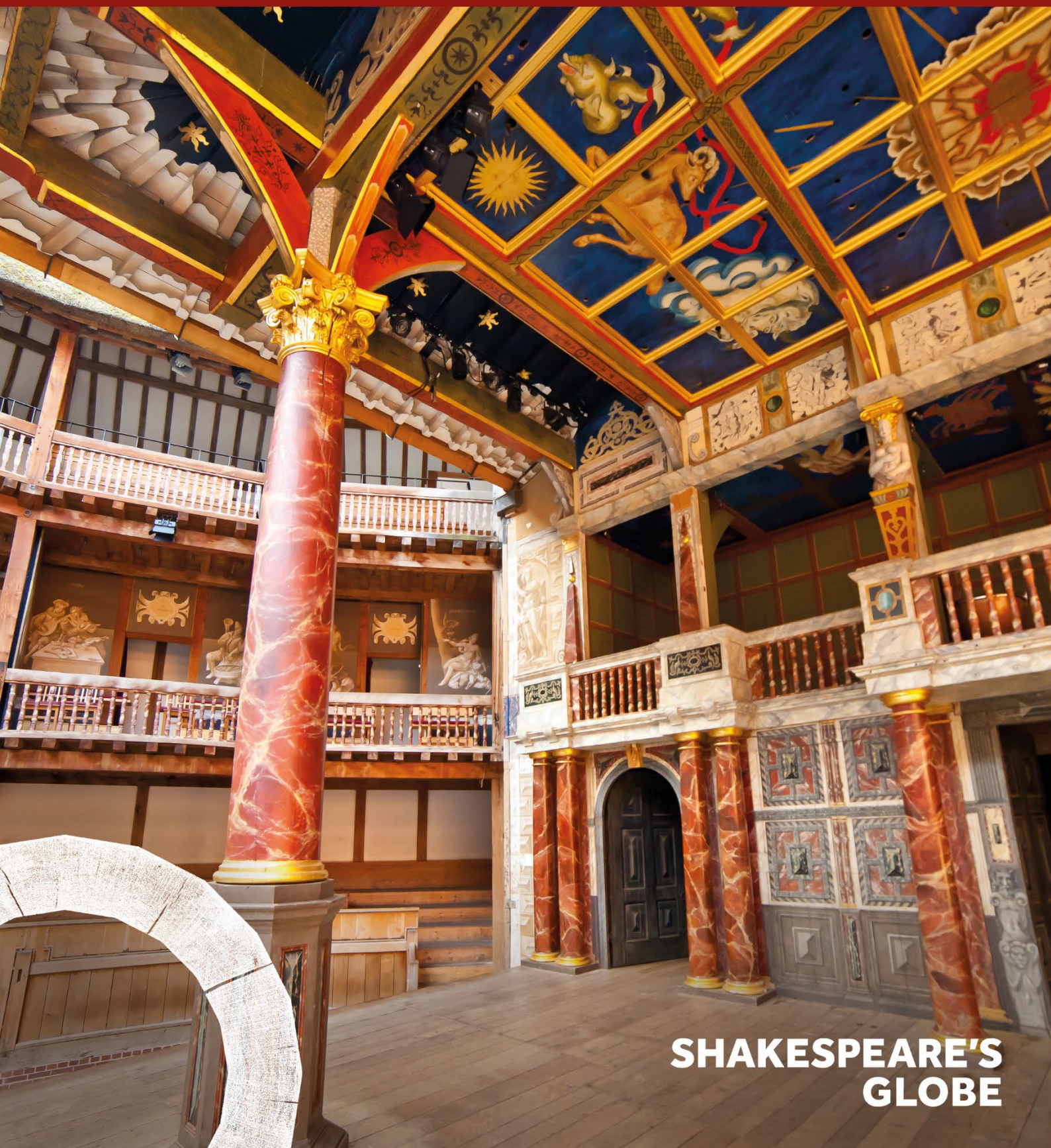


FINDING RACE

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 July 2023, race/raci* as search terms brought up only 31/27 each. This considerably under-represents the relevant material we have in the collection. Race is an invented **social construct** (see glossary) that gets some of its power from the differences in appearance between humans living in different parts of the world. To create a guide about race in our records is a recognition that plays at the heart of our repertoire were involved in **race-making** (see glossary) – not just contrasting fair, particularly English, European Christians with those with other skin tones, from other lands, of other cultures and religions, but assigning race-based superiority and inferiority (politically, culturally and morally).

This document is also intended to be a convenient starting point for those looking for performers and creatives of global majority and mixed heritage. It is important to note that individually they may feel themselves affected by race in different ways – the experiences of black and Asian people should not be assumed to be the same. Similarly, those who can ‘pass’ as white (for example, our Jewish heritage founder Sam Wanamaker) may not have experienced colour prejudice even if the McCarthyite blacklisting that brought him to London was partly antisemitic.

Although this is a standalone guide for race, it also points where needed to the other guides in this series (on disability, queerness and gender). Decisions about what is included have been made by Globe staff in active consultation with an intersectional Inclusion Advisory Panel of those with lived experience. The intent here is to make visible those previously underserved. In each of these guides, the intention is to open up possibilities for consideration, interpretation and discussion, rather than close them down. In this case, that means we are not suggesting that the race readings suggested below are the only possible ones. Likewise, the guide does not claim to be fully

comprehensive, so race readings of other plays, lines and characters are also possible.

Historic language note

It is important to start by noting that race is socially constructed, and that everyone has a racial identity (race is not just something applied to people of global majority heritage, see glossary). In addition to any distinctions being made on the basis of bodily difference, religion and culture are also implicated in these processes. In a European and colonial context, it has typically proven harder for the white majority to perceive that the racializing of others has also created the misguided notion of whiteness as a norm (see **race-making** in the Glossary). This may have an implication for the way sighted audience members automatically observe markers of race difference in actors on stage, and read these – consciously or otherwise – onto the roles they embody. For this reason, we do not support the language of ‘race-blind’ or ‘colour-blind’ casting, and have endeavoured to avoid it in this and other guides.

Researchers should note that this subject guide facilitates access not just to the records of the Shakespeare Globe Trust, but to the staging of works from the Early Modern corpus. These can describe race, in ways which reflect the period in which they were created, and thus be inappropriate or offensive. In the plays themselves, racialised terms can be directed as a slur at characters (e.g. Lysander calling Hermia an ‘Ethiope’ and ‘tawny tartar’). Moreover, racist ideas can also exist in the characterisation (as with Shakespeare’s Othello), or in metaphors (e.g. blackness and darkness connoting evil). These different layers need to be read in relationship with each other. In *The Taming of the Shrew*, for example, Bianca has a name that means white and she is explicitly compared with Europa (who gave her name to the continent) – although another character had observed Baptista Minola to have two ‘fair daughters’, their father does not seem to agree Katherina is ‘fair’ and she is repeatedly deemed a devil (conventionally represented as black, in accordance with metaphorical usages).

Early Modern race-making can also be detected in, for example, Constance's endorsement of Arthur's claim to the throne (in King John) in contrast to an imagined child who was 'swart', meaning dark-skinned). It is also important to note that race could be created in non-textual ways (e.g. cosmetics, dress and gesture) but also through voice. Certain behaviours might be associated particularly with foreigners.

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

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.

How to find the records you are interested in

This subject guide is split into sections. Subsections for Race in the Plays and Race in the Productions suggests records relating to works by Shakespeare, other Early Modern playwrights and new writing. Other sections introduce performers and creatives of global majority and mixed heritage, and non-performance records relevant to race (e.g. research events or podcasts), and race in records about us held by others.

The subject guide will help you know what to ask for when emailing library@shakespearesglobe.com to book an appointment to consult the material in the reading room.

Introductory essay: Reading and Performing Race in Shakespeare, Lydia Valentine

Shakespeare is often revered as a literary genius, a writer whose works speak 'universally' to all readers and audiences. Yet, as Farah Karim-Cooper's notion of 'the great white bard' highlights, Shakespeare has typically been read, taught and performed in ways that centre whiteness. As a result, scholarship has traditionally failed to account for Shakespeare's engagement with race, both in the language and performance of his plays. The emergence of Premodern Critical Race Studies has opened up wider possibilities for recognising and analysing themes of race and identity in Shakespeare's texts. However, this anti-racist approach to Shakespeare has often received pushback for being 'anachronistic', meaning that it imposes modern ideas of race onto a period of English history that is imagined as being raceless or race-neutral. The term 'race' appears seventeen times across Shakespeare's texts, and typically refers to a form of identity based on lineage and social status. Although Shakespeare's use of the word 'race' differs from modern usage, the concept of race was clearly available to Early Modern dramatists, reflecting a wider culture of racemaking in sixteenth- and seventeenth-century England.

Skin colour undoubtedly played a role in understandings of racial difference, as we can see in the descriptions of Cleopatra as 'tawny', Aaron (*Titus Andronicus*) as 'black' or Desdemona (*Othello*) as 'fair' (meaning pale in complexion). Similarly, the opposition of fairness and darkness in Early Modern literature reflects a wider association of racial whiteness with beauty, innocence and virtue and racial blackness with ugliness, sin and death. Still, skin colour was not the only framework through which racial difference was understood. Early Modern understandings of race were formed at the intersection of ideas about embodiment, religion, nationality, rank, gender, sexuality and disability. For example, in *The Merchant of Venice*, the Christian Venetians perceive Shylock as racially inferior on the basis that he is Jewish (a 'misbeliever'), a noncitizen ('alien') and supposedly sub-human ('dog'). In this way, the racialisation of characters in Early Modern drama draws on overlapping notions of race and identity.

Shakespeare's England was far more diverse than we have previously accounted for. Drawing on evidence from government and parish records, wills, court cases, letters and personal papers, Imtiaz Habib found 448 records of Black individuals in England between 1500 and 1677. During the sixteenth century, England also saw increased immigration from within and outside of Europe, and the rights of 'aliens' or 'strangers' (terms referring to those living within England but born abroad) were a frequent topic of debate. In sixteenth- and seventeenth-century England, the population included people of different races, nationalities and faiths, and a diverse range of individuals may have visited the theatre as part of Shakespeare's audience.

During Shakespeare's lifetime, England was also increasingly invested in colonial expansion, following the example of Spain, Portugal and the Ottoman Empire. Travel throughout the world inevitably led to cross-cultural interactions between white English individuals and other races, cultures and faiths. Travel anthologies such as Richard Hakluyt's *Principal Navigations* or Samuel Purchas' *Hakluytus Posthumus* record the experiences of English travellers and colonisers. Often, these narratives paint a picture of the world outside of Europe as one which isn't governed by the 'civilising' structures of marriage, monogamy and patriarchy, challenging English expectations of gender and sexuality. In Early Modern travel writing, writers also told fantastical tales of countries inhabited by cannibals, giants and many more 'monstrous' races. The fascination with monstrosity in Early Modern literature also points to some of the intersections between race and disability. For example, the description of Caliban (in *The Tempest*) as 'half a fish and half a monster' marks his bodily difference, but it is also clearly linked to his servitude and his Algerian ancestry. The performance tradition of impersonating blackness also suggests a relationship between race and disability. According to Robert Hornback, blackface was used to mark the 'natural fool', a dramatic type who was 'laughed at because he was mentally deficient (whether ignorant, dull-witted, or mad) and so marked as physically different as well (e.g., "hunch-backed", lame, ugly, bald, or blackfaced)'.

In Early Modern England, performance played an undeniable role in shaping ideas of race and racial difference. From the early sixteenth century onwards, royal courts employed musicians and performers from continental Europe,

which created performance opportunities for Black Africans. Perhaps the most famous example is John Blanke, a Black trumpeter who performed in the courts of Henry VII and Henry VIII and whose likeness (or a caricatured version of it) is recorded twice in the 1511 Great Tournament Roll of Westminster. At the same time, people of colour were often incorporated into performances as what Dymphna Callaghan has termed 'exhibitions', meaning that Black performers were often 'displayed' as exotic objects by those wishing to assert their wealth, power and status.

On the professional stage, the majority of Black roles would have been played by a white actor, who would have used cosmetics, prosthetics, costumes, accents or movement as part of their performance. The exact practice of impersonating blackness varied depending upon the performance context. In masques designed for courtly settings, the use of arm and body coverings made from black cloth and black leather was more common. Whereas the professional stage required an actor's full range of facial expressions, making face paint made from burnt cork, walnut shells, grease and other materials more suitable to the requirements of the performance. We can recognise a potential reference to this use of black cosmetics in Othello's sense that Desdemona 'is now begrimed and black, / As my own face'. The performance of other racialised identities similarly relied on different prosthetics, cosmetics and costuming, such as the use of turbans to identify Muslim characters or Shylock's 'Jewish gaberdine' (in *The Merchant of Venice*).

Contemporary productions of Shakespeare continue to highlight the relationship between race and the performance of Shakespeare's plays. For many years, the theatre industry favoured a model of 'colour-blind' casting, a practice of casting roles which does not take the actor's own racial, religious or ethnic identity into consideration. In many ways, this casting practice increased the representation of historically marginalised communities, by allowing a diverse range of actors to play any Shakespearean role. Increasingly, however, there has been a shift towards 'colour-conscious' casting, which insists on considering how an actor's racial identity affects the role and story. Although there are issues with both approaches to casting, ongoing conversations about racial justice in relation to the performance of Shakespeare are needed to avoid a whitewashing of his plays.

In recent decades, theatres, universities, libraries and collections have adopted anti-racist and decolonial approaches to Shakespeare. Such approaches offer a vital challenge to the cult of 'the great white bard' and move us towards an understanding of Shakespeare which is more inclusive and accessible. The reassessment of Shakespeare through the lens of social and racial justice has received considerable pushback from those who wish to keep Shakespeare raceless. Yet, there is no such thing as a raceless Shakespeare. As this subject guide demonstrates, race informed Shakespeare in his own moment and continues to inform the performance of Shakespeare today.

Racial difference in the plays of Shakespeare

Estimates vary for the number of Early Modern plays with explicitly non-white characters. Mattieu A. Chapman (2014) has counted at least 70 productions with black characters alone. It is likely impossible to give a true number, in large part because of the vast number of 'lost' plays of which we have only a fragmentary record.

A representative sample of specific terms and their frequency in the works of Shakespeare is given below:

Sample of key terms of racialised identities in the works of Shakespeare		
Word	Frequency	No of texts
Fair	953	36
Monster	87	26
Citizen	80	21
Stranger	72	28
Moor	69	8
Jew	69	11
Savage	42	24
Merchant	42	15
Native	41	18
Ambassador	38	13
Turk	37	18
Exile	33	12
Convert	27	16
Traveller	20	13
Alien	10	4
Indian	9	7

Broker	9	8
Cannibal	5	4
Blackamoor	3	2
Barbarian	3	3
Foreigner	2	2

It should be noted that there are many instances to which racial difference is commented on within a play text in which these terms are not used.

Nevertheless, the frequency of these terms demonstrates the pervasive nature of race-making in the works of Shakespeare to demarcate difference, along with the networks of meaning these terms engender.

