

# FINDING GENDER in our records



SHAKESPEARE'S  
GLOBE

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# Introductory Note

## 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 December 2023, gender as a search term brought up only 17 hits. This considerably under-represents the relevant material we have in the collection.

This document is intended to be a convenient starting point for those looking for women in the plays, and for productions with all male and all female casts, ‘flipped gender’ characterisation (see glossary) or ‘against gender’ and ‘gender-neutral’ casting. It is also intended to surface the contribution of women in the history of the organisation, including as actors, directors, designers and writers.

Although this is a standalone guide for gender, it also points where needed to the other guides in this series (on disability, queerness and race). 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 here is to make findable 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 gender readings suggested below are the only possible ones.

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).

## Contextual note

It is important to note that gender is socially constructed. The plays themselves explore the implications of this by showing how outward appearances lead others to read, for example, Viola as Cesario, or a postmaster's boy dressed in white as Mistress Anne Page. With all male companies embodying female characters on the commercial stage, this was precisely one of the contemporary antitheatrical criticisms – the audience might mistake appearance for essence, and the performers themselves might be physically changed and debased through embodiment.

Of course, the exclusion of women from performance in Early Modern companies does not mean women were not performing elsewhere, or not involved in the business of making theatre. However, the contribution and participation of women and gender nonconforming, people has often been hidden in plain sight. Elite women, for example, regularly participated in courtly masques, including queen consorts Anna of Denmark and Henrietta Maria, who played an active role in the masque form. Women were even writing plays (even if they were not professionally performed by male companies) and even saw them published (e.g. Elizabeth Cary's *The Tragedy of Mariam, the Fair Queen of Jewry*). Recent archival work has also demonstrated female involvement in the economic structures that surrounded the London commercial stage. Leases for the second Fortune Theatre show that investors included three widows.<sup>1</sup>

Girls' schools could be sites of performance. Robert White's *Cupid's Banishment* (1617) was performed by the young gentlewomen of the Ladies Hall (a Deptford girls' school). Accounts of Mary Ward's catholic school in York also show students performing. Similarly, many women were performing in a range of contexts beyond the commercial London stage: the Peadles, for example, were a troupe of tumblers and rope-dancers led by Sisley Peadle. The example of Alice Mustian, a Chandler's wife, suggests there could have been other less aristocratic writers too even if their output has not survived: her

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<sup>1</sup> <https://engenderingthestage.humanities.mcmaster.ca/2022/12/11/womens-investment-and-performance-at-the-fortune-playhouse/>

(now lost) play seems intended to entertain neighbours in Salisbury by staging a bit of local gossip.

Turning to contemporary performance of works by Shakespeare and others, it is important to recognise that ethical issues are raised by re-enacting their violence against women (and femicide) as entertainment or as high culture.

It may be useful to use this guide alongside the Queerness subject guide, which includes sections on characters dressing other than in accord with a gender binary and not confirming to gendered expectations.

### 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 may include misogynistic attitudes and language, and although more recent productions have content warnings in pre-publicity (which are added to the catalogue for the recordings of those productions), earlier productions of the same play do not have such warnings.

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 gender in the Plays and gender in the Productions suggest records relating to works by Shakespeare, other Early Modern playwrights and new writing. Other sections introduce the

contributions of women in particular to the modern Globe as an organisation, non-performance records relevant to gender (e.g. research events or podcasts), and gender 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: Women and Gender in Shakespeare's World By Hanh Bui

Over the past several decades, research on women and gender in the Early Modern period has had a significant impact on Shakespeare Studies, reflecting changing perspectives on gender identity and its intersection with race, dis/ability, religion and class, both historically and today. Moreover, scholarship on gender non-conformity and the experiences of boy actors who played female roles on the English stage has broadened our understanding of Early Modern performance, incorporating trans-inclusive histories and expressions.

In the sixteenth and seventeenth centuries, gender roles were deeply rooted in religious teachings. The Old Testament's account of Eve being created from Adam's rib reinforced the notion that women were the 'weaker vessel', designed to be man's 'help mate'. Medical views of the female body reinforced the Biblical idea of women's subordination to men. Galen's 'one-sex' model, which was influential in Early Modern Western and Islamic thought, proposed that male and female anatomy were variations of the same basic structure. For instance, Galen compared the neck of the womb to an inverted penis and the ovaries to testicles. Men's bodies were thought to be hot and dry in the body's humoral system, qualities that enabled the external development of their sexual organs. Women, by contrast, were considered cold and moist, which impeded their development into the 'complete' or 'perfect' male body.

Some people were identified as 'hermaphrodite'; accounts circulated of spontaneous sex change (particularly female-to-male); and, as seen throughout Shakespeare's drama, individuals might dress and manifest behaviours associated with a different gender. However, it should be noted that they were far less common than traditional narratives around gender. One fascinating historical figure was Mary Frith, also known as 'Moll Cutpurse', who appears in Thomas Middleton's and Thomas Dekker's play *The Roaring Girl*. According to London records, in 1611 Frith sat on stage at the Fortune Theatre 'in man's apparel & played upon her lute', wearing 'boots & with her sword by her side'. It was reported that Frith said 'many ... were of the opinion that she was a man, but if any of them would come to her lodging they should find that she was a



woman'. Meanwhile, pamphlets on the 'man-woman' and 'womanish man' reflected the era's ongoing anxiety over gender self-representation.

Historians have shown that gender distinctions among children were less pronounced than in adulthood; indeed, that masculine existence can be said to develop from a feminized or androgynous stage. In their early years, boys and girls were nursed and cared for by women, played together, and wore similar gowns and skirts. This changed when male children were 'breeched'—that is, transitioned to wearing trousers, usually between the ages of 4 to 7. Wealthier boys went on to school or studied with a tutor, while those from ordinary families learned a trade. Breeching thus marked both a material and symbolic shift from a more gender-fluid childhood into adult male society.

Harry McCarthy argues that Early Modern boyhood, typically spanning ages 7 to 14 but sometimes extending into the early 20s, was a key period for intellectual, moral, and physical training. The pliability of young male bodies made them particularly well-suited for training in acting, singing, dancing and combat in both adult and children's theatre companies. And as Edel Lamb observes, terms like 'boy' and 'boyish' in the period's drama frequently suggested inexperience, unskillfulness or weakness. In Shakespeare's *Antony and Cleopatra*, for example, Cleopatra fears she 'shall see / Some squeaking Cleopatra boy my greatness', a reference to the convention of boy actors performing female parts, a practice shaped by societal norms rather than legal prohibition. Scholars including Simone Chess, Lucy Munro and Clare McManus emphasise the gender fluidity—on and offstage—of actors performing female roles.

For the majority of girls, particularly those from the 'common' ranks, learning opportunities focused on acquiring the domestic skills needed to maintain a household. Nonetheless, female labour was represented across a spectrum of sectors in English society. It is important to note that some performed unpaid work in their families' shops and farms, while others were engaged in service, textile production, or selling merchandise. Although women's roles in the labour market—not to mention any wages—were constrained by various

exclusions, ordinary women in trades such as midwifery, brewing, and theatre management were able to achieve a degree of economic independence.

However, a woman's most important role was to marry and bear children, especially sons, to secure the family's livelihood, legacy, and the inter-generational transfer of any titles, property and wealth. In this system a woman's virginity was crucial to her value as her father's property (she was someone he 'gave away' in marriage) as well as her husband's (who wanted to ensure that any children would be his). Indeed, the female life course was typically divided into three stages—maid, wife, and widow—which highlights societal expectations around her domestic function.

Among elite classes, marriages were traditionally arranged by parents, and conflicts over the choice of partner, particularly between fathers and daughters, is found throughout Shakespeare's plays. Popular handbooks offered comprehensive advice on choosing the appropriate partner, the duties and virtues of a good Christian wife, proper sexual relations, and how to manage a household. Husbands were expected to discipline their wives, while wives were authorised to discipline children and servants. Corporal punishment was acceptable (for both men and women) to compel obedience from their subordinates. A woman who did not hesitate to speak her mind, who was loud or assertive, and, crucially, did not defer to male authority was labelled a shrew, monster, witch, prostitute, hag and man-like. Katherine in *The Taming of a Shrew*, Lady Macbeth, Coriolanus's mother Volumnia, and Queen Margaret in *Richard III* were just such subversive women.

Perceptions of physical beauty and modestly 'feminine' behaviour played a significant role in marriage-market dynamics. According to scholars such as Kim F. Hall and Farah Karim-Cooper, beauty ideals were heavily influenced by Petrarchan conventions, which emphasized features such as fair (white) skin, blonde hair, light-coloured eyes, a delicate frame and symmetrical features. With the exception of Cleopatra, her waiting ladies and Jessica in *The Merchant of Venice*, non-white, non-Christian female characters are notably absent from Shakespeare's stage. Figures like Jessica's mother Leah, the Algerian witch Sycorax, the Indian votaress in *A Midsummer Night's Dream*, and Othello's

mother and her maid Barbary only exist offstage, further removed from audiences by being buried (literally) in a distant past. Their theatrical marginalisation—tied to gender, race and contested narratives around origin and empire—mirrors the erasure of non-white presence in the historical archives.

The study of women and gender in Shakespeare's world highlights the complexity of Early Modern social norms and how they were variously upheld and challenged. Through the period's drama and historical writings, we gain insight into the gender conventions shaping individual lives, tensions around non-conformity and how self-representation was negotiated within social, literary, religious and medical frameworks. Tracing the lives of boy actors further enriches our understanding of Early Modern gender fluidity, offering new avenues for inclusive interpretations.

## Gender in the plays

### Women characters in Shakespeare's plays

The below offers a definitive list of female characters across the dramatic works of Shakespeare. Each entry offers a small biography of the character, where possible noting social status (drawing on the definitions in <https://middlingculture.com/social-statuses-of-early-modern-england/>) and whether she is literate or not. It is important to note that reading and writing are different skills and that scholarship is increasingly of the view that there were gradations of literacy, rather than a binary opposition between literate and illiterate. Some women and girls who could read may not have been able to write more than their initial.

Entries also point to ways in which these women might feature in other guides.

They are ordered by the number of spoken lines (which are taken from <https://www.shakespeareswords.com/Public/Characters.aspx>). The total number of lines in the play is supplied for reference (of course this varies by version and the figures here are usually drawn from <https://www.stagemilk.com/length-of-shakespeare-plays/>).

NB Where no statement is made about a character's literacy this should be understood as indicating that there is insufficient evidence, rather than that they were definitely not meant to be literate.

Play	Character Comments
All's Well That Ends Well	<b>Helena</b> 478 lines
2928 lines	Helena is the orphaned child of a physician, and so a lower status ward of the Countess of Rousillon (perhaps 'professional middling'). She has replaced her love for her father with love for the Countess' son Bertram. Although the Countess suggests men will deem Helena "unlearned", she secures an audience with the King (because of her late father's reputation) and bargains for a husband of her choice.

She continues to employ agency to secure her happy ending with Bertram. By chance, encountering in Florence, Diana (whom Bertram was wooing) and her mother 'the Widow', alongside Mariana and Violenta, she wins their support in enacting the 'bed-trick' that will allow her to become pregnant by her husband. She is literate (writing and reading).

### **Countess of Roussillon**

291 lines

A widow, probably from the established Gentry, she starts the play by describing her son's separation from her as another bereavement. Although deeming Helena her daughter, she endorses her idea of leaving to attempt healing of the king's fistula. She continues to support Helena rather than her son. She is literate (reading and writing).

### **Diana**

138 lines

Diana and her mother the Widow, appear first together in Florence together with Mariana and Violenta. She has been wooed by Bertram (despite her likely 'middling' status) and sympathises with Helena noting "'Tis a hard bondage to become the wife of a detesting lord." She consents to participate in the 'bed-trick' that will allow Helena to become pregnant by her husband.

She and her mother accompany Helena first to Marseille and then Roussillon, where Bertram denies she was his wife. She speaks boldly to the King who threatens her with imprisonment.

**Widow**

64 lines

The Widow first appears in Florence together with her daughter Diana, and Mariana and Violenta. She seems habitually to offer refuge to pilgrims and does so to Helena, and thus perhaps belongs to a 'middling' group. She also seems to take a dim view of men: her daughter reports her predicting (with respect to Bertram) "just how he would woo, as if she sat in 's heart" and noting that "all men have the like oaths".

She and her daughter accompany Helena first to Marseille and then Roussillon, where she produces Helena who had been reported dead.

**Mariana**

20 lines

Mariana first appears in Florence together with Diana, Violenta and the Widow. Her social status is unclear.

She urges Diana against listening to men: "their promises, enticements, oaths, tokens, and all these engines of lust, are not the things they go under: many a maid hath been seduced by them; and the misery is, example, that so terrible shows in the wreck of maidenhood".

**Violenta**

The name Violenta appears only in a stage direction and she has no spoken lines. She enters with Diana, Mariana and the Widow in Florence, and may therefore be one of the (non-speaking) attendants who accompany Diana and the Widow in Marseilles.

	<p><b>Lafeu's daughter</b></p> <p>This unstaged character is said by Bertram to have been the reason he could not love Helena. She may have appealed more as an advantageous dynastic match (in contrast to Helena, whom he views as a social inferior).</p>
<p>Antony and Cleopatra</p> <p>3573 lines</p>	<p><b>Cleopatra</b></p> <p>678 lines</p> <p>Queen of Egypt, she is explicitly presented (drawing on centuries of prejudice) as an attractive but dangerous mistress, who has power to unman Roman men like Antony (e.g. “nor the queen of Ptolemy more womanly than he”), but also Caesar and Pompey before him.</p> <p>She rejects as foolishness Charmian’s advice to behave with womanly submission and maltreats the Messenger who tells her that Antony has married Octavia (for political reasons). She is jealous of his wife and thus deems her “dull of tongue, and dwarfish”.</p> <p>Octavius calls Cleopatra a whore, recalling the public display both of Caesarion and Antony’s illegitimate (and potentially ‘mixed race’, see Race subject guide) children by her. She participates in battle, but also makes a tactical retreat causing Antony to follow her. Antony fears that Cleopatra “like a right gipsy, hath, at fast and loose, beguiled me to the very heart of loss”, and terms her a “monster” and a “witch” (see Disability subject guide) before a deathbed reconciliation. She calls him “husband”.</p> <p>She is literate (writing/reading).</p>

**Charmian**

109 lines

Cleopatra's confidante, she is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark). She advises the queen how to handle Antony ("In each thing give him way, cross him in nothing").

She is keen to hear from the soothsayer about a husband (preferably three kings who leave her a widow in rapid succession).

She teases Alexas by wishing him a succession of unfaithful wives, even if the cost is herself never getting a husband.

It is her idea to trick Antony into believing Cleopatra is already dead. One of Cleopatra's "noble girls" she commits suicide alongside her and Iras.

**Octavia**

36 lines

A dutiful (if less than charismatic) wife to Antony (likely 'gentry' in Early Modern terms), she is trusted to act as intermediary with her brother Octavius when he had slighted him.

Although she is surprised that Antony uses the opportunity of her absence to leave her for Cleopatra, she is represented as pitiable rather than a laughing-stock. She has few lines compared to Cleopatra.



	<p><b>Iras</b></p> <p>26 lines</p> <p>Iras does not speak in many of the scenes she is in but is still perhaps to be imagined as ‘gentry’ in Early Modern terms.</p> <p>Given the likelihood of captured women being paraded in triumph, she says she will tear out her own eyes rather than see Cleopatra abused. One of Cleopatra’s “noble girls” she commits suicide alongside her and Charmian.</p> <p><b>Fulvia</b></p> <p>Antony’s wife is spoken of (unsympathetically) but not represented on stage. Cleopatra suggests she is a jealous, angry, scold. When the messenger informs Antony that she “came into the field” against his brother (with the expectation that he would be forced to leave Egypt), he had expected the messenger representing her to “rail”. However, this is shortly followed by news of her death from “length of sickness”. In discussing her with Caesar he suggests his wife’s “uncurbable” behaviour had not been his fault.</p> <p>His need to display grief in Rome is just one factor prompting a separation from Cleopatra (who notes that he seems unbothered).</p>
<p>As You Like It</p> <p>2670 lines</p>	<p><b>Rosalind</b></p> <p>685 lines</p> <p>Daughter of the previous Duke, now in exile, she is probably imagined to be of ‘gentry’ status. Le Beau describes the relationship between her and her cousin Celia as “dearer than the natural bond of sisters” (see Queerness subject guide)</p> <p>She grabs agency in choosing (when exiled herself) to leave the current Duke’s court dressed as a man and calling herself</p>

Ganymede (see Queerness subject guide). She is wooed in that disguise by the man she loves. She is literate (reading).

### **Celia**

282 lines

Daughter of the current Duke, she is probably imagined to be of 'gentry' status. She accompanies her cousin Rosalind into the countryside as Aliena. This matches Le Beau's description of their relationship as "dearer than the natural bond of sisters" (see Queerness subject guide).

Celia has a more conventional whirlwind, romantic relationship with Oliver than Rosalind's with his brother Orlando: "they made pair of stairs to marriage, which they will climb incontinent, or else be incontinent before marriage. They are in the very wrath of love, and they will together. Clubs cannot part them." She is literate (reading).

### **Phebe**

86 lines

Phebe, a shepherdess (probably a 'wage labourer'), is loved by Silvius (but first hates, then pities him). She falls in love with Ganymede (not realising it is Rosalind in disguise), who suggests she should stick to Silvius instead. She ends content to marry him. She is literate (writing).

### **Audrey**

20 lines

This goatherd (probably a 'wage labourer') is a plain country wench. Nonetheless, she aspires (upwards) to be "a woman of the world", through marrying the Fool Touchstone. He warns

	<p>off another suitor William, even though Touchstone is not serious about being married to Audrey.</p>
<p>Comedy of Errors</p> <p>1785 lines</p>	<p><b>Adriana</b></p> <p>263 lines</p> <p>Wife of Antipholus of Ephesus (who is well-esteemed in the city, perhaps indicating an ‘elite middling’ status in Early Modern terms), she mistakes Antipholus of Syracuse for him.</p> <p>The failure of her husband to return home for dinner perhaps belongs to a longer pattern of “troubles of the marriage-bed” mentioned by her sister Luciana. Adriana wants her sister to marry but admits marriage is “servitude”, although a wife can have “some sway”.</p> <p><b>Luciana</b></p> <p>96 lines</p> <p>Adriana’s unmarried sister (perhaps also to be imagined as being of ‘elite middling’ status), she claims her brother-in-law Antipholus to be a “bridle” and suggests she needs more practice in obedience before she consents to marry. She is more attractive to Antipholus of Syracuse who intends to court her again when the ‘errors’ are all clarified.</p> <p><b>Aemilia</b></p> <p>73 lines</p> <p>Acting as an Abbess in Ephesus (perhaps of upper middling status in Early Modern terms), she is revealed to be the long-lost mother of both Antipholuses, and wife of Aegeon. She blames Adriana for Antipholus’ apparently lunatic conduct and</p>

	<p>will not permit any to enter her house to extricate Antipholus and Dromio (both of Syracuse) or nurse them.</p> <p><b>Courtezan</b></p> <p>35 lines</p> <p>The Courtezan is a merry hostess (but perhaps only of Solid/accumulative middling status), offering refuge to Antipholus of Ephesus when he is barred from home. She gives him a diamond ring in payment for the chain. Antipholus of Syracuse calls her a “witch”, “devil” and “devil’s dam”.</p> <p><b>Luce</b></p> <p>8 lines</p> <p>A possibly enslaved attendant in Adriana’s household, she refuses to admit her master, because Antipholus of Syracuse was already in the house.</p> <p><b>Nell the Kitchen-maid</b></p> <p>This offstage character is the cause of discomfort to the Syracusan Dromio because she thinks he is her enslaved boyfriend Dromio of Ephesus.</p> <p>She is imagined to be dark-skinned (see Race subject guide).</p>
<p>Coriolanus</p> <p>3824 lines</p>	<p><b>Volumnia</b></p> <p>311 lines</p> <p>Mother to the war hero Coriolanus, her equivalent Early Modern social status would likely be ‘gentry’. She celebrates her son’s honourable wounds and is ambitious for his political</p>

career, but suggests she is more able to use her “anger to better vantage”. She thinks her daughter-in-law Virgilia weak.

She leads the deputation to Coriolanus when he is poised to sack Rome and is deemed “worth of consuls, senators, patricians, a city full; of tribunes, such as you, a sea and land full.” She is literate (reading).

### **Valeria**

40 lines

Like Volumnia, Valeria admires hyper-masculine force (even in a little boy who bites a butterfly he has caught).

### **Virgilia**

36 lines

Wife to the war hero Coriolanus, she struggles to meet the requirements of her mother-in-law Volumnia, worrying for her husband’s safety, and refusing to leave home until he is returned.

Valeria compares her to Penelope (a model of fidelity in her husband’s absence). Her husband greets her as “My gracious silence”, but she joins with Volumnia in imagining her husband killing the tribe of Sicinius Velutus and participates in Volumnia’s deputation to Coriolanus. She is literate (reading).

### **Gentlewoman**

2 lines

Her only lines are to announce the arrival of Valeria to the home of Volumnia and Virgilia. An attendant of Virgilia she may be ‘dependent middling’.

Cymbeline	<p><b>Imogen</b></p>
3753 lines	594 lines
	<p>Cymbeline's daughter, ('gentry' in Early Modern terms) she chooses her own husband in contravention of her father's wishes. When her life is revealed to be in danger, she chooses to disguise herself as a boy Fidele (see Queerness subject guide). She is literate (reading/writing).</p>
	<p><b>Queen</b></p>
	168 lines
	<p>She denies that she is the stereotypical wicked stepmother, but she tries to play with poisons. On her deathbed, she confesses she never loved her husband Cymbeline, had hated his daughter Imogen and poisoned her, and planned to poison the king and enthrone her son Cloten</p>
	<p><b>First Lady</b></p>
	13 lines
	<p>Attendant on the Queen who gathers flowers for her concoctions and witnesses to her confession. She is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark).</p>
	<p><b>Mother</b></p>
	12 lines
	<p>An apparition who appears to speak up for her son (and Imogen's husband) Posthumus Leonatus. Wife and mother to courtiers she is presumably to be understood as 'gentry')</p>

	<p><b>Helen</b></p> <p>11 lines</p> <p>Imogen's 'Lady', and mentioned only once by name, she is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark). She refuses to be bought by Cloten.</p>
<p>Hamlet</p> <p>4030 lines</p>	<p><b>Ophelia</b></p> <p>173 lines</p> <p>Daughter of the courtier Polonius, she has received affection from Hamlet, but obeys her father in rebuffing him (regardless of her own feelings).</p> <p>Hamlet berates her as an example of womanhood: "I have heard of your paintings too, well enough. God hath given you one face, and you make yourselves another. You jig, you amble, and you lisp; you nickname God's creatures and make your wantonness your ignorance. Go to, I'll no more on't! it hath made me mad. I say, we will have no more marriages. Those that are married already- all but one- shall live; the rest shall keep as they are."</p> <p>Maddened by grief (see Disability subject guide) at her father's death at Hamlet's hands, she drowns herself. She is literate (reading). Laertes asks to "hear from" her when he is away from home, which could mean writing.</p> <p><b>Gertrude</b></p> <p>157 lines</p> <p>Hamlet's mother, she remains Queen because she married her brother-in-law soon after her first husband's death. Hamlet is unsure of the extent of her complicity in his father's death.</p>

	<p>She is unable to see her husband's ghost. She drinks the poison intended for her son.</p> <p>She is literate (reading)</p>
<p>Henry IV Part 1</p> <p>3041 lines</p>	<p><b>Lady Percy</b></p> <p>57 lines</p> <p>Trusted wife of Percy, she is presumably 'gentry'. Enforced to travel separately, she refuses to sing at his behest.</p> <p><b>Hostess Quickly</b></p> <p>49 lines</p> <p>Businesswoman (to be understood as 'solid/accumulative middling') who has a husband (offstage), and who argues with Falstaff.</p> <p><b>Catrin</b></p> <p>Glendower's daughter and wife of Mortimer, she speaks and sings only in (unscripted) Welsh but is also presumably 'gentry'.</p>
<p>Henry IV Part 2</p> <p>3255 lines</p>	<p><b>Hostess Quickly</b></p> <p>171 lines</p> <p>Businesswoman (to be understood as 'solid/accumulative middling') who brings charges against Falstaff and claims he promised to marry her</p> <p><b>Doll Tearsheet</b></p> <p>78 lines</p> <p>A sex worker at Hostess Quickly's establishment, Falstaff's page innocently calls her "a proper gentlewoman, sir, and a</p>



kinswoman of my master's". She has no liking for swaggerers, like Pistol, but is seemingly charmed by Falstaff.

**Lady Northumberland**

5 lines

Wife of Percy's father (who had claimed illness and stayed away from the battle that killed their son), she refuses to say more in her first line, but then urges flight to Scotland.

**Lady Percy**

46 lines

Now a widow, she argues against further participation in war while paying tribute to her late husband Percy

**Mistress Ursula**

Unseen character whom Falstaff claims "I have sworn weekly to marry since I perceiv'd the first white hair on my chin."

**Jane Nightwork**

Unseen character whom Falstaff and Robert Shallow remember from the London of their youth (55 years earlier). She is described as a "bona roba" which seems to mean courtesan.

<p>Henry V</p> <p>3227 lines</p>	<p><b>Katharine</b></p> <p>61 lines</p> <p>Princess of France who suspects Henry's words may not be trustworthy but agrees to fall in with her father's wish for a dynastic marriage</p> <p><b>Hostess Quickly</b></p> <p>42 lines</p> <p>Businesswoman (to be understood as 'solid/accumulative middling'), recently Pistol's wife and offering Falstaff palliative care.</p> <p><b>Alice</b></p> <p>28 lines</p> <p>Having previously lived in England she can act as interpreter to the Princess when she converses with Henry. She is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark).</p> <p><b>Queen Isabel</b></p> <p>24 lines</p> <p>Rolled out only after Henry's victories, the French queen addresses him in a conciliatory tone, calls him brother and advocates the union of the kingdoms</p>
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<p>Henry VI Part 1</p>	<p><b>Joan la Pucelle</b></p> <p>254 lines</p> <p>Portraying herself as a divinely inspired instrument for France's liberation, although a shepherd's daughter (a 'wage labourer'), she is perceived by men as an Amazon (see Race subject guide) and witch (see Disability subject guide).</p> <p><b>Countess of Auvergne</b></p> <p>45 lines</p> <p>Of presumed 'gentry status', she compares herself to the Scythian Tomyris (who beat Cyrus in battle and killed him). However, she misjudges Talbot, who bests her.</p> <p><b>Queen Margaret</b></p> <p>33 lines</p> <p>Opening her appearance in the play as Suffolk's prisoner, she shows a sense of her own worth, but agrees to marry King Henry VI with her father's consent.</p>
<p>Henry VI Part 2</p> <p>3125 lines</p>	<p><b>Queen Margaret</b></p> <p>316 lines</p> <p>Her first meeting with Henry opens the play and he is struck by her grace in speech as well as her appearance. She first gives Duchess Eleanor a box on the ear, then rejoices with Suffolk at Eleanor's banishment. She sows suspicion about the Protector, plots his murder, and then takes the banished Suffolk's side against her husband, including mourning him. She is literate (reading).</p>

	<p><b>Duchess Eleanor</b></p> <p>119 lines</p> <p>Ambitious wife of the King's Protector who seeks revenge against the Queen and, caught having spirits conjured, is banished to the Isle of Man. She is deemed 'the bedlam brain-sick duchess' (see Disability subject guide), and 'ringleader and head of all this rout'.</p> <p>The historical Eleanor was his second wife, having previously been his mistress.</p> <p><b>Simpcox's wife</b></p> <p>8 lines</p> <p>Co-conspiring wife of the beggar at St Albans who pretends to have been cured. She insists "we did it for pure need" suggesting they were 'dependent poor'.</p> <p><b>Margaret Jourdain</b></p> <p>4 lines</p> <p>Witch who summons the spirit for Eleanor and is sentenced to be burned to ashes at Smithfield. Entitled 'Mother Jourdain' by Bolingbroke, her social status is likely 'middling'.</p> <p><b>The rest</b></p> <p>Among the mob entering with Jack Cade, it would be ahistorical to imagine only men. Around 4% of those pardoned for participation were women, including wives and widows as well as single women.</p>
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<p>Henry VI Part 3</p> <p>2932 lines</p>	<p><b>Queen Margaret</b></p> <p>279 lines</p> <p>The Queen berates her husband Henry for disinheriting their son, and torments the defeated York, and stabs him.</p> <p>Margaret seeks the help of King Lewis but is defeated by Edward IV. She begs to be killed but is ransomed to her father.</p> <p><b>Lady Grey</b> (subsequently Queen Elizabeth)</p> <p>73 lines</p> <p>Widow (of 'gentry' status) who is reluctant to save her children and lands by sleeping with King Edward as a mere concubine and thus becomes his queen (rather than the Lady Bona). Although his decision to marry is sudden, there is no hint in this play of witchcraft (see Richard III below).</p> <p>She takes sanctuary when Edward is captured.</p> <p><b>Lady Bona</b></p> <p>9 lines</p> <p>Sister of King Lewis, and prospective dynastic match for Edward IV, whose rejection prompts King Lewis to send Warwick to fight Margaret's cause in England</p>
<p>Henry VIII</p> <p>3239 lines</p>	<p><b>Queen Katharine</b></p> <p>261 lines</p> <p>Chaste and obedient, she is still rejected by her (unfaithful) husband. She is represented as old (see Disability subject guide) and a 'stranger' (see Race subject guide).</p>

	<p><b>Old lady</b></p> <p>68 lines</p> <p>Attendant on Anne Bullen, she is sceptical of Anne’s reluctance to be the new Queen. Dissatisfied with the King’s payment for announcing the birth of his heir she is perhaps ‘dependent middling’ in status.</p> <p><b>Anne Bullen</b></p> <p>58 lines</p> <p>The King’s mistress seems to pity Queen Katharine and to be unambitious to take her place – but, in this telling of the story, lacks agency.</p> <p><b>Patience</b></p> <p>6 lines</p> <p>Servant to Queen Katharine, she is perhaps ‘dependent middling’ in status.</p>
<p>Julius Caesar</p> <p>2636 lines</p>	<p><b>Portia</b></p> <p>92 lines</p> <p>Brutus’ wife, she tries to persuade him to share his troubles. She suggests he was not behaving like a husband in merely using her “to keep with you at meals, comfort your bed, and talk to you sometimes”.</p> <p>She insists that though she is a woman she is Brutus’ wife and Cato’s daughter and has practised enduring pain. She commits suicide.</p>

	<p><b>Calpurnia</b></p> <p>27 lines</p> <p>Caesar's wife, she unsuccessfully tries to persuade him to stay at home.</p>
<p>King John</p> <p>2648 lines</p>	<p><b>Constance</b></p> <p>264 lines</p> <p>Mother to Arthur, she opposes the proposed marriage of Blanch to Lewis the Dauphin. She berates Lymoges, and is enraged by the capture of her son, tearing her hair (see Disability subject guide).</p> <p><b>Queen Elinor</b></p> <p>55 lines</p> <p>Mother to King John, she self-describes as a soldier, while Chatillon deems her an "Ate, stirring him to blood and strife".</p> <p><b>Blanch</b></p> <p>42 lines</p> <p>Princess of Castille, and King John's niece, she is prized for beauty, virtue and pedigree and claimed by Lewis the Dauphin, interfering with Constance's plans for her son Arthur.</p>

	<p><b>Lady Faulconbridge</b></p> <p>15 lines</p> <p>Mother of Philip the Bastard, she admits that he is an illegitimate son of Richard Coeur-de-lion.</p>
<p>King Lear</p> <p>3499 lines</p>	<p><b>Goneril</b></p> <p>199 lines</p> <p>Disobedient to her father the King, she also displays agency in being unfaithful to her husband Albany, seeking to outman him, becoming a devilish monster in his eyes.</p> <p>Lear calls her a “detested kite”, compares her to a “vulture” and “serpent” and refers to a “wolvish visage”, while Albany deems her a “gilded serpent”. She is cruel poisons her sister Regan. She is literate (writing/reading).</p> <p><b>Regan</b></p> <p>190 lines</p> <p>Disobedient to her father the king she also displays agency in being co-conspirator with her husband Cornwall, often speaking more than him. Cruel (e.g. she plucks Gloucester’s beard, encourages her husband to complete his blinding, and kills with a sword the servant who attempts to intervene.</p> <p>Lear refers to her as “another, whose warp’d looks proclaim what store her heart is made on” while the servant she kills struggles to reconcile her abuse of him with womanhood – “If you did wear a beard upon your chin, I'd shake it on this quarrel.”</p> <p>She is literate (reading)</p>



	<p><b>Cordelia</b></p> <p>117 lines</p> <p>She has less agency than the “unnatural hags” her sisters Goneril and Regan – but genuinely cares for her father the king (who disinherited her because she would not expatiate on her love).</p> <p>She is literate (reading/writing).</p>
<p>Love’s Labour’s Lost</p> <p>2758 lines</p>	<p><b>Princess of France</b></p> <p>288 lines</p> <p>Discussed before her first appearance, she is considered admirable. She says she does not want to be talked about for her beauty but teases the Forester when he could be interpreted as suggesting she is not “fair”. She counters Boyet’s suggestion that “curst wives” want the upper hand, by saying “praise we may afford to any lady that subdues a lord.”</p> <p>She also teases her companions when they speak praisingly of men, mocks the love letter and token she is given, and persuades her companions to disdain the men’s courting when they come in disguise. She notes of the men’s overtures they had “in our maiden council, rated them at courtship, pleasant jest and courtesy, as bombast and as lining to the time”.</p> <p>She hunts and is literate (reading), complaining of “as much love in rhyme as would be cramm’d up in a sheet of paper, writ o’ both sides the leaf, margent and all”.</p> <p><b>Rosaline</b></p> <p>165 lines</p> <p>Lady companion to the Princess, she speaks of Biron, with whom she had once danced, and who sends her a token.</p>

	<p>Rosaline proposes mocking the men further when they return unmasked. She is literate (reading) complaining “I am compared to twenty thousand fairs”.</p> <p><b>Katharine</b></p> <p>46 lines</p> <p>Lady companion to the Princess, she speaks of Dumain, who sends her a token. Rosaline suggests she would never be Cupid’s friend because he had killed her sister. She is literate (reading), complaining of “a huge translation of hypocrisy, vilely compiled”.</p> <p><b>Maria</b></p> <p>42 lines</p> <p>Lady companion to the Princess, she speaks of Longaville, who sends her a token, and denies Boyet a kiss. She is literate (reading), complaining “the letter is too long by half a mile”.</p> <p><b>Jaquenetta</b></p> <p>18 lines</p> <p>A “wench” and “country maid” (in contrast to the Ladies above), she has been accused of consorting with the rustic Costard indoors and out (the latter described as an “obscene and preposterous event”). However, when she becomes pregnant the father is said to be Don Adriano de Armado who vows “to hold the plough for her sweet love three years”.</p> <p>Although addressed by (the misdirected) letter from Don Adriano, she is not literate and has the other read by the Parson.</p>
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Macbeth	<b>Lady Macbeth</b>
2477 lines	259 lines
	<p>First seen reading her husband's letter, we learn that she is his "dearest partner in greatness." She is ambitious for him and himself and calls on the spirits to "unsex" her, to render her "top-full of direst cruelty", and without remorse or hesitation, and imagining her knife making a wound. She challenges her warrior husband's manliness, and suggests that she would have killed her own child if she had sworn she'd do it. She admits to contemplating killing Duncan herself, and places the bloody daggers with the grooms, when he is too scared by what he has done.</p> <p>Although she remains Macbeth's "dearest chuck" and "sweet remembrancer", he appears to stop confiding in her. She probably lies to cover up his odd behaviour at the feast. We see her sleepwalking, and revealingly reliving some of the plot (see Disability subject guide). The gentlewoman says she writes and seals a paper when sleepwalking suggesting she could also do these things awake.</p>
	<b>Hecate</b>
	39 lines
	<p>Greek goddess of magic (perhaps just a familiar spirit or chief witch in Middleton's interpolation?) who angrily tells off the witches for helping "a wayward son, spiteful and wrathful", at whose approach she retires.</p>
	<p>The waywardness of Macbeth suggests an alignment with the "wayward/weird" sisters (see ungendered or ambiguously gendered characters below).</p>

	<p><b>Lady Macduff</b></p> <p>24 lines</p> <p>A wife and mother (of likely 'gentry' status), she fears for her household's safety, when her husband flees to England, and complains he does not love them even as much as a wren protecting its nest. Although she jokes of being able to buy twenty husbands at any market, her final sentence before death is to hope that her husband is out of the murderer's reach.</p> <p><b>Gentlewoman</b></p> <p>24 lines</p> <p>A servant of Lady Macbeth (perhaps 'dependent middling') she reports the sleepwalking to the Doctor and observes alongside. Plausibly she is one of the women whom Macbeth and Seyton hear crying at the death of Lady Macbeth.</p>
<p>Measure for Measure</p> <p>2839 lines</p>	<p><b>Isabella</b></p> <p>424 lines</p> <p>Sister to Claudio, newly condemned to death, she is a novice nun at her first appearance. She suggests marriage is the solution to Claudio's imprisonment for getting Juliet pregnant, but Lucio insists she must petition Angelo. In finding him fixed against a pardon, she says "I would to heaven I had your potency, and you were Isabel!"</p> <p>At a second visit, Angelo proposes she submit to sex with him and she complains that women are "soft as our complexions are, and credulous to false prints," but also condemns Angelo's proposal and proposes to broadcast it. He suggests she will not be believed, and it is only through the suggestions of the disguised Duke Vincentio that she can prove through the bed-trick, Angelo's guilt (in not marrying Mariana).</p>

When the Duke condemns Angelo, Mariana asks Isabella to beg for his life. The Duke turns suddenly from producing Claudio and Juliet to proposing Isabella become his wife (and she is given no line to protest or consent to the proposal).

