

# FINDING DISABILITY

in our records



**SHAKESPEARE'S  
GLOBE**

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# Introductory notes

## Why this guide is needed

Archive catalogues were not designed to be user-friendly, or to facilitate thematic searches. Historically, [ours](#) has described what we have, but there is not yet subject tagging like you might get in a library catalogue. So, for example, as of July 2023, disability or disabled as search terms bring up only two hits each. This considerably under-represents the relevant material we have in the collection. It does not, for example, indicate which plays included disabled characters in text or production or disabled performers, and the creation of this guide is intended to remediate that. It is also a convenient starting point for those looking for accessible recordings (including captioned, with audio-description and with British Sign Language, hereinafter BSL), and the ephemera from accessible performances (e.g. braille or large print cast lists, or visual stories).

Although this is a standalone guide for disability, it also points where needed to the other guides in this series (on race, queerness and gender). Decisions about what is included have been made by Globe staff in active consultation with an intersectional Inclusion Advisory Panel of those with lived experience. The intent is to make more visible those previously underserved. In each of these guides, the intention is to open up possibilities for consideration, interpretation and discussion, rather than close them down. In this case, that means we are not suggesting that the disability readings suggested below are the only possible ones. People with lived experience have seen themselves in other characters than those listed here. For example, female characters who don't stick to society's usual rules such as Rosalind or Viola (see Gender subject guide), could be interpreted as autistic.

This is the first edition of the guide, covering the outputs of the organisation up to the end of the 2024 summer season. The intention is to revise and update all four guides on an annual basis. In identifying individuals (e.g. performers or creatives) our aim was to increase discoverability, while respecting laws and policies around sensitive personal data. To be added to or removed from these listings, please email [library@shakespearesglobe.com](mailto:library@shakespearesglobe.com).

While disability is a modern term that may not map across well to all past societies, disabled people have always existed. This guide considers disability quite broadly including, for example, people with physical bodily differences or sensory differences, differences in mental health or neurodivergence, and intellectual disability. It also explicitly includes old age, partly in recognition of the stereotypes of the past, but also of the reality that disability is ultimately part and parcel of many human lifespans, notwithstanding the scientific advances subsequently made. Currently 45% of adults over State Pension age are disabled, rising to 58% of those over 80. Sometimes the vocabulary of the period is sufficiently alien to us, that we may not realise that what is being discussed might now be considered to constitute disability.

If there is little evidence that any Early Modern playwrights were disabled, Ben Jonson, writing plays between the late 1590s and 1630s is something of an exception. As early as 1603, he was referring in a letter to being “infirm” and talking of his “despaired health”, while a poem of 1619 notes a “mountain belly” and “rocky face.” He said he was “stricken with the palsy” in 1628. Aubrey suggests he “had one eie lower, than tother, and bigger. By 1631 he was describing himself in a letter as “almost blind” and in a poem as a “bed-rid wit”.

Disabled people have often been imagined (by non-disabled people) only as pitiable objects and recipients of medical intervention and charity. However, disabled people themselves have been at the forefront of fighting for their own rights and changing perceptions of disability, including formulating the **Social Model** (see Glossary) as the principal model for understanding contemporary disability. In the academic world, the field of critical disability studies has recognised disability as a significant social category (comparable to race or gender, for example), rather than a medical-biographical footnote for an individual.

#### Historic language note

Researchers should note that this subject guide facilitates access not just to the records of the Shakespeare Globe Trust, but to the staging of works from the Early Modern corpus. These can describe disability, in ways which reflect the period in which they were created, and thus be inappropriate or offensive. In the plays themselves, ableist language can

be directed as a slur at characters (e.g. the Countess of Auvergne, in *Henry VI Part 1*) deeming Talbot a 'silly dwarf'), but ableist ideas can also exist in the characterisation (as with Shakespeare's Richard III, deformed in morality as well as body), or in metaphors (e.g. blindness connoting ignorance).

Negative attitudes to disability can also be detected when, for example, Oberon's blessing of the couples in *A Midsummer Night's Dream* (where the imagined children are to be defended from mole, hare lip, scar or any "mark prodigious such as are despised in nativity"). In *King John*, Constance's endorsement of Arthur's claim to the throne is similarly in contrast to an imagined child who was not just ugly inside and out but, among other things, lame, and foolish. In *The Taming of the Shrew*, Petruchio's reported willingness to marry even "an old trot with ne'er a tooth in her head, though she have as many diseases as two and fifty horses" was dependent on her having money. In *Coriolanus*, however, a Messenger says "I have seen the dumb men throng to see him and the blind to hear him speak" suggesting that it would be a mistake to presume universal social exclusion for every past disabled life. There is also realism about the probable link between disablement and poverty: Boult in *Pericles*, notes of military service, that "a man may serve seven years for the loss of a leg, and have not money enough in the end to buy him a wooden one."

Shakespeare's sonnets refer to lameness, but it is not clear that this is meant literally, or that it applies to the writer rather than an artificial literary persona. It is worth remembering that non-disabled writers may not represent disabled people in ways that they would have chosen to represent themselves. Even with more modern plays attempting to centre disability, the narrative can prioritise the non-disabled (e.g. *Dr Scroggy's War* focuses on a hero surgeon rather than their patients).

More recent productions have content warnings in pre-publicity (which may specify ableism), and these are added to the catalogue for the recordings of those productions, but earlier productions of the same play do not have such warnings.

This guide includes language used in the plays (e.g. deformed, madman, melancholy, fool), but also sometimes contemporary terms that are more familiar to us (even if they are not the words used in the past).

Language changes all the time, and words that are currently deemed the acceptable ones will be replaced.

We encourage researchers to alert staff to problematic language in our catalogue and collections, to help us care for future users as well as archives. You can reach us at [library@shakespearesglobe.com](mailto:library@shakespearesglobe.com).

### **How to find the records you are interested in**

This subject guide is split into sections. Subsections for Disability in the Plays and Disability in the Productions suggest records relating to works by Shakespeare, other Early Modern playwrights and new writing. Other sections introduce disabled performers and creatives who have worked here, and non-performance records relevant to disability (e.g. research events or podcasts), and disability in records about us held by others. The subject guide will help you know what to ask for when emailing [library@shakespearesglobe.com](mailto:library@shakespearesglobe.com) to book an appointment to consult the material in the reading room.

# Introductory Essay: A brief history of disability and Shakespeare, Emma Rose Kraus

In Early Modern London, the idea of disability as a protected characteristic or identity was only just beginning to emerge. It was near the end of Queen Elizabeth I's reign that longstanding government initiatives to provide monetary relief to the disabled poor were codified. Under the resulting system, potential beneficiaries were judged based on how their impairments affected their abilities to work. Local magistrates were tasked with determining the authenticity of petitioners and the extent of their need for aid. Within this legal framework, the designation of disabled, however, was reserved only for those whose conditions left them incapable of contributing to the country's workforce.

Nonetheless, disability was an ever-present feature of Early Modern life. The period was marked by extensive military conflict with Ireland and Europe as well as rampant infection and disease. Those who survived these conditions were often left with scars, altered senses, and missing limbs. While government funds benefitted some, many were still required to engage in productive labour, making cities and other places of commerce particularly psychophysiologicaly diverse.

To a certain extent, the negative impact that a person's disability had upon their life was largely determined by their environment. Some disabled individuals could continue to play an active role in the workforce, allowing them to not only earn an income but also contribute to artistry and culture. A notable example of this is the celebrated poet John Milton, who, after going blind in 1652, was unable to continue writing through traditional means. Rather, he turned to dictation, using friends and amanuenses to pen the entirety of *Paradise Lost*, which remains his most prominent work to this day.

While the lives of more powerful and affluent disabled people were certainly not free of oppression, the roles they were expected to play were generally more adaptable and the resources available to them more robust than those accessible to the working poor. An important example of this was Robert Cecil, 1st Earl of Salisbury, who possessed a significant spinal curvature that affected his height and appearance. Despite his physique, Cecil rose to prominence in the Elizabethan court, following in his father's footsteps as a primary advisor to the queen, a

role that he maintained well into the reign of King James I. However, the treatment Cecil received, both from the public as well as his peers, was not without its bigotries. His figure was the target of name-calling under both of the monarchs for whom he worked and the public quickly translated his curved spine into a metaphor for his crookedness. Shakespeare himself might have engaged in these accusations, with some scholars connecting his depiction of the treacherous Richard III to the statesman.

For many living in sixteenth and seventeenth-century England, disability was thought to be an indication of supernatural interference in the mortal world. It was also often viewed as a personification of immorality, whether this trait was attributed to the disabled individual, their family, or to society at large.

Core to this framework was the monster, a term that could be applied to any body that deviated from the perceived natural order. These figures could vary widely, combining features from various sources to create new forms that were both bizarre and unsettling. Artistic renderings of these grotesques often include human features, presenting the monster as an extension of humanity rather than something distinctly separate from it. Monsters were frequently figured on the public stage, including in the works of Shakespeare. In *The Tempest*, the figure of the monster (Caliban) is highly racialised, a trend that pre-dates the Early Modern period but becomes increasingly prominent with the expansion of English colonial ambitions.

In addition to differences of the physical body, disability could also pertain to the mind. It was well-known that people could be born foolish (referring to what might now be identified as intellectual disability). However, it was the mind's emotional expansiveness that was of particular interest to English physicians at this time. Massive social and cultural upheavals had left many citizens adrift and confused. Numerous treatises were published on the immoderate mind and its management during on interactions with emotionally disturbed and distracted patients. This medicalisation of madness found its way into the playhouses, with doctors making personal visits to *Hamlet's* Ophelia, *Macbeth's* Lady Macbeth, and *The Two Noble Kinsmen's* Jailer's Daughter.



Not typically concerned with scientific accuracy, depictions of disability on the public stage tended to appeal to the interests and concerns of the general audience. For instance, while government funds were often difficult to access, playwrights typically presented the impotent poor as deceitful, their disabilities becoming tools in their scheme to defraud others of their hard-earned money. While such characterisations were comical, their prevalence in contemporary drama reflects broader social stigmas surrounding those who qualified for support.

In truth, if there was any group in Early Modern London adept at exploiting the performance of disability for monetary gain, it was likely the actors themselves. While an accurate assessment of the psychophysiological diversity within acting companies is impossible, the intense demands associated with the profession likely favoured those who were exceptionally skilled and versatile. When disabled characters were seen on stage, it is unlikely that they were performed by people who shared in their experiences. Instead, actors often used props and costumes such as bandages and canes, even physically contorting their bodies to match their characters' impairments.

These remain some of the most common approaches to staging disability today. Companies continue to be primarily non-disabled and theatres continue to cast non-disabled performers in 'disabled roles'. 'Crippling up' is a point of contention for the disabled community, for whom it exacerbates the underrepresentation of disabled people in the theatre industry and also favours the perspectives of non-disabled bodies and voices.

The response to these critiques has been mixed; however, this does not mean they haven't sparked change. In recent years, prominent Shakespeare theatres and companies around the world have placed a focus on disability. For audiences, assisted performances – such as relaxed performances and those with audio-description, captions, and sign language – are becoming standard at many theatres. Concurrently, more theatres are making a concerted effort to cast disabled actors in a range of parts, not always limited to disability. In further productions, creatives have actually begun to engage with aspects of disabled culture, integrating practices such as sign language throughout the performance.

Such movements towards inclusivity open important questions in terms of performance analysis. As the abilities and figures of the actors on the

Shakespearean stage grow increasingly diverse, it becomes imperative that we reconsider and ultimately revise our traditional aesthetic models of storytelling. Particularly in a venue like the Globe, where the audience is co-creating the performance with the actors, there could be gaps between directorial intention around the representation and inclusion of disability in productions and the audience's reception of it. Further research in this area is needed.

## Disability in the plays

These suggestions are not intended to cover all instances, but to suggest some starting points for further exploration. As noted in the introduction, disability here is drawn broadly. It includes, for example, old age which was associated with frailty, slowness, unreasonableness and incapacity (even if not every character described as old would be visibly differentiated). However, although plays may characterise and stigmatise bodies as non-normative because of body-type, these are generally not listed here (the exceptions are explained further).

This guide uses four main groupings of disabled characters:

1. those where the characterisation is explicit throughout the play
2. (and in contrast to 1) those who become disabled during the course of the play;
3. those who feign disability; and
4. those for whom a disabled reading could be justified by textual analysis.

## Grouping 1

Play Title	Explicit difference (throughout the play – in contrast to characters who become disabled during the course of the play)
All's Well That Ends Well	<p><b>The King of France</b></p> <p>He is old and has an infirmity (fistula).</p> <p><b>Lafeu</b></p> <p>He is old (see introductory notes).</p>
As You Like It	<p><b>Jaques</b></p> <p>He is represented as a melancholic 'malcontent' figure. His mental difference makes him distinct from others, but it is important to acknowledge that he is also valued by them.</p> <p>He describes himself to Rosalind as follows: "I have neither the scholar's melancholy, which is emulation; nor the musician's, which is fantastical; nor the courtier's, which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is politic; nor the lady's which is nice; nor the lover's, which is all these; but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and, indeed, the sundry contemplation of my travels; in which my often rumination wraps me in a most humorous sadness."</p> <p>For both humoral theory and melancholy, see glossary.</p>

	<p>Duke Senior also suggests Jaques to have “embossed sores, and headed evils” (likely referring to syphilis), caught as a “libertine”.</p> <p><b>Old Adam</b></p> <p>He is old, although he objects to being called “old dog” and insists he is strong and lusty. Nonetheless, in the forest, he needs to be assisted to reach first shelter and then food.</p>
Comedy of Errors	<p><b>Aegeon</b></p> <p>He is old (see introductory notes).</p> <p><b>Antipholus of Ephesus</b></p> <p>He asserts he had taken “deep scars” and lost much blood in battle. Although his wife Adriana admits she is exaggerating, she claims her husband Antipholus of Ephesus is “deformed, crooked, old and sere, ill-faced, worse-bodied, shapeless everywhere” and “stigmatical in making”.</p> <p>His scars (perhaps on the chest) are presumably invisible to the audience, as their absence from Antipholus of Syracuse would have facilitated disambiguation.</p>
Coriolanus	<p><b>Coriolanus</b></p> <p>He is associated with choler (an angry passion believed to arise from humoral imbalance, see glossary). Sicinius Velutus suggests, “He’s a disease that must be cut away”. For other views on this character see further below.</p>

	<p><b>Menenius</b></p> <p>He is old (see introductory notes).</p>
Cymbeline	<p><b>Belarius</b> (in disguise as Morgan)</p> <p>He is old (see introductory notes).</p> <p><b>The ghosts of the parents of Posthumus Leonatus</b></p> <p>They are explicitly old and ancient (see introductory notes).</p>
Hamlet	<p><b>Polonius</b></p> <p>He is old (see introductory notes).</p>
Henry IV Part 1	<p><b>Falstaff</b></p> <p>He is old (see introductory notes). In addition, in a world where it was difficult to consume sufficient to become significantly overweight, his obesity is stigmatised with disability terms: “that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies.” His size impedes his mobility (so he is stranded when his horse is stolen) and there is a suggestion that his difference leaks out to pollute his environment (“Falstaff sweats to death and lards the lean earth as he walks along”).</p>

	<p><b>Hotspur</b></p> <p>He is said by his father to be “drunk with choler” ((an angry passion believed to arise from humoral imbalance, see glossary), while his wife notes him to be “altogether governed by humours”.</p> <p><b>Bardolph</b></p> <p>Falstaff’s companion has facial disfigurement arising from rosacea and rhinophyma, which he seems to associate with (alcohol-related) choler (an angry passion believed to arise from humoral imbalance, see glossary).</p>
Henry IV Part 2	<p><b>Falstaff</b></p> <p>He is old and complains of gout (then associated with excessive consumption) which causes him to “halt”, presenting him the opportunity to “turn diseases to commodity”.</p> <p>He also self-compares to “a sow that hath overwhelm’d all her litter but one”, which suggests an obesity that is dangerous to others (the young in particular). As with invoking his “womb”, it also suggests a failure of masculinity (see queerness guide).</p> <p>When Hal, observing him with Doll Tearsheet compares him to Saturn and Venus, his age and appearance is being mocked.</p>

	<p><b>Bardolph</b></p> <p>Falstaff’s companion has facial disfigurement arising from rosacea and rhinophyma, leading Hostess Quickly to call him a “malmsey-nose knave”.</p> <p><b>Percy (deceased)</b></p> <p>Lady Percy suggests her late son Percy had a “blemish” of “speaking thick”, which was copied by those who admired his bravery, and who turned “their perfection to abuse” by talking too loud and too fast.</p>
Henry V	<p><b>Sir Thomas Erpingham</b></p> <p>He is old (see introductory notes).</p> <p><b>Bardolph</b></p> <p>Falstaff’s companion has facial disfigurement arising from rosacea and rhinophyma, which he describes as “all the riches I got in his service.”</p>
Henry VI Part 2	<p><b>Richard (future Richard III)</b></p> <p>He is deemed by Lord Clifford a “foul indigested lump as crooked in thy manners as thy shape” while Young Clifford terms him a “Foul stigmatic”.</p>