The plays below are listed in alphabetical order, with the table identifying the ‘racialised’ characters, and the terms used in the play creating the differences between them. As an early colony of England, with challenges to colonial rule and colonisation, Ireland and the Irish are included as racialised. James Shapiro¹ has noted that “roughly one out of every 50 English men, and an even higher percentage of those in their 20s and 30s... were packed off to Ireland in the late 1590s” as soldiers enforcing English rule.

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

Online editions of the play can be text searched so references to lines, scenes and acts are not given. Some commentary has been added in some cases.

¹ <https://www.irishtimes.com/culture/stage/what-ish-my-nation-shakespeare-s-irish-connections-1.2619173>

Antony and Cleopatra

Cleopatra

Egyptian, Gypsy, tawny, white hand, pale

The play begins by establishing Cleopatra's 'Other'-ness distinct from the Romans, and her impact on Antony (a Roman):

"Those his goodly eyes, that o'er the flies and musters of the war have glowed like plated Mars, now bend, now turn, the office and devotion of their view upon a tawny front; his captain's heart, which in the scuffles of great flights hath burst the buckles on his breast, reneges all temper, and is become the bellows and the fan to cool a gypsy's lust'.

Gypsies were believed to have originated in Egypt – hence a contemptuous term for an Egyptian; but it was also used misogynistically to refer to a cunning, deceitful, or fickle woman, hussy, or whore. Cleopatra actually belonged to the Macedonian Ptolemaic dynasty, established by one of Alexander the Great's generals, but Shakespeare appears to present her first as a 'tawny' North African, but then also as "pale" and having the "white hand" associated with those not exposed to manual labour in the sun.

Iras

Egyptian

Antony

Not more man-like than Cleopatra; nor the Queen of Ptolemy more womanly than he (see Queerness and Gender subject guides)

Cassius

Pale (perhaps as a white Roman, in contrast to the Egyptians in the play, but the speaker is another Roman)

	<p>Offstage subordinate king to Cleopatra Let me have a child at fifty to whom Herod of Jewry may do homage.</p> <p>Herod of Jewry dare not look upon you But when you are well pleased</p> <p>Egypt and Rome</p> <p>Throughout the play, a dichotomy is formed between female-led Egypt (and its eunuch, see disability, gender and queerness guides) and masculine Rome, its society and population, prompting a commentary on intersectional identity, primarily race and gender.</p>
<p>The Comedy of Errors</p>	<p>Antipholus of Syracuse</p> <p>Stranger, Fair presence</p> <p>Merchant bound to Persia</p> <p>Stranger</p> <p>Nell</p> <p>Swart, like my shoe, nothing half so clean kept, grime, beastly</p> <p>Her skin colour is associated with dirt, but perhaps also its texture with tanned leather.</p> <p>Ireland is “in her buttocks: I found it out by the bogs.”</p> <p>Luciana</p> <p>Fair</p>

Cymbeline	<p>Imogen</p> <p>Fairest</p> <p>Iachimo</p> <p>Saucy stranger, Italian</p>
Henry IV Part 1	<p>Offstage wars not between Christians and Christians (the Crusades)</p> <p>Pagans in those holy fields</p> <p>We must neglect our holy purpose</p>
Henry IV Part 2	<p>Offstage wars not between Christians and Christians (the Crusades)</p> <p>This is the English, not the Turkish court; Not Amurath and Amurath succeeds</p>
Henry V	<p>Macmorris (an Anglo-Irishman)</p> <p>What ish my nation? Ish a villain, and a bastard, and a knave, and a rascal. What ish my nation? Who talks of my nation?</p> <p>Metatheatrical reference to contemporary Irish wars</p> <p>Were now the general of our gracious empress, As in good time he may, from Ireland coming, Bringing rebellion broached on his sword, How many would the peaceful city quit, To welcome him!</p>

	<p>Offstage wars not between Christians and Christians (the Crusades)</p> <p>Like Turkish mute A boy... that shall... take the Turk by the beard</p>
<p>Henry VI Part 1</p>	<p>Joan of Arc</p> <p>Amazon</p> <p>Countess of Auvergne</p> <p>Fair</p> <p>Margaret</p> <p>Fairest beauty</p> <p>John Talbot</p> <p>Fair son</p>
<p>Henry VI Part 2</p>	<p>Offstage Irish wars</p> <p>The uncivil kerns of Ireland are in arms</p> <p>thy acts in Ireland, In bringing them to civil discipline,</p> <p>rebels there are up And put the Englishmen unto the sword: Send succours, lords, and stop the rage betime, Before the wound do grow uncurable;</p> <p>In Ireland have I seen this stubborn Cade Oppose himself against a troop of kerns,.. Full often, like a shag-hair'd crafty kern,</p>

	<p>Hath he conversed with the enemy, And undiscover'd come to me again And given me notice of their villainies.</p> <p>The Duke of York is newly come from Ireland, And with a puissant and a mighty power Of gallowglasses and stout kerns Is marching hitherward in proud array,</p>
Henry VI Part 3	<p>Queen Margaret (of Anjou)</p> <p>Inhuman, Amazonian (see gender and queerness guides), She-wolf of France, tiger's heart, False Frenchwoman</p> <p>Edward IV, Clarence and Gloucester</p> <p>Cannibals, barbarous</p>
Henry VIII	<p>Cardinal Campeius</p> <p>Stranger</p> <p>Queen Katherine (Henry's Spanish-born wife of 20 years, the mother of his eldest daughter; later styled the Princess Dowager; also called Kate)</p> <p>Stranger</p>
King Lear	<p>Gloucester</p> <p>So white</p> <p>Edgar (in 'blackface')</p> <p>I will preserve myself: and am bethought To take the basest and most poorest shape That ever penury, in contempt of man,</p>

	<p>Brought near to beast: my face I'll grime with filth; Blanket my loins: elf all my hair in knots; And with presented nakedness out-face The winds and persecutions of the sky</p> <p>His language draws on connections of skin, complexion, dirt, and a blackness. As a verb, the OED defines 'grime' as 'to cover with grime, to blacken, befoul. Also (figurative to grime the face of').</p> <p>Benjamin Minor and Ayanna Thompson note as follows "simply put, a black face may reveal a black soul, and likewise, a black soul may grime one's visage. These are precisely the terms and rhetoric Othello employs when he suspects that Desdemona has been unfaithful. [...] When one acknowledges this fact, one can see that Edgar's disguise is more than a simple subterfuge. By using the rhetoric of griming, Edgar plans to subvert his identity as well as his physical appearance."</p>
<p>Love's Labour's Lost</p>	<p>Entourage of the Lords (non-speaking)</p> <p>Blackamoors</p> <p>Princess</p> <p>White hand, fair princess</p> <p>Rosaline</p> <p>Snow-white hand</p> <p>Who sees the heavenly Rosaline, That, like a rude and savage man of Inde,.. Bows not his vassal head and stricken blind Kisses the base ground with obedient breast?</p>

	<p>Is ebony like her?... where is a book? That I may swear beauty doth beauty lack, If that she learn not of her eye to look: No face is fair that is not full so black.</p> <p>O, if in black my lady's brows be deck'd, It mourns that painting and usurping hair Should ravish doters with a false aspect; And therefore is she born to make black fair.</p> <p>Her favour turns the fashion of the days, For native blood is counted painting now; And therefore red, that would avoid dispraise, Paints itself black, to imitate her brow.</p> <p>To look like her are chimney-sweepers black.</p> <p>I'll prove her fair, or talk till doomsday here.</p>
<p>The Merchant of Venice</p>	<p>Shylock</p> <p>Alien, Jew, Hebrew, infidel, devil, old carrion</p> <p>The play's logic is that Christian citizens are morally superior and more civilised than others (although the individual Venetians featured in the play don't necessarily live up to this). It is suggested that Shylock is 'jet' to his daughter Jessica's (post-conversion) 'ivory'.</p> <p>Jessica</p> <p>Infidel, convert, pagan, Jew's daughter, whiter than the paper, fair, Christian</p> <p>Antonio and Bassanio</p> <p>Christians</p>

	<p>Lorenzo</p> <p>Christian</p> <p>Prince of Morocco Stranger, tawny Moore, shadowed livery of the burnish's sun, this scimitar that slew the Sophy</p> <p>The Prince of Morocco enters the play well aware of racial prejudice, and his words ask us to interrogate the values attached to skin colour, flesh. Rather than skin, he suggests that he should be judged by the redness of his blood – red blood was a sign of valour. Although he challenges the racial prejudice that elevates the worth of people with white skin ('fairest creature northward born'), in drawing attention to his blood he unwittingly points to the other bodily property that signifies racial difference. Nonetheless, Portia still deems him an undesirable husband because he doesn't have white skin.</p> <p>Launcelot Gobbo's off-stage girlfriend</p> <p>Moor, negro (see Gender subject guide)</p>
<p>A Midsummer Night's Dream</p>	<p>Hippolyta</p> <p>Amazon (see Gender and Queerness subject guides)</p> <p>Boy (changeling stolen from an Indian king by fairies; Titania's page, demanded by Oberon)</p> <p>Indian</p> <p>Helena</p> <p>Pure white</p>

	<p>Hermia</p> <p>Tawny tartar, Ethiop, loathed medicine, hated potion</p> <p>Bottom (as Pyramus)</p> <p>Most lily-white of hue, eke most lovely Jew</p> <p>Votaress and Indian king (off-stage characters, parents of Boy)</p> <p>spiced Indian air, Indian</p>
Othello	<p>Othello</p> <p>Moor, extravagant and wheeling stranger of here and everywhere, savage madness, barbarian, black, thicklips, pagan, sooty bosom, thing, Barbary horse, lascivious, changeable, devil</p> <p>Off-stage maker of the 'magic' handkerchief</p> <p>Egyptian, charmer</p> <p>Off-stage antagonists of the Venetians</p> <p>Turks, Ottomites, a malignant and a turban'd Turk, circumcised dog</p> <p>Desdemona</p> <p>Fair, white ewe, whiter than snow, Christian</p>

	<p>Off-stage servant of Desdemona's mother</p> <p>Barbary</p> <p>While the name could just be a variant of Barbara, it potentially also indicates an origin on the North African coast. If she sang the old Willow song to reflect on an inter-racial relationship gone</p> <p>Iago</p> <p>Inhuman dog</p>
Pericles	<p>Cleon of Tyre</p> <p>Savage</p> <p>Marina</p> <p>White as milk</p>
Richard II	<p>Offstage Irish wars</p> <p>We must supplant those rough rug-headed kerns, Which live like venom where no venom else But only they have privilege to live.</p> <p>Now for the rebels which stand out in Ireland, Expedient manage must be made, my liege, Ere further leisure yield them further means For their advantage and your highness' loss.</p>

	<p>Offstage wars not between Christians and Christians (the Crusades)</p> <p>Black pagans, Turks and Saracens</p> <p>Richard's horse is 'Barbary'</p>
<p>The Taming of the Shrew</p>	<p>Bianca</p> <p>Fair (her name also means white in Italian)</p> <p>Katherina</p> <p>Devil</p>
<p>The Tempest</p>	<p>Prospero</p> <p>From 'fair Milan'</p> <p>King of Tunis (Off-stage husband of Ferdinand's sister Claribel)</p> <p>African</p> <p>Caliban (Prospero's slave)</p> <p>Savage, monster, beast, misshapen knave, thing of darkness, freckled whelp, hag-born, not honoured with a human shape</p> <p>Sycorax (off-stage mother of Caliban, from Algiers)</p> <p>Foul witch, damn'd witch, blue-eyed hag</p>

Titus
Andronicus

Aaron

Stranger, Moor, black/coal-black, swarth Cimmerian, inhuman, beastly, barbarous, my scimitar's sharp point

Aaron and Tamora's baby

Blackamoor, tawny, our Empress' shame and stately Rome's disgrace, devil, black and sorrowful issue, loathsome as a toad, coal-black calf

The scene when the baby is produced draws on Early Modern fears and anxieties of miscegenation (as with Brabantio in Othello), drawing connections to ideas of blackness and demonic figures, along with excessive and unfettered sexuality.

Tamora

Barbarous

Tamora is a Goth (see below), in origin understood to be a northern (non-Mediterranean, but white, if barbarian) people. Her attraction for Aaron is deemed by Romans a "foul desire" that renders her "Spotted, detestable, and abominable" and "the blot and enemy" of womankind.

Chiron and Demetrius

Inhuman, monster, beastly

Aaron inverts the longstanding trope about the impossibility of "blanching the Ethiope" to suggest that the whiteness these (Goth) sons of Tamora present on their outside is, like cosmetics or limewash painted over their inherent foulness, and praises (his own) black skin.

	<p>Goths</p> <p>Barbarous</p> <p>Lavinia (victim of Chiron and Demetrius' assaults and mutilation)</p> <p>Lily hands</p>
<p>The Two Gentlemen of Verona</p>	<p>Thurio</p> <p>Black</p> <p>Proteus appears to quote a proverb suggesting "Black men are pearls in beauteous ladies' eyes" but Julia's aside notes "I had rather wink than look on them."</p> <p>Silvia</p> <p>Whiteness, pale</p>
<p>The Two Noble Kinsmen</p>	<p>Hippolyta</p> <p>Amazon, thy arm as strong as it is white</p> <p>Emilia</p> <p>Amazon, wondrous fair</p> <p>Luce</p> <p>White legs</p>

	<p>Barbary</p>
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The character's name perhaps invokes a North African origin, to create a dark/light contrast with the white legged Luce.

Race in other Early Modern drama

These plays are presented in alphabetical order. If they have been fully staged, the production year is given. If included in the 'Read Not Dead' project of semi-staged, script in hand performances, they are marked RND. Plays are included if the characters are or appear to be from diverse continents, or of different religions. Not all characters are listed here.