**Mariana**

68 lines

Formerly betrothed to Angelo, he had broken it off when she lost her fortune (perhaps shifting down to 'dependent middling' status). Convinced by Isabella and the disguised Duke Vincentio she employs the bed-trick to sleep with Angelo meaning he imagines he is sleeping with Isabella. When the Duke condemns Angelo, Mariana asks Isabella to beg for his life.

**Mistress Overdone**

36 lines

A brothel-keeper (so, perhaps 'precarious middling'), seemingly on her ninth husband, her business is endangered by Angelo's new era of law enforcement. Her establishment is one where other characters talk of having "purchased... diseases" and she may be understood to have Syphilis herself (see Disability subject guide).

She is the person that tells Lucio that Claudio has been imprisoned, and notes that she has care of Lucio's child born to Kate Keepdown (an unseen character, see below).

	<p><b>Julietta</b></p> <p>10 lines</p> <p>An adopted cousin of Isabella and Claudio, she has been made pregnant by Claudio while betrothed but not yet married. She has one scene with the disguised Duke when she expects him to propose finalising the marriage to Claudio.</p> <p><b>Francisca</b></p> <p>9 lines</p> <p>A more experienced nun than Isabella who must therefore leave before a man is admitted.</p> <p><b>Kate Keepdown</b></p> <p>Unseen mother of the child being raised by Mistress Overdone. Lucio had “promised her marriage” but not followed through.</p>
<p>Merchant of Venice</p> <p>2662 lines</p>	<p><b>Portia</b></p> <p>574 lines</p> <p>An orphaned heiress, she attempts to be more than a prize won in a patriarchal game of chance. She grabs agency to help Antonio, the friend of her husband Bassanio, disguising herself as a (male) lawyer (Balthasar), springing a trap for Shylock that rescues him.</p> <p>Although she asks Bassanio to read Antonio’s letter aloud, she appears to have written the letter to her cousin Doctor Bellario, and to be familiar with the laws of Venice (presumably through the notes the real Balthasar collects).</p>

	<p><b>Nerissa</b></p> <p>88 lines</p> <p>Portia's servant ('dependent middling?'), she marries one friend of her mistress' husband and assists her in the rescue of another, also disguised as a man.</p> <p><b>Jessica</b></p> <p>86 lines</p> <p>Shylock's daughter, she gives up her Jewish faith when she elopes disguised as a page. Her social status would have improved with her conversion, even if her husband seems less wealthy than her father.</p> <p>She is literate (writing).</p> <p><b>Margery</b></p> <p>This unstaged character is Gobbo's wife and mother of Launcelot.</p> <p><b>Leah</b></p> <p>This unstaged (and deceased) character is Jessica's (Jewish) mother and is referenced by name only once in the recollections of her father Shylock. She also comes up in a conversation between Jessica and Launcelot who deems her to have been the Charybdis (a whirlpool) to her father's Scylla (a tentacled monster).</p>
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	<p><b>Unnamed Moor</b></p> <p>This unstaged woman is carrying Launcelot’s child (see Race subject guide).</p>
<p>The Merry Wives of Windsor</p> <p>2612 lines</p>	<p><b>Mistress Page</b></p> <p>329 lines</p> <p>Of perhaps ‘professional middling’ status, alongside her friend Mistress Ford, she uses the opportunity of Falstaff’s courtship to teach both him and her husband a lesson.</p> <p>She says that she will respect her daughter’s choice (of Fenton) but, in the same way as she defied her husband’s wishes, she still proceeds with trying to marry Anne to Dr Caius. She is literate (reading).</p> <p><b>Mistress Quickly</b></p> <p>236 lines</p> <p>Housekeeper of Dr Caius, her status seems lower than that of her namesake in the Henry plays. She is used as the go-between to Falstaff by Mistress Ford and Mistress Page (they don’t write back to him). Pistol calls her “punk” and says, “she is my prize” (perhaps alluding intertextually to the marriage in Henry V). She has promised to aid all three suitors to Anne Page but admits to favouring Fenton only “speciously”.</p> <p><b>Mistress Ford</b></p> <p>193 lines</p> <p>Her, perhaps ‘professional middling’ husband is jealous (without cause), and she uses the opportunity of Falstaff’s courtship to teach both a lesson. She proposes that Falstaff</p>



	<p>disguise himself as the maid's aunt, Mother Prat, the old woman of Brentford. She is literate (reading/writing).</p> <p><b>Anne Page</b></p> <p>28 lines Intended by her father to marry Master Slender and her mother Doctor Caius, she follows her own desires in marrying Fenton. Mistress Quickly says, "In truth, sir, and she is pretty, and honest, and gentle; and one that is your friend, I can tell you that by the way." Fenton tells her parents "You would have married her most shamefully, where there was no proportion held in love. The truth is, she and I, long since contracted." She is literate (writing).</p> <p><b>Alice Shortcake</b></p> <p>Unseen (presumably literate) character, to whom Slender had forgotten he had loaned his Book of Riddles.</p>
<p>A Midsummer Night's Dream  2165 lines</p>	<p><b>Hermia</b></p> <p>164 lines</p> <p>Egeus' daughter, she does not wish to comply with her father's demand that she marry Demetrius.</p> <p>She tells her friend Helena of her plan to elope with Lysander instead. Through magic, Lysander is made to fall in love with Helena and hate Hermia (now a raven to Helena's dove). Hermia thinks Helena is responsible for his changed heart and finds herself abused for her smaller size. Helena claims of Hermia, "O, when she's angry, she is keen and shrewd! She was a vixen when she went to school; And though she be but little, she is fierce."</p> <p>She does not speak after her wedding to Demetrius.</p>

**Titania**

141 lines

Queen of the Fairies, she has quarrelled with her husband Oberon because she does not want to give up to him the Indian changeling boy that reminds her of his mother (a dead votaress). In the play she is punished by Oberon's use of magic which causes her to fall in love with a 'monster'. Their "dissension" has environmental consequences, and their reconciliation is a blessing to the other married couples.

**Helena**

230 lines

As the play starts, she is referred to as the former object of Demetrius' affections who still "dotes... upon this spotted and inconstant man." She believes she is not fair (in contrast with Hermia, whom Demetrius now claims to love instead of her and later compares herself to a bear from which all beasts flee. Informed of Hermia and Lysander's plan to elope, she tells Demetrius. She asks him to treat her as his "spaniel", but also compares herself to a reversed Daphne (chasing Apollo, rather than being chased by him).

Lysander, through magic, deems her a dove (and Hermia a raven). Demetrius, through magic, now finds her fair and she feels that Hermia is also mocking her. She seeks protection from the men ("I have no gift at all in shrewishness; I am a right maid for my cowardice").

She does not speak after her wedding to Lysander.

	<p><b>Hippolyta</b></p> <p>35 lines</p> <p>Amazon queen conquered by Theseus who seems resigned to marriage (rather than keen) and is surprised at the loves of Hermia and Helena. She recalls a past hunting expedition with Hercules and Cadmus (hyper-masculine heroes) and seems impatient of actors ‘who can do nothing in this kind’.</p> <p><b>Indian Votaress</b></p> <p>This unseen character is the mother of the Indian boy (see race guide) that Titania is unwilling to surrender, in memory of her (“for her sake I will not part with him”).</p> <p><b>Western Votaress</b></p> <p>This unseen character is remembered by Oberon as a “fair Vestal” (see Race subject guide) that Cupid’s arrow had missed (allowing her to pass on “in maiden meditation, fancy-free”).</p>
<p>Much Ado About Nothing</p> <p>2581 lines</p>	<p><b>Beatrice</b></p> <p>279 lines</p> <p>Hostile to suggestions of marriage (see Queerness subject guide), she is gulled into believing Benedick loves her and consents to marry him upon great persuasion and partly to save his life. She seeks to defend her cousin Hero’s honour.</p> <p>She is literate (reading/writing).</p>

	<p><b>Hero</b></p> <p>132 lines</p> <p>Chaste and obedient daughter of (gentry) Leonato, she is sought in marriage by Claudio but rejected due to Don John's plot. Seemingly dead, once proved innocent, she marries Claudio after all. She is literate (reading).</p> <p><b>Margaret</b></p> <p>68 lines</p> <p>Waiting gentlewoman ('dependent middling') to Hero who favours Borachio and falls in with his suggestion that he woo her as if she were Hero (including being dressed as Hero). This allows Don John to suggest Hero had been unfaithful the night before her wedding.</p> <p>Margaret expresses views about fashion, teases Beatrice and Benedick with bawdy inuendo, and wants to be matched with a good dancer who will stay out of sight when the dancing is done.</p> <p>She asks for a sonnet so may be literate (reading).</p> <p><b>Ursula</b></p> <p>47 lines</p> <p>Member of Hero's household, potentially her former nurse ('dependent middling'), who connives in the gulling of Beatrice, tells Beatrice that Don John had framed Hero, and is one of the masked Ladies at the climax of the play.</p>
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	<p><b>Innogen</b></p> <p>Hero's mother is explicitly present (but silent) in the opening scene and Act 2 Scene 1, but not, for example, at the abortive wedding (and is often omitted in editions and productions)</p>
<p>Othello</p> <p>3560 lines</p>	<p><b>Desdemona</b></p> <p>391 lines</p> <p>Chaste notwithstanding her husband's suspicions, she had deceived her father and been disobedient to his will. She chooses to accompany her husband to Cyprus and is therefore isolated from family networks of support.</p> <p><b>Emilia</b></p> <p>243 lines</p> <p>Obedient to her husband even at Desdemona's expense. Although she blames husbands for wifely faults, her 'sisterhood' knows limits: she attacks the unmarried Bianca.</p> <p><b>Bianca</b></p> <p>35 lines</p> <p>A courtesan who insists she is not a sex worker and is as good as Emilia.</p> <p><b>Barbary</b></p> <p>Desdemona's mother's servant is the supposed source of the Willow Song she sings (see Race subject guide).</p>

	<p><b>Egyptian charmer</b></p> <p>It is unclear how much of what Othello says about the handkerchief's origin was true – but even if it was not magic as he claims, the fact remains that he attributes its origin to an Egyptian woman (see Race subject guide).</p>
<p>Pericles</p> <p>2464 lines</p>	<p><b>Marina</b></p> <p>190 lines</p> <p>Daughter of Pericles and Thaisa, she was nursed at Tarsus and escaped to Mytilene where having been captured by pirates and sold to a brothel (a huge drop in status from royalty), she invokes Diana to defend her chastity.</p> <p>She persuades the brothel's clients to leave unsatisfied and the brothel's enforcer Boult to house her elsewhere so she can earn an honest living. She later discloses her identity to her father.</p> <p><b>Bawd</b></p> <p>104 lines</p> <p>Pandar's wife (perhaps 'precarious middling'), she bargains for Marina from the pirates</p> <p><b>Thaisa</b></p> <p>81 lines</p> <p>Wife of Pericles, and a Princess, she is believed to have died in childbirth. She is restored to her husband at Diana's temple in Ephesus (having lived out the interim as a nun).</p>

	<p><b>Dionyza</b></p> <p>88 lines</p> <p>Wife of Cleon (a governor, probably 'gentry in Early Modern terms) she plots to murder Marina, but the intended killer allows her instead to be kidnapped by pirates. Cleon deems her a "harpy" and Gower as narrator calls her "cursed".</p> <p><b>Lychorida</b></p> <p>11 lines</p> <p>Midwife to Thaisa (perhaps 'dependent middling'), she nurses Marina as a baby but is dead before she can rescue Marina from Dionyza.</p> <p><b>Diana</b></p> <p>10 lines</p> <p>Goddess of chastity who appears to Pericles in a vision, urging him to disclose how he lost his wife, which he does at her temple in Ephesus.</p> <p><b>Daughter of Antiochus</b></p> <p>2 lines</p> <p>Her imminent appearance is flagged by her father (a king) as bride-like, and she presents Pericles with a riddle, the answer of which is that she has an incestuous relationship with her father.</p>
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	<p><b>Young Lady</b></p> <p>Accompanist to Marina's singing when she visits her father on Lysimachus' barge. She may also accompany her at the Temple of Diana at Ephesus. In neither case does she speak.</p>
<p>Richard II</p> <p>2803 lines</p>	<p><b>Queen Isabel</b></p> <p>115 lines</p> <p>She regrets separation from King Richard but obeys and curses the garden where she hears of his impending deposition.</p> <p><b>Duchess of York</b></p> <p>93 lines</p> <p>Grabs agency to argue with her husband (a son of Edward III) and plead with the new king (Henry IV) for the life of her son Aumerle.</p> <p><b>Duchess of Gloucester</b></p> <p>58 lines</p> <p>Grabs agency to plead justice for her dead husband (a son of Edward III) with his brother.</p> <p><b>Ladies</b></p> <p>3 lines each</p> <p>Attendants to the queen, perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark) who attempt to raise her spirits in the garden.</p>



Richard III	<p><b>Queen Elizabeth</b></p>
3718 lines	<p>272 lines</p>
	<p>Wife of Edward IV who worries about her security should she be widowed and understands Richard to be her enemy. With her brothers killed, she seeks sanctuary with her son. With her sons killed too, she asks Margaret to help her curse her enemies, but she seems to agree to Richard marrying her daughter in the national interest.</p> <p>Richard calls her a “monstrous witch”, and both Queen Margaret and Richard describe her as a “fool” (see Disability subject guide).</p> <p>She seems to be literate (reading/writing).</p>
	<p><b>Queen Margaret</b></p> <p>218 lines</p> <p>Widow of King Henry VI, who berates and curses all factions of the current court. With Richard king, Elizabeth begs for her help to curse her enemies.</p> <p>She is deemed a foul, wrinkled witch, a “wither’d hag” and “lunatic” (see Disability subject guide).</p>
	<p><b>Lady Anne</b></p> <p>157 lines</p> <p>Daughter-in-law of Henry VI, she follows his coffin and is accosted by Richard who woos and wins her, but she is displeased by his coronation, wishing the crown would kill her (perhaps referencing the fate of Creusa at Medea’s hands). Later murdered by Richard, her ghost claims she never slept a quiet hour with him and prays for Richmond’s victory</p>

	<p><b>Duchess of York</b></p> <p>141 lines</p> <p>Mother of Edward IV, Clarence and Richard, she complains of the trouble the latter has always been to her and curses him ahead of the battle that will see him killed and Richmond crowned. She presents herself as a disabled old woman (see Disability subject guide)</p> <p><b>Girl</b></p> <p>8 lines</p> <p>Clarence's daughter who wrongly believes her father was killed by Edward IV at the instigation of Queen Elizabeth.</p>
<p>Romeo and Juliet</p> <p>3093 lines</p>	<p><b>Juliet</b></p> <p>542 lines</p> <p>Disobedient to father, she exercises agency in choosing a husband, and evading both her family's marriage wishes, and the consequences of her actions.</p> <p><b>Nurse</b></p> <p>277 lines</p> <p>Presumed widow, retained as a servant to the Capulets' only child (so perhaps 'dependent middling'). She is willing to go along with her wishes until they conflict with that of the parents, but she also attempts to speak up against Capulet's patriarchal rage at his daughter's disobedience</p>

	<p><b>Lady Capulet</b></p> <p>115 lines</p> <p>An adjunct of her male relations who is silent in their presence (unless spoken to) – pushing to fix her daughter’s place in the patriarchy through honourable marriage, she does not manifest solidarity with her daughter</p> <p><b>Lady Montague</b></p> <p>3 lines</p> <p>An adjunct of her male relations, who has few lines.</p> <p><b>Rosaline</b></p> <p>A named guest invited to the party where Romeo sees Juliet for the first time, she is otherwise an unstaged character. Mercutio deems her a “pale hard-hearted wench” while Romeo notes she hath Dian’s wit and suggests she will never consent to marriage or motherhood (see Queerness subject guide).</p>
<p>Taming of the Shrew</p> <p>2641 lines</p>	<p><b>Katherina</b></p> <p>221 lines</p> <p>‘Shrew’ (indirectly compared with Xanthippe, the wife of Socrates) who through Petruchio’s ‘taming’ becomes more obedient than Bianca and the Widow. With a “curst” reputation for a “scolding tongue”, Gremio deems her “too rough”, Hortensio deems her a ‘devil’, for arguing with him, while Tranio suggests she is “stark mad or wonderful forward” (see Disability and Race subject guides).</p> <p>However, she understandably objects to being displayed for marriage (to facilitate the marriage of her younger sister) –</p>

even if tying up and striking her sister seems extreme. She gives as good as she gets in the battle of wits with Petruchio, who responds by suggesting he has found her “pleasant, gamesome, passing courteous, but slow in speech, yet sweet as springtime flowers”, deeming her “temperate as the morn”, and comparing her to Boccaccio’s (and Chaucer’s) Griselda (tested at length by her husband).

Her consent to marriage is not sought, but if her prediction of being jilted is not realised, she is not able to enjoy the celebrations at her leisure. The words of her final monologue have been seen as a betrayal, in submission to (and reinforcement of) patriarchy.

### **Bianca**

69 lines

Seemingly obedient to her father in contrast to Katherina, she seems to have his particular favour. Lucentio judges Bianca’s silence as indicative of “mild behaviour and sobriety” (in contrast to Katherina). When her father suggests she has never wronged her older sister, Katherina objects: “Her silence flouts me.”

She also exercises agency in preferring Lucentio to other suitors and, subsequently, Hortensio finds her a “proud, disdainful haggard”. She shows no intention of choosing a husband for money and calls her husband a fool for gambling on her behaviour. She is literate (reading).

### **Widow**

11 lines

Hortensio (on the rebound after rejection by Bianca) suggests that the “wealthy” (‘middling’) widow has loved him, and comments on “kindness in women” winning his love.

	<p>Tranio suggests Hortensio intends to tame her (like another Petruchio). She calls Katherina a “shrew”, but it is she who defies her husband and to her (and her “threatening unkind brow” and “scornful glances”) that Katherina addresses her final monologue.</p> <p>Petruchio had suggested her new husband fears her (perhaps hinting that she might look to be a widow again) – and certainly she seems (understandably) reluctant to surrender the freedoms of widowhood.</p> <p><b>Hostess</b> (Prologue)</p> <p>4 lines</p> <p>Businesswoman (‘middling’) ill-treated by Christopher Sly, who goes off to seek financial redress.</p>
<p>Tempest</p> <p>2274 lines</p>	<p><b>Miranda</b></p> <p>154 lines</p> <p>Brought up in seclusion on the island with only her father (banished Duke of Milan) and Caliban (“a villain, sir, I do not love to look on”) as company. She nonetheless shows compassion for those in the shipwreck. She falls in love with Ferdinand.</p> <p><b>Iris</b></p> <p>41 lines</p> <p>Goddess of rainbows, and frequently a messenger of Juno, she invites Ceres to appear in order to bless Ferdinand and Miranda. She notes that Venus has left, and Cupid broken his arrows (suggesting this was no infatuation).</p>

	<p><b>Ceres</b></p> <p>24 lines</p> <p>Goddess of fertility she blesses Ferdinand and Miranda.</p> <p><b>Juno</b></p> <p>7 lines</p> <p>Goddess of marriage she blesses Ferdinand and Miranda. Iris reports her to have commanded Naiads/nymphs, who dance with “sunburnt sicklemen” to entertain them in a vision.</p> <p><b>Sycorax</b></p> <p>This unstaged character is referred to by Prospero as “foul witch, who with age and envy was grown into a hoop” (see Disability subject guide). He gives her origin as Argier (North Africa, see Race subject guide). Even her son Caliban observes that (white, European) Miranda “as far surpasseth Sycorax as great’st does least”.</p> <p><b>Claribel</b></p> <p>This unstaged character’s wedding to the King of Tunis is the cause of the voyage home that Prospero’s Tempest disrupts. She is described as “fair” (see Race subject guide) and compared to Dido – but Sebastian objects to her having been lost “to an African”.</p>
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<p>Timon of Athens</p> <p>2512 lines</p>	<p><b>Timandra</b></p> <p>8 lines</p> <p>One of Alcibiades' concubines, she calls Timon a "monster". She supports Phrynia when asking for gold. Timon calls for her to give her clients diseases.</p> <p><b>Phrynia</b></p> <p>5 lines</p> <p>One of Alcibiades' concubines, Timon describes her as "this fell whore" notwithstanding her "cherubim look." She demands gold. Timon calls for her to give her clients diseases.</p> <p><b>Ladies</b></p> <p>Dressed as Amazons (see Race subject guide) they play music and dance at Timon's feast, before being dismissed to a banquet.</p>
<p>Titus Andronicus</p> <p>2558 lines</p>	<p><b>Tamora</b></p> <p>257 lines</p> <p>Tamora, Queen of the Goths, starts by appealing to her Roman conqueror for mercy. Saturninus, in choosing to marry her deems her "lovely" and says she "dost overshadow the gallant'st dames of Rome" (see Race subject guide). She promises to be "handmaid to his desires, a loving nurse, a mother to his youth". She counsels a calculated pardon but promises "I'll find a day to massacre them all."</p> <p>Aaron admiringly deems her a Semiramis (a powerful warrior queen of antiquity) and she compares herself to Dido when on an assignation with him on a hunt. She threatens Bassianus</p>

with Actaeon's fate, and he retorts that her affair with Aaron "doth make your honour of his body's hue".

Lavinia also calls her a Semiramis just as Tamora asks for a weapon. Her unfinished entreaty to Tamora "thou bear'st a woman's face" precedes her comparing her to a pitiless lioness and raven, and concluding "No grace? no womanhood? Ah, beastly creature."

Tamora incites her sons to rape Lavinia, but they do not treat Aaron's child as their brother. The nurse carrying the baby claims Tamora bid Aaron "christen it with thy dagger's point".

Tamora disguises herself as Revenge personified to madden Titus, but instead he avenges his daughter by having Tamora consume her own sons baked in a pie. Lucius deeming her a tiger and "beast-like" she is to be denied burial.

### **Lavinia**

59 lines

Lavinia is betrothed to Bassianus. When his brother becomes emperor, Saturninus chooses her for himself, prompting her father to kill her brother Mutius when he attempts to prevent it.

Marked for revenge by Tamora, and her sons who lust over her, Lavinia begs for death rather than rape, but Tamora calls her "wasp" and "trull". Acknowledging her chastity, Aaron had compared her to Lucretia – but Tamora's sons cut off her hands and out her tongue so she cannot reveal who assaulted her (see Disability subject guide).

She carries the bowl in which her father collects her rapists' blood. Her father kills her to kill the shame inflicted by Tamora's sons.



	<p>She is literate, finding the story of Philomel in a book of Ovid's <i>Metamorphoses</i>, and writing in the sand.</p> <p><b>Nurse</b></p> <p>19 lines</p> <p>The nurse enters holding Aaron and Tamora's child. She deems it "our empress' shame, and stately Rome's disgrace" (see Race subject guide). Aaron kills her and saves his son's life.</p> <p><b>Muli's wife</b></p> <p>This unstaged character is "fair" but married to Aaron's "countryman" (see Race subject guide). Their lighter skinned 'mixed-race' baby is to be substituted for Aaron's son as the emperor's heir.</p>
<p>Troilus and Cressida</p> <p>3486 lines</p>	<p><b>Cressida</b></p> <p>301 lines</p> <p>Daughter of a Trojan priest, she declares mutual love with Troilus before being handed over to the Greeks in exchange for Antenor. Understandably, she seeks a positive relationship with one of her captors ("I'll make my match to live"). Cressida says that she had "wish'd myself a man, or that we women had men's privilege."</p> <p><b>Cassandra</b></p> <p>37 lines</p> <p>Daughter of the Trojan king Priam, she is equipped with a gift of prophecy that nobody believes. Her speech becomes disordered when she is 'maddened' by divine inspiration (see</p>

	<p>Disability subject guide). She joins Andromache in trying to dissuade Hector from fighting on the day he will lose his life.</p> <p><b>Helen</b> (of Troy)</p> <p>28 lines</p> <p>Menelaus' wife, although the audience understands the Trojan wars to have begun because she eloped with the Trojan prince Paris. Paris calls her "my Nell", and Pandarus insistently deems her "sweet queen". Pandarus teases Cressida that Helen loves Troilus more than Paris and she replies, "Then she's a merry Greek indeed."</p> <p><b>Andromache</b></p> <p>15 lines</p> <p>Wife of the Trojan hero Hector, she attempts to dissuade him from fighting on the day he will lose his life.</p>
<p>Twelfth Night</p> <p>2482 lines</p>	<p><b>Viola</b></p> <p>335 lines</p> <p>Viola, perhaps of 'gentry' status, disguises herself as the eunuch Cesario to get service to Duke Orsino and thus protection in a foreign land (see Queerness subject guide). He sends her to Olivia to communicate his love. When Olivia falls in love with his messenger, she objects "I have one heart, one bosom and one truth, and that no woman has; nor never none shall mistress be of it, save I alone."</p> <p>As Cesario, she insists to Orsino that women are "as true of heart" as men, who, indeed, "prove much in vows, but little in our love", before adding "I am all the daughters of my father's house, and all the brothers too." She turns from Olivia to go</p>

“after him I love more than I love these eyes, more than my life, more, by all mores, than e'er I shall love wife.”

Orsino realising that it is Sebastian who has married Olivia, says to Viola: “Give me thy hand; and let me see thee in thy woman's weeds” (but that transformation is not included in the stage directions).

### **Olivia**

314 lines

When she is first mentioned it is as a Diana who has converted Duke Orsino (like Actaeon) into a deer, pursued by his desires. His servant Valentine reports Maria to have said she would remain a “cloistress” for seven years, to mourn her brother’s death. Feste (her fool) proves her a fool in this devotion.

Perhaps of ‘gentry’ status, Viola (in disguise as Cesario) calls her “too proud”. At their second meeting Olivia says, “I would you were as I would have you be” and goes on to mistake Sebastian for Cesario and takes him to the priest for marriage. Sebastian and Cesario being revealed as two separate people, the former notes: “you have been mistook: but nature to her bias drew in that. You would have been contracted to a maid; nor are you therein, by my life, deceived, you are betroth'd both to a maid and man.” She is literate (writing/reading).

### **Maria**

149 lines

Olivia’s servant (perhaps ‘dependent middling’), she teases Sir Andrew Aguecheek and plots against the steward Malvolio (who did not approve of their carousing). Viola calls her “good swabber”, Sir Toby “wench” and Malvolio “minx”.

	<p>By the end of the play, she is reported to have married Olivia's cousin Sir Toby Belch, which probably comes as a surprise but may be an insurance policy for Olivia's possible displeasure.</p> <p>She is literate (writing/reading).</p> <p><b>The lady of the Strachy</b></p> <p>Mentioned in a perhaps contemporary, metatheatrical reference is to a woman who married the "yeoman of the wardrobe", that is someone of lower status, like Malvolio (or the Duchess of Malfi's steward, see below).</p> <p>Aguecheek's response of "Jezebel" refers to (a biblical example of) an immoral woman.</p>
<p>The Two Gentlemen of Verona</p> <p>2233 lines</p>	<p><b>Julia</b></p> <p>322 lines</p> <p>She is blamed by Proteus for changing him ("made me neglect my studies, lose my time, war with good counsel, set the world at naught"), but he changes again in loving Silvia. She pursues him in disguise as the page Sebastian (see Queerness subject guide).</p> <p>When Sebastian's attempted rape of Silvia is interrupted by his friend Valentine, he falls back in love with Julia – who agrees with Proteus that she has her wish.</p> <p>She is literate (reading).</p> <p><b>Silvia</b></p> <p>158 lines</p> <p>Beloved by Valentine as "a heavenly saint", her father deems her "peevish, sullen, froward, proud, disobedient, stubborn,</p>

	<p>lacking duty” and threatens to marry again to disinherit her. When her father banishes Valentine, he sends Proteus to put Thurio’s case. He discovers that he now loves Silvia and is willing to extort her will by force if necessary.</p> <p>Rescued by Valentine, she has no further lines – and Proteus apologises to Valentine rather than her or Julia.</p> <p><b>Lucetta</b></p> <p>72 lines</p> <p>Julia’s lower status servant-confidante, she intercepts Proteus’ letter and suggests Proteus loves Julia best. She equips Julia “with such weeds as may beseem some well-reputed page” (see Queerness subject guide)</p> <p><b>Ursula</b></p> <p>A (non-speaking) attendant of Silvia, she is asked to bring the portrait for Julia (in disguise as Sebastian) to give to Proteus.</p> <p><b>Women in Launce’s household</b></p> <p>These unstaged characters (mother, sister, grandam and Nan the maid) are represented as weeping, crying and howling at the idea of Launce leaving home to go off with Proteus.</p>
<p>The Two Noble Kinsmen</p> <p>3220 lines</p>	<p><b>Emilia</b></p> <p>374 lines</p> <p>Emilia (another Amazon as sister of Hippolyta) compares her love for Flavina (see Queerness subject guide) to that of Pirithous and Theseus, asserting “that the true love ’tween maid and maid may be more than in sex individual,” and that she is sure she will “never love any that’s called man”.</p>

In the garden where she is seen by the titular two noble kinsmen (Arcite and Palamon) she says Narcissus was “a fool to love himself” and asks “Were there not maids enough?” (see Queerness subject guide).

She loans Arcite a horse for hunting but appears otherwise indifferent to either, preferring to spare the lives of both, should they forswear her and agree to keep apart. She will not watch their combat.

### **Hippolyta**

102 lines

Husband of Theseus, the second of the Three Queens appeals to her first as both a daughter future mother. Later she addresses her as “Most dreaded Amazonian, that hast slain the scythe-tusked boar; that with thy arm, as strong as it is white, wast near to make the male to thy sex captive,” and “soldieress that equally canst poise sternness with pity, whom now I know hast much more power on him than ever he had on thee” (see Queerness and Race subject guides)

Of herself, she says, “We have been soldiers, and we cannot weep when our friends don their helms or put to sea, or tell of babes broached on the lance, or women that have sod their infants in—and after ate them.”

### **Jailer’s Daughter**

324 lines

She falls in love with Palamon, knowing herself low-born (although her father’s status is somewhat unclear), and springs him from the prison. When he disappears, she becomes ‘mad’ (see Disability subject guide). She gets drawn into the morris dance and is returned to her father. She marries the man her

father intended for her believing him to be Palamon, and the real Palamon gives her a dowry.

### **Three Queens**

63, 39 and 37 lines

The queens kneel to Theseus, Hippolyta and Emilia complaining that Creon forbids them from collecting their husbands' remains from the battlefield.

### **Woman**

14 lines

Emilia's attendant (in the garden when she is observed by Palamon and Arcite), she is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark).

Emilia warns her that "Men are mad things" and calls her "wanton" for suggesting maids "would be loath to take example" from a rose that closes up.

### **Fritz, Maudlin, Luce, & Barbary**

Four (non-speaking) "wenches" required for the morris dance.

### **Nell**

1 line

The fifth "wench", who tells the schoolmaster, "Let us alone, sir."

<p>The Winter's Tale</p> <p>3362 lines</p>	<p><b>Paulina</b></p> <p>332 lines</p> <p>Faithful attendant of Queen Hermione, she is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark). She reports the queen's death and at the close of the play reveals the statue that comes to life when Hermione's (now adult) daughter Perdita is returned to Sicily as the bride of the future king of Bohemia.</p> <p><b>Hermione</b></p> <p>211 lines</p> <p>Queen of Sicily, when her husband become irrationally jealous, she is imprisoned. Their older son dies, and the daughter (Perdita) is brought up in Bohemia without knowing her true identity.</p> <p>Paulina reports Hermione's death ("the sweet'st, dear'st creature's dead") and sixteen years later reveals a statue of her that comes to life when her now adult daughter is returned to Sicily as the bride of the king of Bohemia.</p> <p><b>Perdita</b></p> <p>126 lines</p> <p>Born in a Sicilian prison, she is brought up in Bohemia without knowing her true identity (as the surviving heir to Sicily's throne). Florizel, son and heir of the king of Bohemia, imagines she is queenly, and she is ultimately reunited with her parents.</p>
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	<p><b>Mopsa</b></p> <p>21 lines</p> <p>Rustic Bohemian shepherdess ('wage labourer') who claims Autolycus has sworn love to her, more than to Dorcas.</p> <p><b>Emilia</b></p> <p>20 lines</p> <p>Attendant of Hermione (perhaps 'dependent middling'), she carries to Paulina news of Perdita's birth and promises to ask Hermione to give Perdita to Paulina.</p> <p><b>Dorcas</b></p> <p>13 lines</p> <p>Rustic Bohemian shepherdess ('wage labourer') who claims Autolycus has sworn love to her.</p> <p><b>First Lady</b></p> <p>9 lines</p> <p>Attendant in the Sicilian royal household with care for the prince Mamillius (perhaps 'dependent middling').</p> <p><b>Second Lady</b></p> <p>4 lines</p> <p>Attendant in the Sicilian royal household with care for the prince Mamillius (perhaps 'dependent middling').</p>
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## Ungendered or ambiguously gendered characters in Shakespeare's plays

<p>Antony and Cleopatra</p>	<p><b>Mardian</b></p> <p>A eunuch (see Disability and Queerness subject guides), in Cleopatra's service who admits, "I can do nothing but what indeed is honest to be done: Yet have I fierce affections, and think what Venus did with Mars." Cleopatra teases: "As well a woman with an eunuch play'd as with a woman," and "I take no pleasure in aught an eunuch has."</p>
<p>Henry VI Part 2</p>	<p><b>Spirit</b></p> <p>The conjured spirit is addressed as Asmath by Margaret Jourdain and answers three questions before departing. There is no certainty as to gender.</p>
<p>Macbeth</p>	<p><b>Witches</b></p> <p>Although they address each other as "sister", Banquo seems unsure whether to judge them female by their apparel or male by their bodily features (see Disability subject guide). He also suggests they are "not like the inhabitants o'the earth", while Macbeth asks "what are you?" not who are you. Simon Forman (an early audience member) identified them as "nimphes" or "fairies", which suggests non-human beings.</p>
<p>A Midsummer Night's Dream</p>	<p><b>Moth</b></p> <p>The Fairy Queen's attendant is not addressed directly by Bottom and says only "And I!" and "Hail", so there is no certainty as to gender.</p> <p><b>Fairy</b></p> <p>This is the Fairy that identifies and challenges Puck (as frightening village girls and hindering the housewife's work) – again there is no certainty as to gender.</p>

	<p><b>Thisbe</b></p> <p>The audience is made aware that this role in ‘the play within the play’ is played by Flute, a youth with his beard coming. Demetrius observes “A mote will turn the balance, which Pyramus, Thisbe, is the better; he for a man, God warrant us; she for a woman, God bless us.”</p>
The Tempest	<p><b>Ariel</b></p> <p>Although Ariel uses the masculine pronoun (e.g. “all his quality”) in self-description, Prospero refers to this spirit as “thing” and “chick” and uses both “delicate” and “dainty” as (unmasculine) adjectives. Stage directions have Ariel enter “like a water-nymph” and “like a harpy” (a female monster).</p>

### Representations of immoderate, subversive, or fluid masculinity in Shakespeare’s plays

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

All’s Well That Ends Well	<p><b>Bertram</b></p> <p>Experiencing the fate more usually experienced by women, he is compelled to marry against his wishes.</p>
Antony and Cleopatra	<p><b>Antony</b></p> <p>Effeminised by the charms of Cleopatra he is criticised by his friend: “our courteous Antony, whom ne’er the word of ‘No’ woman heard speak, being barber’d ten times o’er, goes to the feast”. Cleopatra recalls an occasion when “I drunk him to his bed; Then put my tires and mantles on him, whilst I wore his sword Philippan” and compares him to a Gorgon (a female monster) when she hears he has married.</p>

	<p>Philo notes that his “captain’s heart... is become the bellows and the fan to cool a gypsy’s lust”. When Antony finds himself “to lack the courage of a woman” and to be at risk of capture with face “subdued to penetrative shame” he commits suicide.</p> <p><b>Enobarbus</b></p> <p>Enobarbus’ masculinity is threatened by his increasing melancholy (see Disability subject guide), as political loyalty for Antony robs him of bodily agency. This demonstrates the potential dangers of homosocial relationships particularly within the context of a martial context.</p>
Hamlet	<p><b>Hamlet</b></p> <p>He appears to lack agency and to look for guidance to a male family member (in this case, the ghost of his father). This is more typically expected of women. His melancholy (see Disability subject guide) may be feigned but it is a cause for concern in him failing to be the man that his mother and uncle expect him to be.</p>
Henry IV Part 1	<p><b>Falstaff</b></p> <p>His disordered body and lifestyle (see Disability and Queerness subject guides) are not ideals of masculinity. After a sword fight with Pistol, Mistress Quickly asks Falstaff “are you not hurt l’t h groin? Methought a made shrewd thrust at your belly” suggesting that she has been undertaking the masculine role while he has been emasculated (a ‘false staff’).</p> <p><b>Hotspur</b></p> <p>His wife, Lady Percy, notes that she has “this fortnight been a banish'd woman from my Harry's bed” and wants to know “what is't that takes from thee thy stomach, pleasure and thy golden sleep?” This unmanly conduct is perhaps to be</p>

	associated with humoral imbalance (see Disability subject guide).
Much Ado About Nothing	<p><b>Benedick</b></p> <p>Supposed to be in love with Beatrice, he is teased by his friends as veering from manliness inasmuch as he has been to the barbers, worn scent, washed his face and begun to “paint himself”.</p>
Othello	<p><b>Roderigo</b></p> <p>He appears to lack agency and to look for guidance to another man (in this case Iago). This is more typically expected of women.</p> <p><b>Cassio</b></p> <p>With suspiciously ‘fancy’ manners, he is deemed (by his rival Iago) inadequate to be a Lieutenant and compared by him to a spinster. Seemingly further unmanned by spending time with Bianca, he is also too easily made drunk and quarrelsome.</p>
The Tempest	<p><b>Caliban</b></p> <p>Made easily drunk (through lack of previous exposure) – his inadequate manliness is also related to him being racialised as less than the Europeans (see Race subject guide).</p>

## Gender in other Early Modern drama

This section provides a non-exhaustive list of notable representations of gender (particularly the stories of women characters) within Early Modern plays not written by Shakespeare which have been performed or semi-staged at The Globe.

