison. At the start of the production, newly installed wooden doors were
closed over all the entrances into the auditorium, and Edward spent the first half
hour clambering around the entire space, trying every door to find a way out.
But the presence of the doors also allowed for the recurrent fierce banging on the
door that indicated the attempted entrance of the monster from Edward's outside
life.[30] The SWP is physically situated as a self-contained unit surrounded by the
lobby of the larger Globe complex; in trapping the audience inside with Edward,
the relative smallness and density of the space stressed the intensity of the shared
experience.

While the production drew comedy from the sudden appearance of charac-
ters from entrances that then refused to yield to Edward's attempts to escape via
them, the main character's frenetic exploration of the auditorium drew attention

to the claustrophobic conditions of the theatre, in which audience and actors are in close proximity to one another and amongst themselves. The presence of the audience is a source of discomfort for Edward: Quentin Crisp (Richard Cant), who entered the production via a swing dangling from the ceiling trapdoor, remarks that 'One feels like one has spent one's whole life hanging by a thread over a precipice with an audience gawping at me', to which Edward awkwardly replies 'I'm trying to ignore that they're here. Things are complicated enough as it is'.[31] Quentin later notes that Edward can't be a very good actor as 'You've barely said a word to them'.[32] By drawing attention to the playing conditions created by the theatre's design and architecture, the play thematizes the ways in which performing in the SWP exposes the actor and requires a kind of openness and communicative generosity. Edward can try to ignore the audience, but he can't hide from them.

Other new plays at the Globe have drawn attention to the architecture of the space for which they were written.[33] Most recently, Morgan Lloyd Malcolm's *Emilia* (2018), which enacts a feminist reclamation of Emilia Lanier, features a scene in which Emilia attends a performance of *Othello* at the Globe, for which the actor descended to the pit and joined the groundlings while, temporarily, the stage of the Globe was taken over by a mock-up of an original practices production of *Othello*. Later in that play, William Shakespeare — defending himself and his role in plagiarizing Emilia's work — gestures to the building and notes 'This is my gaff', to which Emilia replies 'Not right now it isn't'.[34] *After Edward* enacts a similar reclamation of the theatre space, but this time for actors rather than characters. Twice during the play, a Cowboy — played by Colin Ryan, an actor of Asian descent — interrupts the action to make a comment on the effacement of racial intersections from the white characters' discussion of oppression and inequity, interruptions that depend on the audience's reading of the actor as not being white.[35] Urvashi Chakravarty, in her survey of the history of actors of colour in the United Kingdom, notes that while progress has been made on cross-cultural casting in the UK, 'in less adept dramaturgical hands it can also work to other-ize BAME actors, suggesting that British actors of color in Shakespearean productions must be explained away by situating them in "exotic" or foreign locations and contexts'.[36] The interruptions of the Cowboy draw attention to the erasure of race from the conversation, but also to the actor's marginalization as an actor of colour within a white-centred theatre industry; the very fact of Ryan interrupting highlighted that, in the 2019 production, the three actors of colour in the ensemble remained largely offstage until late in the performance.[37] *After Edward* reimagines the SWP as a porous environment in which actors can speak

out of turn and even against the play they are in, staking a claim in their personal identity and intersectional marginalizations that can disrupt and energize the production; at the performance I attended, the audience answered both of the Cowboy's two interruptions with spontaneous cheering.

The repertoire involves the transmission of 'communal memories, histories, and values from one group/generation to the next', and this necessitates a full appraisal of that history.[38] The content of *After Edward* enacts an attempt to reconcile parts of LGBTQ+ history that exist in tension with one another. Harvey Milk's insistence that 'We must all come out' jars with Quentin Crisp's injunction to 'bore people into submission', and the two characters eventually fight over Crisp's diagnosis that equality is 'nothing but a pipe dream, a fantasy'.[39] The heterochronia of the SWP is the setting for a contestation of history between figures who, in historical terms, have no business being in conversation with one another, but who in theatrical terms are repositories of cultural memory, their identities and struggles all part of Stuart/Edward's remembered experience. The chaos of the conflict between these different figures also represents the burden of this cultural memory. Edward's own identity becomes subsumed by the identities, skills, and experiences of the past, and the past as represented by the architecture of the SWP literally traps Edward within it. Yet the productive collision of past and present is also what ultimately allows Edward to rediscover and come to terms with his own identity, both as actor and as a gay man.