<p>All is True</p> <p>adapted from Sir Thomas More (see below) and Henry VIII</p> <p>(RND)</p>	<p>Thomas More, Sheriff of London</p> <p>Francis De Bard Foreigner</p> <p>Offstage immigrants Stranger</p>
<p>All's Lost by Lust</p> <p>William Rowley</p> <p>(RND)</p>	<p>Roderick, King of Spain</p> <p>Julianus, a general against the Moors</p> <p>Mulymumen, king of Africa</p> <p>Antonio, a Don, husband to Margaretta</p> <p>Fidella, a Moor, waiting woman to Margaretta</p>
<p>Antonio and Mellida</p> <p>John Marston</p> <p>(RND)</p>	<p>Piero Sforza, Duke of Venice</p> <p>Andrugio, former Duke of Genoa</p> <p>Antonio, son of Andrugio</p> <p>He adopts a 'strange disguise' (1.1.28) for himself, taking the alias of Florizel, an Amazon (see Gender and Queerness subject guides) from Scythia.</p>

<p>The Battle of Alcazar</p> <p>? George Peele (RND)</p>	<p>Abdelmelec, uncle to the Moor</p> <p>Calcepius Bassa, a Turk</p> <p>Muly Mahamet Seth, brother to Abdelmelec</p> <p>Muly Mahamet, the Moor</p> <p>Barbarous Moor, negro</p> <p>Moorish Ambassador</p>
<p>The Bondman</p> <p>Philip Massinger (RND)</p>	<p>Timoleon, a Corinthian general fighting to “free Sicily from barbarous Carthage’s yoke”</p> <p>Statilia, disguised in Persian dress as the slave Timandra</p> <p>Asotus (see Disability subject guide), when enslaved is dressed as an ape with a chain around the neck and Timagoras notes “Afric never produced the like.”</p>
<p>Caesar and Pompey</p> <p>George Chapman (RND)</p>	<p>Julius Caesar</p> <p>Pompey</p> <p>King of Iberia</p> <p>King of Thrace</p>
<p>The Captive Queen (adaptation of Aurang-Zebe)</p> <p>John Dryden (2018)</p>	<p>Arimant, Governor of Agra</p> <p>Aurang-zeb, the Emperor’s favourite son</p> <p>Indamora, a captive queen</p> <p>The Old Emperor</p> <p>Nourmahal, the Empress</p> <p>Solyman</p>

<p>A Christian Turn'd Turke</p> <p>Robert Daborne (RND)</p>	<p>Ward, a pirate (convert to Islam)</p> <p>Benwash, a Jew</p> <p>Rabshake, a Jew, his servant</p> <p>Governor of Tunis, a Turk</p> <p>Crosman, a Turk</p>
<p>Dido Queen of Carthage</p> <p>Christopher Marlowe (2003, 2015)</p>	<p>Dido, Queen of Carthage</p> <p>Iarbas, king of Gaetulia</p> <p>Aeneas, a Trojan royal hero</p>
<p>The English Moor</p> <p>Richard Brome (RND)</p>	<p>Testy, an old angry Justice</p> <p>Quicksands</p> <p>"The Jew of Mark Lane"</p> <p>Millicent, Testy's niece</p> <p>Quicksands disguises her using 'blackface' as Catalina, a maid of seemingly north African origin</p> <p>Phillis</p> <p>She also adopts 'blackface' switching places with 'Catalina' to secure her erstwhile lover Nathaniel as a husband.</p>
<p>Englishmen for My Money or A Woman Will have Her Will</p> <p>William Haughton (RND)</p>	<p>Pisaro, a (possibly Jewish) merchant and moneylender termed "Signior Bottle-Nose", and "Judas-like"</p> <p>Delion, a Frenchman</p> <p>Stranger, outlandish</p> <p>Alvaro, an Italian</p> <p>Stranger, outlandish</p> <p>Vandalle, a Dutchman</p> <p>Stranger, outlandish</p>

	<p>Harvie (Englishman)</p> <p>Heigham (Englishman)</p> <p>Walgrave (Englishman)</p>
<p>If You Know Not Me You Know Nobody Part 2</p> <p>Thomas Heywood (RND)</p>	<p>Barbary Merchant Stranger</p> <p>Sir Thomas Gresham</p> <p>Queen Elizabeth I</p>
<p>The Insatiate Countess</p> <p>John Marston (RND)</p>	<p>Countess of Swevia</p> <p>Signor Mizaldus, a Jew</p>
<p>The Island Princess</p> <p>John Fletcher (RND)</p>	<p>King of Tidore</p> <p>Quisara, his sister</p> <p>King of Bakam</p> <p>Prince of Syana</p> <p>Ruy Dias, a Portuguese captain</p> <p>Armusia, a noble and daring Portuguese</p> <p>Moors</p>

<p>The Jew of Malta</p> <p>Christopher Marlowe (RND)</p>	<p>Barabas, The Jew of Malta</p> <p>Selim-Calymath, son of the Emperor of Turkey</p> <p>Abigail, the Jew's daughter</p> <p>Ithamore, Barabas' Turkish slave</p> <p>Ferneze, Governor of Malta</p>
<p>The Jews</p> <p>Gotthold Ephraim Lessing (RND)</p>	<p>A Traveller</p> <p>The Baron</p> <p>A Young Lady, his daughter</p>
<p>The Jews' Tragedy</p> <p>William Heminges (RND)</p>	<p>Agrippa, King of Jewry</p> <p>Ananais, High Priest of Jerusalem</p> <p>Eleazar, Jochanan and Simeon, seditious Captains of the Jews</p> <p>Lady Miriam, a Jewish Lady</p> <p>Vespatian, Nero's general and after Emperor</p> <p>Titus, son of Vespatian</p> <p>Zareck, a poor Jew</p>
<p>The Lamentable Tragedy of Lochrine</p> <p>Anon. (RND)</p>	<p>Brutus, King of the Britons</p> <p>Humber, King of the Scythians</p> <p>Segar, a Scythian lord</p>

<p>Lust's Dominion</p> <p>Thomas Dekker (RND)</p>	<p>Eleazar, the Moor, Prince of Fesse and Barbary</p> <p>Maria, Eleazar's "fair" wife</p> <p>Mendoza, the Cardinal</p> <p>Zarack and Baltazar, Moors attending Eleazar</p> <p>Cole and Crab, friars</p>
<p>El Nino Inocente de la Guardia</p> <p>Lope de Vega (RND)</p>	<p>Queen Isabel</p> <p>King Ferdinand</p> <p>Francisco, A Jew</p> <p>Ocaña, A Jew</p> <p>A Rabbi</p> <p>Jacob, a Jew</p> <p>Herrera, an Officer of the Inquisition</p>
<p>Old Fortunatus</p> <p>Thomas Dekker (RND)</p>	<p>Athelstane, king of England</p> <p>The Soldan of Egypt</p> <p>The Prince of Cyprus</p> <p>Noblemen of Babylon</p>
<p>Orlando Furioso</p>	<p>Marsillus, Emperor of Africa</p> <p>Sultan of Egypt</p> <p>Rodamant, king of Cuba</p>

Robert Greene (RND)	Mandrecard, King of Mexico Orlando, County Palatine
Osmond The Great Turk Lodowick Carlell (RND)	Melchokus, Emperor of Tartary Orcanes, his son Osmond, the noble servant Calibeus, a jealous Cham Ozaca, wife to Calibeus Despina, a fair Christian slave
Philotas Samuel Daniel (RND)	Lord Philotas, son of Parmenio (King of Media) Alexander the Great Thais, a Grecian courtesan Antigona, a Persian courtesan A Persian
The Renegado Philip Massinger (RND)	Asambeg, Viceroy of Tunis Mustapha, Basha of Aleppo Antonio Grimaldi, the Renegado
The Tragical Reign of Selimus Robert Greene (RND)	Bajazet, Emperor of Turkey Mustaffa, high official of Bajazet Selimus, Emperor of the Turks, youngest son of Bajazet Abraham, the Jew

	<p>Acomat and Corcut, sons of Bajazet</p> <p>Aga, messenger to Bajazet</p>
<p>Sir Thomas More</p> <p>? Anthony Munday, Henry Chettle, Thomas Heywood, Thomas Dekker and William Shakespeare (RND)</p>	<p>Thomas More, Sheriff of London</p> <p>Francis De Bard Foreigner</p> <p>Offstage immigrants Stranger</p>
<p>Soliman and Perseda</p> <p>Thomas Kyd (RND)</p>	<p>Soliman, Emperor of the Turks</p> <p>Perseda, a lady of Rhodes</p> <p>Brusor, a Turkish knight</p> <p>English Knight</p> <p>Turkish Captain</p> <p>Janissaries</p>
<p>Tamburlaine Part 1</p>	<p>Mycetes, king of Persia</p> <p>Cosroe, his brother</p> <p>Tamburlaine, a Scythian shepherd</p> <p>Bajazeth, Emperor of the Turks</p>

<p>Christopher Marlowe (RND)</p>	<p>King of Fez</p> <p>King of Morocco</p> <p>King of Argier</p> <p>King of Arabia</p> <p>Soldan of Egypt</p> <p>Agidas, A Median lord</p> <p>Capolin, an Egyptian</p> <p>Zenocrate, daughter to the Soldan of Egypt</p>
<p>Tamburlaine Part 2</p> <p>Christopher Marlowe (RND)</p>	<p>Tamburlain, King of Persia</p> <p>Zenocrate, wife of Tamburlaine</p> <p>Kings of Algier, Fez, Morocco, Natolia, Trebizon, Soria, Jerusalem and Amasia</p>
<p>The Tragedy of Herod and Antipater</p> <p>Gervase Markham and William Sampson (RND)</p>	<p>Herod, King</p> <p>Antipater, bastard son of Herod</p> <p>Augustus Caesar, Emperor of Rome</p> <p>First slave, a Briton</p>
<p>The Tragical Reign of Selimus</p>	<p>Bajazet, Emperor of Turkey</p> <p>Mustaffa, high official of Bajazet</p> <p>Selimus, Emperor of the Turks, youngest son of Bajazet</p> <p>Abraham, the Jew</p>

<p>? Robert Greene and Thomas Lodge (RND)</p>	<p>Acomat and Corcut, sons of Bajazet</p> <p>Aga, messenger to Bajazet</p>
<p>The Travailes of the Three English Brothers</p> <p>John Day, William Rowley and George Wilkins (RND)</p>	<p>Zariph, the Jew</p> <p>The Great Turk</p> <p>The Sophy of Persia</p> <p>Hallibeck, a Persian lord</p> <p>Calimath, his brother</p> <p>Sir Thomas Shirley</p> <p>Sir Anthony Shirley</p> <p>Master Robert Shirley</p> <p>Christian prisoner</p>
<p>The Turk</p> <p>John Mason (RND)</p>	<p>Mulleasses, the Turk</p> <p>Borgias, governor of Florence</p> <p>Eunuchus, servant (freeborne Christians sonne)</p>
<p>The Virgin Martyr</p> <p>Thomas Dekker and Philip Massinger (RND)</p>	<p>Diocletian, Emperor of Rome</p> <p>Maximinus, Emperor of Rome</p> <p>A king of Pontus</p> <p>British slave</p>

<p>The Wars of Cyrus</p> <p>Anon. (RND)</p>	<p>Cyrus, King of Persia</p> <p>Gobrias, Assyrian lord</p> <p>Panthea, Queen of Susa</p> <p>Abradates, King of Susa</p>
<p>The White Devil</p> <p>John Webster (2017 and RND)</p>	<p>Monticelso, a Cardinal</p> <p>Francisco de Medici, Duke of Florence (in Act V disguised as Mulinassar, a Moor)</p> <p>Jacques, a Moor, servant to Giovanni</p> <p>Zanche, a Moor, servant to Vittoria</p>
<p>The Wonder of Women or Sophonisba</p> <p>John Marston (RND)</p>	<p>Masinissa, king in Libya</p> <p>Syphax, king in Libya</p> <p>Jugurth, Masinissa's nephew</p> <p>Hanno Magnus, captain of Carthage</p> <p>Scipio, general of Rome</p> <p>Vangue, an Ethiopian slave to Syphax</p>

Race in other plays

These plays are listed in alphabetical order.

946: The Amazing Story of Adolphus Tips (2016)	Adolphus T Madison ('Adi') Harry Lily Tregenza
Emilia (2018) (Written for all female cast of diverse women)	Emilia Bassano Lanier William Shakespeare Lord Henry Carey
The Flying Lovers of Vitebsk (2016)	Bella Rosenfeld Marc Chagall
The Frontline (2008, 2009)	Seamus (Irish) Salim (Somali refugee) Miruts (Ethiopian refugee)
Hakawatis: Women of the Arabian Nights (2022)	Wadiha the Dancer Fatah the Young Zuya the Warrior Akila the Writer Naha the Wise

<p>Holding Fire (2007)</p>	<p>Ira Frank Aldridge Mr and Mrs Harrington</p>
<p>Holy Warriors (2014)</p>	<p>Eleanor of Aquitaine King Guy of Jerusalem Archbishop of Tyre Richard the Lionheart Saladin Imad al-Din Ben Gurion Golda Meir</p>
<p>The Inn at Lydda (2016)</p>	<p>Tiberius Caesar Caligula Pontius Pilate John Jesus</p>
<p>Lions and Tigers (2017)</p>	<p>Charles Tegart (Irish functionary of the British empire) Swann (Irish functionary of the British empire) Multiple Indian characters, including Gandhi and Nehru</p>
<p>Nanjing (2018)</p>	<p>Monologue about identity telling the story of the 1937 massacre of Chinese civilians by the Imperial Japanese army</p>

<p>Pitcairn (2014)</p>	<p>Mi Mitti</p> <p>Fletcher Christian</p> <p>Hiti</p> <p>Mata</p> <p>Ned Young</p>
<p>Princess Essex (2024)</p>	<p>Joanna (Princess Dinubolu)</p> <p>Batwa</p> <p>Colonel Harris</p> <p>Edward VII</p> <p>Mrs Bugle</p>
<p>Under The Black Flag (2006)</p>	<p>Edward</p> <p>John Silver (converts to Islam)</p> <p>Sultan of Morocco</p> <p>Sula, Sultan's daughter</p>
<p>We The People (2007)</p>	<p>Absalom Jones (formerly enslaved, he was the first African American to be ordained an episcopal priest)</p> <p>Mary King (formerly enslaved, and wife of Absalom Jones)</p> <p>Benjamin Franklin</p> <p>George Washington</p>

Race in the productions

SGT productions

Casting decisions here may offer new readings to characterisation, even if the intent was not to highlight race (e.g. with a so-called 'colour-blind' approach to casting).

Pericles (2005)	Gower (as Griot)/Cerimon (Patrice Naiambana)
We The People Eric Schlosser (2007)	This story of the Philadelphia Convention (that led to the United States Constitution) included discussion of the abolition of slavery, and presented formerly enslaved people as characters. It included 'slave music' from the start as a reminder of who were not in the room, based on collaboration with the Gambian griot musician Kadialy Kouyate and the Senegalese Juldeh Camara.
A Midsummer Night's Dream (2016)	Hermia (Anjana Vasan) Helenus (Ankur Bahl) Sitar, player (Sheema Mukerjee) Tabla, dholek and dumbek player (Jeevan Singh)
Much Ado About Nothing (2017)	Set after the war of Mexican Revolution with the locals contrasted with an American film crew
Richard II (2019)	All women of colour production
Henry IV Parts 1 and 2 (2019) Henry V (2019)	Hal (Sarah Amankwah) Henry V (Sarah Amankwah)
Notes to the Forgotten She- Wolves	Subjects include Bessie Colman; Una Marson; Grace Hopper; Mary Kenner; Henrietta Lacks

<p>The Merchant of Venice (2022)</p>	<p>Jewish cast</p> <p>Shylock (Adrian Schiller)</p> <p>Jessica (Eleanor Wyld)</p> <p>Tubal (Ben Caplan)</p> <p>Aaron Vodovoz (Gobbo)</p> <p>Jewish creatives</p> <p>Abigail Graham (Director)</p> <p>Tash Hyman (Assistant Director)</p>
<p>Henry VIII (2022)</p>	<p>Lady Mary (Natasha Cottrill)</p> <p>Anne Bullen (Janet Etuk)</p> <p>Elizabeth I (Debbie Korley)</p>
<p>The Comedy of Errors (2023)</p>	<p>Antipholus of Syracuse (Michael Elcock)</p> <p>Antipholus of Ephesus (Matthew Broom)</p> <p>Dromio of Syracuse (Jordan Metcalfe)</p> <p>Dromio of Ephesus (George Fouracres)</p>
<p>Macbeth (2023)</p>	<p>Macbeth (Max Bennett)</p> <p>Banquo (Fode Simbo)</p> <p>Macduff (Aaron Anthony)</p>
<p>The Taming of the Shrew (2024)</p>	<p>Lucentio (Yasmin Taheri)</p> <p>Tranio (Tyreke Leslie)</p>

Productions from around the world

The Globe has also hosted international productions of Shakespeare and creative adaptations (including, but not limited to, the 'Globe to Globe Festival' season in 2012. A selection of productions is listed here in date order.