	<p><b>Mortimer</b></p> <p>He is old, dying and explicitly “brought in a chair”. He compares his prison-confined limbs to those of “a man new haled from the rack” with feet “unable to support this lump of clay”. With both dimmed sight and reduced sensation, he wants to be told when “my lips do touch his cheeks”, he also describes “weak shoulders... and pithless arms”.</p> <p><b>The Earl of Salisbury</b></p> <p>He is old (see introductory notes).</p> <p><b>Walter Whitmore</b></p> <p>Suffolk’s assassin explains “I lost mine eye in laying the prize abroad, and therefore to revenge it, shalt thou die.”</p>
Henry VI Part 3	<p><b>Richard</b> (Duke of Gloucester, future Richard III)</p> <p>He self-describes an arm shrunk “like a wither’d shrub”, “an envious mountain on my back where sits deformity to mock my body”, a “mis-shaped trunk” and “legs of an unequal size. Henry VI calls him “an indigested and deformed lump” while Queen Margaret calls him a “foul, mis-shapen stigmatic”.</p>

Henry VIII	<p><b>Queen Katharine</b></p> <p>She self-describes as old and complains “My legs, like loaden branches, bow to the earth, willing to leave their burthen.” She asks assistance to “set me lower” and is explicitly led away.</p> <p><b>Cardinal Wolsey</b></p> <p>He self-describes as old (see introductory notes).</p> <p><b>Old Lady</b></p> <p>Anne’s friendly courtier is explicitly old (see introductory notes).</p> <p><b>The Duchess of Norfolk</b></p> <p>She is described as old (see introductory notes).</p>
Julius Caesar	<p><b>Caesar</b></p> <p>His epilepsy is reported, and he alludes to deafness in one ear.</p>
King Lear	<p><b>Lear</b></p> <p>His old age is associated by Goneril with “the imperfections of long-ingraffed condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.”</p>

Macbeth	<p><b>Witches</b></p> <p>The appearance of the witches is stigmatised not just because their gender is ambiguous (see Gender subject guide), but because they are perceived as non-normatively ugly (e.g. 'wither'd', 'chappy finger', 'skinny lips').</p>
The Merchant of Venice	<p><b>Old Gobbo</b></p> <p>He is old and blind, and the name Gobbo also means 'hunchback'.</p>
Merry Wives of Windsor	<p><b>Falstaff</b></p> <p>He is old (see introductory notes).</p>
Much Ado About Nothing	<p><b>Verges</b></p> <p>He is old (see introductory notes).</p> <p><b>Leonato</b></p> <p>He is old (see introductory notes).</p> <p><b>Dogberry</b></p> <p>He has disordered speech.</p>
Richard II	<p><b>John of Gaunt</b></p> <p>He is old and dying.</p>

Richard III	<p><b>Richard III</b></p> <p>He talks about his own deformity, which is also how he is perceived by others. He repeatedly invokes St Paul, who had experienced blindness, but was also imagined to have experienced some form of ongoing physical disability (having “a thorn in the flesh”).</p> <p>At a later point in the play, Richard claims his arm has just been withered through bewitching by the former Queen Elizabeth and her dead husband’s mistress – although he may be lying as much about his arm as the supposed magic.</p> <p>Following his dream, he addresses himself as “Fool” and had earlier claimed to be “too childish-foolish for this world.”</p> <p>His disability and character are inter-linked and stigmatising language is used about him associating him with Hell and the devil, and a range of animals (hog, spider, wolf, toad).</p> <p><b>Edward IV</b></p> <p>Hastings says he “is sickly, weak, and melancholy, and his physicians fear him mightily.”</p> <p><b>Queen Elizabeth</b></p> <p>Edward’s widow is termed by Richard a “monstrous witch” and calls her a “Relenting fool” for consenting to propose his marriage</p>
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	<p>to her daughter. Queen Margaret also calls her a “Fool” for not recognising the threat Richard poses.</p> <p><b>Duchess of York</b></p> <p>Mother to Richard, Clarence and Edward, she refers to her “extreme age” and describes herself as having “feeble limbs” (for which Edward and Clarence had been “two crutches”) and claims that griefs have “crazed my voice”.</p> <p><b>Queen Margaret</b></p> <p>She is old and termed by Richard a “wither’d hag”, and “lunatic” by Dorset.</p>
Romeo and Juliet	<p><b>Nurse</b></p> <p>At least in Juliet’s eyes, she is old: “Unwieldy, slow, heavy, and pale as lead.”</p>
The Taming of the Shrew	<p><b>Christopher Sly</b></p> <p>He is described as a “monstrous beast”, and the plan is to gull him that “his lady mourns at his disease” and to persuade him “that he hath been lunatic.”</p> <p><b>Vincentio</b></p> <p>He is old (see introductory notes). Baptista Minola calls him a dotard and suggests he should be locked up (but the audience knows Vincentio is telling the truth).</p>

<p>The Tempest</p>	<p><b>Caliban</b></p> <p>He is presented as ugly – “as disproportion’d in his manners as his shape”. Prospero even suggests that compared to other men, Ferdinand is a Caliban. Trinculo and Stephano repeatedly deem Caliban a monster, and also call him a “natural” and “moon-calf” (suggesting intellectual impairment and monstrosity).</p> <p>This characterisation is directly related to him being the “hag-seed” son of the (African) witch Sycorax (see Race subject guide).</p>
<p>Troilus and Cressida</p>	<p><b>Priam</b></p> <p>He is not explicitly said to be old in the play but was conventionally represented as such. Cassandra says of Hector to him “He is thy crutch; now if thou lose thy stay, thou on him leaning, and all Troy on thee, fall all together.”</p> <p><b>Nestor</b></p> <p>He is old and talks of hiding “my silver beard in a gold beaver and in my vantbrace put this wither’d brawn”. Thersites compares him to “stale old mouse-eaten dry cheese” and suggests his “wit was mouldy ere your grandsires had nails on their toes”.</p>

### **Thersites**

In the ancient source texts about the Trojan war, he is lame and ugly. The dramatis personae identifies him as a “deformed and scurrilous Greek”. Achilles calls him a “crusty botch of nature”, while Ajax calls him a “stool for a witch”, and Achilles a “fragment”.

### **Ajax**

He is characterised ahead of his first appearance as “a man into whom nature hath so crowded humours that his valour is crushed into folly... he is melancholy without cause”.

Ulysses calls him “blockish” and “brainless” while Thersites calls him “language-less, a monster”. In addition to intellectual disability, he is compared to a “gouty Briareus, many hands and no use, or purblind Argus, all eyes and no sight”.

### **Cassandra**

In the ancient source texts about the Trojan war, she is sometimes accorded a ‘mad scene’ and, here, Troilus calls her “our mad sister” and a “foolish, dreaming, superstitious girl” and refers to “her brain-sick raptures”. The stage directions at one point ask for her to be “raving”. Her speech seems focused on the repeated phrase “Cry, Trojans, cry!”

## Grouping 2

<b>Play Title</b>	<b>Character becomes disabled during the course of the play (rather than throughout the play)</b>
Antony and Cleopatra	<p><b>Antony</b></p> <p>As his status declines from “the greatest prince o’the world”, his character and body changes through emasculating exposure to Cleopatra’s Egypt (see Race and Gender subject guides) such that he remains himself but “cannot hold this visible shape”.</p> <p>In proposing and enacting suicide, he similarly reflected that he found himself “to lack the courage of a woman” and to be at risk of capture with face “subdued to penetrative shame”. His wounds are not immediately fatal and he needs to be “borne by the guard” to Cleopatra’s monument, and heaved up by her women.</p> <p><b>Cleopatra</b></p> <p>Her exposure to Antony (see Race subject guide) has also changed her and she seeks death “after the high Roman fashion” – after his death, in her “desolation”, she rejects both foolish “patience” and the impatience that befits “a dog that’s mad”. Nonetheless, her suicidal ideation is not merely rational, and she even appears to hallucinate, saying “Methinks I hear Antony call.”</p> <p>Shakespeare’s language explicitly seems to echo Zabina’s ‘mad scene’ in Tamburlaine.</p>



	<p><b>Enobarbus</b></p> <p>The downfall of his friend Antony affects his mental health. He addresses the moon as “sovereign mistress of true melancholy” before he dies of remorse.</p>
Hamlet	<p><b>Ophelia</b></p> <p>Her ‘madness’ arises from grief at her father’s death, and seems to motivate suicidal ideation.</p>
Henry VI Part 1	<p><b>Bedford</b></p> <p>He is explicitly carried on-stage “in a chair” to witness the siege of Rouen, and compares himself to his ancestor King Arthur who “in his litter sick came to the field and vanquished his foes.”</p>
Henry VI Part 3	<p><b>Warwick</b></p> <p>Edward IV explicitly brings forth “Warwick wounded”. Warwick then refers to “my mangled body,.. my want of strength, my sick heart” and eyes “dimm’d with death’s black veil”.</p>
King John	<p><b>Constance</b></p> <p>She appears maddened by the treatment of her son, although she insists she is not mad. Cardinal Pandulph says she speaks “madness and not sorrow”. King John calls her “Bedlam” and Elinor calls her an “unadvised scold”. She is reported to have died “in a frenzy”.</p>

King Lear	<p><b>Gloucester</b></p> <p>He is blinded as a punishment for supposed treason.</p>
Macbeth	<p><b>Macbeth</b></p> <p>He hallucinates and dissociates, and Macduff suggests he is a ‘monster’.</p> <p><b>Lady Macbeth</b></p> <p>She sleep-walks and guilt appears to motivate suicidal ideation.</p>
A Midsummer Night’s Dream	<p><b>Bottom</b></p> <p>Even if only temporarily, Bottom’s transformation is explicitly into a ‘monster’.</p>
Othello	<p><b>Othello</b></p> <p>As he becomes maddened by Iago’s lies about Desdemona, he experiences a seizure and later kills her in a jealous rage.</p>
Timon of Athens	<p><b>Timon</b></p> <p>Following the catastrophic loss of wealth and status Apemantus refers to Timon’s melancholy (which was believed to arise from humoral imbalance, see glossary) and suggests him “a madman so long, now a fool”, and “the cap of all the fools alive”. Timon responds by claiming that “Choler does kill me that thou art alive”, referencing the angry passion believed to arise from humoral imbalance (see glossary). Focused on death he writes his own epitaph.</p>

<p>Titus Andronicus</p>	<p><b>Lavinia</b></p> <p>After the rape, she has her tongue cut out and her hands cut off.</p> <p><b>Titus Andronicus</b></p> <p>He voluntarily cuts off his own hand, thinking that it would save the lives of his sons.</p>
<p>The Two Noble Kinsmen</p>	<p><b>The jailer's daughter</b></p> <p>She is 'maddened' by her unrequited love and abandonment.</p>

### Grouping 3

Some plays include examples of characters feigning disability. Mentioning them here is not intended to suggest that disabled people are pretending (a longstanding trope that continues to have contemporary force). Rather, it is to recognise that to be convincing enough to trick other characters in the play, their faking constitutes evidence of understandings of what we would now term disability, in the Early Modern period.

<b>Play</b>	<b>Character</b>
Hamlet	<p><b>Hamlet</b></p> <p>As the play opens, he is understood by other characters to be ‘melancholy’ as a result of grief (at his father’s death). He admits to counterfeiting ‘madness’ in speech and action as a stratagem to seem harmless.</p> <p>Although his friends also see his father’s ghost, his mother does not see him, and the most famous line of the play (To be or not to be) perhaps reflects suicidal ideation. The audience sympathises with him, but he is punished for killing Polonius (and for surviving an intended assassination).</p>
Henry VI Part 2	<p><b>Saunder Simpcox</b></p> <p>He has pretended to be blind, so that he could pretend to be cured, both stratagems aimed at invoking charitable giving. The discovery that he was lying leads to punishment.</p>
King Lear	<p><b>Edgar</b></p> <p>Edgar disguises himself as “Poor Tom”, “poor mad Tom”, a “madman and beggar”, as a stratagem to avoid detection when he is wanted by the authorities. The audience sympathises with him, and he is not punished. In pretending to be ‘mad’ he also adopts a form of ‘blackface’ and foreign dress – associating British</p>

	civilisation with rationality and stigmatising darker skinned foreigners as irrational (see Race subject guide).
Titus Andronicus	<p><b>Titus Andronicus</b></p> <p>Titus exaggerates his 'madness' (through distress at his daughter's treatment) but he is perceived to have "lunacy" and "brain-sick fits". He is thereby perceived as harmless by his enemies.</p>
The Winter's Tale	<p><b>Autolycus</b></p> <p>Autolycus pretends to have been beaten and injured "my shoulder-blade is out".</p>

## Grouping 4

This penultimate grouping of characters is much more speculative. It includes some examples where, for example, textual clues could point to disabled characterisation.

Play	Character
Coriolanus	<p><b>Coriolanus</b></p> <p>Scholars such as Olivia Henderson have likened to autism Coriolanus' behaviours of 'rigid adherence to military protocol and proficiency in fighting' – which allows him to be successful in Roman society – 'directs attention away from his political and social faux pas'.</p>
Henry IV Part 1	<p><b>Hal</b></p> <p>Hotspur refers to him as "madcap Prince of Wales" – perhaps referring to his unconventional avoidance of the court and heroic princely pursuits.</p>
Henry IV Part 2	<p><b>Earl of Northumberland</b></p> <p>Lord Bardolph and Morton both suggest the Earl is manifesting "passion" (likely cholera, which was believed to arise from humoral imbalance, see glossary), on hearing of the death of his son. He had compared himself to "the wretch... [who] impatient of his fit, breaks like a fire out of his keeper's arms" and metaphorically throws aside his "crutch" in calling for a fratricidal spirit to "reign in all bosoms".</p> <p><b>Duke of Lancaster</b></p> <p>Falstaff is critical of Hal's brother because he drinks no wine and eats fish (instead of meat). Those who do this, he suggests, "fall into a kind of male green-sickness; and then when they marry, they get wenches: they are generally fools and cowards." (see Queerness subject guide)</p>

Henry VI  
Part 2

**Henry VI**

The historical Henry was “smitten with a frenzy and his wit and reason withdrawn” in 1453 and remained incapable of government for eighteen months. There were further relapses over the remaining eighteen years of his life. In this play, York calls him “feeble”, his Queen “slow” and asks “What are you made of? you’ll nor fight nor fly”.

**Duchess of Gloucester**

Eleanor is deemed “the bedlam brain-sick duchess” with reference to her “devilish practices” (which included the summoning of a spirit).

**Duke of Gloucester**

His wife Eleanor attributes his response, to her retelling a treacherous dream, to choler (an angry passion believed to arise from humoral imbalance, see glossary).

**Warwick**

Henry VI refers to Warwick as Salisbury’s “brain-sick son” while Suffolk calls him “headstrong”.

**Lord Say**

Lord Say suggests that “Long sitting to determine poor men's causes hath made me full of sickness and diseases.” When threatened with assassination asserts “The palsy, and not fear, provokes me.”