These plays are presented in alphabetical order. Authors are identified (and introduced with a question mark if there remains uncertainty). If the plays 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. Not all characters are mentioned here.

<p>Amends for Ladies, or the Merry Prankes of Moll Cut-Purse or the Humour of Roaring</p> <p>Nathan Field (RND)</p>	<p>In this play Lady Bright (a widow) and Lady Honour (an unmarried lady) get the husbands of their choice while the marriage of Lady Perfect (a wife) is troubled but events prove her a “good wife”. Moll Cutpurse (who famously did not dress in accordance with a gender binary, see also the Roaring Girl) appears as a Procuress.</p> <p>Lady Honour disguises herself as an Irish footboy, Frank pretends to be the wife of his brother Ingen and Bould disguises himself as an old woman Mary Princox. Lord Feesimple disguises himself as Bould’s fiancée in order to marry Lady Bright, but ends up being kissed by his father the Count.</p>
<p>The Antipodes</p> <p>Richard Brome (2000)</p>	<p>In the supposed reversed world of the Antipodes, women behave like men and vice versa: “there the merchants’ wives do deal abroad beyond seas, while their husbands cuckold them at home”. One scene includes a ‘man-scol’d’ being ducked, while another features a ‘buff woman’ boxer who “looks as she could beat out a whole tavern garrison”.</p>

<p>Antonio and Mellida</p> <p>John Marston (RND)</p>	<p>Mellida loves Antonio but is forbidden from marrying him by her father, who at one stage calls her a “whimpering harlot”. Antonio adopts a ‘strange disguise’ for himself, taking the alias of Florizel, an Amazon (see Queerness and Race subject guides).</p> <p>Mellida’s cousin Rossaline asserts she will “only marry when men abandon jealousy, smoking, and long beards”.</p>
<p>Anything for a Quiet Life</p> <p>John Webster and Thomas Middleton (RND)</p>	<p>Sir Francis Cressingham has remarried a woman much younger than himself. In a comic subversion, Lady Cressingham treats her husband as a dependent, limiting his income, wardrobe, and attendants. She plans to make him move to an undesirable estate in Ireland.</p>
<p>Appius and Virginia or the Roman Virgin</p> <p>John Webster (RND)</p>	<p>Virginia loves and is betrothed to Icilius, but Appius wants her for himself, and contrives a rigged hearing that will find her to be his slave rather than the legitimate daughter of Virginius. She asks her father to “take the life you gave me and sacrifice it rather to the gods than to a villain’s Lust.”</p>
<p>The Arraignment of Paris</p> <p>George Peele (RND)</p>	<p>The cast of characters includes greater and lesser divinities (from Juno to Pomona, Flora, Ate and the Fates and Muses) as well as the mortals Helen, Oenone and Thestylis</p>
<p>Bartholomew Fair</p> <p>Ben Jonson (2019 &amp; RND)</p>	<p>The play portrays a variety of women and girls of varying ranks and character, including rich wives and widows like Mistress Overdo and Dame Purecraft but also the young heiress Grace Wellborn and the stall-holder Ursula, a pig woman or pork vendor (formerly a sex worker and bawd).</p>

<p>The Bondman</p> <p>Philip Massinger (RND)</p>	<p>In this play set in ancient Syracuse, the outsider Timoleon criticises a state where rich men prioritise the conspicuous consumption of their wives rather than “the common good.”</p> <p>The enslaved woman Zanthia is one who revolts, turning the tables on her former mistress Corisca (see Disability subject guide) wearing her clothes and threatening her with punishment for disobedience.</p> <p>Other women include Statilia who has disguised herself as a Persian slave (see Race subject guide) after Leosthenes broke off his engagement.</p>
<p>Bonduca</p> <p>Francis Beaumont and John Fletcher (RND)</p>	<p>Bonduca, Queen of the Iceni, has successfully defended two attempts by the Romans to invade Britain. Her brother Caratach, who admires Roman military virtue, accuses Bonduca of over-confidence and takes charge of her son Hengo for military training.</p>
<p>The Broken Heart</p> <p>John Ford (2015)</p>	<p>Female characters in this play include Calantha whose broken heart ends the play (after the murder of her fiancé) and Penthea who is prevented from marrying Orgilus (and who starves to death rather than endure marriage to Bassanes).</p>
<p>Campaspe</p> <p>John Lyly (RND)</p>	<p>King Alexander tricks Apelles into revealing his feelings for Campaspe, a low-born Theban captive, by whom he is also enamoured. Realising Campaspe has reciprocal feelings for Apelles, Alexander graciously withdraws his suit and allows them to marry.</p> <p>Having subdued his own amorous feelings, Alexander goes to war with Persia and to conquer the world.</p>



<p>The Captive Queen (adaptation of Aurang-Zebe)</p> <p>John Dryden (2018)</p>	<p>The play centres a struggle for power on a struggle for the affections of Indamora, the “captive queen of Cassimere”.</p>
<p>A Challenge for Beauty</p> <p>Thomas Heywood (RND)</p>	<p>Queen Isabella challenges Bonavida to find her equal in virtue and beauty. Hellena is his choice: an English ship-captain’s sister. He gives her a ring that she may not give away as proof of her virtue. The ring, however, is stolen and Bonavida sentenced to death. Hellena rescues him and Isabel admits “you are shee by whom ile henceforth dress me.”</p> <p>Petrocella is a Spanish lady who while not being chosen to be the Queen’s equal does get a happy ending in marrying Hellena’s brother. He, having disguised himself as a priest, performed the marriage between Petrocella and Valladaura and was then substituted for the bridegroom on the wedding night, observing Valladaura’s stipulation that there should be no sex.</p>
<p>The Chances</p> <p>John Fletcher (RND)</p>	<p>The confusion filled plot centres on one of two women called Constantia who has been seduced by the Duke of Ferrara and secretly given birth to a baby.</p>
<p>The Changeling</p> <p>Thomas Middleton and William Rowley (2015)</p>	<p>Beatrice-Joanna is betrothed to Alonzo, whom she arranges for De Flores to murder so she can be with Alsemero. However, having yielded to the murderer’s advances she proposes a bed-trick exchanging Diaphanta for herself on their wedding night. Ultimately her behaviour is punished by death at De Flores’s hands.</p> <p>Isabella is locked up in a madhouse by her husband to stop her seeking the sexual satisfaction that he cannot give her.</p>

<p>A Chaste Maid in Cheapside</p> <p>Thomas Middleton (1997)</p>	<p>The play's title character is Moll Yellowhammer (a goldsmith's daughter) who is engaged to Sir Walter Whorehound, but loves Touchwood Junior and, by feigning death, gets her way.</p> <p>Sir Walter Whorehound lives high on the expectation of an inheritance: unless Sir Oliver Kix produces an heir, his estate will pass to Sir Walter – and Sir Oliver is impotent. Sir Oliver agrees for Touchwood Senior to visit his wife and her subsequent pregnancy ruins Whorehound's prospects.</p>
<p>The City Madam</p> <p>Philip Massinger (RND)</p>	<p>After spending all his patrimony, Luke Frugal was imprisoned for debt, but released through the intervention of his elder brother, Sir John Frugal. Taken into Sir John's household, Luke is treated as a servant.</p> <p>Lady Frugal and her daughters are especially arrogant towards him, and Sir John's habit of indulging their every material whim means that they are getting above themselves in general.</p> <p>Lacy and Plenty are bitter rivals in wooing Sir John's daughters. Lady Frugal insists that the terms of the marriage contracts be set in accordance with her astrologer's prediction that the girls will marry submissive, obedient men: both demand lives of unbridled luxury from their future husbands. Offended, the two suitors withdraw their courtship and go into voluntary exile; moreover, Sir John also retires to an overseas monastery, appalled at his womenfolk. The estate is left to Luke, who promises to maintain Lady Frugal and her daughters in a fashion even better than they have been accustomed to. He is less keen on the proviso that he take into the household three pagan North American Indians and arrange their conversion to Christianity.</p> <p>The Indians refuse religious conversion, preferring to remain devil-worshippers, and tell Luke that the devil</p>

	<p>will grant riches in return for a human sacrifice of two virgins and a married woman. Realizing that his nieces and sister-in-law fit the bill, Luke seizes the opportunity and persuades them to go to Virginia, telling them they will be treated like royalty there. They ask to take their leave of the statues of their former suitors, and show genuine penitence. The principal Indian makes the statues come to life: it turns out that the three Indians were really Sir John, Lacy, and Plenty, out to expose Luke's hypocrisy and rein in the excesses of their womenfolk. Sir John forgives his debtors, and the suitors accept the chastened girls.</p>
<p>Comus John Milton (2016)</p>	<p>This Masque is in honour of Chastity and features an unnamed Lady who is captured by the necromancer Comus but resists and is ultimately rescued by her brothers and the water nymph Sabrina.</p>
<p>Cornelia Thomas Kyd (RND)</p>	<p>The title character is Pompey's widow, who believes anyone she loves is cursed to die. A messenger recounts to her how her father killed himself after Caesar defeated him in battle.</p> <p>With her father dead and her husband's property confiscated, Cornelia ends the play deciding to defer suicide until she has erected their tombs.</p>
<p>The Court Beggar Richard Brome (RND)</p>	<p>The central female character is Lady Strangelove a widow whose rejection of Ferdinando's suit causes him to feign madness (see Disability subject guide).</p> <p>Charissa, daughter of a widower, secures a husband of her own choice rather than that of her father (see Disability subject guide).</p>
<p>The Custom of the Country</p>	<p>The characters include both the chaste wife Zenocia and Sulpitia "Mistress of the Male Stewes", an old bawd and enchantress who pays the fine for an arrested Rutilio and sets him to work as a sex worker. There, he meets</p>

Francis Beaumont and John Fletcher (RND)	his predecessors, who have prematurely aged and suffer with syphilis.
Cynthia's Revels Ben Jonson (RND)	The title character Cynthia is the goddess Diana. Other characters include Echo (the nymph who is mourning Narcissus) who is condemned by Mercury to speak back only the last words of another.
The Devil's Law Case John Webster (RND)	Originally subtitled 'When Women Go to Law, the Devil is Full of Business', this play is centred on the (false) claim of bastardy made by Leonora against her son (there had been a real case in Spain in 1610) provoked by his seduction and rape of Angiolella (a nun).
Dido, Queen of Carthage Christopher Marlowe (2003, 2015)	The main plot tells the familiar story of the divinely fostered love in Dido for the refugee Aeneas, and her despair when he fulfils his destiny by sailing for Italy.  However, the play opens with a scene between Jupiter and the "female wanton boy" Ganymede (see Queerness subject guide). Jupiter's wife Juno attempts revenge on another Trojan boy Ascanius.
The Duchess of Amalfi's Steward Lope de Vega (RND)	Based on the same real-life events as Webster's play (see below) but originally written in Spanish (for a stage that included women actors), it tells the story of a Duchess who secretly marries her steward, has children and is punished.
The Duchess of Malfi John Webster (2014, 2024)	Based on the same real-life events as Lope de Vega's play (see above) it tells the story of a Duchess who secretly marries her steward, has children and is punished by her brothers.
The Duchess of Suffolk	Based on the real-life exile of Katherine, Duchess of Suffolk, under the persecution of Queen Mary. As a widow she chooses to marry her gentleman usher

Thomas Drue (RND)	Richard Bertie, and fights alongside him with a sword against a band of soldiers.
The Duke of Milan  Philip Massinger (RND)	The play centres on the supposed infidelity of the titular Duke's wife Marcelia. With her dying breath, she reveals that he has been misled and his "frenzy" (see Disability subject guide) is managed by courtiers pretending that she is still alive. When he kisses her, the Duke is poisoned by the cosmetics used to make her seem alive.  Other women characters include the Duke's mother Isabella and sister Mariana with whom Marcelia does not get along.
Edward II  Christopher Marlowe (2003, 2018-19)	The central female character in the play is Queen Isabella who is upset that her husband "dotes upon the love of Gaveston" (see Queerness subject guide). He in turn calls her a "French strumpet" because of her relationship with Mortimer (which may initially be in his imagination, but ends with her colluding in her husband's murder.  Lady Margaret is the King's niece whom he betroths to Gaveston, seemingly with her consent.
Edward III  Anonymous, with some scenes likely in Shakespeare's hand (RND)	Queen Philippa is able to lead troops against the Scots while pregnant.  Her husband however, spends about a quarter of the play rescuing and (unsuccessfully) courting another man's wife (the Countess of Salisbury).
The Emperor of the East  Philip Massinger (RND)	Although the title suggests a play centred on a man, his regent Pulcheria also plays a central role. She has made "the court a kind of academy, in which true honour is both learn'd and practis'd", and is shown punishing malefactors and offering compassion to a pagan slave

	<p>girl Athenais who is baptised and subsequently becomes the Empress Eudocia.</p> <p>Timantus, Chrysapius and Gratianus are all eunuchs (see Disability and Queerness subject guides) keen to control the emperor themselves.</p>
<p>The English Moor</p> <p>Richard Brome (RND)</p>	<p>Millicent is the title character because her husband compels her to adopt the disguise of a Moorish servant Catalina (see race guide). Phillis Winloss, who has been seduced and spurned by Nathaniel Banelass, disguises herself as maid to Lucy Rashley, whose father is meant to have died in a duel. Through the use of the bed-trick, Phillis secures Nathaniel as her husband (who had thought he was sleeping with Catalina/Millicent).</p> <p>Dionysia Meanwell (a 'virago' compared to Penthesilea and Semiramis) dresses other than in accord with the gender binary, see queerness guide.</p>
<p>Englishmen for My Money or A Woman Will have Her Will</p> <p>William Haughton (RND)</p>	<p>The women of the play are the half-English daughters of a Portuguese merchant and moneylender (see Race subject guide), who prefer Englishmen to the strangers favoured for marriage by their father</p>
<p>The Fair Maid of the Exchange</p> <p>Anon. (RND)</p>	<p>Phyllis and Ursula are assaulted by two ruffians as they go to deliver wares to a customer at night. The Cripple of Fenchurch, a pattern-maker, rescues them. A second assault is foiled by the intervention of Frank Golding.</p> <p>Phyllis, however, loves the Cripple of Fenchurch (see Disability subject guide), and woos him by giving him a handkerchief to embroider 'for a friend'. Knowing Phyllis loves him but thinking himself unworthy, the cripple lends Frank his clothes. Frank courts Phyllis in this</p>

	disguise, and she gives him her ring. Phyllis asks to be allowed a say in her own marriage – and chooses Frank.
The False One John Fletcher and Philip Massinger (RND)	Set in Cleopatra’s Egypt, an exotic realm where “Women are not exempted from the Scepter, but claim a privilege, equal to the Male”. The title is meant politically rather than personally and refers to Lucius Septimius who betrayed and murdered Pompey.
The Fancies Chaste and Noble  John Ford (RND)	Before the start of the action, Lord Julio was advised by his physicians that his malady could be cured by marriage to a particular woman, Flavia. He duly arranged to purchase her from her husband, Fabricio, who procured a divorce by pretending a pre-contract. Flavia's brother Romanello is outraged and refuses to see her. Flavia herself feels ashamed of the arrangement and, at her request, Julio pensions off Fabricio and sends him into exile; he goes to Bologna and becomes a Capuchin monk.  Another character poses as a eunuch.
Fedele and Fortunio  Anthony Munday (RND)	Fedele and Fortunio, rivals for the affections of Victoria, are both suffering from melancholic lovesickness.  Victoria once favoured Fedele, who still loves her; but he has been away, and she now loves Fortunio instead.  A third would-be suitor is Captain Crackstone, whom Fortunio has asked for help. Fedele in turn is loved by Virginia, his original love whom he jilted when he fell for Victoria.
Friar Bacon and Friar Bungay  Robert Greene (RND)	Margaret, the fair maid of Fressingfield may only be a keeper’s daughter, but she is “the lovely flower of all towns, Suffolk’s fair Helen and rich England’s star.” Desired by Edward Prince of Wales, he sends to persuade her his friend Lacy who falls for her himself.

	<p>When Lacy subsequently says he is marrying someone else, she threatens to become a nun, but when he says this was just a test, she marries him. As the wife of the Earl of Lincoln, she becomes an attendant of Elinor (future queen of England).</p>
<p>Galatea  John Lyly (RND)</p>	<p>The fathers of Galatea and Phyllida independently attempt to preserve their respective daughters from selection for human sacrifice to Neptune by disguising them as boys and sending them to hide in the woods. They meet: each takes the other for the boy she seems, and falls in love with 'him'. Meanwhile, to make mischief among Diana's nymphs, Cupid cross-dresses too and gives them all amorous thoughts about the two disguised girls; but Galatea and Phyllida reject them all, each preferring the other.</p> <p>The day of the sacrifice arrives. Galatea and Phyllida each discover the other's true gender, but Venus agrees to change one of them into a boy, but they are not to know which of them it is until they are married.</p>
<p>Gorbuduc  Thomas Norton and Thomas Sackville (RND)</p>	<p>Queen Videna murders her elder son (to avenge her younger). Marcella (a lady of her privy chamber) struggling to understand how a woman and mother could do this, describes her as “queen of adamant... marble breast”. Videna is pursued by the Furies and killed by an outraged populace.</p>
<p>The Grateful Servant  James Shirley (RND)</p>	<p>The plot revolves around the princess Leonora who was betrothed to the Duke of Savoy but, passed over, disguises herself as Foscari's page Dulcino (see Queerness subject guide). Other characters include Foscari's faithful wife Cleona, and Grimuldo's wife Belinda (who performs the role of succubus to scare Lodowick from abandoning his wife Astella).</p>



<p>The Great Duke of Florence</p> <p>Philip Massinger (RND)</p>	<p>Lidia is loved by the Duke's heir Giovanni, but his widowed uncle wants to pair him with Fiorinda instead and marry Lidia himself. The young women's entreaties are successful, and they are allowed to marry the men they want.</p>
<p>The Honest Whore Parts 1 and 2</p> <p>Thomas Dekker (and Thomas Middleton, Part 1 only) (1998, RND)</p>	<p>The title character is the reformed courtesan Bellafront who takes refuge in Bethlem having been rejected by her father. In the second play she continues to live up to the adjective in the title.</p> <p>Another woman character is Infelice who both tests her unfaithful lover and defies her father by marrying him at Bethlem monastery, and in part 2 counterplots against her husband's attempts to seduce Bellafront.</p> <p>Viola is Candido's second wife, but she tests his patience with unruly behaviour on their wedding day. He determines to 'tame' her but gets imprisoned in Bethlem.</p>
<p>If You Know Not Me You Know Nobody Parts 1 and 2</p> <p>Thomas Heywood (RND)</p>	<p>The first part tells the 'troubles of Queen Elizabeth', under the reign of her sister Mary I, and concludes with her acclamation as queen.</p> <p>The second part eventually resumes Elizabeth's story with her surviving an assassination attempt, addressing the troops at Tilbury and surviving the threat of the Spanish Armada.</p>
<p>The Injur'd Princess</p> <p>Thomas D'Urfey (RND)</p>	<p>Thomas D'Urfey's update of Cymbeline (see above) which renames Imogen as Eugenia.</p>

<p>The Insatiate Countess</p> <p>John Marston (RND)</p>	<p>Based on real life events, the play features four women – the widowed Countess Isabella, one of the longest female roles of the period at 550 lines, a virtuous widow and two city wives who tame their husbands.</p>
<p>The Island Princess</p> <p>John Fletcher (RND)</p>	<p>Quisara, the King's sister, rules in his absence. Before the start of the action, he had been taken captive by the Governor of Ternate, one of her many suitors. She tells the others that the price of her hand in marriage is her brother's return.</p>
<p>The Jew of Malta</p> <p>Christopher Marlowe (RND)</p>	<p>Abigail is daughter of the title character and, having learned of his role in the deaths of her suitors, she runs away to become a nun.</p>
<p>John a Kent and John a Cumber</p> <p>Anthony Munday (RND)</p>	<p>Sydanen and Marian want to marry Sir Griffin and Powesse respectively (rather than their father's choices). The Countess of Chester is Sydanen's aunt and Marian's mother, and she both chaperones them and attempts to make them conform to the patriarchy.</p> <p>There is a play within the play where the girls can speak their mind to their fathers only because they are playing the role of themselves. Marrying their preferred husbands (who are disguised as their father's choices), the older generation can only consent to what the younger has brought about with the help of John a Kent.</p>
<p>King Edward IV Parts 1 and 2 or Jane Shore</p> <p>Thomas Heywood (RND)</p>	<p>The central character in this two-part play is Jane Shore, which includes her seduction by Edward, and her installation as his mistress at court, and then her downfall following Richard III's rise to the throne.</p>

<p>King Leir and his three Daughters</p> <p>Anon. (RND)</p>	<p>This anonymous play (which would have been familiar to Shakespeare’s audiences) shows the king with three daughters: “dear” Gonoril, “kind” Ragan and “sweet” Cordella. Gonoril objects to the possibility of the youngest, prettiest and Puritan being married first.</p> <p>Leir dreams of the older daughters “stood before me with such grim aspects, each brandishing a Falchion in their hand, ready to lop a limb off where it fell, and in their other hands a naked poniard wherewith they stabbed me in a hundred places”.</p>
<p>The Knight of the Burning Pestle</p> <p>Francis Beaumont and John Fletcher (2014)</p>	<p>At the theatre, a citizen’s wife and her husband object to the satirical subject matter of the play, The London Merchant: they insist on a more romantic offering starring their apprentice, Rafe, as a heroic grocer. The boy actors do their best to provide this within the play they have rehearsed.</p>
<p>The Labyrinth of Desire</p> <p>Lope de Vega (RND)</p>	<p>The play centres on Florela who has been abandoned by her fiancé Alejandro in favour of Laura.</p> <p>She disguises herself as Diana and then claims that she is Felix and allows Laura to fall in love with her/him (rather than Alejandro, see Queerness subject guide).</p>
<p>The Lady Mother</p> <p>? Henry Glapthorne (RND)</p>	<p>The title character is Lady Marlove, who has two daughters Belisea and Clariana, and is suspected of murder.</p> <p>In a subsidiary episode, Alexander gets drunk and falls asleep; when he wakes, others try to convince him that he has been brawling with sex workers in a brothel.</p>
<p>The Lady of Pleasure</p> <p>James Shirley (RND)</p>	<p>Bored with country life, Aretina forces her husband, Sir Thomas Bornwell, to sell up their estate and come to live in London. There she lives extravagantly, buying expensive luxuries, and keeping up with her equally prodigal neighbour, the young widow Celestina. She</p>

	<p>summons her nephew Frederick home from university, unhappy that he has been turned into a serious scholar, and she asks her fashionable friends Kickshaw and Littleworth to teach him the conventions of social behaviour.</p> <p>Kickshaw is invited to an assignation, which turns out to be with Decoy, disguised as a crone. She proposes a nocturnal meeting for sex, promising that she will seem much younger in the dark (primarily, of course, because she will be a different woman, Aretina incognito). That night, Aretina gives him money and rich presents but makes him promise not to talk about his lover; instead, when he visits her at home, he boasts about his mistress and unwittingly gives her back her own gifts.</p> <p>Bornwell has started to gamble and to lose large sums of money. Husband and wife compete with one another in conspicuous consumption—dinner parties, playgoing, balls—until Bornwell tells Aretina that they have enough left for one more month of this lifestyle, after which they will lead a life of poverty</p>
<p>The Lady's Trial  John Ford (2015)</p>	<p>The central character is Spinella (wife of Auria) whose friend claims she has been unfaithful (like Iago of Desdemona in Othello). Spinella is put on trial and acquitted.</p> <p>Other women include Levidolche (who has been divorced and seduced and now wants revenge) and Amoretta (who has a lisp, see Disability subject guide) who is pursued by a Dutchman and a Spaniard.</p>
<p>The Late Lancashire Witches  Thomas Heywood and Richard Brome</p>	<p>Inspired by real events, this comedy shows strange things going on in the Seely household: the father is dominated by the son, Gregory, who is mastered in turn by his servant, Lawrence; there is a similar inversion of hierarchy among the women of the house. The Seelys believe they have been bewitched in reprisal for some harsh words spoken to an old woman.</p>

(RND)	<p>The female characters include four adult witches (Mistress Generous, Meg, Maud and Goody Dickieson) and two younger witches Mall (Mary) Spencer and Gill. Mall Spencer gives Lawrence a codpiece point, which makes him impotent, causing marital difficulties. He and Parnell are mocked with a skimmington, but the relationship returns to normal when they burn the codpiece point.</p>
<p>The Love of King David and Fair Bethsabe</p> <p>George Peele (RND)</p>	<p>This retelling of stories from the Bible opens with Bethsabe being spied on by David as she bathes. When he summons her, she insists “I hate incontinence”. With her husband dead, due to David’s battle orders, she bewails her foolishness, sin, shame and sorrow. A baby is born but it is sickly and dies, and David impregnates her again (with the son that will be his heir).</p> <p>Elsewhere, the king’s daughter Tamar is violated by her half-brother Ammon (who is killed for it by her brother Absalom).</p>
<p>Love’s Mistress or The Queens Masque</p> <p>Thomas Heywood (RND)</p>	<p>Telling the story of Cupid and Psyche from Apuleius’ The Golden Ass, its characters also include her sisters Astioche and Petrea, and Amarillis, the clown’s ‘ugly’ love interest (see Disability subject guide).</p>
<p>Love’s Pilgrimage</p> <p>Francis Beaumont and John Fletcher (RND)</p>	<p>A stranger arrives at an inn and pays to have the only bedroom to himself; but then a second guest, Philippo, becomes interested in the mystery man and asks for the room's other bed. The local bailiff gives this request the force of authority, and Philippo gets his bed for the night. The stranger talks in his sleep, waking Philippo, and explains that they are really Theodosia, who has run away disguised as a man after the disappearance of her fiancé, Marc'Antonio.</p>

<p>Love's Sacrifice</p> <p>John Ford (RND)</p>	<p>Ferentes woos three women—Colona, Julia, and old Morona—and under promise of marriage gets each of them pregnant; he then refuses to honour his word to any of them.</p> <p>Fernando proposes to welcome Bianca's uncle to court with a masque, but the jilted women use it as a front for revenge and kill Ferentes during the performance. They are bailed into male custody and eventually pardoned, but old Mauruccio, the only other masquer deemed criminally responsible, is imprisoned.</p>
<p>Love's Victory</p> <p>Lady Mary Wroth (RND)</p>	<p>This pastoral romantic comedy starts with Venus feeling neglected by mortals and sending her son to cause amorous havoc among a group of shepherds and shepherdesses. Four types of love (true, flawed, chaste and comic) are represented with Silvesta sticking to her vow of chastity (see Queerness subject guide).</p> <p>Written by a woman, Lady Mary Wroth (née Sidney) after the death of her unwelcome and jealous husband, the play has metatextual links to other writings by her and members of her family.</p>
<p>The Lover's Melancholy</p> <p>John Ford (RND)</p>	<p>Eroclea is Meleander's daughter but has been spirited away to Athens, by her uncle, and lived there in protective male disguise as Parthenophil (see Queerness subject guide). In her absence her beloved has become melancholy and her father 'mad' (see Disability subject guide).</p>
<p>Lust's Dominion or The Lascivious Queen/The Spanish Moor's Tragedy</p> <p>? Thomas Dekker</p>	<p>A key character in the play is Eugenia, the Queen Mother. She takes the Moor Eleazar (see Race subject guide) as her concubine. Eugenia spreads the rumour that her son Philip is illegitimate, falsely blaming the Cardinal Mendoza. With her other son (King Fernando) having been stabbed by Eleazar, she tries to claim the throne for herself, but is arrested and ends the play looking to repent.</p>

(RND)	<p>Maria, Eleazar's "fair" wife, has a tragic trajectory which includes her being forced to take poison to the king, which she takes herself. With Maria dying but the king only unconscious, she is strangled. On waking he calls her "Spain's wonder" and "true honour's heir".</p>
<p>A Mad World My Masters</p> <p>Thomas Middleton (1998)</p>	<p>Harebrain is suspicious of his wife: he hires men to watch the house, takes away her bawdy reading matter, and allows her only the company of Lady Gullman, whom he takes for a pious virgin. In fact, Gullman is a courtesan working as a go-between for Penitent Brothel, and devises a plan to allow him access: she feigns sickness, and Harebrain allows his wife to visit her; Penitent Brothel poses as her physician.</p> <p>Other visitors include Sir Bounteous, Gullman's principal client, and two other would-be clients, all of whom give money to 'the doctor'. Mistress Harebrain arrives and has sex with Penitent Brothel. Meanwhile Gullman pretends to hold a conversation with her for the benefit of the eavesdropping Harebrain, who takes his wife home confident in her chastity.</p> <p>The truth comes out when the stolen watch starts to chime in Follywit's pocket. He assures Sir Bounteous that he will settle down now that he has a wife, and is discomfited to learn that he has unwittingly married a sex worker.</p>
<p>The Maid's Tragedy</p> <p>Francis Beaumont and John Fletcher (1997)</p>	<p>The plot of this play arises from the enforced marriage of Amintor to Evadne, rather than Aspatia the woman he loves.</p> <p>Aspatia, having been rejected, tells her maids "be more than Women, wise. At least be more than I was; and be sure you credit any thing the light gives light to, before a man". Hers is the tragedy of the title: she disguises herself as her brother in order to fight and be killed by Amintor.</p>

	<p>Evadne reveals on her wedding night that she is the king's mistress ("A Maidenhead Amintor at my years?") and her arrangement is that their marriage will be sexless so that she can go to the king at any time. Towards the end of the play, having agreed to regicide, she ties the king to a bed (which he thinks a game – "What pretty new device is this?"). She intends to be Amintor's wife in full, but he rejects her and she stabs herself.</p>
<p>The Malcontent John Marston (2014 and RND)</p>	<p>Altofront, Duke of Genoa, has been deposed in a coup backed by the Great Duke of Florence, and replaced by Pietro, the husband of Florence's daughter Aurelia. Though banished, Altofront has remained in Genoa disguised as the court malcontent Malevole, his identity known only to his ally Celso. He tells Pietro that Mendoza, who brokered his marriage to Aurelia, is cuckolding him. So he is, but Ferneze replaces him in Aurelia's affections when he claims that Mendoza prefers another woman.</p>
<p>The Massacre at Paris Christopher Marlowe (RND)</p>	<p>The Queen Mother (Catherine de Medici) is the one who recalls her son Henri (see Queerness subject guide) to be king while intending that she remain in charge. With his brother the Duke of Guise dead, she insists Henri is "a changeling, not my sonne".</p>
<p>Messallina, The Insatiate Roman Empress Nathaniel Richards (RND)</p>	<p>In a tale inspired by ancient history, the title character is a dangerously bewitching "she-devil" with a "pleurisy of lust" (whose "midnight revels" link her with Furies, Circe and Sirens). Inventing its central character beyond the evidence of the source texts, this play seems to reference the Roman Catholic queen Henrietta Maria.</p> <p>Other women characters include her mother Lepida ("angel mother of a fiend-like child") and sex-workers.</p>



<p>The Miseries of Enforced Marriage</p> <p>George Wilkins (RND)</p>	<p>A comedy with its root in a real life murder case, this play centres on Katherine, niece of Lord Faulconbridge. He plans for her to marry his young ward Scarbarrow (who has already agreed to marry a young girl called Clare, and now has to say he has married someone else).</p> <p>Scarbarrow reads a communication from Clare where “she remembers me I am a man, black whore with perjury”. When she commits suicide, he repudiates his wife and becomes alienated from his brothers</p> <p>Katherine notes “Though married, I am reputed not a wife, neglected of my husband, scorned, despised.” When she attempts to present herself to him with their children, he threatens to kill them all in revenge for Clare’s death, but he is won round and her final words close the play: “We kneel, forget, and say if you but love us, you gave us grace for future.” This ‘rhymes’ awkwardly with Clare’s observation that “the fashion... is to marry first, and love after by leisure.</p>
<p>Mother Bombie</p> <p>John Lyly (RND)</p>	<p>The title character self describes as a “cunning woman” (which is to be distinguished from a witch). She convinces Vicinia to reveal the truth that the two foolish children (see Disability subject guide) are brother and sister (preventing their marriage). Another female character is Livia, whose choice of future husband is not being respected by her family.</p>
<p>A New Way to Pay Old Debts</p> <p>Philip Massinger (RND)</p>	<p>Lady Allworth has an unwelcome suitor in the spendthrift Frank Wellborn who has been manipulated by his uncle (Sir Giles Overreach, see disability subject guide). Her son is in love with Margaret, but her father wants her to marry Lord Lovell instead. They elope, Margaret pretending that she has married Lord Lovell.</p>
<p>No Wit, No Help Like a Woman</p>	<p>Lady Goldenfleece, a widow whose husband enriched himself at the expense of Master Low-water, is a magnet for fortune-hunting suitors. One of them also covets</p>

<p>Thomas Middleton (RND)</p>	<p>Low-water's wife, Kate, who poses as a man (see Queerness subject guide) and becomes a suitor herself.</p> <p>Lady Goldenfleece chooses the disguised Kate as her fiancé.</p> <p>Lady Goldenfleece finds her new 'husband' disappointingly uninterested in sex. Kate arranges for her to commit 'adultery' with her brother, then 'discovers' them together in front of witnesses.</p> <p>Other women in the play are Lady Twilight (who was kidnapped long ago, but has been falsely reported to be dead), and a pair of young women who have been brought up as each other.</p>
<p>The Northern Lass</p> <p>Richard Brome (RND)</p>	<p>Constance falls into a lovesick melancholy over her lost love. Her uncle, the justice Sir Paul Squelch, tries to induce her to marry Nonsense, but she sees through an attempt to pass him off as Luckless. Squelch decides to get himself another heir by pursuing a more active sex life.</p> <p>Triedwell arranges for Holdup, a whore, to be brought before him in his official capacity; instead of punishing her, he adopts her as his mistress and, to ensure free access without suspicion, passes her off as Constance.</p>
<p>Old Fortunatus</p> <p>Thomas Dekker (RND)</p>	<p>The main female character is Agripyne, daughter of Athelstane who steals the magic purse from her spendthrift son of Old Fortunatus and escapes from him wearing the magic hat Fortunatus had stolen from the Soldan (see Race subject guide). When she grows horns (see Disability subject guide), she is cured by fruit from the tree of virtue.</p>

<p>The Old Wives' Tale</p> <p>George Peele (RND)</p>	<p>When three pages get lost in the woods, they accept the hospitality of a smith. One of them goes to bed (with him) while his wife, Madge, tells the others a fairy tale.</p> <p>Delia, the daughter of the King of Thessaly has been abducted by the sorcerer Sacrapant, whose power depends on a light in a glass which can only be broken by a woman who is neither wife, widow, nor maid. This turns out to mean Venelia (who is betrothed).</p> <p>Delia's two brothers come to England in search of her but are captured and enslaved. Delia, forgetting her identity under the influence of a potion, is at one point appointed as their overseer Berecynthia.</p> <p>The play also has a pair of daughters, one ugly in looks and the other in temperament. The latter, Zantippe (see The Taming of the Shrew, above) is married to Huanebango (see Disability subject guide), while Celanta marries Corebus (see Disability subject guide).</p>
<p>Orlando Furioso</p> <p>Robert Greene (RND)</p>	<p>The central female character is Angelica (fair daughter of the Emperor of Africa, see Race subject guide). Given a choice of husbands, hers is Orlando (see Disability subject guide). After many trials, she gets her man.</p> <p>The other female character is the sorceress Melissa who cures his madness.</p>
<p>Osmond The Great Turk</p> <p>Lodowick Carlell (RND)</p>	<p>The play centres on the consequences of men falling for the beautiful women Despina, a Christian slave, and Ozaca wife of a courtier. The cast of characters includes a Eunuch (see Disability and Queerness subject guides).</p>
<p>Parasitaster, or The Fawn</p> <p>John Marston</p>	<p>The central female character in the play is Dulcimer, daughter of Gonzago. She takes every opportunity afforded her to secure the husband she wants instead of his father (her father's choice), confiding in Philocalia</p>