Casting decisions here may offer new readings to characterisation, even if the intent was not to highlight race.

Umabatha (1997, 2001)	The Welcome Msomi Company Zulu
Otra Tempestad (1998)	Teatro Buendía, Cuba Spanish, drawing on Yoruban and Araran cultures
Romeu e Julieta (2000)	Grupo Galpão, Brazil Portuguese
Venus and Adonis (2012)	Isango Ensemble, South Africa Zulu, Xhosa, Sesotho, Setswana, Afrikaans, English
Troilus and Cressida (2012)	Ngākau Toa, New Zealand Māori
The Merry Wives of Windsor (2012)	Bitter Pill and The Theatre Company Kenya Swahili
Twelfth Night (2012)	Company Theatre, India Hindi
Richard III (2012)	National Theatre of China Mandarin
A Midsummer Night's Dream (2012)	Yohangza Theatre Company, South Korea Korean

Cymbeline (2012)	South Sudan Theatre Company Juba Arabic
Titus Andronicus (2012)	Tang Shu-wing Theatre Studio, Hong Kong
Richard II (2012)	Ashtar Theatre, West Bank, Palestine Arabic
Othello: the Remix (2012)	Q Brothers, USA 'Hip Hop'
The Tempest (2012)	Dhaka Theatre, Bangladesh Bangla
The Two Gentlemen of Verona (2012)	Two Gents Productions, Zimbabwe Shona
King John (2012)	Gabriel Sundukyan National Academic Theatre, Armenia Armenian
As You Like It (2012)	Marjanishvili Theatre, Georgia Georgian
Romeo and Juliet (2012)	Grupo Galpão, Brazil Brazilian Portuguese
Coriolanus (2012)	Chiten, Japan Japanese
All's Well That Ends Well (2012)	Apana, India Gujarati
The Winter's Tale (2012)	Renegade Theatre, Nigeria Yoruba
The Taming of the Shrew	Theatre Wallay, Pakistan Urdu

Antony and Cleopatra (2012)	Oyun Atölyesi, Türkiye Turkish
The Merchant of Venice (2012)	Habima National Theatre, Israel Hebrew
The Comedy of Errors (2012)	Roy-e-Sabs, Afghanistan Daru Persian
Indian Tempest (2013)	Footsbarn/Abhinaya Theatre Village Malayalan, French, Sanskrit, English

Casting

This listing of 'actors of colour' is heavily dependent on <https://bbashakespeare.warwick.ac.uk/organisations/shakespeares-globe-theatre>. However, that is not comprehensive as it is focused only on performances of Shakespeare (and even some of those are missed). If you are aware of someone being missing from this listing, please let us know. Names shown in bold are actors who participated in the Adopt An Actor programme (1998-2018), which means they were interviewed about their experience of performing here.

Rather than list by surname, they are arranged by order of first performance here.

Actors of colour	Role in Production (Year)
Karl Collins	Sir Andrew Aguecheek in Balconies and Hiding Places workshop (1995)
Dhirendra	Fabian in Balconies and Hiding Places workshop (1995)
Mona Hammond	Maria in Balconies and Hiding Places workshop (1995)
Ben Thomas	Malvolio in Balconies and Hiding Places workshop (1995)
David Webber	Sir Toby Belch in Balconies and Hiding Places workshop (1995)
Lennie James	Valentine in The Two Gentlemen of Verona (1996)
Aicha Kossoko	Lucetta in The Two Gentlemen of Verona (1996)
Adé Sapara	Camillo in The Winter's Tale (1997)

Joy Richardson	<p>Paulina in The Winter's Tale (1997)</p> <p>Dula in The Maid's Tragedy (1997)</p> <p>Margaret/Watch in Much Ado About Nothing (2004)</p> <p>Lady Macduff/Witch in PSwDB 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>
Wilbert Johnson	<p>Amiens/Jaques de Boys/Lord in As You Like It (1998)</p> <p>Dick Follywit in A Mad World My Masters (1998)</p> <p>Fabritio in Women Beware Women (2019-20)</p>
Andrew French	<p>Gratiano in The Merchant of Venice (1998)</p> <p>Lodovico Sforza in The Honest Whore (1998)</p>
Nicholas Monu	<p>Duke of Venice/Prince of Morocco in The Merchant of Venice (1998)</p>
Clarence Smith	<p>Lorenzo in The Merchant of Venice (1998)</p> <p>Matheo in The Honest Whore (1998)</p>
Benedict Wong	<p>Solanio in The Merchant of Venice (1998)</p> <p>Castruchio in The Honest Whore (1998)</p> <p>Means/Scarus/Messenger/Soldier/Guard in Antony and Cleopatra (1999)</p> <p>Calphurnia/Popilius Lena/Lucillius/Servant in Julius Caesar (1999)</p>

Neil D'Souza	Salerio in The Merchant of Venice (1998)
Terence Maynard	Agrippa/Demetrius in Antony and Cleopatra (1999) Metellus Cimber/Varrus/Volumnius/Flavius in Julius Caesar (1999)
Giv Paul Khatib-Chahidi (Paul Chahidi)	Angelo in Comedy of Errors (1999) Albanus/Loki/Northumbrian Priest in Augustine's Oak (1999) Trinculo in The Tempest (2000) Wooer of Jailer's Daughter (2000) Seyton/Weird Sister/Porter in Macbeth (2001) Maria in Twelfth Night (2002, 2012) Hastings Tyrrell in Richard III (2012) Feste in Love in Isolation series (2020) Feste in Twelfth Night (cue script 2023)
Danny Sapani	Pompey/Charmian in Antony and Cleopatra (1999) Brutus in Julius Caesar (1999)
Quill Roberts	Artemidorus/Pindarus/Carpenter in Julius Caesar (1999)
Kananu Kirimi	Miranda in The Tempest (2000) Queen/Waiting woman in The Two Noble Kinsmen (2000) Juliet in Romeo and Juliet (2004)

Tas Emiabata	<p>Valerius/Jailer's friend/Countryman in The Two Noble Kinsmen (2000)</p> <p>Adrian/Master of the Ship in The Tempest (2000)</p> <p>Balthasar in Romeo and Juliet (2004)</p> <p>Maecenas in Antony and Cleopatra (2006)</p> <p>Leonato in PSwDB Much Ado About Nothing (2007)</p> <p>Capulet/Ensemble in Romeo and Juliet (2007)</p>
Karen Tomlin	Player Queen in Hamlet (2000)
Chu Omambala	<p>Malcolm in Macbeth (2001)</p> <p>Aumerle in Richard II (2003)</p>
Mark Springer	<p>Donalbain/Fleance in Macbeth (2001)</p> <p>Claudio in PSwDB Much Ado About Nothing (2007)</p> <p>Mercutio/Prince/Ensemble in Romeo and Juliet (2007)</p>
Ann Ogbomo	<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>
Rakie Ayola	Dido in Dido, Queen of Carthage (2003)
Joel Trill	Escalus in Romeo and Juliet (2004)

<p>Christopher John Hall</p>	<p>Friar Peter/Abhorson/Second gentleman in Measure for Measure (2004)</p> <p>Leonato in PSwDB Much Ado About Nothing (2008)</p>
<p>Jude Akuwudike</p>	<p>Antiochus/Fisherman/Pirate/Lysimachus/Philemon in Pericles (2005)</p>
<p>Patrice Naiambana</p>	<p>Gower/Cerimon in Pericles (2005)</p>
<p>Shaun Parkes</p>	<p>Aaron in Titus Andronicus (2006)</p>
<p>Joseph Marcell (2022 Sam Wanamaker Award)</p>	<p>Cominius in Coriolanus (2006)</p> <p>Leonato in Much Ado About Nothing (2011)</p> <p>King Lear in King Lear (2013, 2014)</p> <p>Cardinal Pandulph in King John (2015)</p> <p>Cymbeline in Cymbeline (2015)</p> <p>Gonzalo in The Tempest (2016)</p> <p>Caspar in The Inn at Lydda (2016)</p> <p>Duncan/Porter in Macbeth (2018)</p>
<p>Akiya Henry</p>	<p>Sula/Angel in Under the Black Flag (2006)</p> <p>Valeria in Coriolanus (2006)</p> <p>Olivia in Playing Shakespeare Twelfth Night (2016)</p> <p>Thumbelina's Mother/Field Mouse/The Princess in The Little Matchgirl (and Other Happier Tales) (2016-17, 2018)</p>

Mo Sesay	Aufidius in Coriolanus (2006)
Cush Jumbo	Maria in Love's Labour's Lost (2007)
Seroca Davis	Moth in Love's Labour's Lost (2007, 2009) Mary King in We The People (2007)
Olayinka Giwa	Field Slave in We The People (2007)
Lawrence Thompson	Field Slave in We The People (2007)
Christopher Obi	Prince of Morocco in The Merchant of Venice (2007)
Eamonn Walker	Othello in Othello (2007)
Zawe Ashton	Bianca in Othello (2007)
Gabby Wong	Soldier/Attendant/Barmaid in Othello (2007)
Lorraine Burroughs	Emilia in Othello (2007) Juliet in PSwDB Romeo and Juliet (2009)
Natasha Magigi	Hero in PSwDB Much Ado About Nothing (2007) Hero in PSwDB Much Ado About Nothing (2008) Maria in PSwDB Twelfth Night (2016) Sabrina/Monstrous Rout in Comus (2016) Gower in Pericles (2019, touring) Courtezan in Comedy of Errors (2019, touring) Feste in Twelfth Night (2019, touring)

Susan Salmon	Verges/Margaret in PSwDB Much Ado About Nothing (2007)
Nathan Amzi	Simple in The Merry Wives of Windsor (2008, 2010)
Peter Bankolé	Jeweller/Flaminius in Timon of Athens (2008) Flute in A Midsummer Night's Dream (2008) Eros/Messenger in Antony and Cleopatra (2014)
Marsha Henry	Nurse in Romeo and Juliet (2008, touring)
Bridgitta Roy	Lady Capulet in Romeo and Juliet (2008, touring)
Navin Chowdry	Claudio in PSwDB Much Ado About Nothing (2008)
Kurt Egyiawan	Curan/Servant/Captain in King Lear (2008) Salim in The Frontline (2008, 2009) Dauphin in Henry V (2012) Valentine in Twelfth Night (2013) Richmond/Duchess of York in Richard III (2013) Angelo in Measure for Measure (2015) Othello in Othello (2017)
Fraser James	Albany in King Lear (2008) Aeneas in Troilus and Cressida (2009)

<p>Danny Lee Wynter</p>	<p>Fool in King Lear (2008)</p> <p>Benny in The Frontline (2008, 2009)</p> <p>Poins in Henry IV Parts 1 and 2 (2010)</p> <p>Don John in Much Ado About Nothing (2013)</p> <p>Comus in Comus (2016)</p>
<p>Joseph Mydell</p>	<p>Gloucester in King Lear (2008)</p>
<p>Naana Agyei-Ampadu</p>	<p>Babydoll in The Frontline (2008, 2009)</p> <p>Juliet in Measure for Measure (2015)</p> <p>Cassandra in The Oresteia (2015)</p>
<p>Huss Garbiya</p>	<p>Carlton in The Frontline (2008, 2009)</p> <p>Starveling/Fairy in A Midsummer Night's Dream (2013)</p> <p>Librarian/Radleigh/Waiter in Bluestockings (2013)</p> <p>Dr Jose Cervi in Farinelli and the King (2015)</p>
<p>Beru Tessema</p>	<p>King of France in King Lear (2008)</p> <p>Miruts in The Frontline (2008, 2009)</p> <p>Patroclus in Troilus and Cressida (2009)</p> <p>Gaveston in Edward II (2019)</p> <p>Gaveston in After Edward (2019)</p>

Kevork Malikyan	<p>Lear's Knight in King Lear (2008)</p> <p>Mahmoud in The Frontline (2008, 2009)</p> <p>Vernon/Morton in Henry IV Parts 1 and 2 (2010)</p>
Golda Roshuevel	<p>Lady Capulet in PSwDB Romeo and Juliet (2009)</p> <p>Beth in The Frontline (2008 and 2009)</p> <p>Actor in The Bible: A Recital of the King James Bible (2011)</p> <p>Mercutio in Romeo and Juliet (2017)</p>
Adetimowa Edun	Romeo in Romeo and Juliet (2009)
Diveen Henry	Theonoe in Helen (2009)
Ukweli Roach	<p>Messenger in Helen (2009)</p> <p>Tybalt in Romeo and Juliet (2009)</p>
Nicholas Khan	<p>Prince/Paris/Peter in PSwDB Romeo and Juliet (2009)</p> <p>Macduff/Murderer in PSwDB Macbeth (2010)</p> <p>Macduff/Murderer in PSwDB Macbeth (2011)</p>
Shane Zaza	<p>Mercutio/Abraham/Apothecary in PSwDB Romeo and Juliet (2009)</p> <p>Donalbain/Young Seyward/Macduff's son/witch in PSwDB Macbeth (2010)</p>
Chinna Wodu	<p>Ajax in Troilus and Cressida (2009)</p> <p>Beelzebub/Martino in Doctor Faustus (2010)</p>

Christopher Colquhon	Hector in Troilus and Cressida (2009)
Ewart James Walters	Hyman in As You Like It (2009)
Jade Anouka	Maria in Love's Labour's Lost (2009) Ophelia in Hamlet (2011) Juliet in PSwDB Romeo and Juliet (2013) Viola in Love in Isolation series (2020)
Adetomiwa Edun ('Tomiwa Edun)	Romeo in Romeo and Juliet (2009) Orsino in Twelfth Night (cue script, 2023)
Ukweli Roach	Tybalt in Romeo and Juliet (2009)
Rawiri Paratene	Friar Laurence in Romeo and Juliet (2009) Gloucester/Albany in King Lear (2013) Claudius/Polonius in Hamlet (2014)
Rhoda Oforsi Attah	Citizens in Romeo and Juliet (2009)
Karen Bryson	Lady Macduff/Witch in PSwDB Macbeth (2010)
Daon Broni	Mortimer/Hastings in Henry IV Parts 1 and 2 (2010) Billy in Bedlam (2010) Hippolito in Women Beware Women (2019-20)
Lanre Malalou	Donalbain/Young Seyward/Macduff's son/witch in PSwDB Macbeth (2011)