<p>Henry VI Part 3</p>	<p><b>Henry VI</b></p> <p>The historical Henry was “smitten with a frenzy and his wit and reason withdrawn” in 1453 and remained incapable of government for eighteen months. There were further relapses over the remaining eighteen years of his life. In this play, York calls him “simple”, Warwick “faint”, Clifford “impairing” and Edward IV “no soldier”. Henry himself confesses that he was asked to sit out the battle of Towton as “They prosper best of all when I am thence.” Warwick also describes himself as “keeper of the king.”</p>
<p>Henry VIII</p>	<p><b>Duke of Buckingham</b></p> <p>The Duke is urged by the Duke of Norfolk to “let your reason with your choler question what 'tis you go about”, and at his conviction it is said “he was stirr'd with such an agony, he sweat extremely, And something spoke in choler, ill, and hasty.” This characterisation suggests a propensity for angry passion believed to arise from humoral imbalance (see glossary).</p>
<p>Julius Caesar</p>	<p><b>Cassius</b></p> <p>Caesar famously suggested that Cassius “has a lean and hungry look”, but he goes on to note, “he loves no plays, as thou dost, Antony; he hears no music; Seldom he smiles, and smiles in such a sort as if he mock'd himself and scorn'd his spirit that could be moved to smile at any thing. Such men as he be never at heart's ease whiles they behold a greater than themselves.”</p> <p>Brutus later accuses Cassius directly of “rash choler” (the angry passion believed to arise from humoral imbalance, see glossary) and says “Go show your slaves how choleric you are, and make your bondmen tremble. Must I budge? Must I observe you? must I stand and crouch under your testy humour? By the gods, you shall digest the venom of your spleen, though it do split you.”</p>



King John	<p><b>Philip the Bastard</b></p> <p>King John calls Philip ‘madcap’ and he seems to be portrayed using language distinctively (including echolalia) so has been interpreted as autistic by scholars such as Laura Seymour.</p>
King Lear	<p><b>Goneril</b></p> <p>Lear describes her as “a disease that’s in my flesh... a boil, a plague sore, an embossed carbuncle In my corrupted blood.”</p>
Macbeth	<p><b>Macbeth</b></p> <p>The non-survival of the children his wife has breastfed, and his inability to “get kings” may be more than ill luck (syphilis has been suggested). Syphilis can also be associated with paranoia, hallucinations and cognitive impairment.</p>
Measure for Measure	<p><b>Mistress Overdone</b></p> <p>Pompey suggests that this brothelkeeper has “worn your eyes almost out in the service”, while the First Gentleman. She is asked “which of your hips has the most profound sciatica” (perhaps referencing syphilis).</p> <p><b>First Gentleman</b></p> <p>He breaks off when noting “I have purchased... many diseases” at Mistress Overdone’s brothel. Although he suggests he is “sound”, Lucio insists he has “hollow bones” which would medically have been associated with syphilis.</p>

<p>The Taming of the Shrew</p>	<p><b>Katherina</b></p> <p>According to Petruchio, she was said to “limp” and “halt”, although this could be a provocation on his part. Scholars have suggested these references to her gait create the possibility of interpreting her shrewishness as a disability-inflected gender performance: in other words her unusual way of performing femininity (see Gender subject guide) has resulted from the way her disability has rendered her a social outsider.</p> <p>In the ‘Taming’ process her waspish non-conformity with expected womanly behaviour is attributed to “choler” (an angry passion believed to arise from humoral imbalance, see glossary), which leads both her husband and his servant to deny her meat. Traumatized by his treatment of her, she is provoked into “mad” answers by his (gaslighting) insistence that the sun is the moon and that Vincentio is a gentlewoman rather than an “old, wrinkled, faded, withered” man.</p> <p><b>Petruchio</b></p> <p>Petruchio is regarded as eccentric by other characters and thus a not unsuitable match for Katherina. She compares his appearance to a “crab” and calls him “wither’d”, but also a “fool”, “witless”, “mad” and “one half lunatic, a mad-cap ruffian”. His servant Grumio calls him “mad”. When he arrives for the wedding, he is dressed unconventionally and on a horse said to be suffering multiple ailments (causing the other characters to “gaze... as if they saw some wondrous monument, some comet or unusual prodigy”).</p> <p>He also attributes his own behaviour to “choler” (an angry passion believed to arise from humoral imbalance).</p>
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	<p><b>Biondello</b></p> <p>The characterisation is perhaps not fully consistent but his literalism (asked, for example, when Petruchio will be here, his answer is “When he stands where I am and sees you there”) and his seemingly over-detailed recounting of Petruchio’s dress and the state of his horse and lackey, could both suggest neurodivergence.</p>
Troilus and Cressida	<p><b>Greek Princes</b></p> <p>Agamemnon’s first line addressing Nestor, Menelaus, Ulysses and others, asks “What grief hath set the jaundice on your cheeks?” The medical condition was sometimes associated with the humoral imbalance of choler (see glossary).</p>
Twelfth Night	<p><b>Sir Toby Belch</b></p> <p>Olivia says her cousin Toby speaks “nothing but madman”, while Feste says he has “a most weak pia mater” (referring to brain tissue) and later claims he is “in admirable fooling”. This seems to be related to his diet and drinking – he admits to being a “great eater of beef, and... that does harm to my wit”, while Feste suggests that a drunk is first a fool, then maddened, and then drowned.</p> <p><b>Sir Andrew Aguecheek</b></p> <p>Maria quotes Olivia as saying Toby’s friend is a “foolish knight” and then reiterates that he is “a very fool” and a “quareller”. Malvolio also uses the description “foolish knight” and Sir Andrew responds “many do call me fool.”</p>

Two Gentlemen of Verona	<b>Launce</b> Speed calls him a “madcap”. Originally played by Will Kemp who specialised in clown/fool parts.
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Recent research has suggested that the distinction between the ‘natural fool’ (someone we might now see as having a learning disability or being neurodivergent) and the ‘artificial fool’ of the stage is less hard and fast than was once thought. This final grouping is of Fool parts associated with one particular performer: Robert Armin, who was of small stature and possibly had a physical disability. He may have had roles created for him, capitalising on particular skills and characteristics potentially arising from what we might now label as neurodivergence (e.g. Autism or ADHD, see glossary). He was certainly so interested in the lives of people we might now describe as having learning difficulties, that he wrote a book *Foole upon Foole, A Nest of Ninnies*. His presentation of [John of the Hospital](#) in the *The History of the Two Maids of More-clacke with the life and simple manner of John in the Hospital* is considerably more sympathetic than that of, for example, Timsy in Brome’s *The English Moor*.

As You Like It	Touchstone
All’s Well That Ends Well	Lavatch
King Lear	Fool
Macbeth	Porter
Timon of Athens	Fool
Troilus and Cressida	Thersites
Twelfth Night	Feste

## Disability in other Early Modern drama presented at the Globe

These suggestions are not intended to cover all instances, but to suggest some starting points for further exploration.

These plays are presented in alphabetical order. If they have been fully staged, the production year is given. If included in the 'Read Not Dead' project of semi-staged, script in hand performances, they are marked RND.

Alarum for London Anonymous (RND)	Harman is 'blind' and Lieutenant Stump an amputee.
The Antipodes Richard Brome (2000)	The character 'Madness' is presented in a Masque with 'Folly'
Antonio's Revenge John Marston (RND)	Antonio feigns foolishness or neurodivergence, while the court fool Balurda is presented as a 'natural fool'. Piero feigns a melancholic disposition as a means to marry Maria, 'I am deep sad'. However, the Duke's melancholic self-fashioning becomes increasingly strained and unconvincing.
The Arraignment of Paris George Peele (RND)	Vulcan admits "I go not so upright" (referencing his lameness) and Thestylis is punished by Venus with loving "a foul crooked Churl" with an "ill-favoured face".
Bartholomew Fair Ben Jonson (2019, & RND)	Bartholomew Cokes is presented as a 'natural fool', Justice Overdo feigns 'folly' and Quarlous impersonates the 'mad' Trouble-All.

	Ursula has scalded her leg so cannot walk, while her tapster Mooncalf has a name suggestive of intellectual disability or monstrosity. Joan Trash is old and 'crooked'.
Beggars' Bush John Fletcher, Philip Massinger, and a third collaborator (RND)	Multiple characters feign disability including a feigned mute, and fakers of epilepsy and 'madness'
The Birth of Merlin William Rowley (RND)	Merlin appears to have hypertrichosis.
The Bondman Philip Massinger (RND)	Asotus is characterised as "a fool, that only has the shape of man" and a "brainless ass". After the slave revolt, when he was dressed as an ape with a chain around his neck, he admits "I thought myself... a baboon" (see Race subject guide).  Cleora says she will feign blindness (by going blindfolded) and vows to be 'mute' to maintain her chastity during separation from Leosthenes – but soon changes her affection.  Following the slave revolt the rich woman Corisca is deemed "a wrinkled crone... without her painting, curling and perfumes" by the former slave to whom she is now a servant.
The Brazen Age Thomas Heywood (RND)	Gallus refers to his own facial ugliness, and is transformed into some strange 'monster' – in this case a rooster.

<p>The Changeling</p> <p>Thomas Middleton and William Rowley (2015)</p>	<p>De Flores is facially 'deformed' and there are Bedlam scenes of 'madness'. Franciscus and Antonio feign 'madness' and 'folly' and Isabella pretends 'madness' to escape them.</p>
<p>The Cobbler's Prophecy</p> <p>Robert Wilson (RND)</p>	<p>Zelota, wife of the title character is 'maddened' by Mercury and stabs Emnius to death.</p> <p>The cast of characters also includes a lame porter to Mars, and a limping Vulcan.</p>
<p>The Court Beggar</p> <p>Richard Brome (RND)</p>	<p>Ferdinando feigns 'madness' and Andrew Mendicant seems to go 'mad' when he discovers his daughter Charissa (see Gender subject guide) has secretly married Frederick, appearing "attir'd all in Patents; A Wind-mill on his head."</p>
<p>The Custom of the Country</p> <p>Francis Beaumont and John Fletcher (RND)</p>	<p>The character Rutilio is put to work in the "male stewes" and meets his Predecessors who have symptoms of syphilis (including damaged or missing noses).</p>
<p>Doctor Faustus</p> <p>Christopher Marlowe (2011, 2018)</p>	<p>Faustus appears to experience 'amputation'.</p>
<p>The Downfall of Robert Earl of Huntingdon</p> <p>Anthony Munday (RND)</p>	<p>Fitzwater feigns old age and blindness.</p>

<p>The Duchess of Malfi</p> <p>John Webster (2014, 2024)</p>	<p>The Duchess is tormented by the admission of 'madmen', her brother is maddened by her conduct into melancholic lycanthropia, and Bosola is perceived as a melancholic malcontent.</p>
<p>The Duke of Milan</p> <p>Philip Massinger (RND)</p>	<p>Having come to believe his wife has been unfaithful, he fatally stabs her (see Gender subject guide) and his "frenzy" of guilt requires him to be managed and treated by a doctor (actually a revenger in disguise).</p>
<p>The Emperor of the East</p> <p>Philip Massinger (RND)</p>	<p>Timantus, Chrysapius and Gratianus are all eunuchs keen to control the emperor (see gender and queerness guides).</p>
<p>The English Moor</p> <p>Richard Brome (RND)</p>	<p>Timsy, Quicksand's illegitimate son is described as "the arsy-versiest oaf that ever crept into the world. Sure, some goblin got it for him; or changed it in the nest, that's certain". Described as a "natural idiot", his dress marked him as childlike, and he has limited language, although he is said to have made sixteen girls pregnant.</p>
<p>Every Man in His Humour</p> <p>Ben Jonson (RND)</p>	<p>Brainworm feigns being a battle-scarred veteran. He claims to have been shot multiple times and served as a galley-slave, and now to be "void of maintenance, nothing left me but my scars."</p>
<p>The Fair Maid of the Exchange</p> <p>Thomas Heywood (RND)</p>	<p>The 'Cripple of Fenchurch' is probably intended for an amputee. Frank later disguises himself as the 'Cripple of Fenchurch'.</p>



<p>The Faithful Friends</p> <p>Unknown (RND)</p>	<p>The characters in this play include Dindimus ‘the ‘dwarf’ of the comic character Sir Pergamus.</p>
<p>Fedele and Fortunio</p> <p>Anthony Munday (RND)</p>	<p>Fedele and Fortunio, rivals for the affections of Victoria, are both suffering from melancholic lovesickness.</p>
<p>The History of the Two Maids of More-clacke with the life and simple manner of John in the Hospitall</p> <p>Robert Armin (RND)</p>	<p>A stage representation of John of the Hospitall, a real Londoner with learning difficulties, also featuring in Armin’s prose work Foole upon Foole.</p>
<p>The Honest Whore Part 1</p> <p>Thomas Dekker and Thomas Middleton (1998)</p>	<p>There is a Bridewell scene of ‘madness’ and Bellafront feigns ‘madness’</p>
<p>An Humorous Day’s Mirth</p> <p>George Chapman (RND)</p>	<p>Dowsecer is represented as melancholic (see glossary).</p>
<p>The Lady’s Trial</p> <p>John Ford (2015)</p>	<p>Amoretta has a speech impediment</p>
<p>Love’s Mistress or The Queens Masque</p> <p>Thomas Heywood (RND)</p>	<p>Amarilis is represented as a “foul beast” who has a long runny nose, one blear and one blinking eye, and few teeth, and perhaps with a club foot.</p>

<p>Love's Sacrifice</p> <p>John Ford (RND)</p>	<p>Roselli pretends to be a 'natural fool'.</p>
<p>The Lover's Melancholy</p> <p>John Ford RND</p>	<p>Prince Palador (the title character) has been unlucky in love: he was to have married Eroclea, daughter of the principal minister, Meleander. Although Meleander rescued her, she disappeared, leaving him to sink into insanity under house arrest. Now Palador is melancholy, and affairs of state are neglected.</p> <p>The court physician Corax undertakes to find the cause of Palador's malady, and presents a masque of melancholy, representing various types of mental disorder: lycanthropia, hydrophobia, delirium, phrenitis, and St Vitus' dance, but not love-melancholy, which is represented by a sizeable blank in the masque's paper programme. Palador's angry reaction to Corax's commentary on the omission reveals that this is his malady.</p> <p>Palador also takes an interest in Parthenophill, who stirs something in his memory: she is in fact Eroclea, who was spirited away to Athens by her uncle, and lived there in protective male disguise.</p> <p>With his love restored to him, Palador now devotes himself to curing her father's madness. Corax drugs Meleander and has him shaved and dressed decently in his sleep; he wakes to sanity, is reunited with Eroclea, and is restored to his old office and given some new ones.</p>

<p>A Mad World My Masters</p> <p>Thomas Middleton (1998)</p>	<p>Frank Gullman feigns “a fit of an ague”.</p>
<p>The Malcontent</p> <p>John Marston (2014)</p>	<p>The role of the fool Passarello is another associated with Robert Armin.</p>
<p>Midas</p> <p>John Lyly (RND)</p>	<p>The king becomes melancholic after having his ears transformed into those of an ass (a form of monstrosity).</p>
<p>Mother Bombie</p> <p>John Lyly (RND)</p>	<p>Accius and Silena appear to be presented as intellectually disabled children.</p> <p>The plot involves the fathers plotting to marry these children without revealing their disability.</p>
<p>A New Way to Pay Old Debts</p> <p>Philip Massinger (RND)</p>	<p>The villain Sir Giles Overreach loses his sanity when he is outwitted.</p>
<p>El Nini Inocente de La Guardia</p> <p>Lope de Vega (RND)</p>	<p>The play includes a Blind Woman (who is not given another name).</p>

<p>Old Fortunatus</p> <p>Thomas Dekker (RND)</p>	<p>Agripyne grows horns but is cured by fruit from the tree of virtue.</p> <p>Although this may seem like magic rather than disability, the idea may still reflect the growth of cutaneous horns on real people such as Margaret Gryffith (born c.1528) the “little Welshwoman” to whom she is compared in the text, who was displayed in London in 1588 and commemorated in print.</p>
<p>The Old Wives’ Tale</p> <p>George Peele (RND)</p>	<p>Venelia has been maddened by a sorcerer’s spell.</p> <p>Corebus, already a clownish servant, is blinded and Huanebango, already considered “choleric” is made deaf by a spell and his speech lacks meaning thereafter</p>
<p>Orlando Furioso</p> <p>Robert Greene (RND)</p>	<p>Believing his beloved to have been unfaithful, Orlando becomes “infected with a lunacy” for several months (believing at one point he is Pyrrhus (“Achilles’ over-madding boy”).</p>
<p>Osmond The Great Turk</p> <p>Lodowick Carlell (RND)</p>	<p>The cast of characters includes a Eunuch, and Mutes (being deaf people employed in the Ottoman court because they could not speak what they could not hear, but also used for entertainment and display). See also the references to Mutes by characters in Henry V, Act 1, scene 2, and Twelfth Night, Act 1 scene 2.</p>
<p>The Phoenix</p> <p>Thomas Middleton (RND)</p>	<p>When Tangle’s lawsuits are thrown out of court he enters a frenzied state, requiring Quietto, another lawyer, to prescribe a phlebotomy, or bloodletting to “sluice the vein” of excessive black bile (the supposed cause of melancholy).</p>

<p>The Picture</p> <p>Philip Massinger (RND)</p>	<p>Helario feigns 'madness'</p>
<p>The Poor Man's Comfort</p> <p>Robert Daborne (RND)</p>	<p>Adelizia and Sigismund are both melancholic, the latter to the extent that he has been deemed unfit to rule.</p> <p>A clown character's name (Surdo) means 'deaf' in Portuguese.</p>
<p>The Puritan</p> <p>Anon. (RND)</p>	<p>Pieboard, posing as a fortune teller 'predicts' that the widow will go mad and run naked in public and that her younger daughter will be struck dumb.</p>
<p>The Rape of Lucretia</p> <p>Thomas Heywood (RND)</p>	<p>Junius Brutus feigns 'madness'</p>
<p>The Rare Triumphs of Love and Fortune</p> <p>Anon. (RND)</p>	<p>Armenio temporarily loses the capacity to speak. Bomelio is 'maddened' when he discovers his magic books have been burned.</p> <p>Both are cured by Fidelia's blood.</p>
<p>The Renegado</p> <p>Philip Massinger (RND)</p>	<p>The cast of characters includes Carazie, an Eunuch (see Queerness and Gender subject guides).</p>
<p>The Roaring Girl</p> <p>Thomas Middleton and Thomas Dekker (RND)</p>	<p>Trapdoor feigns being a battle-scarred veteran</p>

Selimus  Robert Greene (RND)	Aga is blinded and has his hands amputated.
The Shoemaker's Holiday  Thomas Dekker (RND)	Ralph Dampont returns from war with a lame left leg.
The Spanish Ladie  James Mabbe (RND)	Isabella is disfigured having been poisoned by Arnesto's mother.
The Spanish Tragedy  Thomas Kyd (RND)	Isabella and Hieronimo both become 'mad'. Bel-Imperia and the Viceroy of Portugal both experience 'melancholy'.
Summer's Last Will and Testament  Thomas Nashe (2017)	The play stages Henry VIII's fool Will Sommers, in real life a 'natural' who needed a 'keeper'
Supposes  George Gascoigne (RND)	Psiteria is called a "crooked crone", an "old witch", "olde kallat" and "old drabbe"
Tamburlaine Parts 1 and 2  Christopher Marlowe (RND)	The title character's name means 'Timur the lame'. In part 1, Zabina is maddened by grief at her husband's suicide and manifests suicidal ideation. Part 2 contains "his impassionate fury, for the death of his Lady and love fair Zenocrate."