The confident appeal to the audience performed by the Cowboy and reciprocated by the audience enacts in miniature the potential of the SWP asserted by the play, which ends with Edward putting on modern clothes and speaking candidly to the audience about his experiences of homophobia, shame, and his coming to terms with his own sexuality. The intimacy and responsiveness of the space, as learned by Stuart from performing on the stage, is both a fear and an opportunity, and thus provides a site-specific home for his 'drama-as-therapy' experiment, allowing him to perform his process both to and with the audience by inviting them to share the theatre space that has come to act as his psyche.

> GAVESTON This is your psyche.
>
> EDWARD Oh right. (*He looks at the others for confirmation.*) Is it?
>
> …
>
> GAVESTON Candlelit and carved in oak.
>
> EDWARD Yes, wow.
>
> GAVESTON Fancy. It's a bit crowded.

EDWARD It is. But still, I'm quite impressed with myself — who knew I had
        such a beautiful psyche?[40]

Importantly here, the uncomfortably full house of the SWP is essential for understanding the audience's role as manifestations of Edward's cluttered mind. Learning to face his audience is part of Edward's process of learning to face himself; only at that point can the monster finally be admitted.[41] With the monster exorcised, London's LGBTQ+ choir The Fourth Choir burst in singing Pet Shop Boys's 'Liberation' before leading the audience back out into the foyer of the Globe, ending the performance on a joyful high that spatially reversed the earlier entrapment of Edward and the actors into a boundary-breaking invasion of non-theatrical space.

Stuart notes how the writing of this play 'fed my understanding and performance of Edward in Marlowe's play … Exploring all this through writing completely fed my understanding of Marlowe's character and, in turn, Marlowe's Edward has informed the Edward in this play'.[42] But while Stuart's comment focuses on the reciprocal value to his own performance and writing, *After Edward* also performs the importance of the repertory company working together to help out their leading actor, using the space, their resources, and their bodies to enact 'Edward's' dilemma and help him come to a full realization. In this sense, the play puts onstage the embedded development of the individual artist that Stuart himself refers to as developing from his prior experience of the space. That same dynamic has been shared by other writers, such as Ché Walker, who wrote his play *The Frontline* while sitting in costume in the attic of the Globe between his scenes in performances of the theatre's *Othello*, a production he was cast in precisely to give him lived experience of the space.[43] As an audience watches the two plays asynchronously, the ensemble of *Edward II* — previously cast in roles humiliating and murdering Edward in acts of systemic homophobia — now appears in solidarity with their lead actor, supporting him to confront the issues raised by his experience, and reclaiming the theatre as a space of actorly agency that also empowers them in turn.[44] In so doing, *After Edward* foregrounds the collective labour of the repertory model and ensemble company, positioning this solidarity and communal work as key to both the development of the individual actor and the confrontation of bigotry and shame.

Notes

1　Shakespeare's Globe, 'Press Release', *Shakespeare's Globe*, 18 June 2018, https://cdn. shakespearesglobe.com/uploads/2019/04/15.06.18_winter_season_announcement_ final.pdf.

2　A similar strategy was evident in *Dark Night of the Soul*, a series of short plays by female authors in response to the Globe's production of *Doctor Faustus*. *Faustus* ran from 1 December 2018 to 2 February 2019; *Dark Night* opened on 29 December and also closed on 2 February. The casting overlap for *Faustus* and *Dark Night* was less precise than for *After Edward* and *Edward II*, but actor Lily Bevan wrote one of the short plays and performed in both productions.

3　Tom Stuart, *After Edward* (London, 2019), 19.

4　In a nice nod to scholars, Alleyn does pause at the claim that Alleyn originated the role and admits to the audience 'Possibly'. Stuart, *After Edward*, 63.

5　Ibid, 71. While Stuart's character is clearly at least semi-autobiographical, he never identifies himself as Stuart, and so I follow the play-text in referring to the character as Edward (as distinct from Stuart, the actor and playwright).

6　Whereas my usual practice is to write about performances in the past tense, *After Edward* creates unique difficulties in its temporal positioning. The play was written to be performed as a site-specific piece within a particular repertory season, and its meanings as a text cannot be separated from the time- and space-dependent contexts of venue, players, and repertory. Since the author published the play, however, it has an ongoing existence as a present textual object; but this text remains in necessary conversation with the conditions that governed its moment of writing. Rather than trying to force a misleading division between the (present-tense) published script and the (past-tense) original production, throughout this article, I defer to the present tense to reflect the aggregate work of play, production, and performance as a necessarily unified entity. (I reserve past tense for evocation of discrete performance effects achieved in the performance I attended.)