Nicholas Beveney	Actor in The Bible: A Recital of the King James Bible (2011)
Nadia Shash	Actor in The Bible: A Recital of the King James Bible (2011)
Marcus Griffiths	Conrade in Much Ado About Nothing (2011)
Ony Uhiara	Hero in Much Ado About Nothing (2011)
Sarita Piotrowski	Helen/Pride in Doctor Faustus (2011) Handmaiden/Hairy Goddess in The God of Soho (2011)
Beruce Khan	John Bates/Duke of York in Henry V (2012) Tybalt/Apothecary in PSwDB Romeo and Juliet (2013) Horatio/Laertes/Rosencrantz/Guildenstern in Hamlet (2014) Polonius in Love in Isolation series (2020) Dad/Swanny in Hansel and Gretel (2023-24)
Peter Bray	Lysander/Flute in PSwDB A Midsummer Night's Dream (2012) Rosencrantz/Osric/Fortinbras in Hamlet (2012)
Carlyss Peer	Helena/Starveling in PSwDB A Midsummer Night's Dream (2012) Ophelia in Hamlet (2012)
Chook Sibtain	Theseus/Oberon in PSwDB A Midsummer Night's Dream (2012)
Tala Gouveia	Fairy in A Midsummer Night's Dream (2013 and 2014)

Colin Ryan	<p>Donalbain/Fleance/Messenger in Macbeth (2013)</p> <p>Soldier in The Lightning Child (2013)</p> <p>Phelippes in The Secret Theatre (2017)</p> <p>Spencer Junior in Edward II (2019)</p> <p>Cowboy in After Edward (2019)</p>
Shanaya Rafaat	<p>Regan in King Lear (2013 and 2014)</p> <p>Zanche in The White Devil (2017)</p>
Amanda Wilkin	<p>Ceres/Spirit in The Tempest (2013)</p> <p>Company member in Globe to Globe Hamlet (2014)</p> <p>Helena in A Midsummer Night's Dream (2019)</p> <p>Bessie Colman in Notes to the Forgotten She-Wolves (2020)</p>
Shaun Hazzan	<p>Prince Edward in Richard III (2013)</p>
Moyo Akandé	<p>Witch in Macbeth (2013)</p> <p>Caster Semenya/Maenad in The Lightning Child (2013)</p>
Cat Simmons	<p>Witch in Macbeth (2013)</p> <p>Billie Holiday/Maenad in The Lightning Child (2013)</p>
Geoff Aymer	<p>Ross in Macbeth (2013)</p> <p>Cadmus/Lester Young in The Lightning Child (2013)</p>
Tommy Coleman	<p>Dionysus in The Lightning Child (2013)</p>

Clifford Samuel	Pentheus in The Lightning Child (2013)
Sheila Atim	Maenad in The Lightning Child (2013)
Coral Messam	Maenad in The Lightning Child (2013)
Sasha Frost	Maenad in The Lightning Child (2013)
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)
Danish Sajjad	Prologue/Equato in The Malcontent (2014)
Sophia Nomvete	Audrey in As You Like It (2015) Juanita in The Heresy of Love (2015)
Shanaya Rafaat	Regan in King Lear (2013, 2014) Zanche in The White Devil (2017)
Indira Varma	Tamora in Titus Andronicus (2014)
Obi Abili	Aaron in Titus Andronicus (2014)

Arun Blair-Mangar	Supernumerary in Titus Andronicus (2014)
Tom Kanji	Soothsayer in Julius Caesar (2014) Friar Laurence/Benvolio in Romeo and Juliet (2015) Thaliard in Pericles (2015) Cleomenes in The Winter's Tale (2016)
Stefan Adegbola	Pinch/First Merchant in Comedy of Errors (2014) Launcelot Gobbo in The Merchant of Venice (2015)
Gershwyn Eustache, Jr.	Balthasar/Second Merchant in 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) Joanna (Princess Dinubolu) in Princess Essex (2024)
Aaron Anthony	Claudio/Watch in Much Ado About Nothing (2014) Macduff in Macbeth (2023)
Ella Cumber	Cobweb in A Midsummer Night's Dream (2014)
Susan Hingley	Peaseblossom in A Midsummer Night's Dream (2014)

Kammy Darweish	Alexas/Menecrates in Antony and Cleopatra (2014) Al Din in Holy Warriors (2014)
Obioma Ugoala	Mardian/Scarus in Antony and Cleopatra (2014) Templar Knight/English Soldier in Holy Warriors (2014)
Satya Bhabha	Az-Zahir/Faisal in Holy Warriors (2014)
Alexander Siddig	Saladin in Holy Warriors (2014)
Ladi Emeruwa	Hamlet in Hamlet (2014)
Naeem Hayat	Hamlet in Hamlet (2014) Aurang-Zheb in The Captive Queen (2018)
Jennifer Leong	Company member in Globe to Globe Hamlet (2014)
Noma Dumezeweni	Hippolita in 'Tis Pity She's a Whore (2014)
Gugu Mbatha-Raw	Nell Gwynn in Nell Gwynn (2015)
Sophia Nomvete	Audrey in As You Like It (2015)
Tia Bannon	Antiochus' daughter/Diana in Pericles (2015) Perdita in The Winter's Tale (2016)
Ryan Mcken	Leonine in Pericles (2015) Dion in The Winter's Tale (2016)

Thalissa Teixeira	<p>Diaphanta in The Changeling (2015)</p> <p>Euphrania in The Broken Heart (2015)</p> <p>Emilia in Othello (2017)</p> <p>Bianca in Women Beware Women (2019-20)</p> <p>Katherina in The Taming of the Shrew (2024)</p>
Darren Kuppan	<p>Arviragus in Cymbeline (2015)</p> <p>Boatswain/Adrian in The Tempest (2016)</p>
Dharmesh Patel	<p>Soothsayer/Philario in Cymbeline (2015)</p> <p>Ferdinand in The Tempest (2016)</p> <p>Proteus in Two Gentlemen of Verona (2016)</p> <p>Morat in The Captive Queen (2018)</p> <p>Scroop/Pistol/Mountjoy in Henry V (2022)</p> <p>Conrade/Friar Francis in Much Ado About Nothing (2024)</p>
Sid Sagar	<p>Guiderius in Cymbeline (2015)</p> <p>Shipmaster/Ceres/Francisco in The Tempest (2016)</p>
Racheal Ofori	<p>Nerissa in PSwDB Merchant of Venice (2015)</p>
Tyler Fayose	<p>Lorenzo/Morocco in PSwDB The Merchant of Venice (2015)</p> <p>Don Pedro in PSwDB Much Ado About Nothing (2018)</p>

Ekow Quartey	Ross in Richard II (2015) Lysander in A Midsummer Night's Dream (2019) Macbeth in PSwDB Macbeth (2020) Benedick in Much Ado About Nothing (2024)
Anneika Rose	Queen Isabel in Richard II (2015)
Scott Karim	Prince of Morocco in The Merchant of Venice (2015) Guiderius in Imogen (2016)
Rege-Jean Page	Solanio in The Merchant of Venice (2015)
Aruhan Galieva	Blanche in King John (2015) Silvia in Two Gentlemen of Verona (2016, touring) Hero in PSwDB Much Ado About Nothing (2018)
Tanya Moodie	Constance in King John (2015)
Giles Terera	Austria in King John (2015)
Lloyd Everitt	Othello in PSwDB Othello (2015)
Ankur Bahl	Helenus in A Midsummer Night's Dream (2016)
Tibu Fortes	Fairy in A Midsummer Night's Dream (2016)
Ncuti Gatwa	Demetrius in A Midsummer Night's Dream (2016) Adi in 946: The Amazing Story of Adolphus Tips (2016)
Adebayo Bolaji	Blues Man in 946: The Amazing Story of Adolphus Tips (2016)

Japjit Kaur	Lead Vocalist/Jackson in The Little Matchgirl (and Other Happier Tales) (2016)
Anjana Vasan	Hermia in a Midsummer Night's Dream (2016) Cordelia in King Lear (2017)
Zubin Varla	Oberon/Theseus 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 Fabian in Twelfth Night (2017)
Ray Fearon	Macbeth in Macbeth (2016)
Jermaine Dominique	Banquo in Macbeth (2016)
Kerry Gooderson	Donalbain/Fleance/Young Macduff in Macbeth (2016)
Fisayo Akinade	Caliban in The Tempest (2016)
Ira Mandela Siobhan	Posthumus in Imogen (2016) Chorus in Othello (2018) Subconscious Othello in Othello (2024)
Malik Sankara Mosiah Watson	Caius Lucius in Imogen (2016)
Anwar Russell	Cornelius in Imogen (2016)
Okorie Chukwu	Carvilius in Imogen (2016)
Sapphire Joy	Helen in Imogen (2016)

Erica Kouassi	Philaria in Imogen (2016)
Leila Ayad	Pisania in Imogen (2016)
Ayoola Smart	Tranio in The Taming of the Shrew (2016) Tybalt/Apothecary in PSwDB Romeo and Juliet (2020)
Mercy Ojelade	Isabella in The White Devil (2017)
Jamael Westman	Marcello/Ensemble in The White Devil (2017)
Ashley Gayle	Ensemble/Understudy Othello in Othello (2017)
Layo-Christina Akinlude	Bianca/Female Usher in PSwDB Taming of the Shrew (2017)
Gloria Onitiri	Katherina/Player Queen in PSwDB Taming of the Shrew (2017) Guardiano in Women Beware Women (2019-20)
Viss Elliot Safavi	Widow/Tailor in PSwDB Taming of the Shrew (2017)
Siobhan Athwal	Dancer in Romeo and Juliet (2017)
Jac O’Kody	Dancer in Romeo and Juliet (2017)
Doreene Blackstock	Antonia in Much Ado About Nothing (2017)
Anya Chalotra	Hero in Much Ado About Nothing (2017)
Sarah Seggari	Margaret/Verges in Much Ado About Nothing (2017) Lady Cornelia/Flora in Emilia (2018)
Le Gateau Chocolat (George Ikediashi)	Feste in Twelfth Night (2017)

Tony Jayawardena	Sir Toby Belch in Twelfth Night (2017) Jyotish Gupta/Subhash Bose/Watchman in Lions and Tigers (2017) Saadi in Christmas at the (Snow) Globe (2019 and 2020) Actor 1 in The Fir Tree (2022)
Anita-Joy Uwajeh	Viola in Twelfth Night (2017)
John Pfumojena	Sebastian in Twelfth Night (2017)
Kandaka Moore	Ensemble in Twelfth Night (2017)
Theo St.Claire	Ensemble in Twelfth Night (2017)
Burt Caesar	Gloucester in King Lear (2017)
Chris Nayak	Oswald in King Lear (2017) Duncan/Lennox in PSwDB Macbeth (2022)
Faz Singhateh	Cornwall in King Lear (2017)
Buom Tihngang	King of France in King Lear (2017)
Anjana Vasan	Cordelia in King Lear (2017)
Siobhan Athwal	Dancer in Romeo and Juliet (2017)
Jac O'Kody	Dancer in Romeo and Juliet (2017)
Martina Laird	Lady Capulet in Romeo and Juliet (2017) Countess of Rousillon in All's Well That Ends Well (2018)

Jonathan Livingstone	Benvolio in Romeo and Juliet (2017) Mortimer Junior in Edward II (2019) Edward Alleyn in After Edward (2019)
Sian Martin	Lady Montague in Romeo and Juliet (2017)
Harish Patel	Friar Laurence in Romeo and Juliet (2017)
Esh Alladi	Gandhi in Lions and Tigers (2017) Edward Kynaston in Nell Gwynn (2017)
Raj Bajaj	Badal Gupta/Ram in Lions and Tigers (2017)
Sudha Bhuchar	Bimala in Lions and Tigers (2017)
Jaz Deol	Nehru/Binoy Bose in Lions and Tigers (2017)
Shalini Peiris	Kamala in Lions and Tigers (2017)
Sarathy Korwar	Musician in Lions and Tigers (2017)
Shubham Saraf	Dinesh in Lions and Tigers (2017) Ophelia/Osric in Hamlet (2018) Richard II in Love in Isolation series (2020) Performer in Burnt at the Stake (2023)
Anna-Maria Nabirye	Andraste/Roman Woman in Boudica (2017) Macduff in Macbeth (2018)
Tok Stephen	Clothen/Cato in Boudica (2017)

Abraham Popoola	Badvoc in Boudica (2017) John Ballard/Tom/Topcliffe/Doctor in The Secret Theatre (2017)
Joan Iyiola	Alonna in Boudica (2017)
Natalie Simpson	Blodwynn in Boudica (2017)
Jenny Fitzpatrick	Lucius in Boudica (2017)
Charlyne Francis	Donna Joan/Constable in PSwDB Much Ado About Nothing (2018)
Pepter Lunkuse	Rose Gwynn in Nell Gwynn (2017)
Omari Douglas	Love Spotter/Brute/Animator in Tristan and Yseult (2017)
Natasha Jayetileke	Suzanne/Mimi in Romantics Anonymous (2017)
Cynthia Emeagi	Baptista Minola in The Taming of the Shrew (2018, touring) Olivia in Twelfth Night (2018, touring) Jessica in The Merchant of Venice (2018, touring)
Sheila Atim	Emilia in Othello (2018)
Aaron Pierre	Cassio in Othello (2018)
André Holland	Othello in Othello (2018)
Micah Loubon	Chorus in Othello (2018)
Priyanga Burford	Hermione in The Winter's Tale (2018) Katherine Mompesson in Eyam (2018)

Emilio Doorgasingh	Leonato in PSwDB Much Ado About Nothing (2018)
Charlyne Francis	Donna Joan/Constable in PSwDB Much Ado About Nothing (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)
Paige Carter	Diana in All's Well That Ends Well (2018)
Buchan Lennon	George Dumaine in All's Well That Ends Well (2018)
Louisa Mai Newberry	Mariana in All's Well That Ends Well (2018)
Neerja Naik	Indamora in The Captive Queen (2018)
Angela Griffin	Nourmahal in The Captive Queen (2018)
Ellora Torchia	Helena in All's Well That Ends Well (2018) Emilia in The Two Noble Kinsmen (2018)

Philip Ishak Arditti	<p>Ensemble in Henry IV Part 1 (2019)</p> <p>Ensemble in Henry IV Part 2 (2019)</p> <p>Ensemble in Henry V (2019)</p> <p>Ensemble in Henry VI (2019)</p> <p>Ensemble in Richard III (2019)</p>
Nadia Nadarajah	<p>Celia in As You Like It (2018 and 2019)</p> <p>Guidenstern in Hamlet (2018)</p> <p>Cleopatra in Antony and Cleopatra (2024)</p>
Tanika Yearwood	<p>Player in Hamlet (2018)</p> <p>Amiens/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>
Kit Young	<p>Malcolm in Macbeth (2018)</p>
Kirsty Rider	<p>Lady Macduff/Fleance/Gentlewoman in Macbeth (2018)</p>
John Leader	<p>Puppeteer in Vivaldi's Four Seasons: A re-imagining (2018)</p> <p>Actor in Henry IV parts 1 and 2, and Henry V (2019)</p> <p>Robin and Cornelius in Dr Faustus (2019)</p>