<p>The Tragedy of Claudius Tiberius Nero</p> <p>Anonymous (RND)</p>	<p>Caligula says, "I am a foole, I am Caligula, suppos'd an idiot, and am so indeed, for he that will live safe must seem a foole."</p>
<p>The Tragedy of Herod and Antipater</p> <p>Gervase Markham and William Sampson (RND)</p>	<p>The cast of characters includes a Eunuch servant (see Queerness and Gender subject guides) to Queen Alexandra, mother of Marriam.</p>
<p>The Tragedy of Hoffman</p> <p>Henry Chettle (RND)</p>	<p>Lucibel is maddened by her fiancé Lodowick's death, recovering her wits before the end of the play "to punish faithless men".</p>
<p>The Trial of Chivalry</p> <p>Anonymous (RND)</p>	<p>Dick Bowyer limps and has a speech impediment, and Bellamira becomes facially disfigured.</p>
<p>The Two Maids of More-Clack (RND)</p>	<p>John of the Hospital is a 'fool' who is looked after by a nurse, following the death of Ales who had brought him up.</p>
<p>Valentinian</p> <p>John Fletcher (RND)</p>	<p>The cast for this play includes Phidias, Aretus and Lycias (three eunuchs, see gender and queerness guides).</p>
<p>The Virgin Martyr (RND)</p>	<p>Dorothea's (comic) servant Spungius seems to be a Eunuch (see gender and queerness guides) perhaps explaining why he focuses on alcohol consumption rather than sex. He suggests he is leader of "pimpled, deep-scarleted, rubified and carbunched faces".</p>

	Angelo is an angel in disguise but his height is repeatedly commented on (e.g. “dandiprat” and “demi-dandiprat”). It is unclear if he is intended for a dwarf.
Volpone Ben Jonson (RND)	Volpone feigns deafness and illness, Nano is both a “Dwarfe” and Volpone’s Fool. The cast of characters also includes Castrone, an Eunuch (see Gender and Queerness subject guides).
What You Will John Marston (RND)	Francisco Soranza feigns a stutter
When You See Me You Know Me Samuel Rowley (RND)	The play stages Henry VIII’s fool Will Somer, in real life a ‘natural’ who needed a ‘keeper’
The White Devil John Webster (2017)	Flamineo feigns ‘madness’
The Wisdom of Doctor Dodypoll Anon. (RND)	Lassinbergh is humiliated by being unmasked and chooses to “sit and feede on melancholie; a humour (now) most pleasing to my taste”, wandering away from the court followed by Lucilia who seeks to recover him “from these unkinde thoughts”.
The Woman in the Moon John Lyly (RND and 2017)	Pandora experiences ‘melancholy’ and subsequently becomes ‘mad’ (and chooses to remain with Luna).



Women Beware Women Thomas Middleton (2019)	The Ward appears to be presented as intellectually disabled.
Women Pleased  John Fletcher (RND)	Belvidere feigns being old and 'deformed'

## Disability in Other SGT plays (principally new writing)

These plays are presented in date order.

The Golden Ass (2002) Peter Oswald	There is a character identified as 'old woman' – she may also be 'mad'.
Under the Black Flag (2006) Simon Brent	John Silver's finger is cut off and 'One-Eyed Pew' blinded.
In Extremis (2007) Peter Oswald	Abelard is castrated.
We The People (2007) Eric Schlosser	Gouverneur Morris is an amputee.
Bedlam (2009) Nell Leyshon	Scenes of 'madness'.
Dr Scroggy's War (2014) Howard Brenton	First World War soldiers are disfigured in combat and undergo treatment
God of Soho (2011) Chris Hannan	Edwardo asserts he is 'bipolar' and 'schizophrenic'.
Gabriel (2013) Samuel Adamson	The play includes The Duke of Gloucester who had encephalitis and died aged 11.
The Lightning Child (2013) Ché Walker	The play includes Teiresias (a 'blind 'seer')

Farinelli and the King (2015) Claire van Kampen	Philip V of Spain is depressed, and Farinelli is a eunuch.
All the Angels (2016) Nick Drake	Crazy Crow is the eccentric porter to the Irish Play-house.
The Inn at Lydda (2016) John Wolfson	Tiberius is presented as mad, and John raves after consuming an hallucinogen
Boudica (2017) Tristan Bernays	A soldier has his tongue cut out.
Raleigh: The Treason Trial (2018) (compiled) Oliver Chris	Raleigh's aging war hero is presented with a limp.
Recompense (2019) Athena Stevens	Recompense (the first play in Dark sees a disabled personal injury lawyer revisiting the negligent doctor from their birth.
Notes to the Forgotten She-Wolves (2020)	Characters included Katherine and Nerissa Bowes-Lyon who were institutionalised because of their learning difficulties
Metamorphoses (2021) Laura Lomas, Sabrina Mahfouz and Sami Ibrahim	Reference is made to both blinding and dismemberment.
I, Joan (2022) Charlie Josephine	Joan's ADHD "is part of their superpower"

Burnt at the Stake (2023)	An unnamed wheelchair-using character discusses ableism
Ghosts (2023-24) Henrik Ibsen (adapted Joe Hill-Gibbons)	Oswald has congenital syphilis, while Engstrand has a limp (caused by a fight).
Rough Magic (2024) Kerry Frampton and Ben Hales	Henry IX's vision of himself as Henry IX Part 4 is as an old man.

## Casting

One way that disability can appear in a production but not the text is through casting.

The following tables are all in date order of first performance. Identifications draw on disclosures that are in the public domain, but do not imply that the individuals describe themselves as disabled performers.

### Non-visible disabilities

Of course, not all differences and disabilities are visible, so the watching audience may not know about an actor's disability. Performers in this group have discussed having, for example, dyslexia, ADHD, autism, cancer, epilepsy or a non-visible limb difference.

This list is not extensive, as there are likely disabled actors who don't know that they are, or don't identify as, disabled.

Actor	Role in Production (Year)
Jules Melvin	Welsh Gentlewoman/Mistress Underman in Chaste Maid in Cheapside (1997)
	Luciana in Comedy of Errors (1999)
	Olwen in Augustine's Oak (1999)
	Curtis in The Taming of the Shrew (2003)
	Tyrrel, Norfolk, Rivers et al. in Richard III (2003)
	Friar Francis in Much Ado About Nothing (2004)
	Lychorida/Bawd in Pericles (2005)

Kathryn Hunter	Richard III in Richard III (2003)  Katherina in The Taming of the Shrew (2003)  King Lear in King Lear (2022)
Tom Burke	Romeo in Romeo and Juliet (2004)
Danny Lee Wynter	Fool in King Lear (2008)  Benny in The Frontline (2008/2009)  Poins in Henry IV Part 1 (2010)  Poins in Henry IV Part 2 (2010)  Oliver in Bedlam (2010)  Comus in Comus (2016)
Joseph Mydell	Gloucester in King Lear (2008)
Golda Reshuevel	Lady Capulet in PSwDB Romeo and Juliet (2009)  Beth in The Frontline (2008 and 2009)  Actor in The Bible: A Recital of the King James Bible (2011)  Mercutio in Romeo and Juliet (2017)
Stephen Fry	Malvolio in Twelfth Night (2012)
Lloyd Everitt	Othello in PSwDB Othello (2015)
Edmund 'Ned' Derrington	Lysander in A Midsummer Night's Dream (2016)

Ira Mandela Siobhan	Posthumus in Imogen (2016) Chorus in Othello (2018) Subconscious Othello in Othello (2024)
Matti Houghton	Prince Edward in Henry VI (2019) Lady Anne in Richard III (2019) Lady Macbeth in Macbeth (2023)
Charlie Josephine	Actor in Metamorphoses (2021)
Hattie Ladbury	Duke/Friar in Measure for Measure (2021-22)
Indiana Lown-Collins	Performer in Burnt at the Stake (2023)

## Visible Differences 1

In this category we identify performers with a difference that may be noticed but are not necessarily perceived to be disabling (e.g. scoliosis).

Actor	Role in Production (Year)
Tim McMullan	Jaques in As You Like It (2010)  Prospero in The Tempest (2016)
Jon Furlong	Bardolph/John Bates/Constable of France in Henry V (2022-23)
Alison Halstead	Batwa/Councillor Reginald/Ensemble in Princess Essex (2024)



## Visible Differences 2

Sometimes the difference is 'visible' to the audience but incidental to the characterisation in the production. These include, for example, deaf performers and those with visible limb differences or achondroplasia.

Actor	Role in Production (Year)
Karen Anderson	Witch in Macbeth (2010)
Nadia Albina	Bianca in Othello (2017)  Lady Katherine Howard/Desdemona/Muse/River Woman in Emilia (2018)  Performer of Sonnet 47 in Love in Isolation series (2020)
Sophie Stone	Margaret Clifford in Emilia (2018)  Jaques in As You Like It (2019)  Jaques in Love In Isolation video (2020)
Amy Trigg	Sonnet Walks/Shakespeare in the Abbey (2018)
Athena Stevens	Juliet in Love in Isolation series (2020)
Beth Hinton-Lever	Witch/Porter in PSwDB Macbeth (2022)
Daneka Etchells	Mutius/Lucius in Titus Andronicus (2023)
Francesca Mills	Duchess in Duchess of Malfi (2024)

### Visible Differences 3

Sometimes the difference is visible to the audience and integral to the production. These include, for example, deaf performers and those with visible limb differences or achondroplasia.

Actor	Role in Production (Year)
Nadia Albina	Porter in Macbeth (2016)
William Grint	Arviragus in Imogen (2016)  IBSL in PSwDB Macbeth (2023)  IBSL in As You Like It (2023)  Soothsayer/Clown/Diomedes/Antony's Soldier in Antony and Cleopatra (2024)
Francesca Mills (Achondroplasia)	Jailer's Daughter in Two Noble Kinsmen (2018)  Hermia in A Midsummer Night's Dream (2023)
Nadia Nadarajah (Deaf)	Celia in As You Like It (2018 and 2019)  Guildenstern in Hamlet (2018)  Cleopatra in Antony and Cleopatra (2024)
Ciaran Stewart	IBSL in PSwDB A Midsummer Night's Dream (2021)
Arthur Hughes	Bosola in Duchess of Malfi (2024)
Katie Erich	Lady Anne in Richard III (2024)
Nadeem Islam	Alexis/Messenger in Antony and Cleopatra (2024)
Gabriela Leon	Iras/Octavia/Thyreus/Third Watch in Antony and Cleopatra (2024)

Zoe McWhinney	Charmian in Antony and Cleopatra (2024)
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## Disability in the productions

Disability may be connoted through physical actions or costume items. For example, the character Thersites in the 2009 Troilus and Cressida develops a limp during the play. He also revealed strapping to his leg and added an eye patch, and a hump to his back.

More commonly used 'props' are crutches, walking sticks and wheelchairs. Sometimes, these may be incorporated into a production following an injury during the run (as with the Imogen and Macbeth examples, below).

These productions are arranged in chronological order.

<b>Production</b>	<b>Character</b>	<b>Prop</b>
Coriolanus (2006)	Lartius	Crutch
Troilus and Cressida (2009)	Thersites	Leg-strapping/eye patch
Henry IV Part 1 (2010)	Worcester	Walking stick
Henry IV Part 2 (2010)	Northumberland	Walking stick
The Globe Mysteries (2011)	Mary	Wheelchair
All's Well That Ends Well (2011)	King of France	Wheelchair
The Lightning Child (2013)	Teiresias	Dark glasses
A Midsummer Night's Dream (2016)	Egeus	Wheelchair
946: The Amazing Story of Adolphus Tips (2016)	Grandad	Wheelchair

Imogen (2016)	Cymbeline	Crutch
PSwDB The Taming of the Shrew (2017)	Gremio	Mobility Scooter/walking stick
Much Ado About Nothing (2017)	Leonato	Eye Patch, Walking stick
Love's Labour's Lost (2018)	Holofernes Sir Nathaniel	Walking Sticks
Raleigh: The Treason Trial (2018)	Raleigh	Walking Stick
Richard II (2019)	John of Gaunt	Wheelchair
Measure for Measure (2021-22)	Duke/Friar	Walking stick/crutch
The Merchant of Venice (2022)	Antonio	Walking stick/wheelchair
King Lear (2022)	King Lear	Wheelchair/walking stick
Macbeth (2023)	Macbeth	Finger-stall
The Taming of the Shew (2024)	Vincentio	Prop used as a walking stick
Princess Essex (2024)	Councillor Thomas	Dark glasses and cane

The 2021 Romeo and Juliet framed the play as being about young people's mental health, rather than romantic love (building on the 2004 season of star-crossed lovers which raised awareness of The Samaritans in their 50th anniversary year).

## Disability in the Organisational and Creative teams

These names are arranged in date order of first contribution.

Creative	Role in Production (Year)
Kathryn Hunter	Director: Comedy of Errors (1999)  Director: Pericles (2005)
Paula Garfield	Director: Globe to Globe season: Love's Labour's Lost (2012), Deafinitely Theatre  Director: Globe to Globe Festival: A Midsummer Night's Dream (2014), Deafinitely Theatre
Sophie Stone	Director: Shakespeare Synopsis Project BSL videos
Athena Stevens	Writer: Recompense (Dark Night of the Soul new writing festival 2019)  Curator and co-director: Notes to the Forgotten She-Wolves (2020)  Writer: Notes to the Forgotten She-Wolves (2020)
Matilda Feyişayo Ibini	Writer: Notes to the Forgotten She-Wolves (2020)  Writer: Burnt at the Stake (2023)
Indiana Lown-Collins	Assistant Director: Julius Caesar (2022)  Assistant Director: Titus Andronicus (2023)  Associate Director: A Midsummer Night's Dream (2023)

	Associate Director: As You Like It (2023) Co-director: Burnt at the Stake (2023) Associate Director: Richard III (2024)
Charlie Josephine	Writer: I, Joan (2022)
Lucy Sheen	Writer: Burnt at the Stake (2023)
Rachel Bagshaw	Director: Duchess of Malfi (2024)

## **Disability in other SGT records**

### **Recordings of talks and discussions**

Video recording of Research in Action: Disability in Performance, with Dr Alison P Hobgood.

GB 3316 SGT/ED/LIB/REC/2019 Ed/8

Video recording of A Night in Sign: A BSL-led cabaret celebrating Deaf Culture

GB 3316 SGT/ED/LIB/REC/2023 Ev/20

### **Blogs**

What's it like to be an access ambassador at Shakespeare's Globe?

<https://www.shakespearesglobe.com/discover/blogs-and-features/2022/11/11/whats-it-like-to-be-an-access-ambassador-at-shakespeares-globe/>

Such Stuff Podcasts

GB 3316 SGT/COMM/WEB/1

S1E3: The Ensemble Experiment

<https://www.shakespearesglobe.com/discover/blogs-and-features/2018/09/13/such-stuff-s1-e3/>

S2E6: Who is Shakespeare for?

<https://www.shakespearesglobe.com/discover/blogs-and-features/2019/04/12/such-stuff-s2-e6/>

S3E5: Mirrors and Windows

<https://www.shakespearesglobe.com/discover/blogs-and-features/2019/07/18/such-stuff-s3-e5/>

### **Adopt An Actor**

Steve John Shepherd mentions the Tourettes performance as part of the Shakespeare's Globe - the Remix weekend.

GB 3316 SGT/ED/LRN/2/102/2



## **Show reports**

Disability of audience members is indicated in the Front of House Show Reports (e.g., the number of wheelchair patrons), and there may also be mention of access service provision (e.g. BSL, audio-described and captioned performances).