7　Diana Taylor, *The Archive and the Repertoire* (Durham, 2003), 20, https://doi. org/10.1215/9780822385318.

8　Ibid, 3.

9   Advance material for the production made clear that 'Edward II wanders on to the empty stage', ensuring that audiences were primed to read him as Edward II whether or not they had seen the other production. Shakespeare's Globe, '*After Edward*', *Shakespeare's Globe*, last accessed 24 November 2020, https://www.shakespeares-globe.com/whats-on/after-edward-2019/.

10 Susan Bennett, *Theatre Audiences*, 2nd ed. (London, 1997), 48, https://doi.org/10.4324/9781315005751.

11 Ibid, 109.

12 Peter Kirwan, 'The Roared-at Boys? Repertory Casting and Gender Politics in the RSC's 2014 Swan Season', *Shakespeare* 11.3 (2015), 247–61, https://doi.org/10.1080/17450918.2015.1048277.

13 Marvin Carlson, *The Haunted Stage* (Ann Arbor, 2001), 8, https://doi.org/10.3998/mpub.17168; Hester Lees-Jeffries, *Shakespeare and Memory* (Oxford, 2013), 81–4,

14 Lees-Jeffries, *Shakespeare and Memory*, 84.

15 Peter Holland, 'Introduction', in *Shakespeare, Memory and Performance*, ed. Peter Holland (Cambridge, 2006), 1–18, 11.

16 Margaret Jane Kidnie, 'Citing Shakespeare', in *Shakespeare, Memory and Performance*, ed. Peter Holland (Cambridge, 2006), 117–32, 124.

17 Stuart, *After Edward*, 14.

18 Ibid, 18.

19 Ibid, 69.

20 Taylor, *Archive and Repertoire*, 20–1.

21 Evelyn Tribble, *Early Modern Actors & Shakespeare's Theatre: Thinking with the Body* (London, 2017), 147, https://doi.org/10.5040/9781472576064.

22 Ibid, 149.

23 Taylor, *Archive and Repertoire*, 24.

24 Erin Julian and Kim Solga explore the institutional constraints on exploring identity issues with a repertory system at the Stratford Festival, Ontario, in 'The Challenge of Practising (and Not Just Representing) Diversity at the Stratford Festival of Canada: Shakespeare, Performance, and Ethics in the Twenty-First Century', in *The Arden Research Handbook to Shakespeare and Contemporary Performance*, ed. Peter Kirwan and Kathryn Prince (London, 2021), 192–210, https://doi.org/10.5040/9781350080706.ch-2.8.

25 Vera Cantoni, *New Playwriting at Shakespeare's Globe* (London, 2018), 28, https://doi.org/10.5040/9781474298278.

26 Brett Gamboa, *Shakespeare's Double Plays* (Cambridge, 2018), 2, https://doi.org/10.1017/9781108277624.

27 On the intimacy of the SWP, see Sarah Dustagheer, '"Intimacy" at the Sam Wanamaker Playhouse', *Shakespeare Bulletin* 35.2 (2017), 227–47, https://doi.org/10.1353/shb.2017.0015; and Penelope Woods, 'The Audience of the Indoor Theatre', in *Moving Shakespeare Indoors*, ed. Andrew Gurr and Farah Karim-Cooper (Cambridge, 2014), 152–67, https://doi.org/10.1017/cbo9781139629195.011.

28 Terry's ensemble practice in the first couple of years of her tenure included a designated 'Globe Ensemble' that performed *Hamlet* and *As You Like It* in repertory in 2018 and a new ensemble in 2019 that performed the history plays from *1 Henry IV* to *Richard III* in summer and winter 2019, as well as other ensembles with cross-cast roles across two or more plays (eg the company performing *The Merry Wives of Windsor* and *Bartholomew Fair* in 2019, as well as the *Edward II/After Edward* company).

29 Will Tosh, *Playing Indoors* (London, 2018), 68–9, https://doi.org/10.5040/9781350013858.

30 Stuart, *After Edward*, 26, 57, 93–6.

31 Ibid, 24, 25.

32 Ibid, 63.

33 Cantoni, *New Playwriting at Shakespeare's Globe* gives a detailed description of the metatheatrical resonances of twenty-seven new plays staged at the Globe from its inception.