Shiloh Coke	Lady Anne Clifford/Lord Collins/Muse/Man at the Globe 2/River Woman in Emilia (2018)
Leah Harvey	Emilia 1 in Emilia (2018)
Vinette Robinson	Emilia 2 in Emilia (2018)
Clare Perkins	Emilia 3 in Emilia (2018)
Keith Hamilton-Cobb	American Moor (2018)
Jay Varsani	Dyer in Raleigh: The Treason Trial (2018)
Nathalie Armin	Cooke in Raleigh: The Treason Trial (2018)
Amanda Bright (previously Amanda Wright)	Clerk in Raleigh: The treason Trial (2018) Duke of York (cover) in Richard II (2019) Ross in Playing Shakespeare Macbeth (2020) Performer of Sonnet 127 in Love in Isolation series (2020) Sam's Mum in Christmas at the Snow Globe (2020) Ross in PSwDB Macbeth (2020)
Jocelyn Jee Esien	Doctor Faustus in Doctor Faustus (2018-19) Bottom in A Midsummer Night's Dream (2019)

Sarah Amankwah	<p>Valdes/Martino/Carter in Doctor Faustus (2018-19)</p> <p>Hal in Henry IV Parts 1 and 2 (2019)</p> <p>Henry V in Henry V (2019)</p> <p>Eleanor/Jack Cade/Edward IV in Henry VI (2019)</p> <p>Edward IV/Duchess of York in Richard III (2019)</p> <p>Performer in Notes to the Forgotten She-Wolves (2020)</p> <p>Ensemble in Richard III (2019)</p>
Adedemola 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)
Cassandra Hercules	Modern Moll in Moll and the Future Kings (2019)
Leah Kirby	Performer in Moll and the Future Kings (2019)
Serin Ibrahim	Performer in Moll and the Future Kings (2019)
Deni Francis	Performer in Moll and the Future Kings (2019)
Adjoa Andoh	Richard II in Richard II (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)

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)
Seyi Andes-Palumi	Errol in After Edward (2019)
Stacy Abalogun	Phebe/Charles the Wrestler/Ensemble in As You Like It (2019)
Mogali Masuka	Maria/Sebastian/Valentine in Twelfth Night (2019, touring) Thasia/Thaliard/Leonine/Diana in Pericles (2019, touring) Luciana/Duke in Comedy of Errors (2019, touring)
Evelyn Miller	Orsino in Twelfth Night (2019, touring) Marina/Fisherman 2/Lychorida/First Gentleman/Lord in Pericles (2019, touring) Adriana/First Merchant in Comedy of Errors (2019, touring) Performer in Deep Night, Dark Night (2020)

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>
Nadine Higgin	<p>Egeus/Peter Quince/Cobweb in A Midsummer Night's Dream (2019)</p> <p>Sir Toby Belch in Twelfth Night (2021)</p> <p>Paulina in The Winter's Tale (2023)</p> <p>Performer in Burnt at the Stake (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)</p> <p>Fabian/Sea Captain in Twelfth Night (cue script, 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>
Jude Owusu	<p>Frank Ford in The Merry Wives of Windsor (2019)</p> <p>Quarlous/Punk Alice in Bartholomew Fair (2019)</p> <p>Actor in The Taming of the Shrew (2020)</p>
Zach Wyatt	<p>Fenton/Bardolph/Robert in The Merry Wives of Windsor (2019)</p> <p>Cokes/Mooncalf/Haggis in Bartholomew Fair (2019)</p>
Anita Reynolds	<p>Mistress Quickly in The Merry Wives of Windsor (2019)</p> <p>Dame Purecraft in Bartholomew Fair (2019)</p> <p>Abness in The Comedy of Errors (2024)</p>
Boadicea Ricketts	<p>Anne Page/John Rugby in The Merry Wives of Windsor (2019)</p> <p>Win Littlewit in Bartholomew Fair (2019)</p>
Jeff Alexander	<p>Friar Laurence/Lord Montague in PSwDB Romeo and Juliet (2019)</p>
Christopher Chung	<p>Paris/Prince Escalus/Abraham in PSwDB Romeo and Juliet (2019)</p>

Shalisha James-Davis	Benvolio in PSwDB Romeo and Juliet (2019) Luciana in The Comedy of Errors (2024)
Chris Jarman	Wenceslas 'Wen' Stanislavski in Christmas at the Snow Globe (2019)
Raymond Anum	Actor in The Taming of The Shrew (2020) Gratiano in The Merchant of Venice (2022)
Paul Adeyefa	Leantio in Women Beware Women (2019-20)
Nina Cassells	Princess Elizabeth/Katherine Grey in Swive [Elizabeth] (2019-20)
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)
Weruche Opia	Performer in Notes to the Forgotten She-Wolves (2020)
Mara Allen	Witch 3/Fleance in PSwDB Macbeth (2020) Boy in Love in Isolation series (2020)
Aidan Cheng	Malcolm in PSwDB Macbeth (2020)
Jessica Murrain	Witch 1/Lady Macduff in PSwDB Macbeth (2020) Oliver in As You Like It (2023)
Kobna Holbrook-Smith	Angelo in Love in Isolation series (2020)

Ali (Compass Collective)	Edgar in Love in Isolation series (2020)
Talal (Compass Collective)	Duke Senior in Love in Isolation series (2020)
Mohamed (Compass Collective)	Romeo in Love in Isolation series (2020)
Massihullah (Compass Collective)	Hamlet in Love in Isolation series (2020)
Stephenson Ardern-Sodje	<p>Performer of Sonnet 55 in Love in Isolation series (2020)</p> <p>Lysander/Flute in A Midsummer Night's Dream (tour 2021)</p> <p>Orlando in As You Like It (tour, 2021)</p> <p>Caliban/Antonio in The Tempest (tour, 2021)</p>
Alfred Enoch	<p>Prospero in Love in Isolation series (2020)</p> <p>Romeo in Romeo and Juliet (2021)</p>
Kieron Bell	Sam in Christmas at the Snow Globe (2020)
Trevor Dion Nicholas	Wen in Christmas at the Snow Globe (2020)

Nadi Kemp-Sayfi	<p>Maria in Twelfth Night (2021)</p> <p>Hermia in A Midsummer Night's Dream (2021)</p> <p>Laertes in Hamlet (2022)</p> <p>Hero in Much Ado About Nothing (2022)</p> <p>Miranda in The Tempest (2022)</p> <p>Akila the Writer in Hakawatis: Women of the Arabian Nights (2022-23)</p>
Shona Babeyemi	<p>Olivia in Twelfth Night (2021)</p> <p>Helena in A Midsummer Night's Dream (2021)</p>
Clara Indrani	<p>Montague/Friar John in Romeo and Juliet (2021)</p>
Rebekah Murrell	<p>Juliet in Romeo and Juliet (2021)</p> <p>Viola in Twelfth Night (Cue script, 2023)</p>
Dwane Walcott	<p>Paris/Prince in Romeo and Juliet (2021)</p>
Anna Crichlow	<p>Hermia/Snug in A Midsummer Night's Dream (tour 2021)</p> <p>Celia/Adam in As You Like It (tour, 2021)</p> <p>Alonso in The Tempest (tour, 2021)</p> <p>Actor 4 in The Fir Tree (2021 and 2022)</p> <p>Brutus in Julius Caesar (2022)</p>

Sara Lessore	Helena/Starveling/Cobweb in A Midsummer Night's Dream (tour 2021) Duke Senior/Duke Frederic/Corin in As You Like It (2021) Miranda in The Tempest (2021)
Ashley Zhangazha	Angelo/Messenger in Measure for Measure (2021-22)
Daniel Bowerbank	Lorenzo/Morocco in The Merchant of Venice (2022)
Tripti Tripuraneni	Nerissa in The Merchant of Venice (2022)
Adrian Schiller	Shylock in The Merchant of Venice (2022)
Eleanor Wyld	Jessica in The Merchant of Venice (2022)
Ben Caplan	Tubal/Arragon/Duke/Solanio in The Merchant of Venice (2022)
Aaron Vodovoz	Launcelot Gobbo in The Merchant of Venice (2022)
Issam Al Ghussain	Malcolm in PSwDB Macbeth (2022) Lear's Knight/Gloucesters's Servant/Herald in King Lear (2022)
Francesca Amewudah-Rivers	Witch/Lady Macduff in PSwDB Macbeth (2022)
Hannah Azuonye	Lady Macbeth in PSwDB Macbeth (2022)
Fiston Barek	Macbeth in PSwDB Macbeth (2022)
Patrick Elue	Macduff/Bloody Captain in PSwDB Macbeth (2022)

Aoife Gaston	Witch in PSwDB Macbeth (2022) Stephano in PSwDB The Tempest (2023)
Cory Hippolyte	Herald in King Lear (2022) Cover in Othello (2024)
Kwaku Mills	Edgar in King Lear (2022)
Olivier Huband	Don John in Much Ado About Nothing (2022) Ferdinand in The Tempest (2022) Antonio in The Duchess of Malfi (2024)
Jamal Franklin	Quince in Midsummer Mechanicals (2022, 2023)
Baker Mukasa	Norfolk/Sands in Henry VIII (2022)
Esmonde Cole	Surrey/Cromwell in Henry VIII (2022) Man 3/Soldier 2/Loyseleur in I, Joan (2022)
Natasha Cottrill	Lady Mary in Henry VIII (2022) Joan's army 2/Gris/Girl in I, Joan (2022)
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)
Azara Meghie	Joan's Army 5 in I, Joan (2022)

Houda Echounafi	Wadiha the Dancer in Hakawatis (2022)
Alaa Habib	Fatah the Young in Hakawatis (2022)
Joshua Griffin	John/Fluellen in Henry V (2022)
Geoffrey Lumb	King of France/Sir Thomas Erpingham/Governor of Harfleur/Ambassador 2 in Henry V (2022)
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)
David Ijiti	Gonzalo in PSwDB The Tempest (2023) Officer in Comedy of Errors (2023)
Azan Ahmed	Ferdinand in PSwDB The Tempest (2023)
Sam Crerar	Lysander in A Midsummer Night's Dream (2023)
Claire Benedict	Abbess in Comedy of Errors (2023)
Michael Elcock	Antipholus of Syracuse in Comedy of Errors (2023)
Matthew Broome	Antipholus of Ephesus in Comedy of Errors (2023) Sebastian in Twelfth Night (cue script, 2023)
Isabel Adomakoh Young	Orlando in As You Like It (2023)

Emmanuel Akwafo	Amiens in As You Like it (2023)
Jessica Alade	Phoebe in As You Like It (2023)
Mika Onyx Johnson	Silvius in As You Like it (2023)
Tonderai Munyevu	Duke Senior in As You Like It (2023) [see also Globe to Globe Two Gentlemen of Verona (2012)]
Joseph Payne	Malcolm in Macbeth (2023)
Fode Simbo	Banquo in Macbeth (2023)
Gabby Wong	Ross in Macbeth (2023)
Timothy Daniel	Fleance in Macbeth (2023)
Elijah Sholanke	Fleance in Macbeth (2023)
Arno Perry	Macduff's child in Macbeth (2023)
Cam'ron Joseph	Macduff's child in Macbeth (2023)
Vera Chok	Performer in Burnt at the Stake (2023)
Robert Mountford	Performer in Burnt at the Stake (2023)
Chaya Gupta	Gretel in Hansel and Gretel (2023-24)
Lejaun Shepherd	Ensemble in Hansel and Gretel (2023-24)
Savannah Lee Birdsong	Perdita in Shakespeare's Women (2024)
Kevin Daniels	Duffy in Shakespeare's Women (2024)

Leila Farzad	Kate in Shakespeare's Women (2024)
Miss Yankey	Cass in Shakespeare's Women (2024)
Ken Nwosu	Othello in Othello (2024)
Lorraine Adeyefa	Ensemble/Cover in The Duchess of Malfi (2024)
Shazia Nicholls	Cariola in The Duchess of Malfi (2024)
Poppy Kunorubwe	Duchess' daughter in The Duchess of Malfi (2024)
Ela Soetan	Duchess' daughter in The Duchess of Malfi (2024)
Hari MacKinnon	Silvio/Doctor in The Duchess of Malfi (2024)
Sharon (Cherry) Ballard	Lady Capulet in PSwDB Romeo and Juliet (2024)
Ashley Byam	Mercutio in PSwDB Romeo and Juliet (2024)
Simeon Desvignes	Paris in PSwDB Romeo and Juliet (2024)
Marième Diouf	Friar in PSwDB Romeo and Juliet (2024)
Felixe Ford	Juliet in PSwDB Romeo and Juliet (2024)
Hayden Mampasi	Romeo in PSwDB Romeo and Juliet (2024)
Saroja Lily Ratnavel	Benvolio in PSwDB Romeo and Juliet (2024)
Sophie Mercell	Bianca in The Taming of the Shrew (2024) Nun/Mr Southend Standard/Ensemble in Princess Essex (2024)

Tyreke Leslie	Tranio in The Taming of the Shrew (2024) Mayor Pepper/Councillor Bernard/Debt Collector 2/Joanna's Dad/Mr Hornchurch Herald/Ensemble in Princess Essex (2024)
Syakira Moeladi	Ensemble/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)
Yasmin Taheri	Lucentio in The Taming of the Shrew (2024) Harriet/Councillor Robert/Ensemble in Princess Essex (2024)
Nadeem Islam	Alexas/Messenger in Antony and Cleopatra (2024)
Gabin Kongolo	Pompey/Decretas/Fourth Watch in Antony and Cleopatra (2024)
Peter Landi	Lepidus/Canidius/Third Sentinel in Antony and Cleopatra (2024)
Rosemarie Akwafo	Nona in Rough Magic (2024)
Mae Munuo	Cover in Rough Magic (2024)
Daniel Adeosun	Antipholus of Syracuse in The Comedy of Errors (2024)
Gabrielle Brooks	Adriana in The Comedy of Errors (2024)
Caleb Roberts	Antipholus of Ephesus in The Comedy of Errors (2024)
Alison Halstead	Batwa/Councillor Reginald/Ensemble in Princess Essex (2024)

Organisational and creative team

	Administrative office-holder
Sam Wanamaker	Founder (d. 1993)
Thomas Baptiste	Board member (d. 2018)
Stella Kanu	CEO (2023-)

Creative	Role in Production (Year)
Yvonne Brewster	Workshop Facilitator: Balconies and Hiding Places (1995)
Wilson Milam	Director of Othello (2007)
Derek Walcott	Director of The Burial at Thebes (2008)
Dominique Le Gendre	Composer of The Burial at Thebes (2008) Composer for Richard II (2019)
Kevin McCurdy	Fight Director: PSwDB Macbeth (2011) Comedy of Errors (2014) Pericles and As You Like It (2015) Macbeth and The Two Gentlemen of Verona (2016) Othello (2017) Edward II (2019) Henry V (2019) As You Like It (2023) PSwDB Romeo and Juliet (2024)

<p>Akintayo Akinbode</p> <p>aka Tayo Akinbode</p>	<p>Musician for The Bible: A Recital of the King James Bible (2011)</p> <p>Composer for Playing Shakespeare Twelfth Night (2016)</p> <p>Composer for Henry IV Parts 1 and 2, and Henry V (2019)</p>
<p>Iqbal Khan</p>	<p>Director of Macbeth (2016)</p>
<p>Coral Messam</p>	<p>Movement Director for Macbeth (2016)</p> <p>Choreographer for Bartholomew Fair (2019)</p>
<p>Tanika Gupta</p>	<p>Dramaturg of A Midsummer Night's Dream (2016)</p> <p>Writer of Lions and Tigers (2017)</p> <p>Writer: Burnt at the Stake (2023)</p>
<p>Anders Lustgarten</p>	<p>Writer: The Secret Theatre (2017)</p>
<p>Pooja Ghai</p>	<p>Director of Lions and Tigers (2017)</p> <p>Director of Hakawatis: Women of the Arabian Nights (2022-23)</p>
<p>Arun Ghosh</p>	<p>Composer and Musical Director: Lions and Tigers (2017)</p>
<p>Milli Bhatia</p>	<p>Assistant Director: Lions and Tigers (2017)</p>