GB 3316 SGT/THTR/SR

## **Accessibility provision**

Captioned performance recordings:

Antony and Cleopatra (2024)

As You Like It (2023)

Comedy of Errors (2023)

The Duchess of Malfi (2024)

Hamlet (2022)

Henry V (2022-23)

Henry VIII (2022)

Julius Caesar (2022)

Macbeth (PSwDB 2022, 2023, and PSwDB 2024)

The Merchant of Venice (2022)

A Midsummer Night's Dream (2023)

Much Ado About Nothing (2022)

Othello (2024)

Princess Essex (2024)

Richard III (2024)

Romeo and Juliet (PSwDB 2024)

Rough Magic (2024)

The Taming of the Shrew (2024)

The Tempest (2022 and PSwDB)

Twelfth Night (2021)

The Winter's Tale (2023)

Audio-described performance recordings:

- Antony and Cleopatra (2024)
- King Lear (2022)
- Macbeth (PSwDB 2022)
- The Tempest (2022)
- The Winter's Tale (2023)

We also hold some text and audio files of introductions to past productions prepared by audio-describers.

GB 3316 SGT/VAO/ACC/1

The Braille and large print cast lists are not yet fully catalogued.

Integrated BSL and bilingual performance recordings

- Playing Shakespeare Much Ado About Nothing (2018)
- Playing Shakespeare A Midsummer Night's Dream (2021)
- Playing Shakespeare Macbeth (2022)
- Playing Shakespeare The Tempest (2023)
- Midsummer Mechanicals (2022)
- Othello (2024)
- The Duchess of Malfi (2024)
- Antony and Cleopatra (2024)

Accessible performance recordings including static BSL interpretation has become possible from the 2024 summer season.

For relaxed performances, we hold Visual Stories for the productions in both venues since 2017. These are easy read introductions to the venue and productions.

GB 3316 SGT/VAO/ACC/6

## **Disability in non-SGT records**

YouTube

Disability and Shakespeare: A guide for Practitioners and Scholars

<https://www.youtube.com/watch?v=AgN-go35kj8&t>

Crip Authority and the Art of Consolation in Renaissance representations of Disability

<https://www.youtube.com/watch?v=PgNBUZcdqI0>

Disability in the Renaissance: Jesters, Shakespeare, and the beginning of Capitalism

[https://www.youtube.com/watch?v=d\\_OOxKVg2Cw](https://www.youtube.com/watch?v=d_OOxKVg2Cw)

A Bit Lit 6. Travis Lau on the long history of disability pride and the ethics of collaboration

[https://www.youtube.com/watch?v=j0rM\\_dnVbkl](https://www.youtube.com/watch?v=j0rM_dnVbkl)

Rosamund Oates on life for disabled people in the Early Modern period

<https://www.youtube.com/watch?v=79JkOSfx0yY>

Kristina Richardson – Imagining the future of Disability Studies

[https://www.youtube.com/watch?v=c\\_wYllaytbg](https://www.youtube.com/watch?v=c_wYllaytbg)

Chris Langley – Disability in Early Modern Scotland

<https://www.youtube.com/watch?v=LLKZ-BHghvw>

Disability After Dark podcast: Bonus: Crip Sexuality, Disability and Shakespeare – Alison Hobgood

<https://open.spotify.com/episode/6Qfwhr80MvzayMvjKZDgsa>

## **Reviews**

Reviews of Imogen (2016)

<http://partially-obstructed-view.blogspot.com/2016/09/theatre-review-imogen-shakespeares-globe.html>

<https://exeuntmagazine.com/reviews/review-imogen-globe/>

Review of As You Like It and Hamlet (2018)

<https://peterviney.com/stage/as-you-like-it-globe-2018/>

<https://oughttobeclowns.com/2018/05/review-as-you-like-it-hamlet-shakespeares-globe.html/>

<http://fringereview.co.uk/review/fringereview-uk/2019/as-you-like-it-4/>

<https://blogs.nottingham.ac.uk/bardathon/2019/11/16/henry-vi-shakespeares-globe-the-sam-wanamaker-playhouse/>

<https://www.voicemag.uk/blog/5749/how-deaf-actors-are-making-waves-in-the-industry>

Reviews of Emilia (2019)

<https://disabilityarts.online/magazine/opinion/emilia-a-west-end-show-which-delivers-on-diversity/>

<https://liamodell.com/2019/05/23/emilia-vaudeville-theatre-west-end-play-review-shakespeares-globe-poet-poetry-emilia-bassano-feminism-feminist-saffron-coomber-adelle-leonce-clare-perkins-charity-wakefield-sophie-stone-comedy/>

Review of Richard III (2019)

<https://blogs.nottingham.ac.uk/bardathon/2019/12/05/richard-iii-shakespeares-globe-the-sam-wanamaker-playhouse/>

Review of The Two Noble Kinsmen (2021)

<https://2ndfrombottom.wordpress.com/2021/03/30/the-two-noble-kinsmen-online-review/>

Reviews of Romeo and Juliet (2021)

<https://liamodell.com/2021/08/23/romeo-and-juliet-shakespeares-globe-theatre-trigger-warnings-visual-story-woke-upsetting-samaritans-listening-place/>

<https://liamodell.com/2021/07/09/romeo-and-juliet-shakespeares-globe-theatre-london-sky-arts-national-theatre-mercutio-law-1996-alfred-enoch-claire-danes-adam-gillen-rebekah-murrell-themes-conflict/>

Review of Macbeth (2023)

<https://theartsdesk.com/theatre/macbeth-shakespeares-globe-review-uneven-production-intermittent-power>

Press Coverage of non-disabled Richard III (2024)

<https://www.theguardian.com/stage/2024/jan/30/disabled-actors-on-reclaiming-richard-iii-globe-shakespeare>

<https://www.theguardian.com/stage/2024/feb/05/acting-disability-and-the-problem-with-lived-experience>

## **Blogs**

Touretteshero blogpost: Your Ableism is Showing

GB 3316 SGT/VAO/ACC/5/1/1

<https://www.touretteshero.com/2021/08/23/your-ableism-is-showing/>

<https://www.touretteshero.com/2017/12/18/shakespeares-globe-the-remix/>

<https://www.touretteshero.com/2016/07/11/relaxed-performance-and-shakespeare/>

**Audio**

Tanika Gupta on reshaping The Globe's A Midsummer Night's Dream

<https://www.theatrevoice.com/audio/tanika-gupta-reshaping-midsummer-nights-dream-globe/>

**Thesis**

[https://wrap.warwick.ac.uk/153265/1/WRAP\\_Theses\\_Parrott\\_2019.pdf](https://wrap.warwick.ac.uk/153265/1/WRAP_Theses_Parrott_2019.pdf)

## Searching the catalogue

This guide may mean you do not need to use the catalogue yourself – but you are welcome to do

so: <https://archive.shakespearesglobe.com/calmview/default.aspx>

The home page of the catalogue offers some quick button links to the main preview page of, for example, Programmes.

Most of the listed material can only be viewed on-site. Records are arranged in a hierarchy, primarily by year and season.

### Search Results

Refine Search

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GB 3316 SGT/COMM/PUB/1/4		Programmes for 1999 season	

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## Glossary

Crip	Intended to centre the disabled experience, this is a reclaimed slur when used by disabled people themselves. Crip theory was co-developed alongside queer theory and feminist theory. It challenges the assumption that the only, or only important, perspective is that of a non-disabled straight cis-gendered man.
Crippling Up	Modelled on ‘blacking up’, this contemporary term refers to a non-disabled actor taking the role of a disabled character, and embodying the physical characteristics of a medical impairment or intellectual disability through mimicry or imagination.
Eunuch	A eunuch is a castrated man. This bodily difference may not now seem to constitute disability, but it was stigmatised (see Gender and Queerness subject guides). Castration could be done as a punishment to an adult, but might also be done to save a boy’s singing voice. In some societies, they were found ideal to serve as court official who could be trusted to focus on the job because they could not father children (e.g. as harem attendants).
Humoral theory	The dominant medical system in the Early Modern period across Europe and Asia, focused on the composition and disruption of fluids, or humours, coursing through the body. Humoralism focused primarily on the four humours: blood, phlegm, yellow bile, and black bile. Each substance was believed to be linked with a specific element, season, organ and, importantly, a state of mind or disposition. An imbalance (lack or excess) of humours could result in one of four temperaments, with each encompassing a wide range of characteristics or behaviours which often resulted in gendered

	<p>distinctions or connotations. For example, lovesickness was a melancholic type associated with women. In the period, masculinity was innately aligned with heat, which may explain the catalogue of angry, raging men in Early Modern play texts. Humoralism, therefore, often ebbs into the metaphorical realm, allowing a continuous exchange of meanings between the physical and social body that inform and shape perceptions of one another.</p> <p>Manifesting a humoral disposition in itself is not automatically disabling, but Cholera and Melancholy in particular (see below), in their most extreme form can be disabling – causing a range of physical and cognitive ailments.</p> <p>For scholarship on humoral imbalance and disability studies, see Hobgood and Wood’s edited collection, <i>Recovering Disability in Early Modern England</i>.</p>
	<p><b>Choler</b>  This humoral disposition was characterised by a hot and dry temperament, and might be identified by excessive anger or jaundice.</p>
	<p><b>Melancholy</b>  This humoral disposition was characterised by a cold and dry temperament. There are many types of melancholy (Robert Burton speculated at least 88!), but a melancholic might be identified by a sad, but creative disposition. Usage can be contradictory, but sometimes flags madness or mental incapacity.</p>
	<p><b>Phlegmatic</b>  This humoral disposition was characterised by a cold and wet temperament. A phlegmatic person</p>



	might be identified by a calm and reserved disposition.
	<p>Sanguine</p> <p>This humoral disposition is characterised by a hot and wet temperament. Sanguine people were believed to be cheerful and have a red complexion.</p>
Monster	In the Early Modern period an extraordinary body was classified as a “monster”. The academic field of Monster Studies is interested in the cultural production of monstrosity: how human difference is created, recorded and (mis)understood, and intersects with Disability Studies (see Bearden’s <i>Monstrous Kinds: Body, Space, and Narrative in Renaissance Representations of Disability</i> ).
Neurodivergence/ neurodiversity	<p>This non-medical idea conceptualises people as having different ways of being arising from different neurotypes. Although the majority would be ‘neurotypical’ this is not understood as ‘normal’. Neurodivergent ways of being are sometimes classified by medical diagnosis (e.g. autism and ADHD, but also dyslexia and dyspraxia), that can also be understood as disabling in a society arranged to suit the majority (where difference is treated as a deficit or failing).</p> <p>Although the terminology dates from the 1990s, neurodivergent people have always existed, with different societies more or less inclusive of what they have to offer.</p>
Psychophysiological diversity	This term recognises that there are lots of different possible variations of both minds and bodies (rather than just ‘normal’ and ‘other’).

Social Model of Disability	Conceived by disabled people themselves, this views people as being disabled, not so much by their 'impairments' or 'differences' (as in the Medical Model), but by the attitudes of others, and the lack of accommodations for their needs.
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## Select bibliography and links

### In the library

Bearden, Elizabeth B. *Monstrous kinds: body, space, and narrative in Renaissance representations of disability* (2019)

Dunn, Leslie C. *Performing Disability in Early Modern English Drama* (2020)

Freeman Loftis, Sonya. *Shakespeare and Disability Studies* (2021)

Freeman Loftis, Sonya et al (eds.). *Inclusive Shakespeares: Identity, Pedagogy, Performance* (2023)

Row-Heyveld, Lindsey. *Dissembling Disability in Early Modern English Drama* (2018)

Schaap Williams, Katherine. *Unfixable Forms: Disability, Performance and the Early Modern English Theater* (2021)

### Other key reference works

Equestri, Alice. *Literature and Intellectual Disability in Early Modern England: Folly, Law and Medicine 1500-1640* (2022)

Love, Genevieve. *Early Modern Theatre and the Figure of Disability* (2019)

Seymour, Laura. *Refusing to Behave in Early Modern Literature* (2022)

## Open access scholarship

Re-defining the Shakespearean Actor: Casting and Diversity at Shakespeare's Globe under Emma Rice and Michelle Terry

<https://journals.openedition.org/shakespeare/6048>

Neuroqueer: neurodiversity terms and definitions

<https://neuroqueer.com/neurodiversity-terms-and-definitions/>

Suit the action to the word: Performing Shakespeare in British Sign Language

<https://medium.com/@shakespearesglobe/suit-the-action-to-the-word-d1834505d5f6>

Michelle Terry & Nadia Nadarajah in conversation

<https://medium.com/@shakespearesglobe/michelle-terry-nadia-nadarajah-in-conversation-64d97562e84>

Disability and Shakespeare: A Guide for Practitioners and Scholars

<https://medium.com/the-sundial-acmrs/disability-and-shakespeare-a-guide-for-practitioners-and-scholars-c9ebbfef3c0c>  
<https://www.youtube.com/watch?v=AgN-go35kj8>

Shakespeare and Disability

<https://www.youtube.com/watch?v=ScQwd6yBd4k>

When They Consider How Their Light Is Spent: Intersectional Race and Disability Studies in the Classroom

<https://asu.pressbooks.pub/race-in-the-european-renaissance-classroom-guide/chapter/when-they-consider-how-their-light-is-spent-intersectional-race-and-disability-studies-in-the-classroom/>

Stigma in Shakespeare: Characters

<https://wilson.fas.harvard.edu/stigma-in-shakespeare/characters>

Stigma In Shakespeare: Contexts

<https://wilson.fas.harvard.edu/stigma-in-shakespeare/contexts>

History of Disease, Disability & Medicine in Medieval Europe

<https://dishist.hypotheses.org/>

Cripantiquity – an international advocacy organisation for disabled and neurodivergent students, teachers, scholars, staff, artists, and writers in ancient studies.

<https://cripantiquity.com/>

Uncommon Bodies: Research in Early Modern Literature and Culture

<https://uncommonbodies.wordpress.com/>

Shrimpton, E. (2020). Beautiful idiots: the embodiment of the fool.

(Unpublished Doctoral thesis, Guildhall School of Music and Drama)

<https://openaccess.city.ac.uk/26039/1/Eliot%20Shrimpton%20thesis%20%27Beautiful%20Idiots%20-%20the%20embodiment%20of%20the%20fool%27%20FINAL%20TO%20PUBLISH.pdf>

## Other scholarship

These are grouped by topic. Relevance to the four guide themes (disability, gender, queerness and race) is indicated by the left-hand column.

Disability archive studies

D	Archive: Disability	Towards Sickness: Developing a Critical Disability Archival Methodology <a href="https://digitalcommons.uri.edu/jfs/vol17/iss17/3/">https://digitalcommons.uri.edu/jfs/vol17/iss17/3/</a>
D	Archive: Disability	Disability in the Archives: An Introduction <a href="https://guides.library.oregonstate.edu/disarchives/disability-an-introduction">https://guides.library.oregonstate.edu/disarchives/disability-an-introduction</a>
D	Archive: Disability	Why Disability Studies for Archives? <a href="https://csw.ucla.edu/2018/07/13/why-disability-studies-for-archives/">https://csw.ucla.edu/2018/07/13/why-disability-studies-for-archives/</a>
D	Archive: Disability	“They Weren’t Necessarily Designed with Lived Experiences of Disability in Mind” The Affect of Archival In/Accessibility and “Emotionally Expensive” Spatial Un/Belonging <a href="https://archivaria.ca/index.php/archivaria/article/view/13869">https://archivaria.ca/index.php/archivaria/article/view/13869</a>

D	Archive: Disability	Crippling the Archives: Negotiating Notions of Disability in Appraisal and Arrangement and Description <a href="https://meridian.allenpress.com/american-archivist/article/75/1/109/24208/Crippling-the-Archives-Negotiating-Notions-of">https://meridian.allenpress.com/american-archivist/article/75/1/109/24208/Crippling-the-Archives-Negotiating-Notions-of</a>
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## Disability studies

D	Disability studies	Hobgood, Alison P., and Houston Wood, David. "Early Modern Literature and Disability Studies." <i>The Cambridge Companion to Literature and Disability</i> , edited by Barker, Clare and Murray, Stuart, Cambridge University Press, Cambridge, 2017, pp. 32–46.
D	Disability studies	Ellis, Katie and others, eds., <i>Manifestos for the Future of Critical Disability Studies</i> (London: Routledge, 2018)
D	Disability studies	Smuts, R. Malcolm. "Hudson, Jeffery (1619–1682)." <i>Oxford Dictionary of National Biography</i> , 23 Sept. 2004, <a href="http://www.oxforddnb.com/display/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-14033?rskey=KiFuAN&amp;result=1">www.oxforddnb.com/display/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-14033?rskey=KiFuAN&amp;result=1</a> . Accessed 28 Jan. 2023.
D	Disability studies	Vallone, Lynne. <i>Big and Small: A Cultural History of Extraordinary Bodies</i> . Yale University Press, 2017.
D	Disability studies	Williams, Katherine Schaap. <i>Unfixable Forms: Disability, Performance, and the Early Modern English Theatre</i> . Cornell University Press, 2021.
D	Disability studies	Houston Wood, David, and Hobgood, Allison P., Eds. <i>Recovering Disability in Early Modern England</i> . Ohio State University Press, 2013.