(RND)	<p>(her “learned ladie companion”) that she will fool her father into being her go-between.</p> <p>Another female character is Donna Zoya “a virtuous, faire wittie Lady”, who spreads the false rumour about herself that she is pregnant in order to make her neglectful husband jealous. Donna Garbetza genuinely is pregnant, but the child is not her husband’s.</p>
<p>Philaster or Love Lies a-Bleeding</p> <p>Francis Beaumont and John Fletcher (RND)</p>	<p>Megra claims there is an illicit relationship between Arethusa and Bellario, and the King orders Bellario tortured to reveal the truth. Bellario reveals that the story cannot be true, for 'he' is really a girl in disguise (see Queerness subject guide): she fell hopelessly in love with Philaster and, recognizing the match to be impossible, posed as a page to be with him. Megra is forgiven but banished from the court.</p>
<p>The Picture</p> <p>Philip Massinger (RND)</p>	<p>The picture in question is a magic portrait of Sophia which will yellow if she is tempted by other men and darken if she acts upon that temptation. Her husband has gone to serve the king of Hungary whose wife Honoria is impressed by the knight’s valour and attempts to seduce him. She also sends his wife presents with messengers instructed to convince her he has been unfaithful.</p> <p>Sophia pretends to submit but imprisons the messengers and humiliates them by demanding they spin and thread. When her husband returns, she punishes him for his suspicions by pretending that she has slept with both of them (and that the magic picture has failed). Although she says she intends to become a nun, she is persuaded to be reconciled. In the last line of the play, the menfolk are advised by the king of Hungary “Neither to dote too much, nor doubt a wife.”</p>
<p>Punishment Without Revenge</p>	<p>Cassandra is humiliated by having been married as respectable cover for her husband’s philandering. She</p>

<p>Lope de Vega (2014)</p>	<p>falls in love with his son Federico, and are observed in a mirror by Aurora who had been promised to Federico.</p> <p>When her husband returns and learns of the adultery, he tricks Federico into killing Cassandra and has Federico killed.</p>
<p>The Puritan or The Widow of Watling Street  ? Thomas Middleton (RND)</p>	<p>The Puritan widow is Lady Plus who is repulsed by the idea of marrying again, but ultimately relents and marries Sir Oliver Muckhill. There are also two daughters: Francis (who initially forswears marriage but is tempted by Sir Andrew Tipstaff, following Pieboard's 'prophecy', see Disability subject guide); and Moll (who is keen to marry Sir John Pennydub).</p>
<p>The Queen or the Excellency of Her Sex  Anon. (RND)</p>	<p>Instead of executing the rebel Alphonso, the Queen (of Aragon) marries him but his misogyny means he continues to wish for separation: "I hate thy sex, of all thy sex, thee worst." Alphonso is tricked into caring about her by false rumours of infidelity, and she is sentenced to death unless a champion in trial by combat prove her innocent.</p> <p>Aside from the Queen the other characters include Salassa (a widow) who seeks to socially emasculate her lover Velasco. He redeems himself by acting as the Queen's champion in the trial by combat. She offers to become a nun, but he entreats marriage.</p>
<p>Ram Alley  Lording Barry (RND)</p>	<p>The cast of this play includes Lady Sommerfield and her daughter Constantia (who is in disguise as a page, see Queerness subject guide), the rich widow Taffata and her maid Adriana, and Frances (an innocent country girl corrupted into a sex-worker, but who "may prove a wife that shall deserve your best love"). The play is notable for centring female spectatorship (rather than a male gaze)</p>
<p>The Rape of Lucrece</p>	<p>In Heywood's play based on the Roman legend, the three female characters are Tullia (wife of Tarquinius</p>

<p>Thomas Heywood (RND)</p>	<p>Superbus), Lucretia herself and her maid Myrable. Tullia longs to be queen and is content literally to tread underfoot her father's corpse in order to attain it.</p> <p>Sextus' rape seems rooted in misogyny: "What's Lucrece but a woman, and what are women but tortures and disturbance unto men? If they be foule th'are odious, and if faire, Th'are like rich vessels ful of poysnous drugs, Or like black serpents arm'd with golden scales, For my owne part, they shall not trouble me." Lucretia survives her rape and calls for revenge before killing herself demanding all the world learn "of a Roman dame to prise her life lesse than her honord fame"</p>
<p>The Rare Triumphs of Love and Fortune Anon. (RND)</p>	<p>The central female character is Fidelia who loves and ultimately obtains Hermione as her husband. Other characters appearing only in 'dumb show' include the ghosts of Dido, Hero and Cressida.</p>
<p>The Renegado Philip Massinger (RND)</p>	<p>The cast of characters includes Carazie, an English-born Eunuch who claims to the Turkish Princess Donusa that back home "Country Ladies have liberty to hawk, to hunt, to feast... there's no such thing known there as the Italian girdle", that "Your City Dame without leave wears the breeches, has her husband at as much command as her Prentice", and that for the Court Lady "it is not only fit but lawful... should to ease her husband be allowed a private friend."</p>
<p>The Roaring Girl Thomas Dekker and Thomas Middleton (RND)</p>	<p>Sebastian Wengrave was contracted to marry Mary Fitzallard until his father, dissatisfied with the dowry, cancelled the arrangement. Sebastian pretends to be infatuated with Moll Cutpurse (see Queerness subject guide).</p>

<p>The Roman Actor</p> <p>Philip Massinger (RND)</p>	<p>The central woman in this play is Domitia, who starts as the wife of Aelius Lamia. Having been made the emperor's mistress, her husband is executed so that she can become his wife. But she is attracted to the titular actor whom the emperor kills, before she joins in killing him.</p>
<p>Rule a Wife and Have a Wife</p> <p>John Fletcher (RND)</p>	<p>Perez, gathering his troops in preparation for an expedition to Flanders, is visited by the veiled Estefania. She piques his interest by refusing to show her face; on their second meeting, he woos her, hastily marries her, abandons his military career, and moves into what she claims to be her house, bringing with him what he claims to be a trunk of jewels. In fact the house belongs to Margarita; Estefania is no lady but a former servant.</p>
<p>Sapho and Phao</p> <p>John Lyly (RND)</p>	<p>Venus plans to visit Syracuse to make Sappho fall in love with a man (see Queerness subject guide), and travels there on Phao's ferry-boat. She makes Phao beautiful; unknown to her, Cupid makes him irresistibly attractive to women, even though he is not interested in them.</p> <p>Venus too falls for Phao, and procures from Vulcan new arrows for Cupid, with which he can break her rival Sappho's infatuation and turn Phao's affections her way. Cupid decides to be Sappho's son instead of Venus', and gives her his arrows: now she, not Venus, will be the lady of love.</p>
<p>The Scornful Lady</p> <p>Francis Beaumont and John Fletcher (RND)</p>	<p>The Lady of the title has been offended by her lover (the Elder Loveless) kissing her in public and she continues to reject him until he seems to have a new sweetheart (who is in fact Welford, another of her suitors, see Queerness subject guide). Welford, still dressed other than in accord with the gender binary seduces Martha, the Lady's sister, who agrees to marry him.</p> <p>Another female character is the widow who marries the Young Loveless.</p>

<p>The Second Maiden's Tragedy</p> <p>? Thomas Middleton (RND)</p>	<p>The maiden in the title is a Lady engaged to be married (who remains chaste). Her story is contrasted with that of the Wife (who does not). Both die.</p> <p>Shockingly the tyrant whom the Lady had escaped in life, breaks into the tomb to have her in death.</p>
<p>The Shoemaker's Holiday</p> <p>Thomas Dekker (RND)</p>	<p>Rose is the daughter of the Lord Mayor and loves Rowland Lacy rather than her father's choice (Master Hammon). She elopes with the assistance of her maid Sibyl and her secret marriage is ultimately blessed by the king.</p> <p>Hammon meanwhile has attempted to trick Jane Dampont into believing that her husband has died on campaign so that he can marry her. Her husband's return prevents the bigamous wedding.</p>
<p>Soliman and Perseda</p> <p>Thomas Kyd (RND)</p>	<p>The central female character is Perseda (a Christian lady of Rhodes, see Race subject guide) who loves Erastus but is also loved by Soliman (who murders his rival). Disguised as a gentleman (see Queerness subject guide), she challenges him to combat and having been mortally wounded identifies herself.</p>
<p>The Spanish Gypsy</p> <p>Thomas Middleton and William Rowley (RND)</p>	<p>The title character is Pretiosa who is revealed to be the long-lost daughter of Don Fernando and sister of Roderigo. She marries Don John.</p> <p>The plot starts, however, when Clara is kidnapped and subjected to sexual violence by Roderigo. He repents and is later tricked into marrying a reputedly ugly heiress who is later revealed to have been Clara.</p>
<p>The Spanish Ladie</p> <p>Cervantes (RND)</p>	<p>This RND staged a novella, which centres on Isabela a Spanish girl brought up in England whose love for Ricaredo must overcome multiple obstacles including disfigurement (see Disability subject guide).</p>



<p>The Sparagus Garden</p> <p>Richard Brome (RND)</p>	<p>The central female character is Annabel who secures the husband she wants against the wishes of both fathers. During the attempt to marry her off to someone else instead, her father's landlady Rebecca Brittle (keeper of a china-shop) notes that Annabelle "is herself the purest piece of porcelain that e'er had liquid sweetmeats licked out of it".</p> <p>Rebecca is an unsatisfied wife who blames her husband for being five years married and yet childless: "Doe I look like a thing defective?" She longs for him to give her other treats in the meantime, including going to see The Knight of the Burning Pestle (see above).</p>
<p>Supposes</p> <p>George Gascoigne (RND)</p>	<p>A play of confused identities centred on Polynesta who is courted by the student Erostrato who switches places with his own servant Dulippo to gain access to her. Other women include the nurse Balia and Psiteria (an "old witch")</p>
<p>Tamburlaine Parts 1 and 2</p> <p>Christopher Marlowe (RND)</p>	<p>The main female character in part 1 is his wife Zenocrate (who dies in Act 2 of Part 2). Other female characters include Zabina (see Disability subject guide) the wife of Bajazeth who kills herself while Tamburlaine's prisoner, and Olympia who kills her son (having just been widowed) and who tricks her amorous captor into stabbing her.</p>
<p>The Taming of a Shrew</p> <p>Anon. (RND)</p>	<p>Not to be confused with (but having considerable similarities to) Shakespeare's play, this sets the play in Athens which Sly watches to learn how to tame his wife. Kate here has two sisters (Philema and Emelia) and her closing speech adds the condition "If they by any means do want our helps."</p>

<p>The Three Lords and Three Ladies of London</p> <p>Robert Wilson (RND)</p>	<p>A sequel to a previous play that saw Conscience, Love and Lucre imprisoned. Conscience marries Pleasure, Love marries Policy and Lucre marries Pomp who closes the play by praying for Queen Elizabeth.</p>
<p>The Tragedy of Claudius Tiberius Nero</p> <p>Anon. (RND)</p>	<p>Julia conspired to make Tiberius emperor but demands “Am not I Emprise, and shall I be control’d? Am I Augusta and shall I not rule? Have I made him to raigne, and shall I stoope?” She plots to murder him and is poisoned with a pomegranate.</p> <p>Other women include Agrippina (strangled when forced a poisoned apple) and Livia (who drowns herself in a well).</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 (see Disability and Queerness subject guides) servant to Queen Alexandra, mother of Marriam. The plot includes Alexandra’s decision to save herself (by accusing her daughter of being unfaithful to Herod). Marriam is executed and her mother is made to drink poison. Other women characters include Salumith and Adda, Herod’s sisters. The first dies in prison but returns as a ghost to witness the execution of Antipater (who had caused the execution of her husband and betrayed her). The second fails in a suicide attempt and is tortured.</p>
<p>The Tragedy of Hoffman</p> <p>Henry Chettle (RND)</p>	<p>Lucybel suffers through Hoffman’s mission of revenge for his father’s death because he kills her fiancé Otho: Ophelia-like, she goes mad, and wears Otho’s clothes (see Disability and Queerness subject guides).</p> <p>The recently widowed Duchess Martha, mother of the murdered Otho, appears for the first time only quite late</p>

	in the play. She decides to adopt Hoffman and call him Otho.
'Tis Pity She's a Whore  John Ford (2014)	Annabella has three suitors for her hand in marriage; but she also has a fourth admirer, her brother Giovanni, who seduces her while the marriage negotiations are taking place. The suitors are aggressively competitive, and her father Florio seems to waver between favouring the foolish Bergetto and the well-born Soranzo.  Giovanni murders Annabella and cuts out her heart.
The Trial of Chivalry  Anon. (RND)	Against a background of conflict, two princesses (Catherine of France and Bellamira of Navarre) are seeking marriage. Catherine commissions a portrait of Pembroke but is won by a portrait of Ferdinand. Bellamira having become disfigured (see Disability subject guide) rejects the man she loves.
A Trick to Catch The Old One  Thomas Middleton (RND)	Joyce is the niece of a London merchant and loved by Theodorus Witgood, who succeeds in marrying her in secret. He had pretended to be engaged to a rich widow (in fact his former mistress Jane, a courtesan) to trick his wicked uncle. Following Jane's marriage to Joyce's father, her true identity is revealed but she repents.
The Two Angry Women of Abingdon  Henry Porter (RND)	The title characters are Mistress Barnes and Mistress Goursey. The former thinks the latter will seduce her husband, and the latter hates her for causing trouble. Their husbands are prevented from fighting a duel by the women, when they agree to settle their differences.  Other characters include Mall Barnes, daughter of Mistress Barnes who succeeds in securing her choice of husband (Frank, son of Mistress Goursey).
The Two Maids of More-Clack	The title characters are Mary and Tabitha. The former runs away with her lover Toures and is considered dead. Tabitha secures her chosen husband Filbon.

<p>Robert Armin (RND)</p>	<p>A Lady has been convinced that her husband James is dead and so mistakenly marries again. When James turns up alive, she says she won't sleep with her new husband anymore. She is discovered in bed with James, is poisoned, and dies.</p> <p>Another minor character is the nurse who looks after John (see Disability subject guide).</p>
<p>The Unfortunate Lovers</p> <p>Sir William Davenant (RND)</p>	<p>Two of the title characters are women: Amaranta and Arthiopa. Arthiopa is (wrongly) suspected of infidelity and tries to dissuade her betrothed from marriage because of the damage to his reputation. She is raped by King Heildebrand and dies of a broken heart when her lover is mortally wounded when rescuing her.</p> <p>Amaranta defends and assists Arthiopa even though both love the same man. She commits suicide, and the play ends with a commitment to memorialise the three unfortunate lovers.</p>
<p>Valentinian</p> <p>John Fletcher (RND)</p>	<p>This play which centres on the rape of Lucina by the play's titular tyrant, who is subsequently poisoned. His widow Eudoxia marries Maximus and poisons him before being made empress.</p> <p>The cast also includes eunuchs (see Disability and Queerness subject guides). Phidias, Aretus and Lycias (three eunuchs).</p>
<p>The Virgin Martyr</p> <p>Thomas Dekker and Philip Massinger (RND)</p>	<p>Telling the story of St Dorothea of Caesarea. Other characters include the emperor's daughter Artemia (who desires Antoninus, who loves Dorothea) and Calista and Christeta who are sent to convert Dorothea, but are themselves converted to Christianity.</p> <p>Dorothea's (comic) servant Spungius seems to be a Eunuch (see Disability subject guide)</p>

<p>Volpone</p> <p>Ben Jonson (RND)</p>	<p>This male dominated play includes Lady Politick Would-Be, who won't stop talking, and Celia, whose husband wants her to sleep with Volpone. The cast of characters also includes Androgyno, an Hermaphrodite and Castrone, an Eunuch (see Disability subject guide).</p>
<p>A Warning for Fair Women</p> <p>? Thomas Heywood (RND)</p>	<p>Based on real events, the play retells the story of Anne Sanders first tempted into adultery by her friend, the widow Anne Drurie, and then implicated in the death of her husband. Both are executed.</p> <p>Lust and Chastity personified (as well as Justice, Mercy and Diligence) appear in dumb-show as well as the Furies.</p>
<p>The Wars of Cyrus</p> <p>Anon. (RND)</p>	<p>Panthea is a captive queen who complains to Cyrus of unwanted attention from Araspas. Learning of her husband's death, she stabs herself. Her companion Nicasia drowns herself.</p>
<p>Westward Ho!</p> <p>John Webster and Thomas Dekker (RND)</p>	<p>The wives of three citizens, Tenterhook, Wafer, and Honeysuckle, have a tavern assignation (arranged by 'Parenthesis') with Sir Gosling Glow-worm and friends; there they plan a journey westward by boat for a sexual night out in Brentford, with the wives' absence explained by a ruse. 'Parenthesis' agrees to report that they have gone to visit Wafer's sick child.</p> <p>Mistress Tenterhook arranges for her kinsman Monopoly to be arrested for an unpaid debt to her husband, then bribes the arresting officer to free him so that he can join the party going to Brentford.</p> <p>While their wives are away, the three citizens all try to visit the same prostitute. Justiniano reveals himself and tells them where their wives really are. At Brentford, the wives resist the gallants' plans to seduce them, and Sir Gosling Glow-worm induces the local fiddlers to disturb the neighbourhood with bawdy songs. When the</p>

	<p>husbands arrive expecting to catch their wives in the act of adultery, they find them chaste.</p>
<p>When You See Me You Know Me</p> <p>Samuel Rowley (RND)</p>	<p>Female characters in this play include two wives of Henry VIII (Jane Seymour and Katharine Parr) and his sister Mary, married to the King of France (with Henry's permission) and then, once widowed, secretly, to Charles Brandon, Duke of Suffolk. Jane dies having given birth to Henry's heir Edward, and he later saves his stepmother Katharine from being arrested because of her Protestantism.</p>
<p>The White Devil (2017)</p>	<p>Vittoria Corombona is the Venetian lady at the heart of this drama, loosely based on real events that ended with her assassination. Her first husband is murdered at the Duke's direction and she is tried, convicted and imprisoned in a convent for penitent whores. The Duke elopes with her and both are excommunicated by the Pope.</p> <p>Other female characters include the Duke's first wife Isabella (also murdered).</p>
<p>The Widow</p> <p>Thomas Middleton (RND)</p>	<p>The title character is Valeria who is resisting the advances of an indebted young man, who contrives to take her hand in front of witnesses who will swear they are betrothed. Other women in the play include her sister Philippa, and the latter's maid Violetta</p> <p>Although Ansaldo is, at one point, disguised as a woman, it emerges that Ansaldo had been Martia all along (see Queerness subject guide)</p>
<p>The Widow's Tears</p> <p>George Chapman (RND)</p>	<p>A version of the Widow of Ephesus story from Petronius' Satyricon, including misogynistic comments about women, but also highlighting the vices of the men who interact with them.</p>

<p>The Wisdom of Doctor Dodypoll</p> <p>George Peele (RND)</p>	<p>Lucilia is beloved of Earl Lassinbergh (in disguise as the painter Cornelius), who appears to suffer a breakdown (see Disability subject guide). She follows her husband into the woods, but is persuaded to leave him by his aunt, the Dowager Duchess Katherine, and he then recovers.</p> <p>Lucilia's sister Cornelia falls in love with Alberdure from seeing a cameo portrait (although he loves Hyanthe) but, although she is courted by a merchant and the doctor of the title, she marries Lord Cassimere (Hyanthe's father).</p> <p>Their father marries Katherine.</p>
<p>The Wise Woman of Hoxton</p> <p>Thomas Heywood (RND)</p>	<p>Luce has attracted the amorous intentions of Chartley and Boister, but insists on marriage before sex; Chartley agrees, but wants the marriage to remain a secret for a month, after which his inheritance will be secure. Their plans are overheard by Chartley's former fiancée, another Luce, who was jilted by him on the eve of her wedding day, and who has come to London after him in disguise as Jack (see Queerness subject guide), becoming the servant of the title character (an anti-heroic charlatan).</p> <p>Another character pursued by Chartley is Gratiana, but in the end she gets Sencer (whom she likes, but had rejected because he had asked her father before speaking to her).</p>
<p>The Wits</p> <p>William Davenant (1636)</p>	<p>Lady Ample may not be one of the title characters but she is clever enough to outwit her guardian Sir Tyrant Thrift, securing husbands of their own choosing for herself and her cousin Lucy.</p> <p>Other lower status characters including the constable's wife Mistress Snore and their neighbour Mistress Queasy.</p>

<p>The Witty Fair One</p> <p>James Shirley (RND)</p>	<p>Violetta attempts to outwit her father and his servant Brains, successfully marrying Aimwell, and ensuring the father's choice ends up married to her maid Sensible. Violetta's cousin Penelope confronts the man she loves with his own funeral so that he can hear his faults and repent, which he promises to do if she will marry him.</p>
<p>The Woman in the Moon</p> <p>John Lyly (RND)</p>	<p>Pandora is given positive attributes but then, punished by Saturn, Jupiter, Mars, Venus, Mercury and Luna, she becomes first melancholy and then mad (see Disability subject guide). Although she is cured of the latter, she still chooses to live with the changeable moon, with her husband reduced to a slave.</p>
<p>Women Beware Women</p> <p>Thomas Middleton (2020 and RND)</p>	<p>Based on real events in Tuscany, the play contrasts the life opportunities of a widow (Livia), a wife (Bianca) and a maid (Isabella) compelled into an enforced marriage to the ward (see Disability subject guide). Bianca drinks poison, and Isabella and Livia murder each other.</p>
<p>Women Pleased</p> <p>John Fletcher (RND)</p>	<p>The titular women are Belvidere and her mother (the Duchess of Florence), who both end the play married. To attain Belvidere, Silvio must answer this riddle (similar to that in Chaucer's Wife of Bath's Tale):</p> <p>"Tell me what is that only thing For which all women long; Yet having what they most desire, To have it does them wrong."</p> <p>Silvio's response, taught him by an old crone (Belvidere in disguise), is:</p> <p>"They desire to have their will; Yet when they have it, they abuse it, For they know not how to use it."</p>



<p>The Wonder of Women or The Tragedy of Sophonisba</p> <p>John Marston (RND)</p>	<p>A Carthaginian woman is the title character here, and the events are drawn from ancient North African history. She commits suicide to preserve her chastity and prevent her husband having to break conflicting vows to her and the conquering Roman general Scipio.</p>
<p>Your Five Gallants</p> <p>Thomas Middleton (RND)</p>	<p>The woman at the heart of this play is Katherine, an orphaned heiress, who marries Fitzgrave.</p>

## Gender in New Writing

The plays here are listed in chronological order. In addition to identifying the role of female characters, directors are also listed here.

Augustine's Oak (1999)	<p>Writer: Peter Oswald</p> <p>Director: Tim Carroll</p>	Partly a story about Augustine's mission, it is also the story of Bertha (a Christian who loves her husband but not the fact he is a pagan), and her daughter Tata (Ethelburga).
The Golden Ass (2002)	<p>Writer: Peter Oswald</p> <p>Director: Tim Carroll</p>	Although centred, like its source material, on the story of Lucius who gets transformed into an ass, it also includes the Tale of Cupid and Psyche. Psyche is whisked away to a husband she has never seen (Cupid) and is placed in darkness so she cannot see him even as he makes her pregnant. Her curiosity is punished but Cupid persuades Zeus to grant her immortality as his wife.
The Storm (2005)	<p>Writer: Peter Oswald</p> <p>Director: Tim Carroll</p>	Based on Plautus' 'The Rope', the play centres on a shipwrecked girl turning to sex-work, and in due course being rediscovered by her long-lost father.
Under the Black Flag (2006)	<p>Writer: Simon Brent</p> <p>Director: Roxanna Silbert</p>	A prequel to Treasure Island, it narrates John Silver's adventures before losing his leg, including his amorous advances with Isabelle and Sula, the Sultan's daughter.

In Extremis (2006, 2007)	Writer: Peter Oswald  Director: Tim Carroll	Based on real events, this is the story of Heloise whose love for and marriage to her tutor Peter Abelard are punished with separation and enforced confinement in a convent.
Holding Fire (2007)	Writer: Jack Shepherd  Director: Mark Rosenblatt	Set in the world of the 19 <sup>th</sup> century Chartist movement to expand the suffrage to all men over the age of 21, the central female character is Lizzie, first a flower-seller, then a maid, and then a fugitive.
We the People (2007)	Writer: Eric Schlosser  Director: Charlotte Westenra	As a play about America's founding fathers, the cast presents few women. However, they include Mary King (see Race subject guide), whose husband raised funds to purchase her freedom six years before he obtained it himself.
The Frontline (2008, 2009)	Writer: Ché Walker  Director: Matthew Dunster	The first 'slice of life' contemporary Camden drama commissioned for Shakespeare's Globe, its ensemble style means it lacks central characters. However, strong roles include Babydoll, the disrespectful teenage daughter of Violet, and the evangelical Beth (a former addict).
Liberty (2008)	Writer: Glyn Maxwell  Director: Guy Retallack	A play set in the month of Meadows in Year 1 of the French Revolutionary calendar offers us an embroidress and a chorus girl, but also Louise Rochemaure a former aristocrat turned revolutionary zealot who finds herself on the wrong side of the bloodthirsty gods in the title of the novel on which it was based.

<p>The Burial at Thebes (2008)</p>	<p>Writer: Seamus Heaney</p> <p>Composer: Dominique LeGendre</p> <p>Director: Derek Walcott</p>	<p>An opera based on Seamus Heaney’s adaptation of Sophocles’ tragedy of Antigone, where the title character insists on burying her brother (against the king’s express command) and is buried alive as a punishment.</p>
<p>A New World (2009)</p>	<p>Writer: Trevor Griffiths</p> <p>Director: Dominic Dromgoole</p>	<p>Based on the life of Thomas Paine, there are few parts for women, of which two are his mistresses Carnet and Marthe.</p>
<p>Helen (2009)</p>	<p>Writer: Frank McGuinness</p> <p>Director: Deborah Bruce</p>	<p>In Frank McGuinness’ adaptation of Euripides’ play, Menelaus’ wife insists she was never taken to Troy and thus the war to recover her (which has cost so many lives) was based on a false premise. Her husband Menelaus turns up in Egypt, where she has been all along (or so she suggests). She tells one of her servants, when plotting escape from Egypt, “When we’ve saved ourselves, we might come back for you.”</p>
<p>Anne Boleyn (2010, 2012)</p>	<p>Writer: Howard Brenton</p> <p>Director: John Dove</p>	<p>Giving the title character considerably more agency than Shakespeare’s Henry VIII, this play treats the woman James I described as “the whore who changed England” as a “conspirator for Christ”, while in the Jacobean scenes of the play, the king’s ‘mistress’ is George Villiers.</p>

<p>Bedlam (2010)</p>	<p>Writer: Nell Leyshon</p> <p>Director: Jessica Swale</p>	<p>One key plot point strand in this play is the confinement to Bedlam of May, a country girl (whose lover was lost to a Press Gang) but the focus is more on the poet trying to find her. Other women characters, however, include Gardenia (a wealthy widow), Sal (a nurse at the asylum) and Stella (someone who claims to have been wrongly admitted).</p> <p>This was the first new writing to have been written by a woman, and the production was also directed by a woman.</p>
<p>God of Soho (2011)</p>	<p>Writer: Chris Hannan</p> <p>Director: Raz Shaw</p>	<p>The titular deity is in fact Clem, goddess of love, sex and beauty, who is banished to earth and befriends Natty, a reality TV star, whose sister Teresa is homeless.</p>
<p>Globe Mysteries (2011)</p>	<p>Writer: Tony Harrison</p> <p>Director: Deborah Bruce</p>	<p>This version of Tony Harrison's update and integration of the medieval mystery plays, includes a somewhat misogynistic God. Women characters include Noah's wife, the anonymous mothers impacted by Herod's 'slaughter of the innocents' and Mary (mother of Jesus).</p>
<p>Gabriel (2013)</p>	<p>Writer: Samuel Adamson</p> <p>Director: Dominic Dromgoole</p>	<p>Created in part as a vehicle for the trumpeter Alison Balsom, it includes as a character Arabella Hunt who had once married a woman (who passed as a man), and who continues in the play to reject the advances of men.</p>

<p>Bluestockings (2013)</p>	<p>Writer: Jessica Swale</p> <p>Director: John Dove</p>	<p>The play (dedicated to Malala Yousafzai) explores the admission of women at Girton College to access higher education (but not yet graduate) in the late nineteenth century, in the face of opposition. It grapples with who had opportunities to study (a gifted student is sent home because a death means she has family responsibilities that must halt her self-development), and how far it was possible to push women's rights in that moment.</p>
<p>Holy Warriors (2014)</p>	<p>Writer: David Eldridge</p> <p>Director: James Dacre</p>	<p>Starting with events the 'Third Crusade', the second half has Richard I view the future of the middle east, allowing this play to include not only his mother Eleanor of Aquitaine and wife Berengaria of Navarre, but Golda Meir (Israel's first woman Prime Minister).</p>
<p>The Last Days of Troy (2014)</p>	<p>Writer: Simon Armitage</p> <p>Director: Nick Bagnall</p>	<p>This retelling of the end of the Trojan war proposes that Helen's elopement was no more than a pretext for it. Armitage said about Helen, "She is a woman who is constantly being described by others, mostly men... She knows that all she has to hold on to is that she won't declare which side she is for. She knows that if she picks the wrong side it will be the end of her. It is the fact that she's an enigma that keeps her alive and useful."</p>
<p>Doctor Scroggy's War (2014)</p>	<p>Writer: Howard Brenton</p> <p>Director: John Dove</p>	<p>This play is based on the practice of a real (male) surgeon in World War 1. Notwithstanding the military and medical setting, it also shows Penelope Wedgewood not only as Jack Twigg's love interest, but as a volunteer nurse and subsequently a militant pacifist. Other women include Jack's mother and Queen Mary.</p>

<p>Pitcairn (2014)</p>	<p>Writer: Richard Bean</p> <p>Director: Max Stafford- Clarke</p>	<p>Staging the events after Fletcher Christian’s mutiny, the play critiques the creation of a supposedly democratic and egalitarian society on the uninhabited island of Pitcairn where the Polynesian women they had effectively kidnapped from Tahiti have no choice of husband or entitlement to land.</p>
<p>Farinelli and the King (2015)</p>	<p>Writer: Claire van Kampen</p> <p>Director: John Dove</p>	<p>Based on real events, the play dramatizes the intervention staged by Queen Isabella to cure her husband’s melancholy by securing the services of the great castrato Carlo Broschi (stage name Farinelli).</p>
<p>Nell Gwynn (2015, 2016)</p>	<p>Writer: Jessica Swale</p> <p>Director: Christopher Luscombe</p>	<p>Dramatising the true story of the title character, the audience sees her demand Dryden attempt to write a woman “with some sense in her head”, also arguing “we’re as knotty and tangly as you”.</p> <p>They also see the moment when women were admitted as actors, leaving men like Kynaston to whine “no woman can play a woman as well as I can play a woman.”</p>
<p>The Heresy of Love (2015)</p>	<p>Writer: Helen Edmundson</p> <p>Director: John Dove</p>	<p>Inspired by the true story of the 17<sup>th</sup> century Mexican nun Sor Juana Inés de la Cruz who wrote both poetry and drama, this play pits her wish for independence against men’s wishes to use her or shut her down. “If my thoughts are as learned, as exacting as a man's, why should they not be heard?”</p>

<p>The Oresteia (2015)</p>	<p>Writer: Rory Mullarkey</p> <p>Director: Adele Thomas</p>	<p>Drawn from a trilogy of Greek tragedies it tells how Clytemnestra avenged her daughter Iphigenia by killing her husband Agamemnon, how Orestes and Electra kill Clytemnestra and her husband Aegisthus and how Orestes is first tormented for this by the Furies, and then brought to trial. Apollo says that “The mother’s just a vessel, her warm womb, just keeps the child safe until it’s born, and when the child’s born it is its father’s, it takes his father’s name. It joins the line. The womb is nothing. Just an empty space.” In the patriarchy, killing your husband is more obscene than killing your mother.</p>
<p>All the Angels: Handel and the First Messiah (2015, 2016-17)</p>	<p>Writer: Nick Drake</p> <p>Director: Jonathan Munby</p>	<p>Ostensibly the story of the first Dublin performance of a Handel oratorio, it also tells the true story of the employment of the scandal-wracked actress Susannah Cibber.</p>
<p>946: The Amazing Story of Adolphus Tips (2016)</p>	<p>Adaptation: Emma Rice and Michael Morpurgo</p> <p>Director: Emma Rice</p>	<p>The central character of this play is the 12 year-old girl Lily Tregenza. The true story of the Slapton Sands disaster, in the run-up to D-Day, is shared from her perspective.</p>
<p>The Flying Lovers of Vitebsk (2016)</p>	<p>Writer: Daniel Jamieson</p> <p>Director: Emma Rice</p>	<p>Based on the life of the writer Bella Rosenfeld and her husband, the painter Marc Chagall (for whom she was a muse, and to whose interests she sacrifices her own), the play follows their escape from antisemitic pogroms in Russia, and then Vichy France.</p>
<p>The Inn at Lydda (2016)</p>	<p>Writer: John Wolfson</p> <p>Director: Andy Jordan</p>	<p>The one female role in this production (which imagines a meeting between Jesus and the emperor Tiberius) is Helen of Tyre, a “debauched woman”.</p>



<p>The Little Match Girl (2016, 2017-18)</p>	<p>Adaptation: Joel Horwood</p> <p>Director: Emma Rice</p>	<p>An exploration of Andersen tales including The Princess and the Pea and Thumbelina as well as the title character (here played by a puppet).</p>
<p>Trystan and Iseult (2017)</p>	<p>Writers: Anna Maria Murphy and Carl Grose</p> <p>Director: Emma Rice</p>	<p>A retelling of the famous Cornish doomed love story, that pushes the title characters back somewhat behind a chorus made up of members of the Club of the Unloved, in particular the narrator Whitehands. Another important role is Yseult's maid Brangian.</p>
<p>Lions and Tigers (2017)</p>	<p>Writer: Tanika Gupta</p> <p>Director: Pooja Ghai</p>	<p>Devised from the prison letters of Dinesh Gupta (uncle of the writer), the play has counterpoised women Kamala and Bimala who take very different views about political violence.</p>
<p>Boudica (2017)</p>	<p>Writer: Tristan Bernays</p> <p>Director: Eleanor Rhode</p>	<p>Based on the life of the queen of the Iceni, as told in hostile Roman sources, this play also gives key roles to her daughters here named Blodwynn and Alonna.</p>
<p>Romantics Anonymous (2017)</p>	<p>Book: Emma Rice</p> <p>Director: Emma Rice</p>	<p>Angélique, a shy chocolate-maker, joins a support group, and saves the business of her lover Jean-René.</p>

<p>The Secret Theatre (2017)</p>	<p>Writer: Anders Lustgarten</p> <p>Director: Matthew Dunster</p>	<p>This 'history play' about Elizabethan espionage features the Queen as someone whose virginity was a propaganda ploy.</p>
<p>Emilia</p>	<p>Writer: Morgan Lloyd Malcolm</p> <p>Director: Nicole Charles</p>	<p>Based on the life of Emilia Bassano (writer, wife, lover, mother, muse) this play encourages the audience to "Listen to every woman who came before you. Listen to every woman with you now. And listen when I say to you to take the fire as your own. That anger that you feel it is yours and you can use it.. The stakes we have been tied to will not survive if our flames burn bright... Look how far we've come already. Don't stop now.'</p>
<p>Eyam (2018)</p>	<p>Writer: Matt Hartley</p> <p>Director: Adele Thomas</p>	<p>Based on real life events in the 1665 plague year in the village of the title, the play features strong women including Emmott Syddal and Katherine Mompesson.</p>
<p>Raleigh: The Treason Trial (2018)</p>	<p>Compiled and edited: Oliver Chris</p> <p>Director: Oliver Chris</p>	<p>Verbatim drama with many of the originally male parts here played by women.</p>
<p>After Edward (2019)</p>	<p>Writer: Tom Stuart</p> <p>Director: Brendan O'Hea</p>	<p>An actor playing Edward II is visited by figures from queer history including Gertrude Stein, Quentin Crisp and Harvey Milk who help to affirm his identity.</p>

Moll and the Future Kings (2019)	Director: Angela Clerkin	The cabaret is inspired by Moll Frith, staged as The Roaring Girl in their own lifetime.
Swive [Elizabeth] (2019-20)	Writer: Ella Hickson  Director: Natalie Abrahami	The play is an examination of a woman having power within a patriarchal society, who avoids being 'swived'. It includes the lines "How can I be a head of a country and yet subject to a husband?" and "They tell you you have to marry before your face runs out and to have babies before your body runs out."
Notes to the Forgotten She-Wolves (2020)	20 writers (curated by Athena Stevens)  Directors: Athena Stevens and Robin Norton-Hale	Women from history centred here include Aphra Behn, Bessie Colman and Paula Yates.  <i>Everything I Ever Wanted To Tell My Daughter About Men</i> tells a woman's relationship history, exploring the impact her teen experiences on her adult relationships.
Metamorphoses (2021)	Writers: Laura Lomas; Sabrina Mahfouz; Sami Ibrahim  Directors: Sean Holmes and Holly Race Roughan	The characters brought to life in this production include Tiresias who was punished by being turned into a woman for several years, and is then punished again by Juno when he suggests women experience greater sexual pleasure than men, and Philomela (whose story is referred to in Titus Andronicus).