Yarit Dor	<p>Fight Director: Playing Shakespeare Much Ado About Nothing (2018)</p> <p>Fight Director: Hamlet (2018)</p> <p>Fight Director: As You Like It (2018)</p> <p>Movement and Fight Director: Richard II (2019)</p> <p>Intimacy Director: The Merchant of Venice (2022)</p> <p>Intimacy Director: Henry V (2022-23)</p> <p>Fight and Intimacy Director: Othello (2024)</p>
Paulette Randall	Director of Doctor Faustus (2018-19)
Jackie Carlton Guy	Associate choreographer of Doctor Faustus (2018-19)
Paradigmz	Choreographer of Doctor Faustus (2018-19)
Sarah Bedi	Director of Henry IV Parts 1 and 2, and Henry V (2019)
Adjoa Andoh	Co-director of Richard II (2019)
Lynette Linton	Co-director of Richard II (2019)
Monique Touko	Assistant Director: Richard II (2019)
Rajha Shakiry	Designer: Richard II (2019)
Ilinca Radulian	<p>Director: Henry VI (2019)</p> <p>Director: Richard III (2019)</p> <p>Director: I, Joan (2022)</p>

Prime Isaac	Assistant Director: A Midsummer Night's Dream (2019) Assistant Director: Playing Shakespeare Macbeth (2022)
Jean Chan	Designer for A Midsummer Night's Dream (2019)
Ilinca Radulian	Co-Director for Henry VI and Richard III (2019) Director of I, Joan (2022)
Richard Henry	Musical Director of PSwDB Romeo and Juliet (2019)
Paul Isles	Choreographer of PSwDB Romeo and Juliet (2019)
Matilda Feyişayo Ibini	Writer: Notes to the Forgotten She-Wolves (2020)
Winsome Pinnock	Writer: Notes to the Forgotten She-Wolves (2020)
Sabrina Mahfouz	Writer: Notes to the Forgotten She-Wolves (2020)
Amy Ng	Writer: Notes to the Forgotten She-Wolves (2020)
Nicôle Lecky	Writer: Notes to the Forgotten She-Wolves (2020)
Sami Ibrahim	Writer: 50 Berkeley Square, for Deep Night, Dark Night (2020)
Abi Zakarian	Writer: I am Karyan Ophidian, for Deep Night, Dark Night (2020) Writer: Burnt at the Stake (2023)
Ola Ince	Director: Romeo and Juliet (2021) Director: Othello (2024)

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)
Tash Hyman	Assistant Director: The Merchant of Venice (2022)
Khadija Raza	Designer: Julius Caesar (2022)
Naeem Hayat	Assistant Director: King Lear (2022) Associate Director: Henry V (2022-23) Associate Director: Macbeth (2023) Co-Director: Burnt at the Stake (2023) Associate Director for Much Ado About Nothing (2024) Co-Director: The Comedy of Errors (2024)
Maimuna Memon	Songwriter and Lyricist: Henry VIII (2022)
Azan Ahmed	Co-host of Deen and Dunya Muslim poetry night (2022)
Layla Madanat	Co-host of Deen and Dunya Muslim poetry night (2022)
Malik Nashad Sharpe	Movement Director for Henry V (2022)
Moi Tran	Designer: Henry V (2022-23) Designer: Playing Shakespeare The Tempest (2023)

Kareem Samara	Composer: Hakawatis: Women of the Arabian Nights (2022-23)
Maariyah Sharjil	Assistant Designer: Hakawatis (2022-23)
Layla Madanat	Assistant Director: Hakawatis (2022-23)
Jasmin Kent Rodgman	Composer: Titus Andronicus (2023)
Danielle Kassaraté	Assistant Director: Playing Shakespeare The Tempest (2023)
Philip Ishak Arditti	Writer: Burnt at the Stake (2023)
Matilda Feyişayo Ibini	Writer: Burnt at the Stake (2023)
Jasmine Naziha Jones	Writer: Burnt at the Stake (2023)
Chinonyerem Odimba	Writer: Burnt at the Stake (2023)
Gilbert Kyem Jnr	Writer: Burnt at the Stake (2023)
Lucy Sheen	Writer: Burnt at the Stake (2023)
Elayce Ismail	Director: Ghost Stories by Candlelight (2023)
Shamser Sinha	Co-writer: Ghost Stories by Candlelight (2023)
Sarita Piotrowski	Movement Director: Hansel and Gretel (2023-24)

<p>Carol Cumberbatch</p>	<p>Well-being Practitioner: Macbeth (2023)</p> <p>Wellbeing, Cultural and Diversity Consultant: The Duchess of Malfi (2024)</p> <p>Cultural and Diversity Consultant: Othello (2024)</p>
<p>Cory Hippolyte</p>	<p>Assistant Director: Hansel and Gretel (2023-24)</p> <p>Director: Rutgers Much Ado About Nothing (2024)</p>
<p>Ingrid MacKinnon</p>	<p>Movement and Intimacy Director: The Duchess of Malfi (2024)</p> <p>Movement and Intimacy Director: Princess Essex (2024)</p>
<p>Anne Odeke</p>	<p>Writer: Princess Essex (2024)</p>
<p>Robin Belfield</p>	<p>Director: Princess Essex (2024)</p>

Race in other SGT records

Video recordings of talks and discussions

Shakespeare and Race: 'Voices in the Dark':

GB 3316 SGT/ED/LIB/REC/2018 Ed/17

Shakespeare and Race: An American Moor

GB 3316 SGT/ED/LIB/REC/2018 Ed/18

Shakespeare and Race: 'Workshop: Staging Race and Diversity in Shakespearean Theatre'

GB 3316 SGT/ED/LIB/REC/2018 Ed/19

Shakespeare and Race: 'On Race and Genealogy: Shakespeare and the Transatlantic struggle for black freedom'

GB 3316 SGT/ED/LIB/REC/2018 Ed/20

Shakespeare and Race: Q&A with Morgan Lloyd Malcolm and Nicole Charles

GB 3316 SGT/ED/LIB/REC/2018 Ed/21

Shakespeare and Race: 'Women and Theatre in Britain'

GB 3316 SGT/ED/LIB/REC/2018 Ed/22

Shakespeare and Race: 'Playing Othello'

GB 3316 SGT/ED/LIB/REC/2018 Ed/23

21st Century Acting Race and Inclusivity Symposium

GB 3316 SGT/COMM/PUB/9/2019/19

21st Century Acting: Race and Inclusive Practice – What Next?

GB 3316 SGT/ED/LIB/REC/2019 Ed/27

Shakespeare and Race: Opening Words

GB 3316 SGT/ED/LIB/REC/2022 Ed/10/1

Shakespeare and Race: A Night with the Folger: Folios for a 21st Century America

GB 3316 SGT/ED/LIB/REC/2022 Ed/10/2

Shakespeare and Race: Politics, Performance and the Poetics of Race

GB 3316 SGT/ED/LIB/REC/2022 Ed/10/3

Shakespeare and Race: Politics, Dean and Dunya: Muslim Poetry Night

GB 3316 SGT/ED/LIB/REC/2022 Ed/10/4

Post-show discussion: Merchant of Venice

GB 3316 SGT/ED/LIB/REC/2021-22 Ed/4

Audio recordings

Shakespeare and Early Modern Studies Racial Diversity Forum

GB 3316 SGT/ED/EV/7/2020/1

Audio recordings of Shakespeare and Race Symposium

GB 3316 SGT/ED/EV/7/2022/2

Adopt An Actor

Merchant of Venice 1998

GB 3316 SGT/ED/LRN/2/1/5

Pericles 2005

GB 3316 SGT/ED/LRN/2/24/4

GB 3316 SGT/ED/LRN/2/27/1

Othello 2007

GB 3316 SGT/ED/LRN/2/32/4

Merchant of Venice 2015 and tour 2016

GB 3316 SGT/ED/LRN/2/82/1

GB 3316 SGT/ED/LRN/2/82/2

GB 3316 SGT/ED/LRN/2/98/1

GB 3316 SGT/ED/LRN/2/98/3

Othello 2017

GB 3316 SGT/ED/LRN/2/99/2

Playing Shakespeare interviews (2019)

<https://cdn.shakespearesglobe.com/uploads/2019/02/Interview-Ayoola-Smart.pdf>

<https://cdn.shakespearesglobe.com/uploads/2019/03/Interview-Shalisha-James-Davis.pdf>

<https://cdn.shakespearesglobe.com/uploads/2019/03/Interview-Christopher-Chung.pdf>

<https://cdn.shakespearesglobe.com/uploads/2019/03/Interview-Jeff-Alexander.pdf>

Show Reports

Front of house show reports can include mentions of racist behaviour from patrons, or complaints of racism in productions.

Web content

<https://www.shakespearesglobe.com/discover/blogs-and-features/2018/09/28/such-stuff-s1-e4/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2019/09/12/making-sense-of-history/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/05/26/such-stuff-s5-e6/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/08/12/suchstuff-s6-e1-understanding-whiteness-and-racism/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/08/20/suchstuff-s6-e2-how-whiteness-dominates-the-study-of-shakespeare/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/08/26/suchstuff-s6-e3-how-whiteness-dominates-education/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/09/03/suchstuff-s6-e4-how-whiteness-dominates-our-theatres/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/09/09/suchstuff-s6-e5-how-do-we-decolonise-shakespeare/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2020/08/22/renewing-my-vows-in-the-wake-of-the-hurricane/>

<https://medium.com/@shakespearesglobe/a-passion-from-within-tanika-gupta-on-her-new-play-about-the-fight-for-indian-independence-3886cd0c595c>

Accessibility provision: VocalEyes scripts for audio-description:

Boudica (2017): GB 3316 SGT/VAO/ACC/1/1/49

A Midsummer Night's Dream (2019): GB 3316 SGT/VAO/ACC/1/1/68

VocalEyes audio introduction

GB 3316 SGT/VAO/ACC/1/2/45

Race in non-SGT records

Reviews

<https://blogs.nottingham.ac.uk/bardathon/2014/10/06/a-christian-turnd-turk-read-not-dead-the-sam-wanamaker-playhouse/>

<https://blogs.nottingham.ac.uk/bardathon/2022/05/21/henry-viii-shakespeares-globe-2/>

<https://blogs.nottingham.ac.uk/bardathon/2020/05/12/macbeth-playing-shakespeare-with-deutsche-bank-shakespeares-globe-webstream/>

Journal articles

Review of Richard II (2019) directed by Adjoa Andoh and Lynette Linton

<https://www.tandfonline.com/doi/full/10.1080/17450918.2021.1934526>

Review of Emilia (2018)

<https://journals.sagepub.com/doi/full/10.1177/0184767819826011f>

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

<https://journals.openedition.org/shakespeare/6048?lang=en>

Audio

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

British Black and Asian Shakespeare Performance Database

<https://bbashakespeare.warwick.ac.uk/organisations/shakespeares-globe-theatre>

Searching the catalogue

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

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

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

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

Search Results

Refine Search

1 to 20 of 98 Next Last 20 ▾

Ref No	Title	Description	Date
GB 3316 SGT/COMM/PUB/1/1		Programmes for 1996 season	
GB 3316 SGT/COMM/PUB/1/2		Programmes for 1997 season	
GB 3316 SGT/COMM/PUB/1/3		Programmes for 1998 season	
GB 3316 SGT/COMM/PUB/1/4		Programmes for 1999 season	

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library@shakespearesglobe.com

Please mention any access needs you may have when booking your appointment.

Glossary

For expansive definitions of key terms for identifying groups or communities often marked as 'Other' in the period, see the open access Keywords of Identity, Race, and Human Mobility in Early Modern England (<https://www.istor.org/stable/j.ctv1t8q92s>).

Anti-racist and decolonial approaches	<p>Often misunderstood or mischaracterised, decoloniality originated in formerly colonised parts of the world, which were seeking to work out what to keep and drop from the structures and institutions that had been imposed.</p> <p>Used with reference to Shakespeare, it means first recognising the ways in which the writer and the works have been used as tools of empire and white supremacy, but also acknowledging the ways in which the plays themselves continue to perpetuate stereotypes about non-white, non-Christian others. It also means talking about race with relation to both text and performance.</p>
Blackface	<p>'On the most basic level, blackface is the application of any prosthetic – makeup, soot, burnt cork, minerals, masks etc. to imitate the complexion of another [...] In performance, the application of black makeup dates back to at least the medieval period when guild records show that some of the devils in religious dramas were portrayed as being black.</p> <p>Anthony Barthelemy explains 'In many medieval miracle plays, the souls of the damned were represented by actors painted black or in black costumes'. Ayanna Thompson, <i>Blackface</i> (London: Bloomsbury, 2021) p. 19</p>

<p>Critical Race Theory (CRT)</p>	<p>CRT is an approach that offers a radical lens through which to make sense of, deconstruct, and challenge racial inequality in a society (because race is socially constructed, see below). CRT draws attention to the centrality to society in countries like the USA of racism and white supremacy. A key idea is intersectionality (see below). A helpful overview in a British context can be found here.</p>
<p>Critical Whiteness Theory (CWT)</p>	<p>This sub-field seeks to analyse the narratives that whiteness tells about itself in order to obscure its own construction and the disproportionate advantages it bestows. CWT, therefore, has helped attune scholars to the racialization of characters as white in Early Modern modern texts, including the idealisation of ‘fairness’ in opposition to blackness and darkness (both in terms of attractiveness and moral character).</p>
<p>Intersectionality</p>	<p>This idea is a metaphor drawn from lived experience, suggesting that alongside race, other aspects of an individual’s identity (e.g. gender, disability, queerness) can, to an extent compensate for, or exacerbate how they are treated.</p>
<p>Miscegenation</p>	<p>The mixing of or reproduction between different ethnic groups, or between individuals belonging to different ethnic groups; especially sexual relationships and reproduction between white and non-white people.</p> <p>Given that whiteness was socially constructed (see below) as superior, it is unsurprising that historically it has often been viewed as a negative or dangerous thing, even if (and perhaps because) it was commonplace.</p>

<p>Moor/Blackamoor</p>	<p>‘Moor’ and ‘blackamoor’ are two English words that were highly influenced by Iberian and Italian designations of Northern African peoples. The term could potentially be used to describe anyone with dark skin: ‘Arabs, Berbers and Muslims’.</p> <p>This complex relation between ethnicity, geography and religion informed the evolution of ‘blackamoor’, often used alongside region-inflected words like ‘Niger’ or ‘Ethiop’.</p>
<p>Race-making</p>	<p>The concept of a race was made (see social construction of race below), consciously and unconsciously, by people creating groups to which they belonged and to which they preferred to assign others.</p> <p>A range of ideas about geographical origin, appearance, culture and religion could be involved in the creation of racial stereotypes.</p>
<p>Racialised</p>	<p>A character described here as racialised is one being used for race-making (see above) in the plays by geographical origin, appearance, culture and/or religion.</p>
<p>Social construction of race</p>	<p>Race is not a genetic or biological fact but created from idea (see race-making, above). In the era of European colonial expansion and enslavement, it was white people who looked at the surface of the human body to classify others as meaningfully different sorts of human from them, using features like skin colour, hair-type, or eye shape. The whiteness of the people doing the categorising is important because their stereotypes were applied in a hierarchy that made white people not just the default version of human, but a superior version of human. Assignment of others to a race depends on race-making (see above).</p>