D	Disability studies	Wood, Edward J. Giants and Dwarfs. R. Bentley, 1868.
D	Disability studies	Arneil, Barbara and Hirschmann, Nancy J., eds., Disability and Political Theory (Cambridge: Cambridge University Press, 2016)
D	Disability studies	Barker, Clare and Murray, Stuart, eds., The Cambridge Companion to Literature and Disability (Cambridge: Cambridge University Press, 2018)
D	Disability studies	Barnes, Elizabeth, The Minority Body: A Theory of Disability (Oxford: Oxford University Press, 2016)
D	Disability studies	Beckett, Angharad E. and Campbell, Tom. 'The Social Model of Disability as an Oppositional Device', Disability & Society, 30.2 (2015), 270-283
D	Disability studies	Ben-Moshe, Liat, "'The Institution Yet to Come": Analyzing Incarceration through a Disability Lens', in The Disability Studies Reader, ed. by Davis, Lennard J. 5th edn (New York: Routledge, 2013), pp. 142-153
D	Disability studies	Blackmore, Michael and Hodgkins, Stephen Lee, 'Discourses of Disabled Peoples' Organisations: Foucault, Bourdieu and Future Perspectives', in Disability and Social Theory, ed. by Goodley, Dan; Hughes, Bill and Davis, Lennard J. (London: Palgrave Macmillan, 2012), pp. 70-87
G/D	Disability studies	---'The Mirror and the Cage: Queens and Dwarfs at the Early Modern Court', in Historical Affects and the Early Modern Theatre, ed. by Arab, Ronda; Dowd, Michelle D.; and Zucker, Adam (New York: Routledge, 2015), pp. 137-151

D	Disability studies	Burch, Susan and Rembis, Michael eds., <i>Disability Histories</i> (Chicago: University of Illinois Press, 2014)
D	Disability studies	Carlson, Licia, 'The Human as Just an Other Animal: Madness, Disability, and Foucault's Bestiary', in <i>Phenomenology and the Non-Human Animal: At the Limits of Experience</i> , ed. by Lotz, Christian and Painter, Corinne (Dordrecht: Springer, 2007), pp. 117-133
D	Disability studies	---'Laughing at Natural Fools', <i>Theta</i> , 11 (2013), 3-22
D	Disability studies	Cassuto, Leonard, 'Freak', in <i>Keywords for Disability Studies</i> , ed. by Adams, Rachel; Reiss, Benjamin; and Serlin, David (New York: New York University Press, 2015), pp. 85-88
D	Disability studies	Cohen, Jeffrey J., 'Monster Culture (Seven Theses)', in <i>Monster Theory: Reading Culture</i> , ed. by Cohen, Jeffrey Jerome (Minneapolis, MN: University of Minnesota Press, 1996), pp. 3-25
D	Disability studies	---'Preface: In a Time of Monsters', in <i>Monster Theory: Reading Culture</i> , ed. by Cohen, Jeffrey Jerome (Minneapolis, MN: University of Minnesota Press, 1996), pp. vii-xi
D	Disability studies	Crawford, Julie, <i>Marvelous Protestantism: Monstrous Births in Post-Reformation England</i> (Baltimore: Johns Hopkins University Press, 2005)

D	Disability studies	Creed, Barbara, <i>The Monstrous-Feminine: Film, Feminism, Psychoanalysis</i> (London & New York: Routledge, 1993)
D	Disability studies	Davis, Lennard J., 'Book Review: Disability Rights and Wrongs Revisited', <i>Scandinavian Journal of Disability Research</i> , 17.1 (2015), 95-97
D	Disability studies	---'Constructing Normalcy: The Bell Curve, the Novel, and the Invention of the Disabled Body in the Nineteenth Century', in <i>Beyond Bioethics: Toward a New Biopolitics</i> , ed. by Marcy Darnovsky and Osagie K. Obasogie (Berkeley, CA: University of California Press, 2019), pp. 63-72
D	Disability studies	--- <i>Enforcing Normalcy: Disability, Deafness and the Body</i> (London & New York: Verso, 1995)
D	Disability studies	---'Introduction: Disability, Normality, and Power', in <i>The Disability Studies Reader</i> , ed. by Lennard J. Davis, 5th edn (New York: Taylor & Francis Group, 2016), pp. 23-37
D	Disability studies	Deutsch, Helen and Nussbaum, Felicity eds., <i>'Defects': Engendering the Modern Body</i> (Ann Arbor: University of Michigan Press, 1999)
D	Disability studies	Donaldson, Elizabeth, ed., <i>Literatures of Madness: Disability Studies and Mental Health</i> (Basingstoke, Hampshire: Palgrave Macmillan, 2018)
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D	Disability studies	Drake, Judith, My Left Foot: The Crippling Up Debate, National Theatre of Scotland, 2019, <a href="https://www.nationaltheatrescotland.com/latest/my-left-foot-the-cripping-up-debate-by-judith-drake">https://www.nationaltheatrescotland.com/latest/my-left-foot-the-cripping-up-debate-by-judith-drake</a> , accessed 7 July 2022
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D	Disability studies	Erevelles, Nirmala, 'Crippin' Jim Crow: Disability, Dis-Location, and the School-to-Prison Pipeline', in Disability Incarcerated, ed. by Liat Ben-Moshe, Chris Chapman, and Allison C. Carey (New York: Palgrave Macmillan, 2014), pp. 81-99
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G/D	Disability studies	Fine, Michelle and Asch, Adrienne eds., Women with Disabilities: Essays in Psychology, Culture, and Politics (Philadelphia: Temple University Press, 1988)
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D	Disability studies	---Madness and Civilization: A History of Insanity in the Age of Reason, trans. by Richard Howard (London & New York: Routledge, 2001)
D	Disability studies	Fox, Ann M.; Krings, Matthias; and Vierke, Ulf. 'Disability Gain' and the Limits of Representing Alternative Beauty', in Beauty and the Norm, ed. by Liebelt, Claudia; Bollinger, Sarah; and Vierke, Ulf (New York: Springer, 2019), pp. 105-125

D	Disability studies	Fraser, Mat, 'Crippling It Up', <i>Journal of Visual Art Practice</i> , 12.3 (2013), 245-248 Frederick, Angela and Dara Shifrer, 'Race and Disability: From Analogy to Intersectionality', <i>Sociology of Race and Ethnicity</i> , 5.2 (2019), 200-214322
D	Disability studies	Garland-Thomson, Rosemarie, 'The Case for Conserving Disability', <i>Journal of Bioethical Inquiry</i> , 9.3 (2012), 339-355
D	Disability studies	--- <i>Staring: How we Look</i> (2009)
D	Disability studies	--- <i>Disability Gain: Advancing Ideas in Disability Studies</i> , (Toronto: York University Ontario, 2014)
D	Disability studies	--- <i>Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature</i> (New York: Columbia University Press, 1997)
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D	Disability studies	--- <i>Freakery: Cultural Spectacles of the Extraordinary Body</i> (New York: New York University Press, 1996)
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D	Disability studies	---'Integrating Disability, Transforming Feminist Theory', <i>NWSA Journal</i> , 14.3 (2002), 1-32
D/G	Disability studies	---'Misfits: A Feminist Materialist Disability Concept', <i>Hypatia</i> , 26.3 (2011), 591-609323
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D	Disability studies	Gleeson, J., 'Disability Studies: A Historical Materialist View', <i>Disability &amp; Society</i> , 12.2, 179-202
D	Disability studies	Ljuslinder, Karin; Ellis, Katie; and Vikström, Lotta. 'Crippling Time – Understanding the Life Course through the Lens of Ableism', <i>Scandinavian Journal of Disability Research</i> , 22.1 (2020), 35-38
D	Disability studies	Logan, Brian, 'G2: Arts: 'Disability is Deep in Comedy's DNA': Heritage Entertainment Develops Historical Accuracy at Hampton Court this Week, as Learning-Disabled Actors are to Play Tudor Court Jesters', <i>The Guardian</i> , 24 February 2011
D	Disability studies	McDonagh, Patrick, <i>Idiocy: A Cultural History</i> (Liverpool: Liverpool University Press, 2008)
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D	Disability studies	Michalko, Rod, 'The Excessive Appearance of Disability', <i>International Journal of Qualitative Studies in Education</i> , 22.1 (2009), 65-74338
D	Disability studies	Mitchell, David T. and Snyder, Sharon L. <i>Narrative Prosthesis: Disability and the Dependencies of Discourse</i> (Ann Arbor: University of Michigan Press, 2014)
D	Disability studies	Mounsey, Chris, ed., <i>The Idea of Disability in the Eighteenth Century</i> (Lewisburg, PA: Bucknell University Press, 2014)
D	Disability studies	Reiss, Benjamin, Serlin, David and Adams, Rachel (eds) <i>Keywords for Disability Studies</i> (2015)
D	Disability studies	<a href="#">Cohen, Jeffrey Jerome. 'Monster Culture (Seven Theses)'. <i>Monster Theory</i>, edited by Jeffrey Jerome Cohen, University of Minnesota Press, 1996, pp. 3–25, <a href="https://doi.org/10.5749/j.cttsq4d.4">https://doi.org/10.5749/j.cttsq4d.4</a>.</a>
D	Disability studies	Stiker, Henri-Jacques, <i>A History of Disability</i> , trans. by William Sayers (Ann Arbor, MI: University of Michigan Press, 1999)
D	Disability studies	Tremain, Shelley, ed., <i>Foucault and the Government of Disability</i> (Ann Arbor, MI: University of Michigan Press, 2005)
D	Disability studies	---'The Biopolitics of Bioethics and Disability', <i>Journal of Bioethical Inquiry</i> , 5.2-3 (2008), 101-106
D	Disability studies	Turner, David M., <i>Disability in Eighteenth-Century England: Imagining Physical Impairment</i> (London: Routledge, 2012)

D	Disability studies	Turner, David M. and Stagg, Kevin, eds., <i>Social Histories of Disability and Deformity</i> (London: Routledge, 2006)
D	Disability studies	Upton-Saia, Kristi, 'Resurrecting Deformity: Augustine on Wounded and Scarred Bodies in the Heavenly Realm', in <i>Disability in Judaism, Christianity, and Islam: Sacred Texts, Historical Traditions, and Social Analysis</i> , ed. by Darla Schumm and Michael Stoltzfus (New York: Palgrave Macmillan, 2011), pp. 93-122
D	Disability studies	van den Berg, Sara, 'Dwarf Aesthetics in Spenser's <i>Faerie Queene</i> and the Early Modern Court', in <i>Recovering Disability in Early Modern England</i> , ed. by Allison P. Hobgood and David Houston Wood (Columbus: Ohio State University Press, 2013), pp. 23-42
D	Disability studies	Newman, Sara, <i>Writing Disability: A Critical History</i> (Boulder, CO & London: FirstForum Press, 2013)
D	Disability studies	Nocella II, Anthony J., George Amber E., and Schatz, J. L. <i>The Intersectionality of Critical Animal, Disability, and Environmental Studies Toward Eco-Ability, Justice, and Liberation</i> (Lanham, MD: Lexington Books, 2017)
D	Disability studies	Oliver, Michael, <i>The Politics of Disablement</i> (London: Macmillan, 1990)
D	Disability studies	Owens, Margaret E., <i>Stages of Dismemberment: The Fragmented Body in Late Medieval and Early Modern Drama</i> (Newark: University of Delaware Press, 2005)

D	Disability studies	Padilla, Alexis. Disability, Intersectional Agency and Latinx Identity: Theorizing LatDisCrit Counterstories (London & New York: Routledge, 2022)
D	Disability studies	Prentki, Tim. The Fool in European Theatre: Stages of Folly (London: Palgrave Macmillan, 2012)
D	Disability studies	Price, Margaret, 'The Bodymind Problem and the Possibilities of Pain', Hypatia, 30.1(2015), 268-284
D	Disability studies	Quayson, Ato, Aesthetic Nervousness: Disability and the Crisis of Representation (New York: Columbia University Press, 2007)
D	Disability studies	Rembis, Michael A., Kudlick, Catherine Jean and Nielsen, Kim E. eds., The Oxford Handbook of Disability History (Oxford: Oxford University Press, 2018)
D	Disability studies	Rushton, Cory. Disability and Medieval Law: History, Literature, Society (Newcastle upon Tyne: Cambridge Scholars Publishing, 2013)
D	Disability studies	Shakespeare, Tom, Disability Rights and Wrongs (London: Taylor and Francis, 2006)
D	Disability studies	---Disability Rights and Wrongs Revisited (London: Taylor and Francis, 2013)
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D	Disability studies	---'The Disabled Body, Genealogy, and Undecidability', Cultural Studies, 19.6 (2005), 755-770
D	Disability studies	Siebers, Tobin, Disability Aesthetics (Ann Arbor, MI: University of Michigan Press, 2010)
D	Disability studies	---Disability Theory (Ann Arbor, MI: University of Michigan Press, 2008)
D	Disability studies	Singer, Julie, 'Disability and the Social Body', postmedieval 3.2 (2012), 135-141
D	Disability studies	Snyder, Sharon; Brueggemann, Brenda Jo; and Garland-Thomson, Rosemarie eds., Disability Studies: Enabling the Humanities (New York: Modern Language Association of America, 2002)
D	Disability studies	Oliver, Mike, Understanding Disability: from Theory to Practice 2nd edn (Basingstoke, Hampshire: Palgrave Macmillan, 2009)
D	Disability studies	Shakespeare, Tom, 'The Social Model of Disability' in ed. Lennard J. Davis The Disability Studies Reader 5th edn (New York: Routledge, 2017), pp. 195 – 203
D	Disability studies	Withers, A.J., Disability Politics & Theory (Halifax & Winnipeg, Fernwood Publishing, 2012)
D	Disability studies	McRuer, Robert. Crip Theory: Cultural Signs of Queerness and Disability

D	Neuro-diversity studies	Thomas, Heather and Boellstorff, Tom “Beyond the Spectrum: Rethinking Autism,” <i>Disability Studies Quarterly</i> 37, no. 1 (2017), <a href="https://doi.org/10.18061/dsq.v37i1.5375">https://doi.org/10.18061/dsq.v37i1.5375</a> .
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D	EM disability	Cohen, Jeffrey Jerome. <i>Of Giants: Sex, Monsters, and the Middle Ages</i> . University of Minnesota Press, 1999.
D	EM disability	Postlewait, Thomas. “Notorious Jeffery Hudson: The ‘Court Wonder’ of Caroline Masques (1626-40).” <i>The Oxford Handbook of Dance and Theater</i> , edited by Nadine George-Graves, Oxford University Press, 2015, pp. 624–645.
D	EM disability	Turner, David M. “Disability Humor and the Meanings of Impairment in Early Modern England.” <i>Recovering Disability in Early Modern England</i> , by Allison P. Hobgood and David Houston Wood, The Ohio State University Press, 2013, pp. 57–72.
D	EM disability	Anderson, Thomas P., ““Ay Me, this Object Kills Me!”: Julie Taymor’s Cinematic Blazon in <i>Titus</i> ,” in <i>Staging the Blazon in Early Modern English Theater</i> , ed. by Uman, Deborah and Morrison, Sara (Farnham, Surrey; Burlington, VT: Ashgate, 2013), pp. 109-122
D	EM disability	Andersson, Peter K., <i>Fool: In Search of Henry VIII's Closest Man</i> (Princeton, NJ: Princeton University Press, 2023)
D	EM disability	Bates, Alan W., <i>Emblematic Monsters: Unnatural Conceptions and Deformed Births in Early Modern Europe</i> (Amsterdam & New York: Rodopi, 2005)



D	EM disability	Bauman, H-Dirksen L. and Murray, Joseph J. eds., Deaf Gain: Raising the Stakes for Human Diversity (Minneapolis: University of Minnesota Press, 2014)
D	EM disability	<a href="https://doi.org/10.18061/dsq.v28i3.108">Baynton, Douglas, 'Disability in History', Disability Studies Quarterly, 28.3 (2008)</a> <a href="https://doi.org/10.18061/dsq.v28i3.108">https://doi.org/10.18061/dsq.v28i3.108</a>
D	EM disability	Bearden, Elizabeth. Monstrous Kinds: Body, Space, and Narrative in Renaissance Representations of Disability (Ann Arbor, MI: University of Michigan Press, 2019)
D	EM disability	Billington, Sandra, A Social History of the Fool (Brighton: Harvester Press, 1984)
D	EM disability	Burnett, Mark T., Constructing Monsters in Shakespeare's Drama and Early Modern Culture (London: Palgrave Macmillan, 2002)
D	EM disability	---'The Places of Foolery: Robert Armin and Fooling in Edinburgh', Medieval English Theatre, 37 (2015), 11-26
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D	EM disability	Dunn, Leslie C., 'Shakespearean Disability Theatre', in Performing Disability in Early Modern English Drama, ed. by Leslie C. Dunn (Cham: Springer, 2020), pp. 297-318