I, Joan (2022)	<p>Writer: Charlie Josephine</p> <p>Director: Ilinca Radulian</p>	<p>Non-binary retelling of the Joan of Arc story, which includes lines such as “People are listening to me for the first time. Is this what it’s like to be a man?”</p> <p>Roles representing powerful women include the Dauphin’s wife Marie (“once again I preside over the council of state... Hours spent in dusty court rooms juggling ugly men’s egos, finding solutions for your problems, granting myself power of attorney and signing acts on your behalf”) and mother-in-law Yolande (“if you want something done well, you hire a woman”).</p>
Hakawatis (2022-23)	<p>Writer: Hannah Khalil</p> <p>Director: Pooja Ghai</p>	The final five brides-in-waiting attempt to give themselves (and women more generally) a future.
Ghosts (2023-24)	Adaptor and Director: Joe Hill-Gibbons	Ibsen’s tale of unhappy marriage, gaslighting and doomed love.
Hansel and Gretel (2023-24)	<p>Writer: Simon Armitage</p> <p>Director: Nick Bagnall</p>	Family show cast with the mother doubling as the witch
Shakespeare’s Women (2024)	<p>Writer: Lorien Haynes</p> <p>Director: Jude Kelly</p>	A dark comedy with ten of Shakespeare’s women attending a domestic abuse support group, with characters including Perdita, Kate, Ophelia, Gertrude, Hermione, Viola, Desdemona and Cassandra.

Princess Essex	<p>Writer: Anne Odeke</p> <p>Director: Robin Belfield</p>	<p>Imagined from fragmentary historical evidence the play centres on Joanna, a domestic servant, who wants to enter a Beauty Pageant and does so as Princess Dinubolu of Senegal.</p> <p>Mrs Bacon is another strong female character. Harriet, another domestic servant, is revealed to be a Suffragette.</p>
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## Casting

The following listings are arranged in chronological order:

<b>Productions with all male casts</b>	<b>Productions with all female casts</b>
Henry V (1997)	Damon and Pythias (1996)
Julius Caesar (1999)	Richard III (2003)
Antony and Cleopatra (1999)	The Taming of the Shrew (2003)
Twelfth Night (2002, 2003, 2012)	Much Ado About Nothing (2004)
Richard II (2003)	The Taming of the Shrew (2013, touring)
Edward II (2003)	Emilia (2018)
Measure for Measure (2004 revival only)	Richard II (2019)
Richard III (2012)	Hakawatis (2022-23)
	Titus Andronicus (2023)

<b>Productions without cis-men</b>
Richard III (2024)

### **Productions with ‘flipped gender’ characterisation**

As You Like It (touring, 2011)	Madame Jacques (Jaques)
A Midsummer Night’s Dream (2016)	Helenus (Helena) - see Queerness subject guide  All the Mechanicals but Bottom were cast female including Rita Quince (Peter Quince)
Othello (2017)	Michelle Cassio – see Queerness subject guide

Much Ado About Nothing (2017)	Juana (Don John) Antonia (Antonio)
King Lear (2017)	Lady Kent (Earl of Kent)
Much Ado About Nothing (Playing Shakespeare 2018)	Donna Joan (Don John) Pastor Francis (Friar Francis)
Othello (2018)	Lodovica (Lodovico) The Doge was also a woman in this production
Raleigh: The Treason Trial (2018)	Elizabeth Coke (Edwin Coke)
Doctor Faustus (2018-19)	Doctor Faustus - see Queerness subject guide
Measure for Measure (2021-22)	Duke - see Queerness subject guide
Much Ado About Nothing (2022)	Antonia (Antonio) Leonata (Leonato)
The Tempest (Playing Shakespeare 2023)	Alonso, Queen of Naples
Macbeth (2023)	Queen Duncan (King Duncan)
Much Ado About Nothing (Rutgers 2024)	Antonio (Antonia) Georgia Seacole (George Seacole)
Romeo and Juliet (Playing Shakespeare 2024)	Benvolio Friar

## **Productions with ‘against gender’ casting of individual roles (i.e. women playing men or men playing women)**

The following listing is arranged in chronological order:

The Tempest (2000)	Prospero played by Vanessa Redgrave
Romeo and Juliet (2004)	Nurse played by Bette Bourne
Love’s Labour’s Lost (2007, 2009)	Moth played by Seroca Davis
A Midsummer Night’s Dream (2009 and 2010, touring)	Puck/Snug/Philostrate played by Bethan Walker
The Taming of The Shrew (2013)	Gremio/Vincentio/Widow/Huntsman played by Joy Richardson
Twelfth Night (2016, Playing Shakespeare)	Feste played by Katie Ellin-Salt
Macbeth (2016)	Porter played by Nadia Albina
The Taming of the Shrew (2016)	Tranio played by Imogen Doel Grumio played by Helen Norton Biondello played by Molly Logan
946: The Amazing Story of Adolphus Tips (2016)	Grandma/Mother played by Mike Shepherd Harry played by Nandi Bhebhe
The White Devil (2017)	Giovanni played by Mollie Lambert
Romeo and Juliet (2017)	Mercutio played by Golda Roshuevel
Twelfth Night (2017)	Malvolio played by Katy Owen
Tristan and Yseult (2017)	Brangian played by Niall Ashdown



Romantics Anonymous (2017)	Madame Marini played by Gareth Snook
All's Well That Ends Well (2018)	Parolles played by Imogen Doel
Othello (2018)	Doge of Venice played by Catherine Bailey
Eyam (2018)	Reverend Stanley played by Annette Badland
Edward II (2019)	Earl of Kent played by Polly Frame Earl of Warwick/Sir John of Hainault played by Sanchia McCormack
Women Beware Women (2020)	Ward played by Helen Cripps Guardiano played by Gloria Onitri Cardinal played by Stephanie Jacob Sordido played by Rachael Spence
King Lear (2022)	King Lear played by Kathryn Hunter Fool played by Michelle Terry France/Gentleman played by Emma Ernest
Midsummer Mechanicals (2022 and 2023)	Nick Bottom played by Kerry Frampton
Henry V (2022-23)	Henry IV/Exeter played by Helena Lymbery Nym/Michael Williams/Rambures played by Georgia Frost
A Midsummer Night's Dream (2023)	Bottom played by Mariah Gale Egeus/Snug played by Sarah Finigan Quince played by Rebecca Root Snout/Mustardseed played by Tanika Yearwood
The Winter's Tale (2023)	Florizel played by Sarah Slimani
Macbeth (2023)	Ross played by Gabby Wong Siward played by Tamzin Griffin

Much Ado About Nothing (Rutgers 2024)	Verges played by Charity Wilder Huw Oatcake played by Sophonie Pierre
Rough Magic (2024)	Henry IX played by Kerry Frampton

**Ensemble productions with gender neutral casting (multiple roles played regardless of the actors' gender – women playing men and vice versa)**

The following listing is arranged in chronological order:

The Golden Ass (2002)	Including Liam Brennan as the Old Woman in the Robbers' Cave, and Michael Brown as Prostitute/Baker's Wife.
As You Like It (touring, 2011)	Audrey played by John O'Mahoney and Jacques played by Emma Pallant
Playing Shakespeare: A Midsummer Night's Dream (2012)	Snug/Cobweb played by Louise Collins (as well as Hermia) Starveling/Fairy played by Carlyss Peer (as well as Helena)
The Malcontent (2014)	Including Maquerelle played by Sam Hird, Benjamin Clarke as Emilia and Passarello played by Freya Parks
Much Ado About Nothing (2014, Touring)	Including Joy Richardson as Borachio and Friar Francis as well as Margaret, Gemma Lawrence as both Conrade and Hero, and Robert Pickavance playing both Leonato and Ursula
As You Like It (2018 and 2019)	Including Jack Laskey as Rosalind and Bettrys Jones as Orlando
Hamlet (2018)	Including Michelle Terry as Hamlet and Catrin Aaron as Horatio
Merchant of Venice (2018, touring)	Including Sarah Finigan as Shylock and Cynthia Emeagi as Prince of Morocco

The Taming of the Shrew (2018, touring)	Including Cynthia Emeagi as Baptista Minola and Jacqueline Phillips as Gremio/Vincentio
Twelfth Night (2018, touring)	Including Steffan Cennydd as Viola, Sarah Finigan as Sir Andrew Aguecheek and Rhianna McGreevy as Orsino
Macbeth (2018-19)	Including Anna-Maria Nabirye as Macduff and Catrin Aaron as Lennox
Henry IV Part 1 (2019)	Including Sarah Amankwah as Hal, Helen Schlesinger as Falstaff
Henry IV Part 2 (2019)	Including Sarah Amankwah as Hal, Helen Schlesinger as Falstaff and Jonathan Broadbent as Mistress Quickly
Henry V (2019)	Including Sarah Amankwah as Henry and Colin Hurley as Princess Katherine
Pericles (2019, touring)	Including Natasha Magigi as Gower
Bartholomew Fair (2019)	Including Jenna Augen as Zeal-of-the-land Busy and Jude Owusu as Punk Alice
Henry VI (2019)	Including Sophie Russell as Richard and Steffan Donnelly as Queen Margaret
Richard III (2019)	Including Sophie Russell as Richard and Leaphia Darko as Rivers/Bishop of Ely/Blunt
Twelfth Night (2019, touring)	Including Beau Holland as Sir Andrew Aguecheek and Andrius Gaučas as Olivia
Twelfth Night (2021)	Including Nadine Higgin as Sir Toby Belch, Jacoba Williams as Fabian, Victoria Elliott as Feste and Sophie Russell as Malvolio
Comedy of Errors (2019, touring)	Including Beau Holland as Dromio of Syracuse and Magali Masuku as the Duke

The Tempest (2022)	Including Lucy Phelps as Sebastian and Katy Stephens as Alonso.
The Taming of the Shrew (2024)	Including Yasmin Taheri as Lucentio, Lizzie Hopley as Hortensio and Jamie-Rose Monk as Vincentio
Antony and Cleopatra (2024)	Including Esther McAuley as Agrippa/Proculeius/Menas/Second Watch and Rhiannon May as Seleucus
Princess Essex (2024)	Including Alison Halstead as Batwa/Councillor Reginald And Syakira Moeladi as Councillor Bertie/Mr Dagenham Daily/Debt Collector 1/Councillor Geoffrey/Courtier

### **Productions including non-binary casting**

The following listing is arranged in chronological order:

Emilia (2018)
I, Joan (2022)
A Midsummer Night's Dream (2023)
As You Like It (2023)
Richard III (2024)

## Women performers

Identities of performers have not been individually researched, so it is possible that some individuals would (then or now) identify differently. Names in bold are those of performers who were part of the Adopt An Actor project meaning there are interviews available where they discuss the rehearsal and performance experience. This listing is arranged in chronological order of first appearance:

Name	Role
Mona Hammond	Maria in Balconies and Hiding Places workshop (1995)
Aicha Kossoko	Lucetta in The Two Gentlemen of Verona (1996)
Stephanie Roth	Julia in The Two Gentlemen of Verona (1996)
Anastasia Hille	Silvia in The Two Gentlemen of Verona (1996)  Rosalind in As You Like It (1998)  Servant in A Mad World My Masters (1998)
Amelda Brown	Maudlin in A Chaste Maid in Cheapside (1997)
Katie McNicholl	Moll/Mistress Touchwood in A Chaste Maid in Cheapside (1997)
Eve Matheson	Lady Kix in A Chaste Maid in Cheapside (1997)
Elizabeth Meadows-Rouse	Mistress Allwit/Anne in A Chaste Maid in Cheapside (1997)
<b>Jules Melvin</b>	Welsh Gentlewoman/Mistress Underman in A Chaste Maid in Cheapside (1997)  Olwen/Maid to Tata in Augustine's Oak (1999)  Luciana in Comedy of Errors (1999)  Anthony Woodville/Lord Rivers/Sir James Tyrell in Richard III (2003)  Curtis in The Taming of the Shrew (2003)

	<p>Friar Francis in Much Ado About Nothing (2004)</p> <p>Lychorida/Bawd in Pericles (2005)</p>
Anna Livia-Ryan	<p>Mamillius/Perdita in The Winter's Tale (1997)</p> <p>Aspatia in The Maid's Tragedy (1997)</p>
<b>Belinda Davison</b>	<p>Hermione in The Winter's Tale (1997)</p> <p>Lady in Waiting in The Maid's Tragedy (1997)</p> <p>Phebe in As You Like It (1998)</p> <p>Lady Gullman in A Mad World My Masters (1998)</p> <p>Don Pedro in Much Ado About Nothing (2004)</p>
Joy Richardson	<p>Paulina in The Winter's Tale (1997)</p> <p>Dula in The Maid's Tragedy (1997)</p> <p>Margaret/2<sup>nd</sup> Watchman in Much Ado About Nothing (2004)</p> <p>Lady Macduff/Witch in Playing Shakespeare Macbeth (2011)</p> <p>Gremio/Vincentio/Widow/Huntsman in The Taming of The Shrew (2013)</p> <p>Margaret/Borachio/Friar Francis in Much Ado About Nothing (2014)</p>
<b>Geraldine Alexander</b>	<p>Evadne in The Maid's Tragedy (1997)</p> <p>Ariel in The Tempest (2000)</p> <p>Emilia in The Two Noble Kinsmen (2000)</p> <p>Isis/Pamphale/Massima in The Golden Ass (2002)</p> <p>Titania/Hippolyta in A Midsummer Night's Dream (2002)</p>

	Tamora in Titus Andronicus (2006) Eleanor of Aquitaine in Holy Warriors (2014)
Lucy Campbell	Antiphila in The Maid's Tragedy (1997) Emilia in The Winter's Tale (1997)
Polly Pritchett	Olympias in The Maid's Tragedy (1997) First Lady in The Winter's Tale (1997)
Joanne Lunn	Venus in Blow's Venus and Adonis (1998)
Helen Parker	Shepherdess in Blow's Venus and Adonis (1998)
Ali Darragh	Cupid in Blow's Venus and Adonis (1998)
Sarah Corp	Cupid in Blow's Venus and Adonis (1998)
<b>Sonia Ritter</b>	Infelice/Mistress Fingerlock in The Honest Whore (1998) Nerissa in The Merchant of Venice (1998)
<b>Lilo Baur</b>	Bellafront in The Honest Whore (1998) Jessica in The Merchant of Venice (1998)
Katheryn Pogson	Viola/Penelope Whorehound in The Honest Whore (1998) Portia in The Merchant of Venice (1998)
<b>Tonia Chauvet</b>	Celia in As You Like It (1998) Mistress Harebrain in A Mad World, My Masters (1998) Cordelia in King Lear (2001)

Maggie Wills	Audrey in As You Like It (1998)  Mother in A Mad World, My Masters (1998)
<b>Yolanda Vazquez</b>	Queen Bertha in Augustine's Oak (1999)  Adriana in Comedy of Errors (1999)  Hippolyta in The Two Noble Kinsmen (2000)  Hortensio in The Taming of the Shrew (2003)  Queen Elizabeth in Richard III (2003)  Beatrice in Much Ado About Nothing (2004)  Hermione in The Winter's Tale (2005)
<b>Philippa Stanton</b>	Tata in Augustine's Oak (1999)  Luce/Courtesan in Comedy of Errors (1999)  Charite in The Golden Ass (2002)  Hermia in A Midsummer Night's Dream (2002)
Avril Clark	Pagan Priest at Thanet/Freya/Wessex Woman/ An angel/Maid to Tata in Augustine's Oak (1999)  Abbess/Emilia in Comedy of Errors (1999)
Vanessa Redgrave	Prospero in The Tempest (2000)
<b>Kananu Kirimi</b>	Miranda in The Tempest (2000)  Queen/Waiting woman in The Two Noble Kinsmen (2000)  Juliet in Romeo and Juliet (2004)



Besa Berberi	Queen in The Two Noble Kinsmen (2000) Masque in The Tempest (2000)
Kate Fleetwood	Masque in The Tempest (2000) Queen/Jailer's Daughter in The Two Noble Kinsmen (2000)
Victoria Nolan	Masque in The Tempest (2000)
<b>Joanna McCallum</b>	Gertrude in Hamlet (2000) Barbara in The Antipodes (2000)
<b>Penny Layden</b>	Ophelia in Hamlet (2000) Diana in The Antipodes (2000) Nurse in Romeo and Juliet (2009, touring) Gatekeeper in Helen (2009)
Karen Tomlin	Player Queen in Hamlet (2000) Martha in The Antipodes (2000)
Jane Amfield	Imogen in Cymbeline (2001)
Abigail Thaw	Queen/Cadwal/Philharmonus in Cymbeline (2001)
<b>Eve Best</b>	Lady Macbeth in Macbeth (2001) Beatrice in Much Ado About Nothing (2011) Cleopatra in Antony and Cleopatra (2014)

Liza Hayden	Weird Sister in Macbeth (2001)  Sir Richard Ratcliffe/Richard Duke of York in Richard III (2003)  Biondello in The Taming of the Shrew (2003)
Hilary Tones	Lady Macduff/Waiting Gentlewoman in Macbeth (2001)  Mariana/Francisca in Measure for Measure (2004)  Dionyza/Thaisa/Greek Woman in Pericles (2005)  Miss Bott/Miss Lindley in Bluestockings (2013)
<b>Patricia Kerrigan</b>	Goneril in King Lear (2001)
Felicity Dean	Regan in King Lear (2001)
Dieketsend Mnisi	Ka Madonsela (Lady Macbeth) in Umabatha (2001)
S'Bongile Ngqulunga	Isangoma 1 in Umabatha (2001)
Promise S'Thembile Jali	Isangoma 2 in Umabatha (2001)
Mary-Anne Busie	Isangoma 3 in Umabatha (2001)
Philile Sibiya	Mchunu (Lady Macduff) in Umabatha (2001)
Thokozile Gumede	Nurse in Umabatha (2001)
Sonto Maphumulo	Intombi in Umabatha (2001)
Mbali Masinga	Intombi in Umabatha (2001)
Charity Bongive Hlophe	Intombi in Umabatha (2001)

Louise Bush	<p>Helena in A Midsummer Night's Dream (2002)</p> <p>Photis in The Golden Ass (2002)</p> <p>Sir Robert Brakenbury/Earl of Richmond in Richard III (2003)</p> <p>Tailor in The Taming of the Shrew (2003)</p>
Linda Bassett	<p>Henry VI in Richard III (2003)</p> <p>Grumio in The Taming of the Shrew (2003)</p>
<b>Penelope Beaumont</b>	<p>Lord Stanley in Richard III (2003)</p> <p>Vincentio in The Taming of the Shrew (2003)</p> <p>Leonato in Much Ado about Nothing (2004)</p> <p>Paulina in The Winter's Tale (2005)</p>
Penelope Dimond	<p>Duchess of York/Sir James Blunt in Richard III (2003)</p> <p>Gremio in The Taming of the Shrew (2003)</p> <p>Antonio/3<sup>rd</sup> Watchman in Much Ado about Nothing (2004)</p>
<b>Amanda Harris</b>	<p>Buckingham in Richard III (2003)</p> <p>in The Taming of the Shrew (2003)</p>
Anna Healy	<p>Lord Hastings/Earl of Surrey in Richard III (2003)</p> <p>Baptista in The Taming of the Shrew (2003)</p> <p>Cornelia in The White Devil (2017)</p>

Kathryn Hunter	<p>Richard III in Richard III (2003)</p> <p>Katherina in The Taming of the Shrew (2003)</p> <p>King Lear in King Lear (2022)</p>
Liz Kettle	<p>Edward IV/Bishop of Ely in Richard III (2003)</p> <p>Pedant in The Taming of the Shrew (2003)</p>
<b>Meredith MacNeill</b>	<p>Lady Anne/Young Elizabeth in Richard III (2003)</p> <p>Lucentio in The Taming of the Shrew (2003)</p>
<b>Ann Ogbomo</b>	<p>First Murderer/Catesby/Norfolk in Richard III (2003)</p> <p>Joseph in The Taming of the Shrew (2003)</p> <p>Claudio in Much Ado About Nothing (2004)</p> <p>Goneril/Curan in King Lear (2022)</p>
<b>Laura Rogers</b>	<p>Jane Shore/Edward, Prince of Wales in Richard III (2003)</p> <p>Bianca in The Taming of the Shrew (2003)</p> <p>Helena in A Midsummer Night's Dream (2008)</p> <p>Timandra in Timon of Athens (2008)</p> <p>Marthe in A New World (2009)</p> <p>Celia in As You Like It (2009)</p> <p>Lady Macbeth in Macbeth (2010)</p>

Rachel Sanders	Duke of Clarence/Sir William Brandon in Richard III (2003)  Widow in The Taming of the Shrew (2003)  Don John in Much Ado about Nothing (2004)
Janet McTeer	Petruchio in The Taming of the Shrew (2003)
Clare Swinburne	Venus/Segestus/Nurse in Dido, Queen of Carthage (2003)
Caitlin Mottram	Ilioneus/Anna/Juno in Dido, Queen of Carthage (2003)
Rakie Ayola	Dido in Dido, Queen of Carthage (2003)
<b>Maria (Minnie) Gale</b>	Hero in Much Ado about Nothing (2004)  Isabella in Measure for Measure (2015)  Bottom in A Midsummer Night's Dream (2023)
Josie Lawrence	Benedick in Much Ado about Nothing (2004)
Hannah Barrie	Conrade in Much Ado about Nothing (2004)
Gabriel Reidy	Borachio in Much Ado about Nothing (2004)
<b>Sarah Woodward</b>	Dogberry in Much Ado about Nothing (2004)  Adriana in Ther Comedy of Errors (2006)  Mistress Ford in The Merry Wives of Windsor (2008, 2010)  Duchess of York in Richard II (2015)  Ma Gwynn/Queen Catherine in Nell Gwynn (2015)
<b>Melanie Jessop</b>	Lady Capulet in Romeo and Juliet (2004)

Julia Marsen	Lady Montague in Romeo and Juliet (2004)
Liana Weafer	Varrius/Juliet in Measure for Measure (2004) Mopsa/Mamillius in The Winter's Tale (2005)
<b>Sophie Thompson</b>	Isabella in Measure for Measure (2004)
<b>Juliet Rylance</b>	Perdita in The Winter's Tale (2005)
Hayley Jayne Standing	Dorcas/Emilia/Gentleman in The Winter's Tale (2005)
<b>Laura Rees</b>	Marina in Pericles (2005) Bag Lady/Service Station Attendant/Refugee/Migrant Worker/Whore/Social Worker in Man Falling Down (2005) Lavinia in Titus Andronicus (2006) Luciana in The Comedy of Errors (2006)
lisa Ilona Jäntti	Aerialist/Knight/Whore in Pericles (2005)
Matilda Leyser	Aerialist/Antiochus' daughter/Fisherman/Whore/Diana in Pericles (2005)
Victoria McManus	Aerialist/Captain/Knight/Tourist in Pericles (2005) Eve in Man Falling Down (2005)
Siân Williams	Weather Girl/Venus in The Storm (2005) Fairy in A Midsummer Night's Dream (2008) Amazon in Timon of Athens (2008)
Liz Collier	Weather Girl in The Storm (2005)

Fiona Creese	Ptolemocratia in The Storm (2005)
Emma Lowndes	Palaestra in The Storm (2005)
Jodie Whittaker	Ampelisca in The Storm (2005)
Jacqueline Defferary	Mary Silver/Isabelle in Under the Black Flag (2006)  Beatrice in Playing Shakespeare Much Ado About Nothing (2007)
<b>Jane Murphy</b>	Ann Silver in Under the Black Flag (2006)  Virgilia in Coriolanus (2006)
<b>Akiya Henry</b>	Sula/Angel in Under the Black Flag (2006)  Valeria in Coriolanus (2006)  Olivia in Playing Shakespeare Twelfth Night (2016)  Thumbelina's Mother/Field Mouse/The Princess in The Little Matchgirl (and Other Happier Tales) (2016-17, 2018)
<b>Margot Leicester</b>	Volumnia in Coriolanus (2006)
Claire Nielson	Nurse in Titus Andronicus (2006)
Cate Debenham-Taylor	Courtesan in The Comedy of Errors (2006)
Darlene Johnson	Emilia in The Comedy of Errors (2006)
Pascale Burgess	Octavia in Antony and Cleopatra (2006)  Denise in In Extremis (2006, 2007)

<b>Frances Thorburn</b>	Charmian in Antony and Cleopatra (2006) Berthode/Nun/Woman in In Extremis (2006)
Rhiannon Oliver	Iras in Antony and Cleopatra (2006) Francine/2 <sup>nd</sup> woman/Courtier/Nun in In Extremis (2006) Francine/Franny/Student/Courtier/Bishop/Monk in In Extremis (2007) Jacquenetta in Love's Labour's Lost (2007, 2009) Sarah Trumball in We The People (2007) Actor in The Bible: A Recital of the King James Bible (2011) Catherine Black in Doctor Scroggy's War (2014) Sor Sebastiana in The Heresy of Love (2015)
Frances Barber	Cleopatra in Antony and Cleopatra (2006)
<b>Niamh McCann</b>	Marie/Courtier/Whore/Nun in In Extremis (2006) Berthode in In Extremis (2007)
Sheila Reid	Helene/1 <sup>st</sup> woman in In Extremis (2006) Gower in Pericles (2015-16)
<b>Sally Bretton</b>	Heloise in In Extremis (2006, 2007) Goneril in King Lear (2008) Donna in The Frontline (2008 and 2009)
Eleanor Bron	Helene/Working woman in In Extremis (2007)



Jenni Maitland	Marie/Courtier/Nun/Company in In Extremis (2007)  Countess of Kent/Mary/Muse/Man at the Globe 1/ Simon Forman in Emilia (2018)
<b>Gemma Arterton</b>	Rosaline in Love's Labour's Lost (2007)  Duchess in The Duchess of Malfi (2014)
Oona Chaplin	Katherine in Love's Labour's Lost (2007)
Cush Jumbo	Maria in Love's Labour's Lost (2007)  Sally Bache in We The People (2007)
Seroca Davis	Moth in Love's Labour's Lost (2007, 2009)  Mary King in We The People (2007)
<b>Michelle Terry</b>	Princess of France in Love's Labour's Lost (2007, 2009)  Eliza Trist in We The People (2007)  Titania/Hippolyta in A Midsummer Night's Dream (2013)  Rosalind in As You Like It (2015)  Hamlet in Hamlet (2018)  Adam/William/Jacques d Bouys in As You Like It (2018)  Lady Macbeth in Macbeth (2018)  Hotspur in Henry IV Part 1 (2019)  Actor in The Taming of the Shrew (2020)  Lady Macbeth in Macbeth: A Conjuring (2020)  Viola in Twelfth Night (2021)

	<p>Cordelia/Lear's Fool in King Lear (2022)</p> <p>Puck in A Midsummer Night's Dream (2023)</p> <p>Richard III in Richard III (2024)</p>
Zawe Ashton	<p>Bianca in Othello (2007)</p> <p>Shakespeare Solo as Jacques (2020)</p>
Gabby Wong	<p>Soldier/Attendant/Barmaid in Othello (2007)</p> <p>Ross in Macbeth (2023)</p>
Lorraine Burroughs	<p>Aemilia in Othello (2007)</p> <p>Juliet/Sampson in Playing Shakespeare Romeo and Juliet (2009)</p>
Natasha Magigi	<p>Hero in PSwDB Much Ado About Nothing (2007)</p> <p>Hero in PSwDB Much Ado About Nothing (2008)</p> <p>Maria in PSwDB Twelfth Night (2016)</p> <p>Sabrina/Monstrous Rout in Comus (2016)</p> <p>Gower in Pericles (2019, touring)</p> <p>Courtezan/Abbess/Balthazar in Comedy of Errors (2019, touring)</p> <p>Feste in Twelfth Night (2019, touring)</p>
Susan Salmon	<p>Verges/Margaret in Playing Shakespeare Much Ado About Nothing (2007)</p>
<b>Zoe Tapper</b>	<p>Desdemona in Othello (2007)</p>

<b>Pippa Nixon</b>	<p>Jessica in The Merchant of Venice (2007)</p> <p>Mrs Bains/Mrs Kettle/Dorothy in Holding Fire! (2007)</p> <p>Phrynia in Timon of Athens (2008)</p> <p>Hermia in A Midsummer Night's Dream (2008)</p> <p>Ariel in The Tempest (2016)</p>
<b>Michelle Duncan</b>	<p>Portia in The Merchant of Venice (2007)</p>
<b>Kirsty Besterman</b>	<p>Nerissa in The Merchant of Venice (2007)</p> <p>Mrs Harrington in Holding Fire! (2007)</p> <p>Beatrice in Playing Shakespeare Much Ado About Nothing (2008)</p> <p>Rose Clebert in Liberty (2008)</p> <p>Hermia in A Midsummer Night's Dream (2008)</p>
Louise Callaghan	<p>Lizzie Banks in Holding Fire! (2007)</p>
Alice Haig	<p>Beth Bains/Molly in Holding Fire! (2007)</p> <p>Philotis in 'Tis Pity She's a Whore (2014)</p>
Jennifer Kidd	<p>Mrs Burgess/Mary Lovett/Welsh Woman/Old Lady in Holding Fire! (2007)</p>
Rachael Spence	<p>Margaret/Verges in Playing Shakespeare Much Ado About Nothing (2008)</p> <p>Sordido in Women Beware Women (2020)</p>

<b>Ellie Piercy</b>	<p>Elodie Blaise in Liberty (2008)</p> <p>Anne Page in The Merry Wives of Windsor (2008, 2010)</p> <p>Helena in All's Well That Ends Well (2011)</p> <p>Tess in Bluestockings (2013)</p> <p>Vicereine in The Heresy of Love (2015)</p> <p>Celia in As You Like It (2015)</p>
<b>Belinda Lang</b>	Louise Rochemaure in Liberty (2008)
<b>Naana Agyei-Ampadu</b>	<p>Babydoll in The Frontline (2008, 2009)</p> <p>Juliet in Measure for Measure (2015)</p> <p>Cassandra in The Oresteia (2015)</p>
<b>Siobhan Redmond</b>	Titania/Hippolyta in A Midsummer Night's Dream (2008)
<b>Bethan Walker</b>	<p>Peaseblossom in A Midsummer Night's Dream (2008)</p> <p>Amazon in Timon of Athens (2008)</p> <p>Puck/Snug/Philostrate in A Midsummer Night's Dream (2009 and 2010, touring)</p> <p>Actor in The Bible: A Recital of the King James Bible (2011)</p>
<b>Serena Evans</b>	<p>Mistress Page in The Merry Wives of Windsor (2008, 2010)</p> <p>Actor in The Bible: A Recital of the King James Bible (2011)</p>
<b>Sue Wallace</b>	Mistress Quickly in The Merry Wives of Windsor (2008, 2010)

Dominique Bull	Juliet in Romeo and Juliet (2008, touring)
Marsha Henry	Nurse in Romeo and Juliet (2008, touring)
Bridgitta Roy	Lady Capulet in Romeo and Juliet (2008, touring)
<b>Golda Roshuevel</b>	Beth in The Frontline (2008 and 2009)  Lady Capulet in Playing Shakespeare Romeo and Juliet (2009)  Actor in The Bible: A Recital of the King James Bible (2011)  Mercutio in Romeo and Juliet (2017)
Jodie McNee	Cordelia in King Lear (2008)  Jodie in The Frontline (2008 and 2009)
Sally Bretton	Goneril in King Lear (2008)  Donna in The Frontline (2008 and 2009)
Kellie Bright	Regan in King Lear (2008)  Casey in The Frontline (2008 and 2009)
Jo Martin	Violet in The Frontline (2008 and 2009)
Fernanda Prata	Cupid in Timon of Athens (2008)
Jane Bertish	Nurse/Lady Montague in Playing Shakespeare Romeo and Juliet (2009)
Julia Reinstein	Lotte in A New World (2009)
Alix Riemer	Carnet in A New World (2009)

Sophie Duval	<p>Ma Downey in A New World (2009)</p> <p>Audrey in As You Like It (2009)</p> <p>Widow in All's Well That Ends Well (2011)</p> <p>Sal in Bedlam (2010)</p>
Jade Williams	<p>Philly/Mrs Monroe in A New World (2009)</p> <p>Phebe in As You Like It (2009)</p> <p>Lady Mortimer/Doll Tearsheet in Henry IV Parts 1 and 2 (2010)</p> <p>Nancy in Bedlam (2010)</p> <p>Duchess/Sloth in Doctor Faustus (2011)</p> <p>Teresa in The God of Soho (2011)</p> <p>Rosaline in Love's Labour's Lost (2018)</p>
<b>Naomi Frederick</b>	<p>Rosalind in As You Like It (2009)</p> <p>Sor Juana in The Heresy of Love (2015)</p>
Penny Downie	Helen in Helen (2009)
Diveen Henry	Theonoe in Helen (2009)
Holly Atkins	<p>Lady Montague in Romeo and Juliet (2009)</p> <p>Chorus in Helen (2009)</p>
Ellie Kendrick	Juliet in Romeo and Juliet (2009)

Miranda Foster	<p>Lady Capulet in Romeo and Juliet (2009)</p> <p>Actor in The Bible: A Recital of the King James Bible (2011)</p> <p>Mrs God in The God of Soho (2011)</p> <p>Gertrude/Second Player/Player Queen/Second Gravedigger in Hamlet (2012)</p> <p>Company member in Globe to Globe Hamlet (2014)</p>
<b>Thomasin Rand</b>	Rosaline in Love's Labour's Lost (2009)
<b>Siân Robins-Grace</b>	<p>Katherine in Love's Labour's Lost (2009)</p> <p>Hermia/Snout/Cobweb in A Midsummer Night's Dream (2009, touring)</p>
Cate Hamer	Titania/Hippolyta in A Midsummer Night's Dream (2009, touring)
Sally Tatum	Helena/Robin Starveling/Peaseblossom in A Midsummer Night's Dream (2009, touring)
<b>Laura Pyper</b>	Cressida in Troilus and Cressida (2009)
Ania Sowinska	Helen/Cassandra in Troilus and Cressida (2009)
Olivia Chaney	Andromache in Troilus and Cressida (2009)
<b>Dana Gartland</b>	<p>Luciana in The Comedy of Errors (2009, touring)</p> <p>Actor in The Bible: A Recital of the King James Bible (2011)</p>
Sarah Ridgeway	Adriana in The Comedy of Errors (2009, touring)
Johanne Murdock	Abbess/Courtesan in The Comedy of Errors (2009, touring)
Karen Bryson	Lady Macduff/Witch in Playing Shakespeare Macbeth (2010)

Claire Cox	Lady Macbeth in Playing Shakespeare Macbeth (2010)
<b>Janet Fullerlove</b>	Weird Sister/Lady Macbeth's Gentlewoman in Macbeth (2010)
Simone Kirby	Weird Sister/Lady Macduff in Macbeth (2010)
Karen Anderson	Weird Sister in Macbeth (2010)
Rachel Winters	Lennox/Witch/Fleance in Playing Shakespeare Macbeth (2010)  Margaret/Verges in Playing Shakespeare Much Ado About Nothing (2018)
Jasmine Hyde	Titania/Hippolyta in A Midsummer Night's Dream (2010, touring)
<b>Barbara Marten</b>	Mistress Quickly in Henry IV Parts 1 and 2 (2010)  Annabel in Bedlam (2010)  Actor in The Bible: A Recital of the King James Bible (2011)  Joan/Midwife/Arabella in Gabriel (2013)  Eleanor of Aquitaine in King John (2015)
Lorna Stuart	Lady Percy in Henry IV Parts 1 and 2 (2010)
<b>Ceri-Lyn Cissone</b>	Anne Page in The Merry Wives of Windsor (2010, touring)
Miranda Raison	Anne Bullen in Henry VIII (2010)
Amanda Lawrence	Old Lady in Henry VIII (2010)  Nancy in Nell Gwynn (2015)
Kate Duchêne	Queen Katherine in Henry VIII (2010)
Ellie Burrow	Adriana in The Comedy of Errors (2010, touring)



Sanchia McCormack	Abbess/Courtesan in The Comedy of Errors (2010, touring)  Grausis in The Broken Heart (2015)  Earl of Warwick/Sir John of Hainault in Edward II (2019)  Margaret Thatcher in After Edward (2019)
<b>Laura Prior</b>	Luciana in The Comedy of Errors (2010, touring)
Lauryn Redding	Merchants in The Comedy of Errors (2010, touring)
Jo Herbert	Anne Boleyn in Anne Boleyn (2010, 2011, 2012)  Rosalind in As You Like It (2011, touring)
Mary Doherty	Patience in Henry VIII (2010)  Lady Rochford in Anne Boleyn (2010, 2011, 2012)  Mariana in All's Well That Ends Well (2011)  Queen Margaret in Henry VI Parts 1-3 (2013, touring)
Claire Bond	Lady Jane in Anne Boleyn (2010, 2011, 2012)
Holly Morgan	Lady Celia in Anne Boleyn (2010, 2011, 2012)  Megan Jones in Doctor Scroggy's War (2014)
Rose Leslie	May in Bedlam (2010)
Ella Smith	Phyllis in Bedlam (2010)
Lorna Stuart	Stella in Bedlam (2010)