34 Morgan Lloyd Malcolm, *Emilia* (London, 2018), 98, https://doi.org/10.5040/9781350207042.00000005.

35 Stuart, *After Edward*, 53, 85.

36 Urvashi Chakravarty, 'What is the History of Actors of Color Performing in Shakespeare in the UK', in *The Cambridge Companion to Shakespeare and Race*, ed. Ayanna Thompson (Cambridge, 2021), 190–207, 203, https://doi.org/10.1017/9781108684750.013. The issues facing actors of colour in UK ensemble-based classical theatre companies are substantial, and space precludes full discussion here, but the issues came to light prominently in the controversy over the casting of the Royal Shakespeare Company's 2012–13 production of *The Orphan of Zhao*, for which see Amanda Rogers and Ashley Thorpe, 'A Controversial Company: Debating the Casting of the RSC's *The Orphan of Zhao*', *Contemporary Theatre Review* 24.4 (2014), 428–35, https://doi.org/10.1080/10486801.2014.946925; and Tom Cornford, 'The Racist Case for Diversity?', *Contemporary Theatre Review* 28.4 (2019), 553–6, http://dx.doi.org/10.17613/dkzc-zc44 . On theories and institutional practices around casting in contemporary Shakespearean performance more broadly, see also the essays in Ayanna Thompson, ed., *Colorblind Shakespeare* (New York, 2006), https://doi.org/10.4324/9780203944332; Ayanna Thompson, *Passing Strange: Shakespeare, Race, and Contemporary America* (Oxford, 2011),

https://doi.org/10.1093/acprof:osobl/9780195385854.001.0001; Jami Rogers, 'The Shakespearean Glass Ceiling: the State of Colorblind Casting in Contemporary British Theatre', *Shakespeare Bulletin* 31.3 (2013), 405–30, https://doi.org/10.1353/shb.2013.0039; and Roberta Barker, 'Bodies: Gender, Race, Ability and the Shakespearean Stage' in *The Arden Research Handbook of Shakespeare and Contemporary Performance*, ed. Peter Kirwan and Kathryn Prince (London, 2021), 211–27, https://doi.org/10.5040/9781350080706.ch-2.9.

37 Aside from cameo appearances, the first time any of the three characters played by actors of colour in the ensemble (Livingstone, Ryan, Tessema; see appendix) joins the action is on page 60, with Alleyn's entrance.

38 Taylor, *Archive and Repertoire*, 21.

39 Stuart, *After Edward*, 30, 31, 53.

40 Ibid, 73–4.

41 I make a conscious choice in this article not to spoil the revelation of the 'monster's' identity, in the hope that future audiences and readers will get the opportunity to discover this for themselves.

42 Tom Stuart, '"I Imagine a Direct Line Running From Me All the Way Back to Edward's Reign"', interview with Phoebe Coleman, *After Edward* programme (London, 2019), 6.

43 Ibid; Cantoni, 24.

44 The following year, actor Annette Badland produced a thirty-minute lecture/performance entitled 'Gertie and Me' that reflected on her process of playing Gertrude Stein in *After Edward*, exploring her love for the author while also reflecting on the aspects of Stein's history that were less palatable. In doing so, the recursive work of *After Edward* continued in the passing on of the embodied memories of actorly research and performance. Annette Badland, 'Gertie and Me', *Big Lit 2020 Online*, 16–30 October 2020, http://www.thebakehouse.info/index.php/big-lit/309-annette-badland-gertie-and-me.

Appendix: *After Edward* / *Edward II* repertory company, Shakespeare's Globe, 2019

Actor	*Edward II*	*After Edward*
Annette Badland	Mortimer Senior / Earl of Arundel / Abbot	Gertrude Stein
Richard Bremmer	Archbishop of Canterbury / Spenser Senior	Archbishop of Canterbury / Leather Man
Richard Cant	Earl of Lancaster / Earl of Leicester	Quentin Crisp
Polly Frame	Earl of Kent	Harvey Milk
Jonathan Livingstone	Mortimer Junior	Edward Alleyn
Sanchia McCormack	Earl of Warwick / Sir John of Hainault	Margaret Thatcher
Colin Ryan	Bishop of Coventry / Spenser Junior / Prince Edward	Cowboy
Tom Stuart	King Edward II	Edward
Beru Tessema	Gaveston / Lightborn	Gaveston
Katie West	Queen Isabella	Dorothy Gale / Maria Von Trapp
Seyi Andes-Pelumi Brian Bartle	-	Errol