D	EM disability	Equesti, Alice, 'Shakespeare and the Construction of Intellectual Disability: The Case of Touchstone', <i>Disability Studies Quarterly</i> , 40.4 (2020)
D	EM disability	Ghadessi, Touba, 'Inventoried Monsters: Dwarves and Hirsutes at Court', <i>Journal of the History of Collections</i> , 23.2 (2011), 267-281
D	EM disability	---Portraits of Human Monsters in the Renaissance: Dwarves, Hirsutes, and Castrati as Idealized Anatomical Anomalies (Kalamazoo, MI: Medieval Institute Publications, 2018)
D	EM disability	Love, Genevieve, <i>Early Modern Theatre and the Figure of Disability</i> (London: Bloomsbury Arden, 2019) MacDonald, Joyce G., <i>Women and Race in Early Modern Texts</i> (Cambridge: Cambridge University Press, 2002)
D	EM disability	Metzler, Irina, <i>Disability in Medieval Europe</i> (London: Routledge, 2010)
D	EM disability	---Fools and Idiots? (Manchester: Manchester University Press, 2016)
D	EM disability	Nardizzi, Vin, 'Disability Figures in Shakespeare', in <i>The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality and Race</i> , ed. by Traub, Valerie (Oxford: Oxford University Press, 2016), pp. 454-467
D	EM disability	Coker, Lauren. 'Disability & the 'Spectacle of Strangeness': The Construction of Hags in Masque of Queens' <i>The Ben Jonson Journal</i> 26.2 (2019) pp. 252-63

D	EM disability	Nelson, Mary K. 'Shakespeare's Henry VIII: Stigmatizing the 'Disabled' Womb', Disability Studies Quarterly 29.4 (2009)
D	EM disability	Equestri, Alice. 'Literature & Disability in the English Renaissance' in The Oxford Research Encyclopedia of Literature (2022)
D	EM disability	Loftis, Sonya Freeman. Shakespeare and Disability Studies (2019)
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D	EM disability	<a href="https://mediacentral.princeton.edu/media/CREMSA+Creatures+of+the+Imagination+Visualizing+Monsters+in+the+Early+Modern+Sciences-Trim/1_f23x2rr0">CREMS: Creatures of the Imagination: Visualizing Monsters in the Early Modern Sciences workshop</a> <a href="https://mediacentral.princeton.edu/media/CREMSA+Creatures+of+the+Imagination+Visualizing+Monsters+in+the+Early+Modern+Sciences-Trim/1_f23x2rr0">https://mediacentral.princeton.edu/media/CREMSA+Creatures+of+the+Imagination+Visualizing+Monsters+in+the+Early+Modern+Sciences-Trim/1_f23x2rr0</a>
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D	EM disability	The Ashgate Research Companion to Monsters and the Monstrous, edited by Mittman, Asa Simon and Dendle, Peter J. Routledge, 2017
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D	EM disability	Chambers, Mark C, <i>Performing Disability in Medieval and Early Modern Britain</i> (ARC Humanities Press, 2024)
D	EM disability	Verberckmoes, Johan. 'Games, Jesters and Jokes', in <i>Early Modern Court Culture</i> , ed. by Erin Griffey (London & New York: Routledge, 2022)
D	EM disability	Vincent-Connolly, Phillipa, <i>Disability and the Tudors</i> (Barnsley: Pen & Sword History, 2021)
D	EM disability	Welsford, Enid. <i>The Fool: His Social and Literary History</i> (New York: Faber and Faber, 1935)

D	EM disability	Willeford, William. <i>The Fool and His Sceptre</i> (London: Edward Arnold, 1969)
D	EM disability	Williams, Katherine Schaap, 'Enabling Richard: The Rhetoric of Disability in Richard III', <i>Disability Studies Quarterly</i> , 29.4 (2009), <a href="https://dsq-sds.org/index.php/dsq/article/view/997">https://dsq-sds.org/index.php/dsq/article/view/997</a>
D	EM disability	---'Performing Disability and Theorizing Deformity', <i>English Studies: A Journal of English Language and Literature</i> , 94.7 (2013), 757-772
D	EM disability	--- <i>Unfixable Forms: Disability, Performance, and the Early Modern English Theater</i> (Ithaca, NY: Cornell University Press, 2021)
D	EM disability	Williams, Paul V. A., ed., <i>The Fool and the Trickster: Studies in Honour of Enid Welsford</i> (Cambridge; Totowa, NJ: Brewer; Roman & Littlefield, 1979)
D	EM disability	Wills, David. <i>Prosthesis</i> (Stanford, CA: Stanford University Press, 1995)
D	EM disability	Wilson, Jeffrey R., 'Stigma in Shakespeare' (unpublished PhD thesis, University of California, Irvine, 2012)
D	EM disability	--- <i>Richard III's Bodies from Medieval England to Modernity: Shakespeare and Disability History</i> (Philadelphia: Temple University Press, 2022)

D	EM disability	---'The Trouble with Disability in Shakespeare Studies', <i>Disability Studies Quarterly</i> , 37.2 (2017) <a href="https://doi.org/10.18061/dsq.v37i2.5430">https://doi.org/10.18061/dsq.v37i2.5430</a>
D	EM disability	---'The Figure of Stigma in Shakespeare's Drama', <i>Genre</i> , 51.3 (2018), 237-266
D	EM disability	Pender, Stephen, 'In the Bodyshop: Human Exhibition in Early Modern England', in <i>Defects: Engendering the Modern Body</i> , ed. by Helen Deutsch and Felicity Nussbaum (Ann Arbor, MI: University of Michigan Press, 2000), pp. 95-126
D	EM disability	Porter, Chloe; Walter, Katie L.; and Healy, Margaret eds., <i>Prosthesis in Medieval and Early Modern Culture</i> (London: Routledge, 2018)
D	EM disability	Ravenscroft, Janet. 'Dwarfs—and a Loca—as Ladies' Maids at the Spanish Habsburg Courts', in <i>The Politics of Female Households: Ladies-in-Waiting Across Early Modern Europe</i> , ed. by Akkerman, Nadine and Houben, Birgit (Leiden: Brill, 2013), pp. 147-180
D	EM disability	---'Invisible Friends: Questioning the Representation of the Court Dwarf in Hapsburg Spain', in <i>Histories of the Normal and the Abnormal</i> , ed. by Ernst, Waltraud (London & New York: Routledge, 2007), pp. 42-68
D	EM disability	Row-Heyveld, Lindsey, "'The Lying'st Knave in Christendom': The Development of Disability in the False Miracle of St. Alban's", <i>Disability Studies Quarterly</i> , 29.4 (2009), <a href="https://doi.org/10.18061/dsq.v29i4.994">https://doi.org/10.18061/dsq.v29i4.994</a>

D	EM disability	---Dissembling Disability in Early Modern English Drama (Cham: Springer, 2018) Rowe, Katherine. Dead Hands: Fictions of Agency, Renaissance to Modern (Stanford, CA: Stanford University Press, 1999)
D	EM disability	--- 'Inconstancy: Changeable Affections in Stuart Dramas of Contract', in Environment and Embodiment in Early Modern England, ed. by Floyd-Wilson, Mary and Sullivan, Garrett A. (London: Palgrave Macmillan, 2007), pp. 90-102
D	EM disability	Screti, Zoe, "'A Motley to the View": The Clothing of Court Fools in Tudor England', Midlands Historical Review, 2 (2018), 1-17
D	EM disability	Shannon, Andrea, "'Uncouth Language to a Princes Ears": Archibald Armstrong, Court Jester, and Early Stuart Politics', The Sixteenth Century Journal, 42.1 (2011), 99-112
D	EM disability	---'Shakespeare Differently Disabled', in The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race, ed. by Traub, Valerie (Oxford: Oxford University Press, 2016), pp. 434-454
D	EM disability	Southworth, John. Fools and Jesters at the English Court (Stroud: Sutton, 1998)
D	EM disability	Bassler, Susan, 'Madness and Music as (Dis)ability in Early Modern England', in The Oxford Handbook of Music and Disability Studies eds. Howe, B., Jensen-Moulton, S., Lerner, N. & Straus, J. (Oxford: Oxford University Press, 2015), pp. 529 – 538

D	EM disability	Loftis, Sonya Freeman, <i>Shakespeare and Disability Studies</i> (Oxford: Oxford University Press, 2021)
D	EM disability	Love, Genevieve, <i>Early Modern Theatre and the Figure of Disability</i> (London: Arden Bloomsbury, 2018)
D	EM disability	Nardizzi, Vin, 'Disability Figures in Shakespeare' in <i>The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality and Race</i> ed. Valerie Traub (Oxford: Oxford University Press, 2016), pp. 454–467
D	EM disability	Page, Nick, <i>Lord Minimus: The Extraordinary Life of Britain's Smallest Man</i> (London: HarperCollins, 2001)
D	EM disability	Siebers, Tobin, 'Shakespeare Differently Disabled', in <i>The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race</i> ed. Traub, Valerie (Oxford: Oxford University Press, 2016), pp. 434–454
D	EM disability	Anderson, Susan, 'Disability in Shakespeare's England', <i>That Shakespeare Life</i> , 2019 <a href="https://www.cassidycash.com/ep-76-susan-anderson-on-disability-in-shakespeares-england/">https://www.cassidycash.com/ep-76-susan-anderson-on-disability-in-shakespeares-england/</a>
D	EM disability	'Disabled Shakespeares', <i>Disability Studies Quarterly</i> , 2009 <a href="https://dsq-sds.org/index.php/dsq/issue/view/42">https://dsq-sds.org/index.php/dsq/issue/view/42</a>
D	EM disability	Lipscomb, Suzannah, 'Disability in the Tudor Court', <i>Historic England</i> <a href="https://historicengland.org.uk/research/inclusive-heritage/disability-history/1485-1660/disability-in-the-tudor-court/">https://historicengland.org.uk/research/inclusive-heritage/disability-history/1485-1660/disability-in-the-tudor-court/</a>



D	EM disability	<p>'Representing Disability in Shakespeare's World' Civil War Petitions, 2021</p> <p><a href="https://www.civilwarpetitions.ac.uk/blog/representing-disability-in-shakespeares-world-the-esrc-festival-of-social-science/">https://www.civilwarpetitions.ac.uk/blog/representing-disability-in-shakespeares-world-the-esrc-festival-of-social-science/</a></p>
D	EM disability	<p>Shakespeare, Tom, 'We need to talk about Charles I's 'pet dwarf'', Royal Academy, 2018</p> <p><a href="https://www.royalacademy.org.uk/article/charles-i-jeffrey-hudson-van-dyck-dwarf-tom-shakespeare">https://www.royalacademy.org.uk/article/charles-i-jeffrey-hudson-van-dyck-dwarf-tom-shakespeare</a></p>
D	EM disability	<p>Hirsch, Brett D. "An Italian Werewolf in London: Lycanthropy and the Duchess of Malfi." <i>Early Modern Literature Studies</i> 11.2 (2005): 2-43.</p>
D	EM disability	<p>Wiseman, S.J. "Hairy on the Inside: Metamorphosis and Civility in English Werewolf Texts." <i>Renaissance Beasts: of Animals, Humans, and Other Wonderful Creatures</i>. Fudge, Erica (Ed). City of Chicago: University of Illinois Press, 2004. 50-69.</p>
D	EM disability	<p>Godden, Richard H. and Mittman, Asa Simon (eds.) <i>Monstrosity, Disability, and the Posthuman in the Medieval and Early Modern World</i></p>
D	EM disability	<p>Henderson, Olivia "Like a dull actor now I have forgot my part": Coriolanus and Shakespearean Autism</p>
D	EM disability	<p>Mari, Guilia. "It Is No Small Presumption to Dismember the Image of God": Early Modern Leg Amputation on the Barber-Surgeon's Table and the Dramatist's Page</p> <p><a href="https://pubmed.ncbi.nlm.nih.gov/38661888/">https://pubmed.ncbi.nlm.nih.gov/38661888/</a></p>

D	Intersectional	Arvas, Abdulhamit. "Early Modern Eunuchs and the Transing of Gender and Race." <i>Journal for Early Modern Cultural Studies</i> , vol. 19, no. 4, 2019, pp. 116-136, 304. Doi: 10.1353/jem.2019.0040.
D	EM disability	Wilson, Jeffrey W. <i>Richard III's Bodies: From Medieval England to Modernity</i> (Temple University Press, 2022)
D	EM Disability	Iyengar, Sujata. <i>Disability, Health, and Happiness in the Shakespearean Body</i> (Routledge, 2015)
D	EM Disability	Rachel E. Hile, 'Disability and the characterisation of Katherine in <i>The Taming of the Shrew</i> ' in <i>Disability Studies Quarterly</i> , vol 29 no 4 (2009)
D	EM Disability	Loftis, Sonya Freeman and Ulevich, Lisa. "Obsession/Rationality/Agency: Autistic Shakespeare," in <i>Disability, Health, and Happiness in the Shakespearean Body</i> , ed. Sujata Iyengar (New York: Routledge, 2015), 58–59
D	EM Disability	Houston Wood, David. "Staging Disability in Renaissance Drama," in <i>A New Companion to Renaissance Drama</i> , ed. Arthur F. Kinney and Thomas Warren Hopper (Oxford: Wiley Blackwell, 2017)
D	EM Disability	Folkerth, Wes. "Reading Shakespeare After Neurodiversity," in <i>Performing Disability in Early Modern English Drama</i> , ed. Leslie C. Dunn (Cham, Switz.: Springer International Publishing, 2020), 141–57.

D	EM Disability	Pender, Stephen. "In the Bodyshop: Human Exhibition in Early Modern England," in "Defects": Engendering the Modern Body, ed. Helen Deutsch and Felicity Nussbaum
D	EM disability	Philippian, Mardy. 'The Book of Common Prayer, Theory of Mind, and Autism in Early Modern England' in Recovering Disability in Early Modern England, Hobgood, Allison and Houston Wood, David, eds.