Finty Williams	Gardenia in Bedlam (2010)  Lady Macduff in Macbeth (2013)  Agave/Sports Doctor in The Lightning Child (2013)
Charlotte Dodds	Bedlamite in Bedlam (2010)
Jessica White	Bedlamite in Bedlam (2010)
<b>Louise Ford</b>	Helena/Starveling/Peaseblossom in A Midsummer Night's Dream (2010, touring)  Actor in The Bible: A Recital of the King James Bible (2011)  Luce in The Knight of the Burning Pestle (2014ii)
Hara Yannas	Hermia in A Midsummer Night's Dream (2010, touring)
Nadia Shash	Actor in The Bible: A Recital of the King James Bible (2011)
<b>Beth Park</b>	Celia in As You Like It (2011, touring and 2012)
<b>Emma Pallant</b>	Jacques/Phebe in As You Like It (2011, touring and 2012)  Hippolyta/Titania in Playing Shakespeare A Midsummer Night's Dream (2012)  Lady Capulet/Prince in Playing Shakespeare Romeo and Juliet (2013)  Beatrice in Much Ado About Nothing (2014, touring and 2015)
<b>Amanda Hadingue</b>	Gertrude in Hamlet (2011, touring)

<b>Jade Anouka</b>	Ophelia in Hamlet (2011, touring)  Juliet in Playing Shakespeare Romeo and Juliet (2013)
<b>Janie Dee</b>	Countess of Rousillon in All's Well That Ends Well (2011)  Titania/Hippolyta in A Midsummer Night's Dream (2014)
Naomi Cranston	Diana in All's Well That Ends Well (2011)
Charlotte Broom	Bad Angel in Doctor Faustus (2011)
Sarita Piotrowski	Helen/Pride in Doctor Faustus (2011)  Handmaiden/Hairy Goddess in The God of Soho (2011)
Iris Roberts	Hostess/Lechery in Doctor Faustus (2011)  Clem in The God of Soho (2011)
Beatriz Romilly	Good Angel in Doctor Faustus (2011)  Stan in The God of Soho (2011)  Joan of Arc/Eleanor, Duchess of Gloucester/Lady Grey in Henry VI Parts 1-3 (2013, touring)  Helena in A Midsummer Night's Dream (2014)  Beatrice in Much Ado About Nothing (2017)
Lisa McGrillis	Margaret in Much Ado About Nothing (2011)  Eve/Angel/Mary Salome/Mother/Woman in The Globe Mysteries (2011)
<b>Ony Uhiara</b>	Hero in Much Ado About Nothing (2011)  Mary/Gill, Mak's wife/Mary Magdalene/woman in The Globe Mysteries (2011)

Helen Weir	<p>Ursula in Much Ado About Nothing (2011)</p> <p>Noah's wife/Mary/Woman/Mother in The Globe Mysteries (2011)</p> <p>Widow in The Taming of The Shrew (2012)</p>
Rhiannon Meades	Singer/Mother/Woman in The Globe Mysteries (2011)
Sarah Vevers	<p>Supporting Player in The Globe Mysteries (2011)</p> <p>Hortensio/Lawyer/Servant in The White Devil (2017)</p>
Emma Pierson	Natty in The God of Soho (2011)
Carlyss Peer	<p>Helena/Starveling in Playing Shakespeare A Midsummer Night's Dream (2012)</p> <p>Ophelia/Voltemand in Hamlet (2012)</p>
Louise Collins	Hermia/Snug in Playing Shakespeare A Midsummer Night's Dream (2012)
Deirdre Mullins	Rosalind in As You Like It (2012)
Brid Brennan	Chorus/Queen Isabel in Henry V (2012)
Lisa Stevenson	<p>Hostess Quickly/Alice in Henry V (2012)</p> <p>Nurse in Playing Shakespeare Romeo and Juliet (2013)</p>
Olivia Ross	<p>Princess Katherine/Boy in Henry V (2012)</p> <p>Hermia in A Midsummer Night's Dream (2013)</p> <p>Celia in Bluestockings (2013)</p>

<b>Sarah MacRae</b>	<p>Bianca in The Taming of the Shrew (2012)</p> <p>Helena in A Midsummer Night’s Dream (2013)</p> <p>Miss Blake in Bluestockings (2013)</p> <p>Cariola in The Duchess of Malfi (2014)</p> <p>Luce in The Knight of the Burning Pestle (2014i)</p> <p>Isabella in The Changeling (2015)</p> <p>Calantha in The Broken Heart (2015)</p>
<b>Samantha Spiro</b>	<p>Katherina in The Taming of the Shrew (2012)</p> <p>Lady Macbeth in Macbeth (2013)</p>
Stephanie Racine	<p>Fairy in A Midsummer Night’s Dream (2013)</p> <p>Minnie/Woman at Table in Bluestockings (2013)</p>
Tala Gouveia	<p>Fairy in A Midsummer Night’s Dream (2013)</p> <p>Carolyn in Bluestockings (2013)</p>
Molly Logan	<p>Fairy in A Midsummer Night’s Dream (2013)</p> <p>Maeve in Bluestockings (2013)</p> <p>Puck/Philostrate in A Midsummer Night’s Dream (2014)</p> <p>Viola in Playing Shakespeare Twelfth Night (2016)</p> <p>Biondello in The Taming of the Shrew (2016)</p> <p>Witch 2/Porter in Playing Shakespeare Macbeth (2020)</p> <p>Flute/Fairy in A Midsummer Night’s Dream (2023)</p>

Gabrielle Lloyd	Miss Welsh in Bluestockings (2013) Mother Marguerita in The Heresy of Love (2015)
<b>Jessie Buckley</b>	Miranda in The Tempest (2013) Arabella/Kate in Gabriel (2013)
Sarah Sweeney	Iris in The Tempest (2013) Dutchwoman/James-Amy/Caroline/Lady Curious/Wife in Gabriel (2013)
Amanda Wilkin	Ceres in The Tempest (2013) Alice/Lady Victim/Hannah in Gabriel (2013) Company member in Globe to Globe Hamlet (2014) Alphonso Lanier/Muse/River Woman/Emilia in Othello in Emilia (2018) Helena in A Midsummer Night's Dream (2019) Bessie Colman in Notes to the Forgotten She-Wolves (2020)
<b>Charlotte Mills</b>	Queen Mary in Gabriel (2013) Launce in The Two Gentlemen of Verona (2016) Dogberry/Pastor Francis in Playing Shakespeare Much Ado About Nothing (2018) Boyet in Love's Labour's Lost (2018)
Moyo Akandé	Witch in Macbeth (2013) Caster Semenya/Maenad in The Lightning Child (2013) Hippolyta in The Two Noble Kinsmen (2018)

Cat Simmons	Witch in Macbeth (2013) Bille Holliday/Maenad in The Lightning Child (2013)
Jess Murphy	Witch in Macbeth (2013) Louisa/Janet Armstrong/Maenad in The Lightning Child (2013)
Clemmie Sveaas	Antonia/Maenad in The Lightning Child (2013) Chorus in Othello (2018)
Lucia Tong	Maenad in The Lightning Child (2013)
Coral Messam	Maenad in The Lightning Child (2013)
Sasha Frost	Maenad in The Lightning Child (2013)
Sheila Atim	Maenad in The Lightning Child (2013) Emilia in Othello (2018)
<b>Kate Lamb</b>	Katherina in The Taming of the Shrew (2013)
<b>Leah Whitaker</b>	Petruchio in The Taming of the Shrew (2013)
Kathryn Hunt	Baptista Minola/Grumio in The Taming of the Shrew (2013)
Olivia Morgan	Bianca/Biondello in The Taming of the Shrew (2013)
Nicola Sangster	Hortensio in The Taming of the Shrew (2013)
Remy Beasley	Tranio in The Taming of the Shrew (2013)
Becci Gemmell	Lucentio in The Taming of the Shrew (2013) Luciana in The Comedy of Errors (2014) Elizabeth Sydall/Mary Talbot in Eyam (2018)

<b>Bethan Cullinane</b>	Cordelia/Lear's Fool in King Lear (2013 and 2014, touring)  Jessica in Playing Shakespeare The Merchant of Venice (2014)  Desdemona in Playing Shakespeare Othello (2015)
Ruth Everett	Goneril in King Lear (2013)
Shanaya Rafaat	Regan in King Lear (2013 and 2014 touring)  Zanche in The White Devil (2017)
Denise Gough	Julia in The Duchess of Malfi (2014)
Pauline McLynn	Wife in The Knight of the Burning Pestle (2014)  Queen in Cymbeline (2015-16)  Mephistopheles in Doctor Faustus (2018-19)
Hannah McPake	Mistress Merrythought in The Knight of the Burning Pestle (2014)  Lady Capulet in Romeo and Juliet (2015)
Martha Lily Dean	Aurelia in The Malcontent (2014)  Ganymede/Ilioneus in Dido, Queen of Carthage (2015)
Sekela Nancy Ngamilo	Page in The Malcontent (2014)  Anna in Dido, Queen of Carthage (2015)
Tamla Tutankhamun	Guerrino in The Malcontent (2014)  Venus in Dido, Queen of Carthage (2015)



Jasmine Jones	Mercury in The Malcontent (2014) Dido in Dido, Queen of Carthage (2015)
Yasmin Prince	Celso in The Malcontent (2014) Juno/Mercury in Dido, Queen of Carthage (2015)
Amanda Shodeko	Maria in The Malcontent (2014)
Rachael Ofori	Nerissa in Playing Shakespeare The Merchant of Venice (2014)
Catherine Bailey	Portia in Playing Shakespeare The Merchant of Venice (2014) Portia in Julius Caesar (2014) Penelope Wedgewood in Doctor Scroggy's War (2014) Bianca/Doge of Venice in Othello (2018)
Lizzy Watts	Hermia/Moth in A Midsummer Night's Dream (2014)
Ella Cumber	Cobweb in A Midsummer Night's Dream (2014)
Susan Hingley	Peaseblossom in A Midsummer Night's Dream (2014)
<b>Indira Varma</b>	Tamora in Titus Andronicus (2014)
Flora Spencer-Longhurst	Lavinia in Titus Andronicus (2014)
Bryonie Pritchard	Nurse in Titus Andronicus (2014)
Katy Stephens	Calphurnia in Julius Caesar (2014) Mrs Twigg/Queen Mary in Dr Scroggy's War (2014) Clytemnestra in The Oresteia (2015) Elizabeth I/Queen Catherine/Joan/Bethan/Mrs Prest/Mary/ The Commissioner in Thomas Tallis (2015)

	<p>Leonata in Much Ado About Nothing (2022)</p> <p>Alonso in The Tempest (2022)</p> <p>Titus in Titus Andronicus (2023)</p>
Jessie Lilley	<p>Citizen in Julius Caesar (2014)</p> <p>Helen in The Inn at Lydda (2016)</p>
Gwendolen Chatfield	<p>Goneril/Curan in King Lear (2014, touring)</p>
Gemma Lawrence	<p>Hero/Conrade in Much Ado About Nothing (2014, touring)</p>
Rosie Hilal	<p>Octavia/Iras in Antony and Cleopatra (2014)</p> <p>Joanne in Holy Warriors (2014)</p> <p>Mariana in Measure for Measure (2015)</p> <p>Electra in The Oresteia (2015)</p>
<b>Sirine Saba</b>	<p>Charmian in Antony and Cleopatra (2014)</p> <p>Berengaria of Navarre/Queen of Sibylla in Holy Warriors (2014)</p> <p>Regan in King Lear (2017)</p> <p>Mary Cooper in Eyam (2018)</p> <p>Nurse in Romeo and Juliet (2021)</p>
Gillian Bevan	<p>Hera in The Last Days of Troy (2014)</p>
Claire Calbraith	<p>Andromache/Thetis in The Last Days of Troy (2014)</p>

Lily Cole	Helen of Troy in The Last Days of Troy (2014)
Francesca Zoutewelle	Athene/Breseis in The Last Days of Troy (2014)
Daisy Hughes	Tilly Hope in Doctor Scroggy's War (2014)
<b>Hattie Ladbury</b>	Adriana in The Comedy of Errors (2014)  Duke in Measure for Measure (2021-22)
Linda Broughton	Aemilia, the Abbess in The Comedy of Errors (2014)
Emma Jerrold	Courtesan in The Comedy of Errors (2014)
Anne Odeke	Luce/Messenger in Comedy of Errors (2014)  Hostess/Peter Simple/John in The Merry Wives of Windsor (2019)  Mistress Overdo/Joan Trash/Prompter in Bartholomew Fair (2019)  Ada in CBeebies As You Like It (2022)  Hippolyta in A Midsummer Night's Dream (2023) Princess Dinubolu in Princess Essex (2024)
Vanessa Emme	Fasto in Pitcairn (2014)
<b>Cassie Layton</b>	Mata in Pitcairn (2014)  Juliet in Romeo and Juliet (2015)  Frances Walsingham/Mary Queen of Scots in The Secret Theatre (2017)
Anna Leong Brophy	Walua in Pitcairn (2014)

Saffron Hocking	Te'o in Pitcairn (2014)
Lois Chimimba	Te Lahu in Pitcairn (2014)
Jennifer Leong	Company member in Globe to Globe Hamlet (2014)
<b>Phoebe Fildes</b>	Company member in Globe to Globe Hamlet (2014)
Kirsty Hopkins	Musical Director/Girl/Soprano in Thomas Tallis (2014, 2015)
<b>Fiona Button</b>	Annabella in 'Tis Pity She's a Whore (2014)  Performer in Notes to the Forgotten She-Wolves (2020)
Noma Dumezweni	Hippolita in 'Tis Pity She's a Whore (2014)
Morag Siller	Puttana in 'Tis Pity She's a Whore (2014)
Joelle Harvey	Sicle in L'Ormino (2014)
Susanna Hurrell	Erisbe in L'Ormino (2014)
Rachel Kelly	Mirinda in L'Ormino (2014)
Amy Morgan	Pentheia in The Broken Heart (2015)
Thalissa Teixeira	Euphrania in The Broken Heart (2015)  Diaphanta in The Changeling (2015)  Emilia In Othello (2017)  Bianca in Women Beware Women (2019-20)  Katherina in The Taming of the Shrew (2024)
<b>Hattie Morahan</b>	Beatrice-Joanna in The Changeling (2015)  Helene Alving in Ghosts (2023)

Melody Grove	Isabella Farnese in Farinelli and the King (2015, 2017)
Georgina Lamb	Emilia in Playing Shakespeare Othello (2015)
<b>Jessica Warbeck</b>	Bianca in Playing Shakespeare Othello (2015) Hero/Conrade in Much Ado About Nothing (2015) Desdemona in Othello (2018)
<b>Joanne Howarth</b>	Margaret/Borachio in Much Ado About Nothing (2015) Old Ma Gwynn/Queen Catherine in Nell Gwynn (2017) Antonia/Verges in Much Ado About Nothing (2022) Boatswain/Francisco in The Tempest (2022)
Sophia Nomvete	Audrey in As You Like It (2015) Juanita in The Heresy of Love (2015)
Gwyneth Keyworth	Phebe in As You Like It (2015) Angelica in The Heresy of Love (2015)
Anneika Rose	Queen Isabel in Richard II (2015)
Sasha Waddell	Duchess of Gloucester in Richard II (2015) Lady Castlemaine/Louise de Keroualle in Nell Gwynn (2015)
Kelly Price	Susannah Cibber in All the Angels (2015, 2016-17)
Gugu Mbatha-Raw	Nell Gwynn in Nell Gwynn (2015)
Petra Massey	Mistress Overdone in Measure for Measure (2015) Chorus in The Oresteia (2015)

Branka Katic	Goddess Athena in The Oresteia (2015)
Susan Porrett	Brigida in The Heresy of Love (2015)
Aruhan Galieva	Blanche in King John (2015)  Silvia in Two Gentlemen of Verona (2016, touring)  Hero in Playing Shakespeare Much Ado About Nothing (2018)
Tanya Moodie	Constance in King John (2015)
Cassie Layton	Juliet in Romeo and Juliet (2015)
Sarah Higgins	Nurse in Romeo and Juliet (2015)
Dorothea Myer-Bennett	Nerissa in The Merchant of Venice (2015, 2016)  Thaisa/Dionyza in Pericles (2015-16)
<b>Rachel Pickup</b>	Portia in The Merchant of Venice (2015, 2016)
Phoebe Pryce	Jessica in The Merchant of Venice (2015, 2016)  Miranda in The Tempest (2016)
Tia Bannon	Antiochus' daughter/Diana in Pericles (2015-16)  Perdita in The Winter's Tale (2016)
<b>Jessica Baglow</b>	Marina in Pericles (2015-16)  Mopsa/Emilia in The Winter's Tale (2016)
Rachael Stirling	Hermione in The Winter's Tale (2016)

Kirsty Woodward	Dorcas in The Winter's Tale (2016)  Whitehands in Tristan and Yseult (2017)  Princess of France in Love's Labour's Lost (2018)
<b>Niamh Cusack</b>	Paulina in The Winter's Tale (2016)
<b>Emily Barber</b>	Innogen in Cymbeline (2015-16)
Tika Peucelle	Mother/Helen in Cymbeline (2015-16)  Iris in The Tempest (2016)
Katie Ellins-Salt	Feste in Playing Shakespeare Twelfth Night (2016)
Maggie Bain	Flute/Philostrate in A Midsummer Night's Dream (2016)
Nandi Bhebhe	First Fairy/Starveling in A Midsummer Night's Dream (2016)  Harry in 946: The Amazing Story of Adolphus Tips (2016)  Fabian in Twelfth Night (2017)
Anjana Vasan	Hermia in A Midsummer Night's Dream (2016)  Cordelia in King Lear (2017)
<b>Katy Owen</b>	Puck in A Midsummer Night's Dream (2016)  Lily in 946: The Amazing Story of Adolphus Tips (2016)  Malvolio in Twelfth Night (2017)
Meow Meow [Melissa Madden Gray]	Hippolyta/Titania in A Midsummer Night's Dream (2016)
Edith Tankus	Snug in A Midsummer Night's Dream (2016)
Alex Tregear	Snout in A Midsummer Night's Dream (2016)

<b>Kathy Rose O'Brien</b>	Katherine in The Taming of the Shrew (2016, previews only due to injury)
<b>Aoife Duffin</b>	Katherine in The Taming of the Shrew (2016)
Genevieve Hulme-Beaman	Bianca in The Taming of the Shrew (2016)
Amy Conroy	Haberdasher/Widow in The Taming of the Shrew (2016)
<b>Imogen Doel</b>	Tranio in The Taming of the Shrew (2016)  Parolles in All's Well That Ends Well (2018)
Helen Norton	Grumio in The Taming of the Shrew (2016)
<b>Leah Brotherhead</b>	Julia in The Two Gentlemen of Verona (2016)
Amber James	Lucetta/Panthino/Tranio in The Two Gentlemen of Verona (2016)
Tara Fitzgerald	Lady Macbeth in Macbeth (2016)  Elizabeth in The Secret Theatre (2017)  Livia in Women Beware Women (2020)
<b>Nadia Albina</b>	Porter in Macbeth (2016)  Bianca in Othello (2017)  Lady Katherine Howard/Desdemona/Muse/River Woman in Emilia (2018)  Performer of Sonnet 47 in Love in Isolation series (2020)
Scarlett Brookes	Lady Macduff/Young Siward in Macbeth (2016)
Danielle Bird	Gentlewoman in Macbeth (2016)
Kerry Gooderson	Donalbain/Fleance/Young Macduff in Macbeth (2016)



<b>Maddy Hill</b>	Imogen in Imogen (2016)
Claire-Louise Cordwell	Queen in Imogen (2016)
Sapphire Joy	Helen in Imogen (2016)
Erica Kouassi	Philaria in Imogen (2016)
Leila Ayad	Pisania in Imogen (2016)
Audrey Brisson	Bella Rosenfeld in The Flying Lovers of Vitebsk (2016)
Emma Darlow	Madame Bounine in 946: The Amazing Story of Adolphus Tips (2016)
Kyla Goodey	Lily's Mum/Skunkhead in 946: The Amazing Story of Adolphus Tips (2016)
Emma Curtis	The Rt Hon Lady Alice Egerton, his daughter/The Lady in Comus (2016)
Suzie Chard	Mrs Bown, housekeeper/Monstrous Rout in Comus (2016)
Betrys Jones	Thumbelina/Trickster in The Little Matchgirl (and Other Happier Tales) (2016)  Orlando in As You Like It (2018 and 2019)  Laertes/Player in Hamlet (2018)  Actor 2 in The Fir Tree (2021-22)
Saskia Strallen	Ensemble/Signora Avoglio in All the Angels (2016-17)
Lucy Peacock	Ensemble/Signor Avoglio in All the Angels (2016-17)
Kate Stanley-Brennan	Vittoria in The White Devil (2017)
Mollie Lambert	Giovanni in The White Devil (2017)
Mercy Ojelade	Isabella/Gasparo in The White Devil (2017)

<b>Joanna Horton</b>	Cassio in Othello (2017)
Natasha Cowley	Ensemble in Othello (2017)
Natalie Klamar	Desdemona in Othello (2017)
Layo-Christina Akinlude	Bianca/Female Usher in Playing Shakespeare The Taming of the Shrew (2017)
Gloria Onitiri	Katherina in PSwDB Taming of the Shrew (2017)  Guardiano in Women Beware Women (2020)
Viss Elliot Safavi	Widow/Tailor in PSwDB Taming of the Shrew (2017)
Siobhan Athwal	Dancer in Romeo and Juliet (2017)
Kirsty Bushell	Juliet in Romeo and Juliet (2017)
Blythe Duff	Nurse in Romeo and Juliet (2017)
Martina Laird	Lady Capulet in Romeo and Juliet (2017)  Countess of Rousillon/Widow in All's Well That Ends Well (2018)
Sian Martin	Lady Montague in Romeo and Juliet (2017)
Jac O'Kody	Dancer in Romeo and Juliet (2017)
Carly Bawden	Maria in Twelfth Night (2017)  Angélique in Romantics Anonymous (2017)
<b>Annette McLaughlin</b>	Olivia in Twelfth Night (2017)
<b>Anita-Joy Uwajeh</b>	Viola in Twelfth Night (2017)
Kandaka Moore	Ensemble in Twelfth Night (2017)

Anya Chalotra	Hero in Much Ado About Nothing (2017)
<b>Jo Dockery</b>	Juana in Much Ado About Nothing (2017)
Ammara Niwaz	Ursula in Much Ado About Nothing (2017)
Sarah Seggari	Margaret/Verges in Much Ado About Nothing (2017)  Lady Cornelia/Flora in Emilia (2018)
Lucy Brandon	Child Soldier in Much Ado About Nothing (2017)
<b>Emily Bruni</b>	Goneril in King Lear (2017)
Anjana Vasan	Cordelia in King Lear (2017)
Saskia Reeves	Kent in King Lear (2017)
Loren O'Dair	Fool in King Lear (2017)
Louisa Beadle	Ensemble/Musician in King Lear (2017)
Bethan Clark	Ensemble in Boudica (2017)
Jenny Fitzpatrick	Lucius in Boudica (2017)
Kate Handford	Silvia in Boudica (2017)
Joan Iyiola	Alonna in Boudica (2017)
Gina McKee	Boudica in Boudica (2017)
Anna-Maria Nabirye	Andraste/Roman Woman in Boudica (2017)  Macduff in Macbeth (2018-19)
Natalie Simpson	Blodwynn in Boudica (2017)
Laura Pitt-Pulford	Nell Gwynn in Nell Gwynn (2017)

Pepter Lunkuse	Rose Gwynn in Nell Gwynn (2017)
Mossie Smith	Nancy in Nell Gwynn (2017)
Pandora Clifford	Lady Castlemaine/Louise de K�rouaille in Nell Gwynn (2017)
Thea Collings	Ensemble in Nell Gwynn (2017)
Philippa Flynn	Ensemble in Nell Gwynn (2017)
Hannah Vassallo	Yseult in Tristan and Yseult (2017)
Natasha Jayetileke	Suzanne/Mimi in Romantics Anonymous (2017)
Joanna Riding	Magda/Brigitte/Dr Maxim in Romantics Anonymous (2017)
Lauren Samuels	Young Woman/Self-Help Tape/Swing in Romantics Anonymous (2017)
Paige Carter	Diana in All's Well That Ends Well (2018)
Louisa Mai Newberry	Mariana in All's Well That Ends Well (2018)
Charlyne Francis	Donna Joan/Constable in Playing Shakespeare Much Ado About Nothing (2018)
Fiona Hampton	Beatrice in Playing Shakespeare Much Ado About Nothing (2018)  Heale in Raleigh: The Treason Trial (2018)
Catrin Aaron	Horatio in Hamlet (2018)  Phebe/Corin/Duke Senior's 2 <sup>nd</sup> Lord in As You Like It (2018)  Lennox in Macbeth (2018-19)  Hastings/Tyrrell in Richard III (2024)

Helen Schlesinger	<p>Gertrude in Hamlet (2018)</p> <p>Duke Frederick/Duke Senior in As You Like It (2018)</p> <p>Falstaff in Henry IV Parts 1 and 2 (2019)</p> <p>Buckingham in Richard III (2024)</p>
Nadia Nadarajah	<p>Celia in As You Like It (2018 and 2019)</p> <p>Guildenstern in Hamlet (2018)</p> <p>Cleopatra in Antony and Cleopatra (2024)</p>
Tanika Yearwood	<p>Player in Hamlet (2018)</p> <p>Amiens/LeBeau/Hymen in As You Like It (2018/2019)</p> <p>Lady Anne Clifford/Lord Collins et al. in Emilia (2019)</p> <p>Snout/Mustardseed in A Midsummer Night's Dream (2023)</p> <p>Grey/Ratcliffe in Richard III (2024)</p>
<b>Sarah Finigan</b>	<p>Shylock in Merchant of Venice (2018, touring)</p> <p>Bianca/Grumio in The Taming of the Shrew (2018, touring)</p> <p>Sir Andrew Aguecheek in Twelfth Night (2018, touring)</p> <p>Mistress Page in the Merry Wives of Windsor (2019)</p> <p>Egeus/Snug/Peaseblossom in A Midsummer Night's Dream (2023)</p> <p>King Edward/Mayor in Richard III (2024)</p>

<b>Cynthia Emeagi</b>	Baptista Minola in The Taming of the Shrew (2018, touring)  Olivia in Twelfth Night (2018, touring)  Jessica/Prince of Morocco in The Merchant of Venice (2018, touring)
<b>Rhianna McGreevy</b>	Katherina in The Taming of the Shrew (2018, touring)  Duke Orisno in Twelfth Night (2018, touring)  Nerissa in The Merchant of Venice (2018, touring)
<b>Jacqueline Phillips</b>	Gremio/Vincentio in The Taming of the Shrew (2018, touring)  Maria/Sebastian in Twelfth Night (2018, touring)  Portia in The Merchant of Venice (2018, touring)
Sue Devaney	First Queen/Doctor in The Two Noble Kinsmen (2018)
Melissa James	Second Queen in The Two Noble Kinsmen (2018)
Francesca Mills	Jailer's Daughter in Two Noble Kinsmen (2018)  Hermia in A Midsummer Night's Dream (2023)  Duchess in Duchess of Malfi (2024)
Kat Rose-Martin	Third Queen in The Two Noble Kinsmen (2018)  Performer in Notes to the Forgotten She-Wolves (2020)
<b>Ellora Torchia</b>	Emilia in The Two Noble Kinsmen (2018)
Jude Christian	Performer in Nanjing (2018)
Badria Timimi	Lodovica in Othello (2018)
Anna Andresen	Lady Mary Sidney/Margaret Johnson/Eve/Muse in Emilia (2018)

Clare Perkins	Emilia 3 in Emilia (2018)
Carolyn Pickles	Lord Henry Carey/Muse/Judith/Priest in Emilian (2018)  Performer in Notes to the Forgotten She-Wolves (2020)
Vinette Robinson	Emilia 2 in Emilia (2018)
Sophie Russell	Lord Thomas Howard/Hester/Lady Helena/Muse in Emilia (2018)  Ensemble in Henry IV Parts 1 and 2 (2019)  Richard in Henry VI and Richard III (2019)  Bottom in A Midsummer Night's Dream (2021)  Malvolio in Twelfth Night (2021)  Marcus in Titus Andronicus (2023)
Charity Wakefield	William Shakespeare/Drunk Man 2/Valentine Simmes/River Woman/Muse in Emilia (2018)
Leaphia Darko	Katherine in Love's Labour's Lost (2018)  Sir Walter Blunt/Lady Percy/Vintner in Henry IV Part 1 (2019)  Lord Hastings/Lady Percy/Duke of Gloucester in Henry IV Part 2 (2019)  Gloucester/Governor/Alice in Henry V (2019)  Salisbury/Northumberland/Rutland in Henry VI (2019)  Rivers/Bishop of Ely/Blunt in Richard III (2019)

<b>Annette Badland</b>	Reverend Thomas Stanley in Eyam (2018)  Mortimer Senior/Earl of Arundel/Abbott in Edward II (2019)  Gertrude Stein in After Edward (2019)  Narrator in Hansel and Gretel (2023)
<b>Zora Bishop</b>	Elizabeth Hancock/Elizabeth Sheldon in Eyam (2018)
<b>Priyanga Burford</b>	Katherine Mompesson in Eyam (2018)
Norah Lopez- Holden	Emmott Sydall in Eyam (2018)
Rose Wardlaw	Harriet Stubbs in Eyam (2018)
Nathalie Armin	Elizabeth Coke in Raleigh: The Treason Trial (2018)
Pooky Quesnel	Justice Popham in Raleigh: The Treason Trial (2018)
Amanda Bright (nee Wright)	Clerk in Raleigh: The Treason Trial (2018)  Ross in Playing Shakespeare Macbeth (2020)  Sam's Mum in Christmas at the Snow Globe (2020)
<b>Kirsty Rider</b>	Lady Macduff in Macbeth (2018-19)
Philippine Velge	Donalbain in Macbeth (2018-19)
Sarah Amankwah	Valdes/Martino/Carter in Doctor Faustus (2018-19)  Hal in Henry IV Parts 1 and 2 (2019)  Henry V in Henry V (2019)  Eleanor/Jack Cade/Edward IV in Henry VI (2019)



	Edward IV/Duchess of York in Richard III (2019)  Performer in Notes to the Forgotten She-Wolves (2020)  Ensemble in Richard III (2019)
Lily Bevan	Scholar 2/Beelzebub/Horse Courser/Duke of Saxony in Doctor Faustus (2018-19)  Duke Frederick/Duke Senior in As You Like It (2019)
Jocelyn Jee Esien	Doctor Faustus in Doctor Faustus (2018-19)  Bottom in A Midsummer Night's Dream (2019)
Mandi Symons	Wagner/Old Woman in Doctor Faustus (2018-19)
Lucie Sword	Evil Angel/Hostess/Duchess of Vanholt/Helen of Troy in Doctor Faustus (2018-19)
Polly Frame	Earl of Kent in Edward II (2019)  Harvey Milk in After Edward (2019)  Gertrude in Hamlet (2022)
Katie West	Queen Isabella in Edward II (2019)  Dorothy Gale/Maria von Trapp in After Edward (2019)
Nicholle Cherrie	Green/Percy/Groom/Queen's Attendant in Richard II (2019)
Doña Croll	John of Gaunt/Duchess of York in Richard II (2019)
Ayesha Dharker	Aumerle in Richard II (2019)  Mum/Witch in Hansel and Gretel (2023)
Lourdes Faberes	Bagot/Ross/Exton/Gardener's help in Richard II (2019)

Leila Farzad	Queen in Richard II (2019)  Kate in Shakespeare's Women (2024)
Shobna Gulati	Duke of York in Richard II (2019)
Sarah Lam	Duchess of Gloucester/Bushy/Willoughby/Gardner in Richard II (2019)
Sarah Niles	Bolingbroke in Richard II (2019)
Indra Ové	Mowbray/Northumberland in Richard II (2019)
Charlotte Beaumont	Juliet in Playing Shakespeare Romeo and Juliet (2019)
Angela Clerkin	Sebastian in Moll and the Future Kings (2019)
Debbie Chazen	Nurse/Lady Montague in Playing Shakespeare Romeo and Juliet (2019)
Hermione Gulliford	Lady Capulet in Playing Shakespeare Romeo and Juliet (2019)
Shalisha James-Davis	Benvolio in Playing Shakespeare Romeo and Juliet (2019)  Luciana in The Comedy of Errors (2024)
Ayoola Smart	Tybalt/Apothecary in Playing Shakespeare Romeo and Juliet (2019)
Stacy Abalogun	Phebe/Charles the Wrestler/Ensemble in As You Like It (2019)
Sophie Stone	Jaques in As You Like It (2019)

Beau Holland	<p>Sir Andrew Aguecheek in Twelfth Night (2019, touring)</p> <p>Dionyza in Pericles (2019, touring)</p> <p>Dromio of Ephesus/Messenger in Comedy of Errors (2019, touring)</p> <p>Bassianus/Quintus/Martius/Nurse/Midwife/Clown/A Fly/Aemilius in Titus Andronicus (2023)</p>
Mogali Masuku	<p>Maria/Sebastian/Valentine in Twelfth Night (2019, touring)</p> <p>Thasia/Thaliard/Leonine/Diana in Pericles (2019, touring)</p> <p>Luciana/Duke in Comedy of Errors (2019, touring)</p>
Evelyn Miller	<p>Orsino in Twelfth Night (2019, touring)</p> <p>Marina/Fisherman 2/Lychorida/First Gentleman/Lord in Pericles (2019, touring)</p> <p>Adriana/First Merchant in Comedy of Errors (2019, touring)</p> <p>Actor in The Taming of the Shrew (2020)</p> <p>Performer in Deep Night, Dark Night (2020)</p>
Nina Bowers	<p>Douglas/Poins/King's Man in Henry IV part 1</p> <p>Poins/Lord Chief Justice/Mouldy in Henry IV part 2 (2019)</p> <p>Sir Thomas Grey/Duke of Orleans/Williams/French messenger in Henry V (2019)</p> <p>Suffolk, Young Clifford, Queen Elizabeth in Henry VI (2019)</p> <p>Queen Elizabeth/Prince in Richard III (2019)</p> <p>Rosalind in As You Like It (2023)</p>

Rachel Hannah Clarke	<p>Snug/Peaseblossom in A Midsummer Night's Dream (2019 and 2021)</p> <p>Valentine in Twelfth Night (2021)</p> <p>Ophelia in Hamlet (2022)</p> <p>Margaret/Watchman in Much Ado About Nothing (2022)</p> <p>Ariel in The Tempest (2022)</p>
Victoria Elliott	<p>Titania/Hippolyta in A Midsummer Night's Dream (2019 and 2021)</p> <p>Feste in Twelfth Night (2021)</p>
Nadine Higgin	<p>Quince in A Midsummer Night's Dream (2019 and 2021)</p> <p>Sir Toby Belch in Twelfth Night (2021)</p> <p>Paulina in The Winter's Tale (2023)</p>
Faith Omole	<p>Hermia in A Midsummer Night's Dream (2019)</p>
Jacoba Williams	<p>Snout/Moth in A Midsummer Night's Dream (2019 and 2021)</p> <p>Fabian in Twelfth Night (2021)</p> <p>Snout in A Midsummer Night's Dream (2021)</p> <p>Perdita in The Winter's Tale (2023)</p>
Jenna Augen	<p>Zeal-Of-The-Land Busy/Ursula in Bartholomew Fair (2019)</p>
Hedydd Dylan	<p>Sir Hugh Evans/Nym in The Merry Wives of Windsor (2019)</p> <p>Ned Winwife/Bristle/Scrivener in Bartholomew Fair (2019)</p>
Bryony Hannah	<p>Mistress Ford in The Merry Wives of Windsor (2019)</p> <p>Grace Wellborn/Daniel 'Jordan' Knockem in Bartholomew Fair (2019)</p>

Anita Reynolds	Mistress Quickly in The Merry Wives of Windsor (2019) Dame Purecraft/Whit/Corncutter in Bartholomew Fair (2019)
Boadicea Ricketts	Anne Page/John Rugby in The Merry Wives of Windsor (2019) Win Littlewit/Nightingale in Bartholomew Fair (2019)
Matti Houghton	Prince Edward in Henry VI (2019) Lady Anne in Richard III (2019) Lady Macbeth in Macbeth (2023)
Nina Cassells	Princess Elizabeth/Washerwoman/Katherine Grey in Swive (2019-20)
Abigail Cruttenden	Queen Elizabeth I/Catherine Parr/Mary Tudor in Swive (2019-20)
Melissa Riggall	Actor in The Taming of the Shrew (2020)
Helen Cripps	Ward in Women Beware Women (2020)
Stephanie Jacob	Mother/Cardinal in Women Beware Women (2020) Adam/Corin in As You Like It (2023)
Olivia Vinall	Isabella in Women Beware Women (2020)
Sabrina Mahfouz	Performer in Notes to the Forgotten She-Wolves (2020)
Saida Ahmed	Performer in Notes to the Forgotten She-Wolves (2020)
Petra Letang	Performer in Notes to the Forgotten She-Wolves (2020)
Kae Alexander	Performer in Notes to the Forgotten She-Wolves (2020)
Nadia Clifford	Performer in Notes to the Forgotten She-Wolves (2020)
Kelly Burke	Performer in Notes to the Forgotten She-Wolves (2020)

Rebecca Hands-Wicks	Performer in Notes to the Forgotten She-Wolves (2020)
Philippa Gregory	Performer in Notes to the Forgotten She-Wolves (2020)
Weruche Opia	Performer in Notes to the Forgotten She-Wolves (2020)
Stella Duffy	Performer in Notes to the Forgotten She-Wolves (2020) Robyn Goodfellow in Christmas at the (Snow) Globe (2019 and 2020)
Mara Allen	Witch 3/Fleance in Playing Shakespeare Macbeth (2020)
Elly Condron	Lady Macbeth in Playing Shakespeare Macbeth (2020)
Jessica Murrain	Witch 1/Lady Macbeth in Playing Shakespeare Macbeth (2020) Oliver in As You Like It (2023)
Shona Babeyemi	Olivia in Twelfth Night (2021) Helena in A Midsummer Night's Dream (2021)
Nadi Kemp-Sayfi	Maria in Twelfth Night (2021) Hermia in A Midsummer Night's Dream (2021) Laertes in Hamlet (2022) Hero in Much Ado About Nothing (2022) Miranda in The Tempest (2022) Akila the Writer in Hakawatis: Women of the Arabian Nights (2022-23)
Beth Cordingly	Lady Capulet in Romeo and Juliet (2021)
Clara Indrani	Montague/Friar John in Romeo and Juliet (2021)

Rebekah Murrell	Juliet in Romeo and Juliet (2021) Viola in Twelfth Night (Cue script, 2023)
Zoe West	Benvolio in Romeo and Juliet (2021)
Anna Crichlow	Hermia/Snug in A Midsummer Night's Dream (tour, 2021) Celia/Adam in As You Like It (tour, 2021) Alonso in The Tempest (tour, 2021) Actor 4 in The Fir Tree (2021 and 2022) Brutus in Julius Caesar (2022)
Emma Ernest	Puck in A Midsummer Night's Dream (tour, 2021) Rosalind in As You Like It (tour, 2021) Ariel in The Tempest (tour, 2021) France/Gentleman in King Lear (2022) Margaret in Much Ado About Nothing (2024)
Sara Lessore	Helena/Starveling/Cobweb in A Midsummer Night's Dream (tour 2021) Duke Senior/Duke Frederic/Corin in As You Like It (tour, 2021) Miranda in The Tempest (tour, 2021)
Katy Secombe	Titania in A Midsummer Night's Dream (tour 2021) Touchstone/Phoebe in As You Like It (tour, 2021) Stephano/Sebastian in The Tempest (tour, 2021)

Eloise Secker	Pompey/Mariana/Juliet in Measure for Measure (2021-22)  Grumio in The Taming of the Shrew (2024)  Violet/Joanna's Mum/Councillor Clive/Ensemble in Princess Essex (2024)
Helena Lymbery	Duke (Cover) in Measure for Measure (2021-22)  Henry IV/Exeter in Henry V (2022-23)
Ishia Bennison	Escalus/Overdone/Francisca/Barnadine in Measure for Measure (2021-22)
Georgia Landers	Isabella/Froth in Measure for Measure (2021-22)
Sophie Melville	Portia in The Merchant of Venice (2022)
Tripti Tripuraneni	Nerissa in The Merchant of Venice (2022)
Eleanor Wyld	Jessica in The Merchant of Venice (2022)
Francesca Henry	Rosencrantz in Hamlet (2022)
Francesca Amewudah-Rivers	Witch/Lad Macduff in Playing Shakespeare Macbeth (2022)
Hannah Azuonye	Lady Macbeth in Playing Shakespeare Macbeth (2022)
Stacey Evans	Ross in Playing Shakespeare Macbeth (2022)
Aoife Gaston	Witch in Playing Shakespeare Macbeth (2022)  Stephano in Playing Shakespeare The Tempest (2023)
Amie Francis	Calpurnia in Julius Caesar (2022)
Cash Holland	Portia/Cinna in Julius Caesar (2022)
Charlotte Bate	Cassius in Julius Caesar (2022)



	Emilia in Othello (2024)
Janet Etuk	Ann Bullen in Henry VIII (2022)  Marie/Courcelles in I, Joan (2022)  Moran in Rough Magic (2024)
Debbie Korley	Woman 1/Patience/Elizabeth I in Henry VIII (2022)  Yolande/Manchon in I, Joan (2022)
Natasha Cottrill	Lady Mary in Henry VIII (2022)  Joan's army 2/Gris/Girl in I, Joan (2022)
Bea Sagura	Queen Katharine in Henry VIII (2022)  Hermione in The Winter's Tale (2023)
Anna Savva	Woman 2/Hope in Henry VIII (2022)  Joan's Army 1/Cauchon in I, Joan (2022)
Marianne Oldham	Regan in King Lear (2022)  Titania in A Midsummer Night's Dream (2023)  Elizabeth in Richard III (2024)
Kerry Frampton	Bottom in Midsummer Mechanicals (2022, 2023)  Henry IX in Rough Magic (2024)
Lucy Phelps	Beatrice in Much Ado About Nothing (2022)  Sebastian in The Tempest (2022)

Roseanna Anderson	Joan's Army 3 in I, Joan (2022)
Joséphine Callies	Katherine/Boy in Henry V (2022-23)
Georgia Frost	Nym/Michael Williams/Rambures in Henry V (2022-23)
Eleanor Henderson	Queen of France/Prince Louis/Ambassador 1/Le Fer in Henry V (2022-23)
Houda Echounafi	Wadiha the Dancer in Hakawatis (2022-23)
Alaa Habib	Fatah the Young in Hakawatis (2022-23)
Laura Hanna	Zuya the Warrior in Hakawatis (2022-23) Adriana in The Comedy of Errors (2023)
Roann Hassani McCloskey	Naha the Wise in Hakawatis (2022-23)
Kirsten Foster	Tamora in Titus Andronicus (2023)
Mei Mei Macleod	Chiron in Titus Andronicus (2023)
Georgia-Mae Myers	Alarbus/Lavinia in Titus Andronicus (2023)
Mia Selway	Demetrius in Titus Andronicus (2023)
Kibong Tanji	Aaron in Titus Andronicus (2023) Clarence/Stanley in Richard III (2024)
Sarah Slimani	Florizel in The Winter's Tale (2023) Regine Engstrand in Ghosts (2024)
Emma Manton	Alonso in Playing Shakespeare The Tempest (2023)
Bea Svistunenko	Miranda/Trinculo in Playing Shakespeare The Tempest (2023)

Rebecca Root	Quince in A Midsummer Night's Dream (2023)
Lizzie Schenk	Fairy in A Midsummer Night's Dream (2023) Ephesian/Cover in The Comedy of Errors (2024)
Isabel Adomakoh Young	Orlando in As You Like It (2023)
Jessica Alade	Phoebe in As You Like It (2023)
Tessa Parr	Touchstone in As You Like It (2023)
Hannah Ringham	Audrey in As You Like It (2023)
Tamzin Griffin	Duncan/Siward in Macbeth (2023) Julia in Duchess of Malfi (2024)
Lucy Reynolds	Ensemble in Macbeth (2023) Ensemble/Cover in Much Ado About Nothing (2024)
Eleanor Wyld	Lady Macduff in Macbeth (2023)
Claire Benedict	Abbess in The Comedy of Errors (2023)
Phoebe Naughton	Courtesan/First Merchant/Balthazar in The Comedy of Errors (2023) Cortesan/First Merchant in The Comedy of Errors (2024)
Danielle Phillips	Luce/Second Merchant/Messenger in The Comedy of Errors (2023) Second Merchant/Luce in The Comedy of Errors (2024)
Jessica Whitehurst	Luciana in The Comedy of Errors (2023)
Kate Donnachie	Ensemble in Hansel and Gretel (2023-24)

Chaya Gupta	Gretel in Hansel and Gretel (2023-24)
Rachel-Leah Hosker	Ensemble in Hansel and Gretel (2023-24)
Sarah Cullum	Ensemble/Cover in Othello (2024)
Poppy Gilbert	Desdemona in Othello (2024)
Maggie Musgrove	Clare/Bianca in Othello (2024)
Lorraine Adeyefa	Ensemble/Cover in Duchess of Malfi (2024)
Poppy Kunorubwe	Duchess's Daughter in Duchess of Malfi (2024)
Ela Soetan	Duchess's Daughter in Duchess of Malfi (2024)
Shazia Nicholls	Cariola in Duchess of Malfi (2024)
Sarah Agha	Ensemble/Cover in Playing Shakespeare Romeo and Juliet (2024)
Sharon Ballard	Lady Capulet in Playing Shakespeare Romeo and Juliet (2024)
Marième Diouf	Friar in Playing Shakespeare Romeo and Juliet (2024)
Miriam Grace Edwards	Nurse in Playing Shakespeare Romeo and Juliet (2024)
Felixe Forde	Juliet in Playing Shakespeare Romeo and Juliet (2024)
Saroja-Lily Ratnavel	Benvolio in Playing Shakespeare Romeo and Juliet (2024)
Lydia Fleming	Hero in Much Ado About Nothing (2024)
Amalia Vitale	Beatrice in Much Ado About Nothing (2024)
Rosalind Blessed	Executioner/Citizen/Ensemble/Cover in Richard III (2024)
Hayley Carmichael	Duchess of York in Richard III (2024)
Karie Erich	Lady Anne in Richard III (2024)

Poppy Miller	Margaret in Richard III (2024)
Isabelle Chiara Dawodu	Prince Edward in Richard III (2024)
Felicity Tong	Prince Edward in Richard III (2024)
Poppy Setrem	Young Richard in Richard III (2024)
Holly-Jade Roberts	Young Richard in Richard III (2024)
Ayla Wheatley	Messenger/Ensemble/Cover in Richard III (2024)
Lizzie Hopley	Hortensio in The Taming of the Shrew (2024) Mrs Bugle/Councillor Cecil/Ensemble in Princess Essex (2024)
Sophie Merzell	Bianca in The Taming of the Shrew (2024) Nun/Mr Southend Standard/Ensemble in Princess Essex (2024)
Syakira Moeladi	Widow/Cover in The Taming of the Shrew (2024) Councillor Bertie/Mr Dagenham Daily/Debt Collector 1/Councillor Geoffrey/Courtier/Elise/Ensemble in Princess Essex (2024)
Jamie-Rose Monk	Vincentio in The Taming of the Shrew (2024) Mrs Bacon/Peaches/Councillor Ralph/Ensemble in Princess Essex (2024)
Yasmin Taheri	Lucentio in The Taming of the Shrew (2024) Harriet/Councillor Robert/Ensemble in Princess Essex (2024)
Gabriella Leon	Iras/Octavia/Thyreus/Third Watch in Antony and Cleopatra (2024)
Rhiannon May	Seleucus/Cover in Antony and Cleopatra (2024)

Esther McAuley	Agrippa/Proculeius/Means/Second Watch in Antony and Cleopatra (2024)
Zoë McWhinney	Charmian in Antony and Cleopatra (2024)
Rosemarie Akwafo	Nona in Rough Magic (2024)
Mae Munuo	Cover in Rough Magic (2024)
Bryony Twyde	Audeja in Rough Magic (2024)
Gabrielle Brooks	Adriana in The Comedy of Errors (2024)

## Gender Fluid, Gender-Queer, Gender-non-conforming, Non-binary and Trans performers (see also Queerness subject guide)

This listing may be incomplete as names have been added only when the identity is in the public domain. To be added to future editions, please email [library@shakespearesglobe.com](mailto:library@shakespearesglobe.com).

Leah Harvey	Emilia 1 in Emilia (2018)
Adedamola Bajomo	Wesley Dykes in Moll and the Future Kings (2019)
Jacqui Ong	Sigi Moonlight in Moll and the Future Kings (2019)
Momo	Bae Sharam in Moll and the Future Kings (2019)
E Mallin Parry	Mal Content in Moll and the Future Kings (2019)
Leah Kirby	Performer in Moll and the Future Kings (2019)
S L Grange	Moll Frith in Moll and the Future Kings (2019) Audience Elf in Christmas at the (Snow) Globe (2020)
Jenet Le Lacheur	Performer in Notes to the Forgotten She-Wolves (2020)
Lucy Jane Parkinson	Performer in Notes to the Forgotten She-Wolves (2020)
Emma Frankland	Performer in Notes to the Forgotten She-Wolves (2020)
Charlie Josephine	Actor in Metamorphoses (2021)
Isobel Thom	Joan in I, Joan (2022) Helena in A Midsummer Night's Dream (2023)
Joe Henry	Joan's Army 4 in I, Joan (2022)

Azara Meghie	Joan's Army 5 in I, Joan (2022)
Daneka Etchells	Mutius Lucius in Titus Andronicus (2023)
Lucy McCormick	Saturninus in Titus Andronicus (2023)
Sam Crerar	Lysander in A Midsummer Night's Dream (2023) Richmond/Catesby in Richard III (2024)
Vinnie Heaven	Demetrius in A Midsummer Night's Dream (2023)
Mika Onyx Johnson	Silvius in As You Like It (2023)
Macy-Jacob Seelochan	Celia in As You Like It (2023)
Sam Buttery	Performer in Burnt at the Stake (2023)
Mary Malone	Performer in Burnt at the Stake (2023)
Libby Mai	Viola in Shakespeare's Women (2024)
Em Thane	Rivers/Commissioner in Richard III (2024)



## Women in the Organisational team

	<b>Administrative office-holder</b>
Diana Devlin	<p>Administrator of first summer school (1972)</p> <p>Theatre Administrator (1985-1987)</p> <p>Chair of Museums and Exhibitions Committee</p> <p>Read not Dead co-ordinator (1995-?)</p> <p>Director: The Shakespeare Globe Trust (1998-2012)</p> <p>Director: Shakespeare Globe Trading Limited (2005-2012)</p> <p>Deputy Chair of Globe Council (2013-?)</p>
Siri Fischer-Hansen	Sam Wanamaker's Assistant (1985-1989)
Polly Hope	Design Consultant (1993-94)
Lucy Beevor	Events Assistant (c.1992-1997)
Jackie Houghton	<p>Globelink funding campaign (c.1992-1997)</p> <p>Organiser of the Opening of the Globe</p>
Tiffany Fenner	<p>Picture Library (1995-96)</p> <p>Front of House Manager for Workshop Season (1995)</p> <p>Marketing Manager (1996-1999)</p> <p>Head of Communications (1999-2003)</p> <p>Director of Communications (2003-2005)</p>

Nancy Welch Knowles	Founding Sharer Director 1996-2005
Audre Mendel	Founding Sharer Director 2002-2005
Farah Karim-Cooper	Head of Higher Education and Research 2004-2021 Founder of Shakespeare and Race Festival 2018 Co-Director of Education 2021-2024
Emma Rice	Artistic Director 2016-2018
Margaret Casely-Hayford	Chair 2018-2024
Michelle Terry	Artistic Director 2018-
Stella Kanu	CEO (2023-
Dame Jayne-Anne Gadhia	Chair (2024-)

## Women in the Creative team

Creative	Role in Production (Year)
Gaynor Macfarlane	Director: Damon and Pythias (1996)
Rosalind King	Dramaturg: Damon and Pythias (1996)
Jenny Tiramani	<p>Designer: The Two Gentlemen of Verona (1996)</p> <p>Director of Theatre Design (1997-2005) - co-innovator of Original Practice Productions</p> <p>Designer: Henry V (1997)</p> <p>Designer: A Chaste Maid in Cheapside (1997)</p> <p>Designer: The Merchant of Venice (1998)</p> <p>Master of Clothing and Properties: Antony and Cleopatra (1999)</p> <p>Master of Clothing and Properties: Julius Caesar (1999)</p> <p>Master of Clothing and Properties: Hamlet (2000)</p> <p>Master of Clothing and Properties: Cymbeline (2001)</p> <p>Master of Clothing and Properties: Twelfth Night (2002)</p> <p>Master of Clothing and Properties: A Midsummer Night's Dream (2002)</p> <p>Master of Clothing, Properties and Hangings: Twelfth Night (2003)</p> <p>Co-Master of Clothing and Master of Properties: Richard II (2003)</p>

	<p>Co-Master of Clothing and Master of Properties: The Taming of the Shrew (2003)</p> <p>Co-Master of Clothing and Master of Properties: Edward II (2003)</p> <p>Co-Master of Clothing and Master of Properties and Hangings: Richard III (2003)</p> <p>Master of Clothing and Properties: Romeo and Juliet (2004)</p> <p>Master of Clothing, Properties and Hangings: Measure for Measure (2004 and 2005)</p> <p>Designer: The Tempest (2005)</p> <p>Master of Clothing, Properties and Hangings: Measure for Measure; The Winter's Tale (2005)</p> <p>Designer: Twelfth Night (2012)</p> <p>Designer: Richard III (2012)</p>
<p><b>Claire van Kampen</b></p>	<p>Composer of The Two Gentlemen of Verona (1996)</p> <p>Director of Theatre Music (1997-9)</p> <p>Composer of The Winter's Tale (1997)</p> <p>Composer of The Winter's Tale (1998)</p> <p>Composer of A Mad World My Masters (1998)</p> <p>Composer of The Merchant of Venice (1998)</p> <p>Composer of Julius Caesar (1999)</p> <p>Master of (Theatre) Music (1999-2005)</p>

	Composer of King Lear (2001)
	Composer of A Midsummer Night's Dream (2002)
	Composer of Richard II (2003)
	Composer of Richard III (2003)
	Composer of Dido, Queen of Carthage (2003)
	Composer of The Tempest (2005)
	Composer of Man Falling Down (2005)
	Composer of Measure for Measure (2005)
	Composer of Love's Labour's Lost (2007, 2009)
	Composer of King Lear (2008)
	Composer of Helen (2009)
	Composer of Henry IV Parts 1 and 2 (2010)
	Co-Composer of Hamlet (2011)
	Composer of Henry V (2012)
	Composer of Richard III (2012)
	Composer of Twelfth Night (2012 revival)
	Composer of A Midsummer Night's Dream (2014)
	Composer of Julius Caesar (2014)
	Composer of The Changeling (2014-15)
	Composer of Pericles (2015)

	<p>Composer of Measure for Measure (2015)</p> <p>Writer: Farinelli and the King (2015, 2017)</p> <p>Musical Arranger: Farinelli and the King (2015, 2017)</p> <p>Director and Composer: Othello (2018)</p> <p>Composer: King Lear (2022)</p>
Lucy Bailey	<p>Director: The Maid's Tragedy (1997)</p> <p>Director: As You Like It (1998)</p> <p>Director: Titus Andronicus (2006, revived 2014)</p> <p>Director: Timon of Athens (2008)</p> <p>Director: Macbeth (2010)</p> <p>Director: Comus (2016)</p> <p>Director: Much Ado About Nothing (2022)</p>
Angela Davies	<p>Designer: The Maid's Tragedy (1997)</p>
Sue Lefton	<p>Director: A Mad World, My Masters (1998)</p> <p>Co-Master of Dance: Hamlet (2000)</p>
Bunny Christie	<p>Designer: As You Like It (1998)</p>
Kandis Cook	<p>Designer: A Mad World, My Masters (1998)</p>
Jennie Muskett	<p>Composer: The Honest Whore (1998)</p>
Kathryn Hunter	<p>Director: Comedy of Errors (1999)</p> <p>Director: Pericles (2005)</p>

Liz Cooke	<p>Master of Design: Comedy of Errors (1999)</p> <p>Master of Design: Pericles (2005)</p> <p>Designer: The Merchant of Venice (2007)</p> <p>Designer: Playing Shakespeare Much Ado About Nothing (2008)</p>
<b>Lenka Udovicki</b>	<p>Director: The Tempest (2000)</p>
Siân Williams	<p>Co-Master of Dance: Hamlet (2000)</p> <p>Master of Dance: The Antipodes (2000)</p> <p>Choreography: Macbeth (2001)</p> <p>Master of Dance: The Golden Ass (2002)</p> <p>Master of Dance: Twelfth Night (2002)</p> <p>Master of Dance: Richard III (2003)</p> <p>Master of Dance: Taming of the Shrew (2003)</p> <p>Master of Dance: Dido, Queen of Carthage (2003)</p> <p>Master of Dance: Edward II (2003)</p> <p>Master of Dance: The Storm (2005)</p> <p>Master of Dance: The Tempest (2005)</p> <p>Tango Choreography: Troilus and Cressida (2005)</p> <p>Master of Dance: Measure for Measure (2005)</p> <p>Choreographer: Antony and Cleopatra (2006)</p> <p>Choreographer: Coriolanus (2006)</p>

	Choreographer: In Extremis (2006, 2007)
	Choreographer: Holding Fire! (2007)
	Choreographer: Love's Labour's Lost (2007)
	Choreographer: Othello (2007)
	Choreographer: The Merchant of Venice (2007)
	Choreographer: A Midsummer Night's Dream (2008)
	Choreographer: King Lear (2008)
	Choreographer: The Comedy of Errors (2009, touring)
	Choreographer: Romeo and Juliet (2009, touring)
	Choreographer: Romeo and Juliet (2009)
	Choreographer: Macbeth (2011)
	Choreography: Hamlet (2011, touring)
	Choreographer: Hamlet (2014-16, Globe to Globe)
	Choreographer: The Tempest (2016)
	Choreographer: The Inn at Lydda (2016)
	Choreographer: Playing Shakespeare The Taming of the Shrew (2017)
	Choreographer: As You Like It (2018)
	Choreographer: Hamlet (2018)
	Choreographer: Twelfth Night (2018, touring)



	<p>Choreographer: The Taming of the Shrew (2018, touring)</p> <p>Choreographer: The Merchant of Venice (2018, touring)</p> <p>Choreographer: After Edward (2019)</p> <p>Choreographer: Henry IV Parts 1 and 2 (2019)</p> <p>Choreographer: Henry V (2019)</p> <p>Choreographer: Twelfth Night (2019, touring)</p> <p>Choreographer: Pericles (2019, touring)</p> <p>Choreographer: The Comedy of Errors (2019, touring)</p> <p>Associate Movement Director: Swive (2019-20)</p> <p>Choreographer: A Midsummer Night's Dream (2021, touring)</p> <p>Choreographer: As You Like It (2021, touring)</p> <p>Choreographer: The Tempest (2021, touring)</p> <p>Choreographer: The Fir Tree (2021-22)</p> <p>Choreographer: King Lear (2022)</p>
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Bjanka Ursulov	Master of Design: The Tempest (2000)
Laura Hopkins	Designer: Macbeth (2001) Master of Design: The Golden Ass (2002) Master of Design: Dido, Queen of Carthage (2003) Master of Design: The Storm (2005) Designer: Under the Black Flag (2006) Co-designer: Hamlet (2011)
Phyllida Lloyd	Director: The Taming of the Shrew (2003)
Tamara Harvey	Assistant to the Master of Play: The Golden Ass (2002) Director: Much Ado About Nothing (2004)
Éva Magyar	Master of Dance: Pericles (2005)
Rebecca Seager	Master of Clothing and Properties: Troilus and Cressida (2005)
Roxana Silbert	Director: Under the Black Flag (2006)
Janet Bird	Designer: The Comedy of Errors (2006) Designer: Holding Fire! (2007) Designer: Merry Wives of Windsor (2008 and touring revival, 2010)
Jenny Arnold	Choreographer: The Comedy of Errors (2006) Choreographer: Merry Wives of Windsor (2008 and touring revival, 2010)

Joanne Howarth	Director: Playing Shakespeare Much Ado About Nothing (2008)
Charlotte Westendra	Director: We The People (2007)
Ti Green	Designer: Liberty (2008)  Designer: Henry VI Parts 1, 2 & 3 (2013, touring)  Designer: Bartholomew Fair (2019) Designer: Macbeth (2023)  Set and Costume Designer: The Duchess of Malfi (2024)
Dominiq Le Genre	Composer: The Burial at Thebes (2008)  Composer: Richard II (2019)
Georgina Lamb	Choreographer: Romeo and Juliet (2008, touring)  Choreographer: The Frontline (2008, 2009)  Choreographer: A Midsummer Night's Dream (2009, touring)  Choreographer: Doctor Faustus (2011)  Choreographer: As You Like It (2012)  Choreographer: Playing Shakespeare Romeo and Juliet (2013)  Choreographer: King Lear (2013)  Choreographer: Playing Shakespeare The Merchant of Venice (2015)  Choreographer/Movement Director: Much Ado About Nothing (2022)

Hannah Clarke	<p>Designer: A Midsummer Night's Dream (2009 and 2010, touring)</p> <p>Designer: As You Like It (2011)</p> <p>Designer: The God of Soho (2011)</p> <p>Designer: The Taming of the Shrew (2013, touring)</p> <p>Designer: The Knight of the Burning Pestle (2014)</p> <p>Designer: Playing Shakespeare Othello (2015)</p> <p>Designer: The Oresteia (2015)</p> <p>Designer: Eyam (2018)</p>
Thea Sharrock	Director: As You Like It (2009)
Deborah Bruce	<p>Director: Helen (2009)</p> <p>Director: The Globe Mysteries (2011)</p>
Rebecca Gatward	<p>Director: The Merchant of Venice (2007)</p> <p>Director: Comedy of Errors (touring 2009-2011)</p>
Nell Leyshon	<p>Writer: Bedlam (2010)</p> <p>Trustee (2017-2018)</p>
Jessica Swale	<p>Director: Bedlam (2010)</p> <p>Writer: Blue Stockings (2013)</p> <p>Writer: Thomas Tallis (2014, 2015)</p> <p>Writer: Nell Gwynn (2015 and 2017)</p>

Soutra Gilmour	Designer: Bedlam (2010)  Designer: Romeo and Juliet (2017)
Jacqueline Somerville	Director: The Bible: A Recital of the King James Bible (2011)  Director: Dido, Queen of Carthage (2015)
Katharine Armitage	Assistant Director: The Bible: A Recital of the King James Bible (2011)
Emma Butler	Assistant Director: The Bible: A Recital of the King James Bible (2011)
Anna G Jones	Assistant Director: The Bible: A Recital of the King James Bible (2011)
Beckie Mills	Assistant Director: The Bible: A Recital of the King James Bible (2011)
Jane Moriarty	Assistant Director: The Bible: A Recital of the King James Bible (2011)
Laura Forrest-Hay	Co-composer of Hamlet (2011)  Composer of Hamlet (2014-16, Globe to Globe touring)
Isla Shaw	Designer: Macbeth (2011)  Designer: Playing Shakespeare: A Midsummer Night's Dream (2012)
Eve Best	Director: Macbeth (2013)
Charlotte Broom	Choreographer: Macbeth (2013)  Choreographer: The Lightning Child (2013)  Choreographer: Richard II (2015)

	<p>Choreographer: Nell Gwynn (2015 and 2017)</p> <p>Choreographer: Imogen (2016)</p> <p>Choreographer: Much Ado About Nothing (2017)</p> <p>Choreographer: The Secret Theatre (2017)</p>
Caitlin McLeod	Director: The Malcontent (2014)
Adele Thomas	<p>Director: The Knight of the Burning Pestle (2014, 2014-15)</p> <p>Director: Thomas Tallis (2014, 2015)</p> <p>Director: The Oresteia (2015)</p> <p>Director: Eyam (2018)</p>
Hannah Clarke	Designer: The Knight of the Burning Pestle (2014, 2014-15)
Yolanda Vazquez	Associate Director: Playing Shakespeare The Merchant of Venice (2014)
Blanche McIntyre	<p>Director: Comedy of Errors (2014)</p> <p>Director: As You Like It (2015)</p> <p>Director: Winter's Tale (2018)</p> <p>Director: Bartholomew Fair (2019)</p> <p>Director: Measure for Measure (2021)</p> <p>Director: Twelfth Night (cue script, 2023)</p> <p>Director: Antony and Cleopatra (2024)</p>

Tatty Hennessy	Assistant Director: Hamlet (2014-16, Globe to Globe)
Caroline Williams	Assistant Director: The Knight of the Burning Pestle (2014, 2014-15)
Orian Michaeli	Choreographer: Pitcairn (2014)
Imogen Knight	Choreography: 'Tis Pity She's a Whore (2014) Choreography: The Broken Heart (2015) Movement Director: All the Angels (2016-17)
Caroline Steinbeis	Director: The Broken Heart (2015)
Helen Edmundson	Writer: The Heresy of Love (2015)
Mira Calix	Composer: The Oresteia (2015)
<b>Emma Rice</b>	Director: A Midsummer Night's Dream (2016) Co-choreographer: A Midsummer Night's Dream (2016) Director: 946: The Amazing Story of Adolphus Tips (2016) Co-choreographer: 946: The Amazing Story of Adolphus Tips (2016) Director and Co-adaptor: The Little Matchgirl and Other Happier Tales (2016-17, 2018) Director: Twelfth Night (2017) Director: Romantics Anonymous (2017)
Tanika Gupta	Dramaturg: A Midsummer Night's Dream (2016)

	<p>Writer: Lions and Tigers (2017)</p> <p>Writer: Burnt at the Stake (2023)</p>
Kezia Serreau	<p>Assistant Director: A Midsummer Night's Dream (2016)</p> <p>Assistant Director: 946: The Amazing Story of Adolphus Tips (2016)</p> <p>Assistant Director: The Little Matchgirl and Other Happier Tales (2016-17, 2018)</p> <p>Assistant Director: The White Devil (2017)</p> <p>Assistant Director: Twelfth Night (2017)</p>
Etta Murfitt	<p>Co-choreographer: A Midsummer Night's Dream (2016)</p> <p>Co-choreographer: 946: The Amazing Story of Adolphus Tips (2016)</p> <p>Choreographer: Twelfth Night (2017)</p> <p>Choreographer: The Little Matchgirl and Other Happier Tales (2016-17, 2018)</p> <p>Choreographer: Romantics Anonymous (2017)</p>
Caroline Byrne	<p>Director: The Taming of the Shrew (2016)</p> <p>Director: All's Well that Ends Well (2018)</p>
Morna Regan	<p>Dramaturg: The Taming of the Shrew (2016)</p>
Natasha Chivers	<p>Lighting Design: The Taming of the Shrew (2016)</p>
Chiara Stephenson	<p>Set Design: The Taming of the Shrew (2016)</p>



<p>Rachel Bown-Williams</p>	<p>Co-Fight Director: Imogen (2016)</p> <p>Co-Fight Director: Comus (2016)</p> <p>Co-Fight Director: The White Devil (2017)</p> <p>Co-Fight Director: Twelfth Night (2017)</p> <p>Co-Fight Director: Much Ado About Nothing (2017)</p> <p>Co-Fight Director: Lions and Tigers (2017)</p> <p>Co-Fight Director: Boudica (2017)</p> <p>Co-Fight Director: The Secret Theatre (2017)</p> <p>Co-Fight Director: Othello (2018)</p> <p>Co-Fight Director: Emilia (2018)</p> <p>Co-Fight Director: Macbeth (2018-19)</p> <p>Fight Director: Doctor Faustus (2018-19)</p> <p>Co-fight Director: Playing Shakespeare Macbeth (2020)</p> <p>Co-fight Director: Romeo and Juliet (2021)</p> <p>Co-Fight Director: As You Like It (2021, touring)</p> <p>Co-Fight Director: Julius Caesar (2022, touring)</p> <p>Battle Movement Consultant: I, Joan (2022)</p> <p>Co-Fight Director: Hakawatis (2022-23)</p> <p>Fight Director: Playing Shakespeare The Tempest (2023)</p> <p>Fight and Intimacy Director: A Midsummer Night's Dream (2023)</p>
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	<p>Co-Fight Director: The Duchess of Malfi (2024)  Fight Director: Richard III (2024)</p> <p>Co-Fight and Intimacy Director: Antony and Cleopatra (2024)</p>
<p>Ruth Cooper-Brown</p>	<p>Co-Fight Director: Imogen (2016)</p> <p>Co-Fight Director: Comus (2016)</p> <p>Co-Fight Director: The White Devil (2017)</p> <p>Co-Fight Director: Twelfth Night (2017)</p> <p>Co-Fight Director: Much Ado About Nothing (2017)</p> <p>Co-Fight Director: Lions and Tigers (2017)</p> <p>Co-Fight Director: Boudica (2017)</p> <p>Co-Fight Director: The Secret Theatre (2017)</p> <p>Co-Fight Director: Othello (2018)</p> <p>Co-Fight Director: Emilia (2018)</p> <p>Co-Fight Director: Macbeth (2018-19)</p> <p>Fight Director: Doctor Faustus (2018-19)</p> <p>Co-fight Director: Playing Shakespeare Macbeth (2020)</p> <p>Co-fight Director: Romeo and Juliet (2021)</p> <p>Co-Fight Director: As You Like It (2021, touring)</p> <p>Co-Fight Director: Julius Caesar (2022, touring)</p> <p>Co-Fight Director: Hakawatis (2022-23)</p>

	Co-Fight Director: The Duchess of Malfi (2024)  Co-Fight and Intimacy Director: Antony and Cleopatra (2024)
Jocelyn Pook	Composer: Macbeth (2016)
Katie Sykes	Designer: The Two Gentlemen of Verona (2016, touring)  Designer: Love's Labour's Lost (2018)
Sophie Clist	Designer: The Flying Lovers of Vitebsk (2016)
Amy Draper	Assistant Director: Comus (2016)
Vicki Mortimer	Designer: The Little Matchgirl (and Other Happier Tales) (2016-17, 2018)
Annie Ryan	Director: The White Devil (2017)
Sue Mythen	Movement Director: The White Devil (2017)
Ellen McDougall	Director: Othello (2017)  Director: As You Like It (2024)
Anna Himali Howard	Assistant Director: Othello (2017)
Fly Davis	Designer: Othello (2017)
Ayse Tashkiran	Choreographer: Othello (2017)
Kate Waters	Fight Director: Romeo and Juliet (2017)  Fight Director: Henry V (2022-23)
Jacqueline Defferary	Director: Playing Shakespeare The Taming of the Shrew (2017)

Anna Maria Murphy	Co-writer: Trystan and Yseult (2017)
Victoria Brennan	Associate Lighting Designer: Trystan and Yseult (2017)
Anna Fleischle	Designer: Much Ado About Nothing (2017)
Nancy Meckler	Director: King Lear (2017)
Rosanna Vize	Designer: King Lear (2017)  Costume and Set Designer: Ghosts (2023-245)
Shona Morris	Movement Director: King Lear (2017)
Anna Watson	Lighting Designer: King Lear (2017)  Candlelight Designer: Othello (2024)
Pooja Ghai	Director: Lions and Tigers (2017)  Director: Hakawatis (2022-23)
Rosa Maggiora	Designer: Lions and Tigers (2017)  Designer: Hakawatis (2022-23)
Milli Bhatia	Assistant Director: Lions and Tigers (2017)
Eleanor Rhode	Director: Boudica (2017)
Annie-Lunnette Deakin-Foster	Associate Choreographer: The Little Matchgirl (and Other Happier Tales) (2016-17, 2018)  Choreographer: A Midsummer Night's Dream (2023)  Movement Director: Othello (2024)

Laura Keefe	Assistant Director: Romantics Anonymous (2017)
Isabel Marr	Assistant Director: The Secret Theatre (2017)  Assistant Director: Touring productions of The Merchant of Venice, The Taming of the Shrew and Twelfth Night (2018)  Assistant Director: Macbeth (2018-19)
Rachel Stone	Assistant Designer: The Secret Theatre (2017)
Annie Siddons	Dramaturg: All's Well That Ends Well (2018)
Jessica Worrall	Designer: The Captive Queen (2018)  Designer: The Two Noble Kinsmen (2018)  Designer: Raleigh: the Treason Trial (2018)  Designer: Edward II (2019)  Designer: After Edward (2019)  Designer: Henry IV Parts 1 and 2 (2019)  Designer: Henry V (2019)
Yarit Dor	Fight Director: Playing Shakespeare Much Ado About Nothing (2018)  Fight Director: Hamlet (2018)  Fight Director: As You Like It (2018)  Movement and Fight Director: Richard II (2019)  Intimacy Director: The Merchant of Venice (2022)  Intimacy Director: Henry V (2022-23)

	Fight and Intimacy Director: Othello (2024)
<b>Federay Holmes</b>	Co-director: Hamlet (2018)  Co-director: As You Like it (2018)  Co-director: Henry IV Parts 1 and 2 (2019)  Co-director: Henry V (2019)
<b>Elle While</b>	Co-director: Hamlet (2018)  Co-director: As You Like it (2018)  Director: The Merry Wives of Windsor (2019)  Director: A Midsummer Night's Dream (2023)  Director: Richard III (2024)
Chloe France	Assistant Director: The Two Noble Kinsmen (2018)
Eliza Carthy	Composer: The Two Noble Kinsmen (2018)
Cat Robey	Assistant Director: Othello (2018)
Antonia Franceschi	Choreographer: Othello (2018)
Morgan Lloyd Malcom	Writer: Emilia (2018)
Nicole Charles	Director: Emilia (2018)  Associate Dramaturg: The Merry Wives of Windsor (2019)
Anna Holmfeld	Assistant Director: Emilia (2018)
Joanna Scotcher	Designer: Emilia (2018)