### External reading lists

D	External reading list	Early Modern / Early Global Disability (1500 - Later 1600s) <a href="https://premoderndisability.com/early-modern-early-global-disability-studies-1500-later-1600s/">https://premoderndisability.com/early-modern-early-global-disability-studies-1500-later-1600s/</a>
D	External reading list	Cross-period premodern disability scholarship <a href="https://premoderndisability.com/cross-period-premodern-disability-studies-scholarship/">https://premoderndisability.com/cross-period-premodern-disability-studies-scholarship/</a>
D	External reading list	Premodern and Modern Disability in conversation <a href="https://premoderndisability.com/premodern-and-modern-disability-in-conversation/">https://premoderndisability.com/premodern-and-modern-disability-in-conversation/</a>
D	External reading list	Key General Disability Studies Resources <a href="https://premoderndisability.com/key-general-disability-studies-resources/">https://premoderndisability.com/key-general-disability-studies-resources/</a>
D	External reading list	Disability Studies: A Bibliography, particularly 2.5 on disability and performing arts <a href="https://cmscollege.ac.in/wp-content/uploads/2022/07/Disability_Studies_A_Bibliography.pdf">https://cmscollege.ac.in/wp-content/uploads/2022/07/Disability_Studies_A_Bibliography.pdf</a>

## Scholarship that intersects with race, gender, queerness

G/D	Humoral	Dixon, Laurinda S. <i>The Dark Side of Genius</i> . Pennsylvania State University Press, 2013.
G/D	Humoral	Enterline, Lynn. <i>The Tears of Narcissus</i> . Stanford University Press, 1995.
G/D	Humoral	Lawlor, Clark. "Fashionable Melancholy". <i>Melancholy Experience in Literature of the Long Eighteenth Century; Before Depression, 1660-1800</i> , Allan Ingram et al., Palgrave Macmillan, Basingstoke, 2011, pp. 25 - 54.
D/G	Humoral	Lyons, Bridget Gellert. <i>Voices of Melancholy: Studies in Literary Treatments of Melancholy in Renaissance England</i> . Norton, 1975.
G/D	Humoral	Neely, Carol Thomas. <i>Distracted Subjects: Madness and Gender in Early Modern Culture</i> . Cornell University Press, 2004.
D/G	Humoral	Sullivan, Erin. <i>Beyond Melancholy</i> . Oxford University Press, 2016.
G/D	Sexual Assault	Anderson, Judith H., 'Staging the Literal in Shakespeare's <i>Titus Andronicus</i> : Lavinia's Suffering and Marcus' Speech', <i>English Literary Renaissance</i> , 51.3 (2021), 356-382

R/D	Intersectional	Annamma, Subi A., 'Too Intersectional: What Black Feminism and Disability Studies can Build Together', in <i>Black Feminist Sociology</i> , ed. by Zakiya Luna and Whitney Pirtle (New York: Routledge, 2021)
G/D/R	Intersectional	Bailey, Moya and Mobley, Izetta Autumn 'Work in the Intersections: A Black Feminist Disability Framework', <i>Gender &amp; Society</i> , 33.1 (2019), 19-40
G/D	Sexual Assault	Barker, Jill, 'Lavinia as Music', <i>Notes and Queries</i> , 45.3 (1998), 310-112 Barker, Roberta, <i>Early Modern Tragedy, Gender and Performance, 1984-2000</i> (London: Palgrave Macmillan, 2007)
G/D	Sexual Assault	Bott, Robin L., "'O, Keep Me from Their Worse Than Killing Lust": Ideologies of Rape and Mutilation in Chaucer's Physician's Tale and Shakespeare's Titus Andronicus', in <i>Representing Rape in Medieval and Early Modern Literature</i> , by Robertson, Elizabeth and Rose, Christine M. ed. (New York: Palgrave Macmillan, 2002), pp. 189-211310
G/D	Intersectional	Botting, Eileen H., 'Wollstonecraft, Hobbes, and the Rationality of Women's Anxiety', in <i>Disability and Political Theory</i> , ed. by Arneil, Barbara and Hirschmann, Nancy J. (Cambridge: Cambridge University Press, 2016), pp. 123-143

D/G/Q	Intersectional	Bowles, Emily, 'Maternal Culpability in Fetal Defects: Aphra Behn's Satiric Interrogations of Medical Models', in <i>Recovering Disability in Early Modern England</i> , by Hobgood, Allison and Houston Wood, David, ed. (Columbus: Ohio State University Press, 2013), pp. 43-57
G/Q/D	Intersectional	Cixous, Hélène, 'Castration or Decapitation?', trans. by Annette Kuhn, <i>Signs: Journal of Women in Culture and Society</i> . 7.1 (1981), 41-55
Q/D	Intersectional	Clare, Eli, <i>Exile and Pride: Disability, Queerness, and Liberation</i> , 2nd edn (Durham, NC: Duke University Press, 2009)
G/D/R	Intersectional	Crawford, Katherine, <i>Eunuchs and Castrati: Disability and Normativity in Early Modern Europe</i> (London: Routledge, 2018)
G/D	Sexual assault	Cunningham, Karen, "'Scars Can Witness": Trials by Ordeal and Lavinia's Body in Titus Andronicus', in <i>Women and Violence in Literature</i> , by Ackley, Katherine Anne, ed. (New York: Garland, 1990), pp. 139-162
R/D	EM Race / Racial identity	Davies, Callan, <i>Strangeness in Jacobean Drama</i> (London & New York: Routledge, 2021)
D/G	Intersectional	Dooley, Mark, 'The Healthy Body: Desire and Sustenance in John Lyly's <i>Love's Metamorphosis</i> ', <i>Early Modern Literary Studies</i> , 6.2 (2000), 1-19

D/R	EM Race / Racial identity	Eisenbichler, Konrad and Hüsken, Wim N. M. eds., <i>Carnival and the Carnavalesque: The Fool, the Reformer, the Wildman, and Others in Early Modern Theatre</i> (Amsterdam: Rodopi, 1999)
R/D	Intersectional	Erevelles, Nirmala and Minear, Andrea 'Unspeakable Offenses: Untangling Race and Disability in Discourses of Intersectionality', <i>Journal of Literary &amp; Cultural Disability Studies</i> , 4.2 (2010), 127-145320
D/R	Intersectional	<a href="https://www.domevansofficial.com/2017/07/18/p/please-stop-comparing-cripping-up-to-blackface/">Evans, Dominick, Please Stop Comparing Disabled Mimicry to Blackface, Dominick Evans' blog, 2017</a> <a href="https://www.domevansofficial.com/2017/07/18/p/please-stop-comparing-cripping-up-to-blackface/">https://www.domevansofficial.com/2017/07/18/p/please-stop-comparing-cripping-up-to-blackface/</a>
D/Q	Intersectional	Farr, Jason S., <i>Novel Bodies: Disability and Sexuality in Eighteenth-Century British Literature</i> (Lewisburg, PA: Bucknell University Press, 2019)
G/D	Character studies	Gajowksi, Evelyn, 'Lavinia as 'Blank Page' and the Presence of Feminist Critical Practices', in <i>Presentist Shakespeares</i> , by Grady, Hugh and Hawkes, Terence, ed. (London & New York: Routledge, 2007), pp. 121-140
D/G	Laughter	Ghose, Indira, <i>Shakespeare and Laughter</i> (Manchester: Manchester University Press, 2008)
G/D	Intersectional	McAvoy, Liz H. and Walters, Teresa, eds., <i>Consuming Narratives: Gender and Monstrous Appetite in the Middle Ages and the Renaissance</i> (Cardiff: University of Wales Press, 2002)

ALL	Disability studies	Garland-Thomson, Rosemarie. <i>Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature</i>
Q/D	Intersectional	McLelland, Kaye, <i>Violent Liminalities in Early Modern Culture</i> (London & New York: Routledge, 2022)
D/Q	Intersectional	McRuer, Robert, 'Compulsory Able-Bodiedness and Queer/Disabled Existence', in <i>The Disability Studies Reader</i> , ed. by Davis, Lennard 2nd edn (London & New York: Routledge, 2006), pp. 88-99
D/Q	Intersectional	--- <i>Crip Theory: Cultural Signs of Queerness and Disability</i> (New York: NYU Press, 2006) McRuer, Robert and Mollow, Anna eds., <i>Sex and Disability</i> (Durham, NC: Duke University Press, 2012)
G/D	Intersectional	Moodley, Jacqueline and Graham, Lauren 'The Importance of Intersectionality in Disability and Gender Studies', <i>Agenda</i> , 29.2 (2015), 24-33
G/D	Character studies	Mowat, Barbara A., 'Lavinia's Message: Shakespeare and Myth', <i>Renaissance Papers</i> (1981), 55-69
G/D	Intersectional	Crawford, Katherine. <i>Eunuchs and Castrati: Disability and Normativity in Early Modern Europe</i> 2019



Q/D	Intersectional	Hobgood, Alison P. 'Prosthetic Encounter and Queer Subjectivity in the Merchant of Venice' in <i>Prosthesis in Medieval &amp; Early Modern Culture</i> eds. Porter, Chloe; Walter, Katie L., & Healy, Margaret (2018)
D/G	Intersectional	Stopes, Charlotte C., 'Jane, the Queen's Fool', <i>The Athanaeum</i> , (12th August 1905), 209-211
G/D	Shakespeare studies	Tassi, Marguerite A., "'Who Hath Martyred Thee?'" Responding to the Broken Image of the Body in Shakespeare's <i>Titus Andronicus</i> ', in <i>L'Image Brisée Aux XVI Et XVII</i>
D/G	Intersectional	Tremaine, Shelley. <i>Foucault and Feminist Philosophy of Disability</i> (Ann Arbor, MI: University of Michigan Press, 2017)
D/G	Character studies	Tronicke, Marlana, 'The Pain of Others: Silencing Lavinia in <i>Titus Andronicus</i> ', <i>Shakespeare Seminar Online</i> , 13 (2015), 39-50353
G/D	Intersectional	van Pelt, Nadia T., 'Katherine of Aragon's Deathbed: Why Chapuys Brought a Fool', <i>Early Theatre</i> , 24.1 (2021), 63-87354
G/D	Intersectional	Wendell, Susan. <i>The Rejected Body: Feminist Philosophical Reflections on Disability</i> (New York: Psychology Press, 1996)

G/D	Intersectional	---'Toward a Feminist Theory of Disability', Hypatia, 4.2 (1989), 104-124
G/D	Intersectional	West-Pavlov, Russell. Bodies and their Spaces: System, Crisis and Transformation in Early Modern Theatre (London: Rodopi, 2006)
G/D	Sexual Assault	Wilbern, David, 'Rape and Revenge in Titus Andronicus', English Literary Renaissance, 8.2 (1978), 159-182
D/R	Intersectional	---'"Savage and Deformed": Stigma as Drama in The Tempest', Medieval & Renaissance Drama in England, 31(2018), 146-177
D/G	Intersectional	Winckler, Reto. 'Parolles, Honour's Fool: Fe/Male Folly in Shakespeare's All's Well that Ends Well and Early Modern England', Shakespeare, 16.4 (2020), 382-394
D/G/R	Intersectional	Rubik, Margarete. Women in Arms: Amazons in 17th Century English Drama. Athens Journal of Humanities & Arts, vol 1, issue 2, pp. 147-56.
G/D	Intersectional	Creed, Barbara. The Monstrous-Feminine: Film, Feminism, Psychoanalysis (London & New York: Routledge,1993), p. 9.

G/D	Intersectional	Starks, G Lisa S. 'Cinema of Cruelty: Powers of Horror in Julie Taymor's Titus', in <i>The Reel Shakespeare: Alternative Cinema and Theory</i> , ed. by Starks, Lisa S. and Lehmann, Courtney (Madison, NJ: Fairleigh Dickinson University Press, 2002), p. 123.
G/D	Intersectional	Neely, Carol T., <i>Distracted Subjects: Madness and Gender in Shakespeare and Early Modern Culture</i> (Ithaca, NY: Cornell University Press, 2004)
D/G	Character studies	Packard, Bethany. 'Lavinia as Co-Author of Shakespeare's Titus Andronicus', <i>Studies in English Literature, 1500-1900</i> , 50.2 (2010), 281-300
G/D	Intersectional	Pearman, Tory, <i>Women and Disability in Medieval Literature</i> (New York: Palgrave Macmillan, 2010)
D/R	Intersectional	Ryan, Frances, 'We Wouldn't Accept Actors Blacking Up, So Why Applaud 'Crippling Up'?', <i>The Guardian</i> , 13 January 2015
G/D	Character studies	Sale, Carolyn, 'Representing Lavinia: The (In)Significance of Women's Consent in Legal Discourses of Rape and Ravishment and Shakespeare's Titus Andronicus', in <i>Women, Violence, and English Renaissance Literature</i> , ed. by Beehler, Sharon A. and Woodbridge, Linda (Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2003), pp. 1-27

D/G/R	Intersectional	Samuels, Ellen J., <i>Fantasies of Identification: Disability, Gender, Race</i> (New York: New York University Press, 2014)
D/G	Intersectional	Saxe, Amanda, 'The Theory of Intersectionality: A New Lens for Understanding the Barriers Faced by Autistic Women', <i>Canadian Journal of Disability Studies</i> , 6.4 (2017), 153-178
D/Q	Intersectional	Shildrick, Margrit, 'Queering Performativity: Disability After Deleuze', <i>SCAN: Journal of Media Arts Culture</i> , 1.3 (2004)
D/G	Intersectional	Silvers, Isabella, 'Disabled Women are Almost Twice as Likely to Experience Sexual Assault – So Why Won't Police Believe Them?', <i>Cosmopolitan</i> 21 April 2022
G/D/Q	Intersectional	Skuse, Alanna, <i>Surgery and Selfhood in Early Modern England</i> (Cambridge: Cambridge University Press, 2021)
G/D	Intersectional	Smith, Bonnie G. and Hutchison, Beth eds., <i>Gendering Disability</i> (New Brunswick, NJ: Rutgers University Press, 2004)
D/Q	Intersectional	Clare, Eli, <i>Exile &amp; Pride: Disability, Queerness, &amp; Liberation</i> 2nd edn (Cambridge, MA: South End Press, 2009)

G/D	Intersectional	Wendell, Susan, <i>The Rejected Body: Feminist Philosophical Reflections on Disability</i> (London & New York: Routledge, 1996)
D/G/R	Humoral	Burton, Robert. <i>Anatomy of Melancholy</i> <a href="https://www.gutenberg.org/cache/epub/10800/pg10800-images.html">https://www.gutenberg.org/cache/epub/10800/pg10800-images.html</a>
D/G	Intersectional	Pfannebecker, Mareile. "Cyborg Coriolanus/Monster Body Politic," in <i>Post-humanist Shakespeares</i> , ed. Herbrechter, Stefan and Callus, Ivan
D/G/R	Intersectional	Pfister, Manfred. "'Rome and Her Rats': Coriolanus and the Early Modern Crisis of Distinction between Man, Beast and Monster," in <i>Questioning Bodies in Shakespeare's Rome</i> , Del Sapio Garbero, Maria; Isenberg, Nancy, and Pennacchia, Maddalena (ed.)

### General scholarship

	Topic	Title of resource
ALL	Early Modern Performance	Dessen, Alan C., and Thomson, Leslie. <i>A Dictionary of Stage Directions in English Drama 1580-1642</i> . Cambridge University Press, 2001.
ALL	Archive: gender	Korda, Natasha. <i>Labours Lost: Women's Work and the Early Modern English Stage</i> . University of Pennsylvania Press, 2011.

ALL	Archive theory	———. "Shakespeare's Laundry: Feminist Futures in the Archive." <i>Rethinking Feminism in Early Modern Studies: Gender, Race, and Sexuality</i> , edited by Loomba, Ania and Sanchez, Melissa E. Routledge, 2016, pp. 91–111.
ALL	Humoral	Kuriyama, Shigehisa. "The Forgotten Fear of Excrement". <i>Journal of Medieval and Early Modern Studies</i> , vol 38, no. 3, 2008, p. 413-442.
ALL	EM Context: Class	Middling Culture project. "Social Statuses of Early Modern England." <i>Middling Culture: the Cultural Lives of the Middling Sort, Writing and Material Culture, 1560-1660</i> , <a href="https://middlingculture.com/">https://middlingculture.com/</a> Accessed 30 October 2024.
ALL	Humoral	Paster, Gail Kern, et al., editors. <i>Reading the Early Modern Passions: Essays in the Cultural History of Emotion</i> . University of Pennsylvania Press, 2004.
ALL	Humoral	Paster, Gail Kern. <i>The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England</i> . Cornell University Press, 1993.
ALL	EM Context	Semler, Liam E. <i>Early Modern Grotesque: English Sources and Documents 1500-1700</i> . Routledge, 2020.
ALL	EM Context	Tilley, Morris Palmer. <i>A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries</i> . University of Michigan Press, 1950.

ALL	EM Context	Braden, Gordon, 'Classical Greek Tragedy and Shakespeare', <i>Classical Receptions Journal</i> , 9.1 (2017), 103-119
ALL	Laughter	Brown, Pamela A., 'Bad Fun and Tudor Laughter', in <i>A Companion to Tudor Literature</i> , ed. by Kent Cartwright (Chichester: Wiley-Blackwell, 2010), pp. 324-338
ALL	EM Context	Burrow, Colin, 'Re-Embodying Ovid: Renaissance Afterlives' in <i>The Cambridge Companion to Ovid</i> , ed. by Philip Hardie (Cambridge: Cambridge University Press, 2007), pp. 301-319
ALL	EM Context	Crosbie, Christopher, <i>Revenge Tragedy and Classical Philosophy on the Early Modern Stage</i> (Edinburgh: Edinburgh University Press, 2019)
ALL	EM Context	Demetriou, Tania and Pollard, Tanya. 'Homer and Greek Tragedy in Early Modern England's Theatres', <i>Classical Receptions Journal</i> , 9.1 (2017), 1-35
ALL	EM Context	Dessen, Alan C. and Thomson, Leslie. <i>A Dictionary of Stage Directions in English Drama, 1580-1642</i> (Cambridge: Cambridge University Press, 1999)
ALL	Disability theory	Ellis, Katie and others, eds., <i>Manifestos for the Future of Critical Disability Studies</i> (London: Routledge, 2018)
ALL	EM Context	Stern, Tiffany, <i>Making Shakespeare: From Stage to Page</i> (London: Routledge, 2008)

ALL	EM Skill	McCarthy, Harry R., <i>Boy Actors in Early Modern England</i> (Cambridge: Cambridge University Press, 2022)
G	EM Context	---'Men in the Making: Youth, the Repertory, and the 'Children' of the Queen's Revels 1609-13', <i>English Literary History</i> , 85.3 (2018), 599-629
ALL	EM Context	Munro, Lucy. <i>Children of the Queen's Revels: A Jacobean Theatre Repertory</i> (Cambridge: Cambridge University Press, 2005)
ALL	EM Context	---'Children's Companies and the Long 1580s', <i>Shakespeare Studies</i> , 45 (2017), 97-105
ALL	EM Context	---'Dublin Tragicomedy and London Stages', in <i>Early Modern Tragicomedy</i> , by Mukherji, Subha and Lyne, Raphael, ed. (Cambridge: Brewer, 2007), pp. 175-192
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