	Designer: Women Beware Women (2020)
Anna Morrissey	Choreographer: Emilia (2018)
Jude Christian	Writer: Nanjing (2018) Dramaturg: Doctor Faustus (2018-19) Director: Dark Night of the Soul (2019) Director: Titus Andronicus (2023) Director: The Taming of the Shrew (2024)
Elayce Ismail	Director: Nanjing (2018) Director: Ghost Stories by Candlelight (2023)
Laura Collier	Producer: Nanjing (2018)
Laura Moody	Co-Composer: Love's Labour's Lost (2018) Composer: Macbeth (2018-19) Co-Composer: The Taming of the Shrew (2020) Composer: I, Joan (2022)
Katie Sykes	Designer: Love's Labour's Lost (2018)
Emma Woods	Choreographer: Eyam (2018)
Hila Ben-Ari	Assistant Director: Eyam (2018)
Paulette Randall	Director: Doctor Faustus (2018-19)
Libby Watson	Designer: Doctor Faustus (2018-19)
Grace Joseph	Assistant Director: Doctor Faustus (2018-19)

	Assistant Director: Dark Night of the Soul (2019)
Lily Bevan	Writer: The French Welcome: part of Dark Night of the Soul (2019)
Athena Stevens	Writer: Recompense part of Dark Night of the Soul (2019)  Curator and co-director: Notes to the Forgotten She-Wolves (2020)  Writer: Notes to the Forgotten She-Wolves (2020)
Amanda Wilkin	Writer: The Little Sob: part of Dark Night of the Soul (2019)
Katie Hims	Writer: Three Minutes after Midnight: part of Dark Night of the Soul (2019)
Lisa Hammond	Co-writer: Souled Out: part of Dark Night of the Soul (2019)
Rachael Spence	Co-writer: Souled Out: part of Dark Night of the Soul (2019)
Adjoa Andoh	Co-Director: Richard II (2019)
Lynette Linton	Co-Director: Richard II (2019)
Monique Touko	Assistant Director: Richard II (2019)
Rajha Shakiry	Designer: Richard II (2019)
Natasha Rickman	Assistant Director: Playing Shakespeare Romeo and Juliet (2019)
Sarah Bedi	Co-director: Henry IV Parts 1 and 2 (2019)  Co-director: Henry V (2019)



Sasha Milavic Davies	Choreographer: The Merry Wives of Windsor (2019)
Jess Clough-MacRae	Associate Choreographer: The Merry Wives of Windsor (2019)
Jean Chan	Designer: A Midsummer Night's Dream (2019 and 2021) Designer: Twelfth Night (2021)
Diane Page	Assistant Director: Bartholomew Fair (2019) Director: Julius Caesar (2022) Director: Playing Shakespeare The Tempest (2023)
Grace Smart	Designer: Henry VI (2019) Designer: Richard III (2019) Designer: Metamorphoses (2021) Designer: Hamlet (2022) Designer; The Winter's Tale (2023) Designer: Much Ado About Nothing (2024)
Ella Hickson	Writer: Swive (2019-20)
Natalie Abrahami	Director: Swive (2019-20)
Jenifer Toksvig	Co-writer and Director: Christmas at the Snow Globe (2019 and 2020)
Sandi Toksvig	Co-writer and Director: Christmas at the Snow Globe (2019 and 2020) Writer: Notes to the Forgotten She-Wolves (2020)

Charlie Cridlan	Designer: Christmas at the Snow Globe (2019 and 2020)
Maria Gaitanidi	Director: The Taming of the Shrew (2020)
Amy Hodge	Director: Women Beware Women (2020) Director: Henry VIII (2022)
Aline David	Choreographer: Women Beware Women (2020)
Cressida Brown	Director: Playing Shakespeare Macbeth (2020)
Lucy Hayes	Assistant Director: Playing Shakespeare Macbeth (2020)
Hilary Belsey	Musical Director: Playing Shakespeare Macbeth (2020)
Shelley Maxwell	Choreographer: Playing Shakespeare Macbeth (2020)
Georgia Lowe	Designer: Playing Shakespeare Macbeth (2020) Designer: Henry VIII (2022)
Robin Norton-Hale	Co-director: Notes to the Forgotten She-Wolves (2020)
Sabrina Mahfouz	Writer: Notes to the Forgotten She-Wolves (2020) Writer: Metamorphoses (2021)
Catherine Mayer	Writer: Notes to the Forgotten She-Wolves (2020)
Olivia Wakeford	Writer: Notes to the Forgotten She-Wolves (2020)
Stella Duffy	Writer: Notes to the Forgotten She-Wolves (2020)
Matilda Feyişayọ Ibini	Writer: Notes to the Forgotten She-Wolves (2020) Writer: Burnt at the Stake (2023)

Winsome Pinnock	Writer: Notes to the Forgotten She-Wolves (2020)
Stephanie Martin	Writer: Notes to the Forgotten She-Wolves (2020)
Amy Ng	Writer: Notes to the Forgotten She-Wolves (2020)
Eve Leigh	Writer: Notes to the Forgotten She-Wolves (2020)
Kelly Burke	Writer: Notes to the Forgotten She-Wolves (2020)
Kat Rose-Martin	Writer: Notes to the Forgotten She-Wolves (2020)
Philippa Gregory	Writer: Notes to the Forgotten She-Wolves (2020)
Christina Murdock	Writer: Notes to the Forgotten She-Wolves (2020)
Emma Frankland	Writer: Notes to the Forgotten She-Wolves (2020)
Pip Broughton	Director: Christmas at the Snow Globe (2020)
Ola Ince	Director: Romeo and Juliet (2021) Director: Othello (2024)
Rachel Lemon	Assistant Director: Romeo and Juliet (2021)
Catherine Jayes	Composer: A Midsummer Night's Dream (tour, 2021) Composer: As You Like It (tour, 2021) Composer: The Tempest (tour, 2021)

Vanessa-Faye Stanley	Associate Director: A Midsummer Night's Dream (tour, 2021)  Associate Director: As You Like It (tour, 2021)  Associate Director: The Tempest (tour, 2021)
Kerry Frampton	Director and Writer: Midsummer Mechanicals (2021 and 2022)  Co-Writer and Additional Direction: Rough Magic (2024)
Laura Lomas	Writer: Metamorphoses (2021)
Holly Race Roughan	Co-director: Metamorphoses (2021)  Director: Henry V (2022-23)
Hannah Khalil (Resident Writer 2021-	Writer of The Fir Tree (2021 and 2022)  Co-writer of Henry VIII (2022)  Writer of Hakawatis: Women of the Arabian Nights (2022-23)  Co-Curator: Burnt at the Stake (2023)
Abigail Graham	Director: The Merchant of Venice (2022)  Director: Macbeth (2023)
Tash Hyman	Assistant Director: The Merchant of Venice (2022)
Sarah Beaton	Designer: The Merchant of Venice (2022)

Zoë Svendsen	Dramaturg: The Merchant of Venice (2022)  Co-Director and Dramaturg: Hamlet (2022)  Dramaturg: The Tempest (2022)  Dramaturg: Macbeth (2023)  Dramaturg: The Duchess of Malfi (2024)
Bethany West	Assistant Director: Hamlet (2022)
Sarah Frankcom	Director: Playing Shakespeare Macbeth (2022)
Rose Revitt	Designer: Playing Shakespeare Macbeth (2022)  Designer: Midsummer Mechanicals (2022, 2023)  Designer: Rough Magic (2024)
Rachel-Leah Hosker	Movement Director: Playing Shakespeare Macbeth (2022)
Khadija Raza	Designer: Julius Caesar (2022)
Connie Treves	Assistant Director: Henry VIII (2022)
Maimuna Memon	Songwriter and Lyricist: Henry VIII (2022)
Clemmie Reynolds	Assistant Director/Dramaturg: Much Ado About Nothing (2022)
Joanna Parker	Designer: Much Ado About Nothing (2022)
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)
Asha Jennings-Grant	Choreographer/Movement Director: Julius Caesar (2022)
Helena Kaut-Howson	Director: King Lear (2022)
Lucy Cuthbertson	Director: Midsummer Mechanicals (2022 & 2023)  Director: Playing Shakespeare Romeo and Juliet (2024)  Director: Rough Magic (2024)
Claire Llewellyn	Fight Director: Midsummer Mechanicals (2022, 2023)  Fight Director: Rough Magic (2024)
Maisie Carter	Fight Director: The Comedy of Errors (2023)  Fight and Intimacy Director: Much Ado About Nothing (2024)
Cassie Kinoshi	Composer: The Tempest (2022)
Joanne Pidcock	Assistant Director: I, Joan (2022)
Jennifer Jackson	Choreographer: I, Joan (2022)
Naomi Kuyck-Cohen	Designer: I, Joan (2022)
Cordelia Lynn	Dramaturg: Henry V (2022-23)

Moi Tran	Designer: Henry V (2022-23)  Designer: Playing Shakespeare The Tempest (2023)
Maariyah Sharjil	Assistant Designer: Hakawatis (2022-23)
Rosie Elnile	Co-Designer: Titus Andronicus (2023)  Designer: The Taming of the Shrew (2024)
Grace Venning	Co-Designer: Titus Andronicus (2023)
Layla Madanat	Assistant Director: Hakawatis (2022-23)
Roberta Zuric	Assistant Director: The Winter's Tale (2023)  Assistant Director: The Duchess of Malfi (2024)
Tamsin Hurtado Clarke	Movement Director: The Winter's Tale (2023)  Movement Director: The Comedy of Errors (2023 and 2024)  Movement Director: Much Ado About Nothing (2024)
Danielle Kassaraté	Assistant Director: Playing Shakespeare The Tempest (2023)
Osnat Schmool	Composer: Macbeth (2023)
Lucy Wray	Associate Director: Ghosts (2023-24)
Haruka Kuroda	Intimacy Director: Ghosts (2023-24)  Fight and Intimacy Director: The Taming of the Shrew (2024)
Sarita Piotrowski	Movement Director: Hansel and Gretel (2023-24)

Lindsay McAllister	Assistant Director: Othello (2024)
Amelia Jane Hankin	Designer: Othello (2024)
Rachel Bagshaw	Director: The Duchess of Malfi (2024)
Ingrid Mackinnon	Movement and Intimacy Director: The Duchess of Malfi (2024) Movement and Intimacy Director: Princess Essex (2024)
Ana Beatriz Meireles	Associate Movement and Intimacy Director: The Duchess of Malfi (2024)
Anna Clock	Composer: The Duchess of Malfi (2024)
Natalie Pryce	Set and Costume Designer: Playing Shakespeare Romeo and Juliet (2024)
Jess Williams	Movement Director: Richard III (2024)
Priya Patel Appleby	Globe Resident Assistant Director: The Taming of the Shrew (2024)
Emma Brunton	Movement and Puppetry Director: The Taming of the Shrew (2024)
Liv Morris	Dramaturg; The Taming of the Shrew (2024)
Kate Webster	Choreographer: Rough Magic (2024)
Charlotte Arrowsmith	Associate Director: Antony and Cleopatra (2024)
Hayley Grindle	Designer: Princess Essex (2024)



## Gender fluid, gender-queer, gender-non-conforming, non-binary and trans creatives

This listing may be incomplete as names are added only when the identity is in the public domain. To be added to future editions, please email [library@shakespearesglobe.com](mailto:library@shakespearesglobe.com) .

E.M. Parry	Designer: As You Like It (2018 and 2019)  Designer: Richard III (2024)
Jenet Le Lacheur	Writer: Notes to the Forgotten She-Wolves (2020)
S L Grange	Writer: Notes to the Forgotten She-Wolves (2020)
Charlie Josephine	Writer: I, Joan
Ilinca Radulian	Director: Henry VI (2019)  Director: Richard III (2019)  Director: I, Joan (2022)

## Gender in other SGT records

### Blogs

<https://www.shakespearesglobe.com/discover/blogs-and-features/2018/03/26/much-ado-about-quite-a-lot/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/02/20/women-beware-women-introducing-middletons-complex-female-characters/>

### Magazine article

<https://medium.com/globe-magazine/much-ado-about-quite-a-lot-gender-trickery-and-double-standards-in-shakespeares-play-62e50f84e3d>

### Podcasts

<https://www.shakespearesglobe.com/discover/blogs-and-features/2018/08/30/such-stuff-s1-e1/>

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

<https://www.shakespearesglobe.com/discover/blogs-and-features/2019/03/08/such-stuff-s2-e4/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2019/05/23/such-stuff-s3-e1/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/02/07/such-stuff-s4-e1/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/03/06/such-stuff-s4-e3/>

### Women and Power Festival events (2019 and 2021)

## Gender in non-SGT records

### Blogs

<https://www.colbygordon.com/blog>

<https://blogs.nottingham.ac.uk/bardathon/2020/02/29/women-beware-women-shakespeares-globe-the-sam-wanamaker-playhouse/>

### Articles

<https://playsinternational.org.uk/henry-iv-part1-part-2-and-henry-v/>

<https://journals.shu.ac.uk/index.php/EMLS/article/view/307/93>

## Searching the catalogue

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<a href="#">GB 3316</a> <a href="#">SGT/COMM/PUB/1/3</a>	Programmes for 1998 season		
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## Glossary

<p><b>Against gender casting</b></p>	<p>In this guide the term is used when the casting of most characters in a production matches the gender of the actor, but where individual roles are cast otherwise.</p> <p>Unlike flipped gender characterisation, the role name is unchanged, and the pronouns remain matching the character rather than the actor.</p>
<p><b>Eunuch</b></p>	<p>A eunuch is a castrated man (see Disability and Queerness subject guides). This could be done as a punishment to an adult but might also be done to save a boy’s singing voice.</p> <p>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).</p>
<p><b>Flipped gender characterisation</b></p>	<p>In this guide the term is used for productions where casting of most characters matches the gender of the actor, but where a role or roles is cast otherwise.</p> <p>The role name may be changed and pronouns are switched (unlike ‘against gender’ casting)</p>
<p><b>Gender-neutral casting</b></p>	<p>In this guide the term is used for Ensemble productions where the genders of actors and characters may not match. It can be regarded as a form of Nondeliberate Identity Casting</p>
<p><b>Masculinity</b></p>	<p>Socially constructed conception of what manhood should be, created in opposition not just to the characterisation of women, but male ways of being that are deemed less desirable.</p>

<b>Non-binary</b>	Term in current usage for those who do not identify with a gender binary between male and female. This umbrella terms describe a diversity of gendered experiences, including: genderqueer, genderfluid, bigender, trans masculine, trans feminine, demi- boy, demi-girl, and agender.
<b>Trans/ Transgender</b>	Those who do not identify with the sex they were assigned at birth some of whom may also identify as non-binary. Those who do can be described as cisgender or cis.

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Sanders, Eve Rachel. *Gender and Literacy on Stage in Early Modern England* (1998)

Thomas, Miranda Fay. *Shakespeare's Body Language: Shaming Gestures and Gender Politics on the Renaissance Stage* (2020)

## Open access scholarship

'Gender Blind' Casting, who and what goes unseen?

<https://blogs.kcl.ac.uk/english/2018/05/23/shakespeare-and-gender/>

## 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.

### Antitheatricity

G	Antitheatricity	Singh, Jyotsna. "Renaissance Antitheatricity, Antifeminism, and Shakespeare's <i>Antony and Cleopatra</i> ." <i>Renaissance Drama</i> , vol. 20, 1989, pp. 99–121.
G	Antitheatricity	Acheson, Katherine O., "'Outrage Your Face": Anti-Theatricality and Gender in Early Modern Closet Drama by Women', <i>Early Modern Literary Studies</i> , 6.3 (2001), 1-16
G	Antitheatricity	Barish, Jonas A., <i>The Anti-Theatrical Prejudice</i> (Berkeley: University of California Press, 1981)

## Archive theory

G/R	Archive Theory	Fuentes, Marisa J. <i>Dispossessed Lives: Enslaved Women, Violence, and the Archive</i> . University of Pennsylvania Press, 2016.
All	Archive Theory	Korda, Natasha. "Shakespeare's Laundry: Feminist Futures in the Archive." <i>Rethinking Feminism in Early Modern Studies: Gender, Race, and Sexuality</i> , edited by Ania Loomba and Melissa E. Sanchez, Routledge, 2016, pp. 91–111.
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G	Archive: gender	Engendering the Stage <a href="#">Blog</a>

G	Archive: gender	Korda, Natasha, <i>Labors Lost: Women's Work and the Early Modern English Stage</i> (Philadelphia, PA: University of Pennsylvania Press, 2011)
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### Character studies

Offering case studies on a specific character or figure in the works of Shakespeare

G	Character studies	Duncan, Sophie, <i>Searching for Juliet</i> (London: Sceptre, 2023)
G	Character studies	Eaton, Sara, 'A Woman of Letters: Lavinia in Titus Andronicus', in <i>Shakespearean Tragedy and Gender</i> , ed. by Shirley Nelson Garner and Madelon Sprengnether (Bloomington, IN: Indiana University Press, 1996), pp. 54-74
G/D	Character studies	Gajowski, Evelyn, 'Lavinia as 'Blank Page' and the Presence of Feminist Critical Practices', in <i>Presentist Shakespeares</i> , ed. by Hugh Grady and Terence Hawkes (London & New York: Routledge, 2007), pp. 121-140
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D/G	Character studies	Tronicke, Marlena, 'The Pain of Others: Silencing Lavinia in Titus Andronicus', <i>Shakespeare Seminar Online</i> , 13 (2015), 39-50353

G	Character studies	Norton Hale, Robin, 'Redefining Juliet: Director's Note', Barbican 2018, <a href="https://www.barbican.org.uk/redefining-juliet">https://www.barbican.org.uk/redefining-juliet</a> accessed 21 January 2021
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/R/Q	Character studies	Rackin, Phyllis, 'Shakespeare's Boy Cleopatra, the Decorum of Nature, and the Golden World of Poetry', <i>PMLA</i> , 87.2 (1972), 201-212
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Q/G	Cross-dressing	--- ““Or Whatever You Be””: Crossdressing, Sex, and Gender Labour in John Lyly’s <i>Gallathea</i> ’, <i>Renaissance and Reformation</i> , 38.4 (2015), 145-166

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G	SA	Walker, Garthine, 'Rereading Rape and Sexual Violence in Early Modern England', Gender & History, 10.1 (1998), 1-25355
G/D	SA	Wilbern, David, 'Rape and Revenge in Titus Andronicus', English Literary Renaissance, 8.2 (1978), 159-182
G	SA	Williams, Carolyn D., "'Silence, Like a Lucrece Knife": Shakespeare and the Meanings of Rape', The Yearbook of English Studies, 23 (1993), 93-110

G	SA	Wolftal, Diane, <i>Images of Rape: The 'Heroic' Tradition and its Alternatives</i> (Cambridge: Cambridge University Press, 2000)
G	SA	Stephanie Jed, <i>Chaste Thinking: The Rape of Lucretia and the Birth of Humanism</i> (Bloomington, IN: Indiana University Press, 1989), p. 8.
G	SA	Cristine M. Varholy, "'But She Woulde Not Consent": Women's Narratives of Sexual Assault and Compulsion in Early Modern London', in <i>Violence, Politics, and Gender in Early Modern England</i> , ed. by Joseph P. Ward (New York: Palgrave Macmillan, 2008), p. 46.
G	SA	Pallotti, Donatella, 'Maps of Woe: Narratives of Rape in Early Modern England', <i>Journal of Early Modern Studies</i> , 2 (2013), 211-239
G	SA	Ray, Sid, "'Rape, I Fear, was the Root of thy Annoy": The Politics of Consent in Titus Andronicus', <i>Shakespeare Quarterly</i> , 49.1 (1998), 22-39
G	SA	Robertson, Elizabeth Ann and Christine M. Rose, eds., <i>Representing Rape in Medieval and Early Modern Literature</i> (New York: Palgrave, 2001)
G	SA	Solga, Kim, <i>Violence Against Women in Early Modern Performance: Invisible Acts</i> (Basingstoke, Hampshire: Palgrave Macmillan, 2009)

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G	Speech and gender	Habermann, Ina. <i>Staging Slander and Gender in Early Modern England</i> . Ashgate, 2003.
G	Speech and gender	Horodowich, Elizabeth. "The Gossiping Tongue: Oral Networks, Public Life and Political Culture in Early Modern Venice". <i>Renaissance Studies</i> , vol 19, no. 1, 2005, pp. 22-45.
G	Speech and gender	Jardine, Lisa. "'Why Should He Call Her Whore?': Defamation and Desdemona's Case." <i>Addressing Frank Kermode: Essays in Criticism and Interpretation</i> , edited by Margaret Tudeau-Clayton and Martin Warner, Palgrave, 1991, pp. 124–153.
G	Speech and gender	Sharpe, Jim A. <i>Defamation and Sexual Slander in Early Modern England: The Church Courts at York</i> . Borthwick Institute for Archives York, 1980.

G	Speech and gender	Shepard, Alexandra. "Honesty, Worth and Gender in Early Modern England, 1560–1640". <i>Identity and Agency in England, 1500–1800</i> , Henry French and Jonathan Barry, Palgrave Macmillan, New York, 2004, pp. 87-105, Accessed 7 Dec 2021.
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G	Speech and gender	G. Bloom, <i>Voice in Motion: Staging Gender, Shaping Sound in Early Modern England</i>

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R/G	EM Race / Racial identity	Crane, Mary Thomas. "Roman world, Egyptian earth: Cognitive difference and empire in Shakespeare's <i>Antony and Cleopatra</i> ." <i>Comparative Drama</i> , vol. 43, no. 1, 2009, pp. 1–17.



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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.
R/G	CWT	Frankenberg, Ruth. "White Women, Race Matters: The Social Construction of Whiteness." <i>Theories of Race and Racism: A Reader</i> , edited by Les Back and John Solomos, 2nd ed., Routledge, 2000, pp. 519–533.
R/G	EM Race / Racial identity	Gordon, Colby. "Candied Cleopatra: The Cute Aesthetics of Shakespeare's Political Theology". <i>Journal for Early Modern Cultural Studies</i> , vol 16, no. 3, 2016, pp. 30-45.
G/Q	Self- Fashioning	Greenblatt, Stephen. <i>Renaissance Self-Fashioning</i> . University of Chicago Press, 2005.
R/G	EM Race / Racial identity	Hall, Kim F. <i>Things of Darkness: Economies of Race and Gender in Early Modern England</i> . Cornell University Press, 1996.

R/G	EM Race / Racial identity	Karim-Cooper, Farah. "'This Alters Not Thy Beauty': Face-Paint, Gender, and Race in The English Moor." <i>Early Theatre</i> , vol. 10, no. 2, 2007, pp. 140–149.
G/D	Humoral	Lawlor, Clark. "Fashionable Melancholy". <i>Melancholy Experience in Literature of the Long Eighteenth Century; Before Depression, 1660-1800</i> , Allan Ingram <i>et al.</i> , Palgrave Macmillan, Basingstoke, 2011, pp. 25 - 54.
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G/D	Humoral	Neely, Carol Thomas. <i>Distracted Subjects: Madness and Gender in Early Modern Culture</i> . Cornell University Press, 2004.
R/G	EM Race / Racial identity	Nicholson, Eric and Henke, Robert, eds. <i>Transnational Exchange in Early Modern Theater</i> . Routledge, 2008.
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R/G	EM Race / Racial identity	<i>Seeing Race before Race: Visual Culture and the Racial Matrix in the Premodern World</i> , edited by Ndiaye, Noémie and Markey, Lia. ACMRS Press, 2023
G/D/R	Intersection al	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/Q	Intersection al	Berkowitz, Eric, <i>Sex and Punishment: Four Thousand Years of Judging Desire</i> (Berkeley, CA: Counterpoint, 2012)
G/Q	Queer	Bly, Mary, <i>Queer Virgins and Virgin Queans on the Early Modern Stage</i> (Oxford: Oxford University Press, 2000)
G/D	Intersection al	Botting, Eileen H., 'Wollstonecraft, Hobbes, and the Rationality of Women's Anxiety', in <i>Disability and Political Theory</i> , ed. by Barbara Arneil and Nancy J. Hirschmann (Cambridge: Cambridge University Press, 2016), pp. 123-143
G/Q	Queer	Bromley, James M., "'The Onely Way to be Mad, is to Bee Constant": Defending Heterosexual Nonmonogamy in John Lyly's <i>Love's Metamorphosis</i> ', <i>Studies in Philology</i> , 106.4 (2009), 420-440
G/D	Disability studies	---'The Mirror and the Cage: Queens and Dwarfs at the Early Modern Court', in <i>Historical Affects and the Early</i>

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Q/G	Cross-dressing	Chess, Simone, Male-to-Female Crossdressing in Early Modern English Literature Gender, Performance, and Queer Relations
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G/Q/D	Intersectional	Cixous, Hélène, ‘Castration or Decapitation?’, trans. by Annette Kuhn, Signs: Journal of Women in Culture and Society. 7.1 (1981), 41-55
G/D/R	Intersectional	Crawford, Katherine, Eunuchs and Castrati: Disability and Normativity in Early Modern Europe (London: Routledge, 2018)315
G/Q	Intersectional	---‘Privilege, Possibility, and Perversion: Rethinking the Study of Early Modern Sexuality’, The Journal of Modern History, 78.2 (2006), 412-433
G/R	Intersectional	---'Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color', Stanford Law Review, 43.6 (1991), 1241-1299
G/Q	Intersectional	Distiller, Natasha, Desire and Gender in the Sonnet Tradition (London: Palgrave Macmillan, 2008)
G/R	Intersectional	

		Ditchfield, Simon and Smith, Helen, eds., <i>Conversions: Gender and Religious Change in Early Modern Europe</i> (Manchester: Manchester University Press, 2017)
R/G	EM Race / Racial identity	Dowd, Michelle M. and Korda, Natasha eds., <i>Working Subjects in Early Modern English Drama</i> (Farnham, Surrey; Burlington, VT: Ashgate, 2011)
G/D	Disability studies	Fine, Michelle and Asch, Adrienne, eds., <i>Women with Disabilities: Essays in Psychology, Culture, and Politics</i> (Philadelphia: Temple University Press, 1988)
G/D	Character studies	Gajowski, Evelyn, 'Lavinia as 'Blank Page' and the Presence of Feminist Critical Practices', in <i>Presentist Shakespeares</i> , ed. by Hugh Grady and Terence Hawkes (London & New York: Routledge, 2007), pp. 121-140
G/Q	Intersectional	Gilbert, Ruth, <i>Early Modern Hermaphrodites: Sex and Other Stories</i> (Basingstoke, Hampshire: Palgrave, 2002)
G/Q	Early Modern gender	Gowing, Laura, <i>Domestic Dangers: Women, Words, and Sex in Early Modern London</i> (Oxford: Oxford University Press, 1998)
Q/G	Intersectional	Toulalan, Sarah and Fisher, Kate, eds, <i>The Routledge History of Sex and the Body, 1500 to the Present</i> (Routledge, 2013)
G/Q	Early Modern gender	McClive, Cathy. 'Masculinity on Trial: Penises, Hermaphrodites and the Uncertain Male Body in Early

		Modern France', <i>History Workshop Journal</i> , 68 (2009), 45 -68
G/Q	Intersectional	Crawford, Patricia. 'Sexual Knowledge in England, 1500–1750', in Roy Porter and Mikulas Teich (eds), <i>Sexual Knowledge, Sexual Science: The History of Attitudes to Sexuality</i> (1994)
G/Q	Intersectional	Jones, Ann Rosalind and Stallybrass, Peter, 'Fetishizing Gender: Constructing the Hermaphrodite in Early Renaissance Europe', in J Epstein and K Straub (eds), <i>Bodyguards: The Cultural Politics of Gender Ambiguity</i>
G/Q	Intersectional	Daston, Lorraine and Park, Katharine. 'The hermaphrodite and the orders of nature: sexual ambiguity in Early Modern France' in Louise Fradenburg and Carla Freccero, <i>Premodern Sexualities</i>
G/R	Intersectional	Morgan, Jennifer. "Some Could Suckle over Their Shoulder": Male Travelers , Female Bodies, and the Gendering of Racial Ideology, 1500-1770'. <i>The William and Mary Quarterly</i> , 54(1) (1997), 167–192.
R/G	Intersectional	MacDonald, Joyce Green. <i>Women and Race in Early Modern Texts</i> (2002)
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G/Q	Intersectional	Trumbach, Randolph. <i>Sex and the Gender Revolution, Volume 1: Heterosexuality and the Third Gender in Enlightenment London</i> (University of Chicago Press, 1998)
Q/G	Early Modern queerness	Traub, Valerie. <i>Thinking Sex with the Early Moderns</i> (University of Pennsylvania Press, 2013)
R/G	Intersectional	McManus, Clare, "'Defacing the Carcass': Anne Of Denmark And Jonson's Masque of Blackness", in <i>Refashioning Ben Jonson: Gender, Politics and The Jonsonian Canon</i> (London: Macmillan Press, 1998), pp. 93-114
G/Q	Intersectional	Lochrie, Karma, <i>Heterosyncrasies: Female Sexuality When Normal Wasn't</i> (Minneapolis: University of Minnesota Press, 2005)
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)
G/Q	Intersectional	McClive, Cathy, 'The Hidden Truths of the Belly: The Uncertainties of Pregnancy in Early Modern Europe', <i>Social History of Medicine</i> , 15.2 (2002), 209-227
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
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		Mowat, Barbara A., 'Lavinia's Message: Shakespeare and Myth', Renaissance Papers (1981), 55-69
R/G	Intersectional	Bui, Hanh, 'Send the Midwife': The Birth of Blackness in Titus Andronicus, Renaissance Studies, pp.1-21
G/D	Intersectional	Crawford, Katherine, Eunuchs and Castrati: Disability and Normativity in Early Modern Europe 2019
G/Q	Intersectional	Lieutenant Nun: The True Story of a Cross-Dressing, Transatlantic Adventurer who Escaped from a Spanish Convent in 1599 and Lived as a Man
G/Q	Intersectional	<a href="https://keywords.nyupress.org/gender-and-sexuality-studies/">Keywords for Gender and Sexuality Studies by The Keywords Feminist Editorial Collective (2021)</a> <a href="https://keywords.nyupress.org/gender-and-sexuality-studies/">https://keywords.nyupress.org/gender-and-sexuality-studies/</a>
Q/G	Intersectional	Keywords issue of Transgender Studies Quarterly 1.1-2 (2014)
Q/G	External reading list	<a href="#">Early Modern Trans Studies Bibliography</a>
G/R	EM Race / Racial identity	---'James Bell's Narrative of Cecilia Vasa's Journey to England: Travelogue as Encomium', English Literary Renaissance, 51.1 (2021), 1-30
G/D	Shakespeare studies	Tassi, Marguerite A., "'Who Hath Martyred Thee?'" Responding to the Broken Image of the Body in Shakespeare's Titus Andronicus', in L'Image Brisée Aux XVI Et XVII



G/Q	Early Modern gender	Toulalan, Sarah, "'Unripe" Bodies: Children and Sex in Early Modern England', in <i>Bodies, Sex and Desire from the Renaissance to the Present</i> , ed. by Kate Fisher and Sarah Toulalan (Basingstoke, Hampshire: Palgrave Macmillan, 2011), pp. 131-150
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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', <i>Hypatia</i> , 4.2 (1989), 104-124 West-Pavlov, Russell, <i>Bodies and their Spaces: System, Crisis and Transformation in Early Modern Theatre</i> (London: Rodopi, 2006)
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G/R	Intersectional	Woodacre, Elena, ed., <i>Queenship in the Mediterranean: Negotiating the Role of the Queen in the Medieval and Early Modern Eras</i> , (Basingstoke, Hampshire & New York: Palgrave Macmillan, 2013)
D/G/R	Intersectional	Rubik, Margarete. <i>Women in Arms: Amazons in 17<sup>th</sup> Century English Drama</i> . <i>Athens Journal of Humanities &amp; Arts</i> , vol 1, issue 2, pp. 147-56.
G/D	Intersectional	Creed, Barbara. <i>The Monstrous-Feminine: Film, Feminism, Psychoanalysis</i> (London & New York: Routledge, 1993), p. 9.
G/D	Intersectional	Starks, G Lisa S. 'Cinema of Cruelty: Powers of Horror in Julie Taymor's <i>Titus</i> ', in <i>The Reel Shakespeare: Alternative Cinema and Theory</i> , ed. by Lisa S. Starks and Courtney Lehmann (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)
G/D	Intersectional	Pearman, Tory, <i>Women and Disability in Medieval Literature</i> (New York: Palgrave Macmillan, 2010)
R/G	Intersectional	Poitevin, Kimberly, 'Inventing Whiteness: Cosmetics, Race, and Women in Early Modern England', <i>Journal for Early Modern Cultural Studies</i> , 11.1 (2011), 59-89

R/G	Intersectional	Probasco, Nate, Estelle Paranque and Claire Jowitt, eds., <i>Colonization, Piracy, and Trade in Early Modern Europe: The Roles of Powerful Women and Queens</i> (Basingstoke, Hampshire & New York: Palgrave Macmillan, 2017)
G/R/Q	Character studies	Rackin, Phyllis, 'Shakespeare's Boy Cleopatra, the Decorum of Nature, and the Golden World of Poetry', <i>PMLA</i> , 87.2 (1972), 201-212
G/R	Intersectional	Rycroft, Eleanor, 'Hair in the BBC's <i>The Hollow Crown: The Wars of the Roses</i> : Class, Nation, Gender, Race, and Difference', <i>Shakespeare</i> , 17.1 (2021), 29-48346
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 <i>Titus Andronicus</i> ', in <i>Women, Violence, and English Renaissance Literature</i> , ed. by Sharon A. Beehler and Linda Woodbridge (Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2003), pp. 1-27
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D/G/R	Intersectional	Samuels, Ellen J., <i>Fantasies of Identification: Disability, Gender, Race</i> (New York: New York University Press, 2014)
G/R/Q	Intersectional	Shinn, Abigail, 'Gender and Reproduction in the Spirituall Experiences', in <i>Conversions: Gender and</i>

		Religious Change in Early Modern Europe, ed. by Simon Ditchfield and Helen Smith (Manchester: Manchester University Press, 2017), pp. 81-101
G/Q/R	Intersectional	The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race ed. Valerie Traub
G/D/Q	Intersectional	Skuse, Alanna, Surgery and Selfhood in Early Modern England (Cambridge: Cambridge University Press, 2021)
G/D	Intersectional	Smith, Bonnie G. and Hutchison, Beth, eds., Gendering Disability (New Brunswick, NJ: Rutgers University Press, 2004)
Q/G	Intersectional	Spencer-Hall, Alicia and Gutt, Blake, eds., Trans and Genderqueer Subjects in Medieval Hagiography (Amsterdam: Amsterdam University Press, 2021)
G/Q	Early Modern gender	Stallybrass, Peter 'Transvestism and the Body Beneath: Speculating on the Boy Actor', in Erotic Politics: The Dynamics of Desire in the Renaissance Theatre, ed. by Susan Zimmerman (London: Routledge, 1992), pp. 50-64
G/Q	Intersectional	Stanivukovic, Goran, 'Gender and Sexuality: Undoing the Tragic Subject', in A Cultural History of Tragedy in the Early Modern Age, ed. by Naomi Conn Liebler (London: Bloomsbury, 2020), pp. 129-146
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G/Q	Intersectional	Garber, Marjorie, 'The Logic of the Transvestite: <i>The Roaring Girl</i> (1608)' in <i>Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Dramas</i> eds. David Scott Kastan & Peter Stallybrass (New York & London: Routledge, 1991), pp. 221 – 234
Q/G	Intersectional	Halberstam, Jack, <i>Trans*: A Quick and Quirky Account of Gender Variability</i> (Berkeley, CA: UC Press, 2018)
G/R	Intersectional	McManus, Clare, 'The Vere Street Desdemona: <i>Othello</i> and the Theatrical Englishwoman, 1602 – 1660' in <i>Women Making Shakespeare: Text, Reception and Performance</i> eds. Gordon McMullan, Lena Cowen Orlin, & Virginia Mason Vaughan (London: Arden Bloomsbury, 2014), pp. 221 – 232
G/Q	Intersectional	<i>Non-Binary Lives: An Anthology of Intersecting Identities</i> eds. Jos Twist, Meg-John Barker, Ben Vincent, & Kat Gupta (London: Jessica Kingsley, 2020)
R/G	EM Race / Racial identity	Novy, Marianne, <i>Shakespeare &amp; Outsiders</i> (Oxford: Oxford University Press, 2013)

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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>

## General

All	Early Modern Performance	Dessen, Alan C., and Leslie Thomson. <i>A Dictionary of Stage Directions in English Drama 1580-1642</i> . Cambridge University Press, 2001.
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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.
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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	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)
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ALL	EM Context	Stern, Tiffany, <i>Making Shakespeare: From Stage to Page</i> (London: Routledge, 2008)
ALL	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



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ALL	EM Context	---'Children's Companies and the Long 1580s', <i>Shakespeare Studies</i> , 45 (2017), 97-105
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