Turk	'Turk' was a mutable word in Early Modern England, difficult to untangle from a range of associations with Muslims, the Ottoman imperial state, and English converts to Islam. James I's reference to the 'circumcized Turband Turkes' captures some of the primary markers of the 'Turk' in Early Modern England.
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Select bibliography and links

In library

Akimie, Patricia (ed.), *The Oxford Handbook of Shakespeare and Race* (2024)

Chapman, Matthieu. *Anti-Black Racism in Early Modern English Drama: The Other "Other"* (2017)

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

Hall, Kim F. *Things of Darkness: Economies of Race and Gender in Early Modern England* (1996)

Heng, Geraldine. *The Invention of Race in the European Middle Ages* (2018)

Karim-Cooper, Farah. *The Great White Bard: Shakespeare, Race and the Future* (2023)

Little, Jr. Arthur L. *Shakespeare Jungle Fever: National-Imperial Re-visions of Race, Rape and Sacrifice* (2000)

Macdonald, Joyce Green. *Women and Race in Early Modern Texts* (2002)

Ndiaye, Noémie. *Scripts of Blackness: Early Modern Performance Culture and the Making of Race* (2022)

Nubia, Onyeka. *England's Other Countrymen* (2019)

Smith, Ian. *Black Shakespeare: Reading and Misreading Race* (2022)

Thompson, Ayanna (ed.). *The Cambridge Companion to Shakespeare and Race* (2021)

Other key reference works

Arthur L Little, Jr. (ed.) 2023 *White People in Shakespeare*

Open access scholarship

Follow or keep track with the hashtags [#raceb4race](#) and [#shakerace](#) on social media

How White People were invented by a Playwright in 1613

<https://aeon.co/ideas/how-white-people-were-invented-by-a-playwright-in-1613>

The *Tempest* and Compassion: Decolonizing Shakespeare through Shared Feeling

<https://historiesofemotion.com/2022/08/18/the-tempest-and-compassion-decolonizing-shakespeare-through-shared-feeling/>

The Appearance of Blacks on the Early Modern Stage: *Love's Labour's Lost's* African Connections to Court

<https://earlytheatre.org/earlytheatre/article/view/1206>

Black Shakespeare(ans) Database

<https://voices.uchicago.edu/blackshakespeare/database/2021database/>

YouTube Series

A Bit Lit

Playlist on race - <https://youtube.com/playlist?list=PLz-ZZGjh9oUd56OhFNHmpxAv5Qaj4z7XI>

Roma history and the conception of race

<https://www.youtube.com/watch?v=sp0fd4Q3LEU&list=PLz-ZZGjh9oUd56OhFNHmpxAv5Qaj4z7XI&index=2>

Folger Library

Critical Race Conversations Playlist - https://youtube.com/playlist?list=PLR8P-dSNaJkXDYEgDI_AX-AKs7J2nPiqc

Shakespeare, Race & Pedagogy

Shakespeare, Race & Pedagogy playlist 2021 -

<https://youtube.com/playlist?list=PLdCBm1zldw-2fF65txudxi1FKF29y5w-2>

RaceB4Race rising Symposium, January 2024

[https://youtube.com/playlist?list=PLeP07FwIFW8gDMIsB7ovYSjGHAU5hMi1_ &feature=shared](https://youtube.com/playlist?list=PLeP07FwIFW8gDMIsB7ovYSjGHAU5hMi1_&feature=shared)

An Evening with Adjoa Andoh, RaceB4Race symposium, January 2024

<https://www.youtube.com/watch?v=u3-8tIWvYEc&list=PLeP07FwIFW8gDMIIsB7ovYSjGHAU5hMi1 &index=10>

Decolonising: What country, friends, is this?

<https://www.archives.org.uk/news/decolonising-what-country-friends-is-this>

Anti-Racist Shakespeare

<https://www.cambridge.org/core/elements/antiracist-shakespeare/0080516708B8D05F8B927C5A8B087129>

Keywords of Identity, Race, and Human Mobility in Early Modern England (2021): <https://www.jstor.org/stable/j.ctv1t8q92s>

Individual lectures, discussions, roundtables

Shakespeare, Race and Performance Farah Karim-Cooper (2021)

<https://www.crowdcast.io/e/gresham-shakespeare-race>

Bonington Gallery: Dr Leila Kamali talk: The History of Racism in Britain (2021)

<https://www.youtube.com/watch?v=XnxDR9A6uPI>

RSC - Is Othello a racist play? Full audio version (2015) -

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

National Humanities Center Virtual Book Club: Kim F. Hall 'Othello was my Grandfather'

<https://www.youtube.com/watch?v=-o7wtZt4Dqc>

Podcasts/streaming platforms

Shakespeare Through Islamic Worlds A Discussion with Ambereen Dadabhoy
(Jun 2024)

<https://criticalmuslimstudies.co.uk/project/shakespeare-through-islamic-worlds-a-discussion-with-ambereen-dadabhoy/>

Staging the Transferable Stigma of Early Modern Blackness (Apr 2019)

<https://podcasts.apple.com/gb/podcast/staging-the-transferable-stigma-of-early-modern-blackness/id1482028573?i=1000451941124>

Daily Descriptions as Racemaking in Colonial North America (Apr 2019)

<https://podcasts.apple.com/gb/podcast/daily-descriptions-as-racemaking-in-colonial-north/id1482028573?i=1000451941121>

Explicit Bias and the Politics of Difference in Irish-English Encounter (Apr 2019)

<https://podcasts.apple.com/gb/podcast/explicit-bias-and-the-politics-of-difference/id1482028573?i=1000451941123>

Not just the Tudors

Origins of the English in India

<https://podfollow.com/not-just-the-tudors/episode/210de364caaf991027c5be9c8e22db592a0ae7f9/view>

The Black Prince of Florence

<https://podfollow.com/not-just-the-tudors/episode/26743439c0033bd4be5e95057e09f775ff3fcb9c/view>

Travels and Travails in the Ottoman Empire

<https://podfollow.com/not-just-the-tudors/episode/85084e4a667b3cdae9a9a54e86a0b7bf1a24d104/view>

Islam and the Elizabethans

<https://podfollow.com/not-just-the-tudors/episode/4056520a60efbff483e95d3fd8bb15903ca82f7f/view>

Shakespeare Unlimited - Race and blackness in Elizabethan England

https://open.spotify.com/episode/0rjYkTgUv5s6kens6fBYhW?si=9pKwepJ_TZW_Mcpyf5RDI6g&nd=1

Shakespeare Unlimited - Othello and Blackface

https://open.spotify.com/episode/7uTkSYTfgqGT9aEs1VWmfN?si=PxrgrAfoSea_k0xWa3GM6Bg&dl_branch=1

History Extra Podcast - Blackface: a brief history -

https://open.spotify.com/episode/6uAisouqAQfsEA6SyiSMNK?si=QcYBWEoITC_2kEPz8W9zS_Q&dl_branch=1

Code Switch – All that Glistens is Not Gold – (interrogating anti-Semitism, group of high-schoolers responding to the Merchant of Venice)

<https://one.npr.org/?sharedMediaId=752850055:752859631&t=1629897257649>

Folger Shakespeare Library - Geraldine Heng - Defining Race, Periodizing Race (2019) <https://www.folger.edu/institute/scholarly-programs/race-periodization/geraldine-heng>

Ottoman History Podcast - The Stage Turk in Early Modern English Drama
(2021)

<https://www.ottomanhistorypodcast.com/2021/03/shakerace.html>

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.

Further reading on the presence and/or archival record of people of colour in Early Modern England

R	Presence of PoC in EM England / Europe	Kaufmann, Miranda. <i>Black Tudors</i> . Oneworld Publications, 2018.
R	Presence of PoC in EM England / Europe	Earle, T. F. <i>Black Africans in Renaissance Europe</i> . Cambridge University Press, 2010.
R	Presence of PoC in EM England / Europe	Habib, Imtiaz. <i>Black Lives in The English Archives, 1500-1677</i> . Ashgate, 2007.
R	Presence of PoC in EM England / Europe	Ndiaye, Noémie. "Black Roma: Afro-Romani Connections in Early Modern Drama". <i>Renaissance Quarterly</i> , vol 754, no. Winter 2022 (forthcoming).
R	Presence of PoC in EM England / Europe	Nubia, Onyeka. <i>Blackamoors: Africans in Tudor England, Their Presence, Status and Origins</i> . Narrative Eye, 2013.

R	Presence of PoC in EM England / Europe	Otele, Olivette. <i>African Europeans: An Untold History</i> . C Hurst & Co Publishers Ltd, 2020.
R	Presence of PoC in EM England / Europe	Loomba, Ania, and Burton, Jonathan. <i>Race in Early Modern England: A Documentary Companion</i> (Hampshire: Palgrave Macmillan, 2007)
R	Presence of PoC in EM England / Europe	National Archives - Black Presence: Asian and Black History in Britain 1500-1800 https://www.nationalarchives.gov.uk/pathways/black-history/index.htm
R	Presence of PoC in EM England / Europe	Sara Ayes - A Mirror for the Prince? Anne of Denmark in Hunting Costume with Her Dogs (1617) by Paul van Somer https://jhna.org/articles/a-mirror-for-the-prince-anne-of-denmark-in-hunting-costume-with-her-dogs-1617-by-paul-van-somer/
R	Presence of PoC in EM England / Europe	John Blanke pay increase - https://manyheadedmonster.com/2015/07/27/john-blanke-henry-viii-black-trumpeter-petitions-for-a-back-dated-pay-increase-2/
R	Presence of PoC in EM England / Europe	https://www.museumoflondon.org.uk/discover/bioarchaeological-evidence-black-women-14th-century-london

R	Performing Blackness on the Early Modern stage	Drew-Bear, Annette, <i>Painted Faces on The Renaissance Stage</i> (Lewisburg: Bucknell University Press, 1994)
R	Performing Blackness on the Early Modern stage	Ndiaye, Noémie. "The African Ambassadors' Travels: Playing Black in Late Seventeenth Century France and Spain". <i>Transnational Connections in Early Modern Theatre</i> , M.A. Katritzky, Manchester University Press, 2020, pp. 73-85, Accessed 20 Sept 2021
R	Performing Blackness on the Early Modern stage	Smith, Ian. "Barbarian Errors: Performing Race in Early Modern England". <i>Shakespeare Quarterly</i> , vol 49, no. 2, 1998, pp. 168-86. <i>Oxford University Press (OUP)</i> , doi:10.2307/2902299.
R	Performing Blackness on the Early Modern stage	Hall, Kim F. <i>Things of Darkness: Economies of Race and Gender in Early Modern England</i> . 1995.
R	Performing Blackness on the Early Modern stage	Karim-Cooper, Farah. <i>Cosmetics in Shakespearean and Renaissance Drama</i> . 2006.

R	Performing Blackness on the Early Modern stage	Karim-Cooper, Farah. "The Materials of Race Staging the Black and White Binary in The Early Modern Theatre". <i>The Cambridge Companion to Shakespeare and Race</i> , Ayanna Thompson, 2021, pp. 17-29, Accessed 20 Sept 2021.
R	Performing Blackness on the Early Modern stage	Stevens, Andrea, <i>Inventions of the Skin</i> (Edinburgh: Edinburgh University Press, 2013)
R	Performing Blackness on the Early Modern stage	Tiffany Stern, <i>Making Shakespeare: From Stage to Page</i> (London: Routledge, 2004).
R	Performing Blackness on the Early Modern stage	Vaughan, Virginia Mason. <i>Performing Blackness on English Stages, 1500-1800</i> . Cambridge University Press, 2009
R	Performing Blackness on the Early Modern stage	Chakravarty, Urvashi. "What Is the History of Actors of Color Performing in Shakespeare in the UK?". <i>The Cambridge Companion to Shakespeare and Race</i> , Ayanna Thompson, Cambridge University Press, Cambridge, 2021, pp. 190-207, Accessed 20 Sept 2021. (considers performance from the 1830s to the present day).

On the symbolic meaning of blackness in the Early Modern period

R	Meanings of Blackness	Bettella, Patrizia, "The Marked Body as Otherness in Renaissance Italian Culture", in <i>A Cultural History of the Human Body in the Renaissance</i> (London: Bloomsbury, 2014), pp. 149-183
R	Meanings of Blackness	Iyengar, Sujata, <i>Shades of Difference: Mythologies of Skin Colour in Early Modern England</i> (Philadelphia: University of Philadelphia Press, 2005)
R	Meanings of Blackness	Massing, Jean, "From Greek Proverb to Soap Advert: Washing the Ethiopian", <i>Journal of The Warburg and Courtauld Institutes</i> , 58 (1995), 180-201 https://doi.org/10.2307/751510
R	Meanings of Blackness	Anu Korhonen <i>Washing the Ethiopian White: Conceptualising Black Skin in Renaissance England</i> (2005)
R	Meanings of Blackness	Das, Nandini et al. Keywords of Identity, Race and Human Mobility in Early Modern England. 2021, pp. https://library.oapen.org/handle/20.500.12657/50188 . (Fantastic resource for untangling and negotiating racialized Early Modern terminology!)
R	Meanings of Blackness	Ming, Ye Charlotte. "Dog Collar or Slave Collar? A Dutch Museum Interrogates a Brutal Past". National

		Geographic, 2021, https://www.nationalgeographic.com/travel/article/h ow-amsterdams-rijksmuseum-is-addressing-its- colonial-past.
R	Meanings of Blackness	Dr. Rambaran-Olm and Laura Forlano. "Necessary Housework: Dismantling the Master's House - Public Books". Public Books, 2021, https://www.publicbooks.org/necessary-housework- dismantling-the-masters-house/

Educational resources for primary and secondary education:

R	Teaching resources	Black Cultural Archiveshttps://blackculturalarchives.org/
R	Teaching resources	https://www.englishimmigrants.com/resources-for- teachers/
R	Teaching resources	A selection of lesson plans and materials that have been developed using Miranda Kauffman's Black Tudors, the Untold Story: https://drive.google.com/drive/folders/1Zl8QFafjchc2Mzhnt HE7zhY7uxyxL1-T

R	Teaching resources	Runnymede Trust Teaching Migration https://www.runnymedetrust.org/projects-and-publications/education/runnymede-tide-project-teaching-migration-report.html
R	Teaching resources	Shakespeare Teachers' Conversation: Teaching Anti-Racism through Shakespeare. The English Association, 2020. YouTube, https://www.youtube.com/watch?v=514eXyZ5kBo.
R	Teaching resources	Shakespeare Association of America 50th Anniversary Plenary Panel: Fifty Years of Early Modern Critical Race Studies. 8 April 2022 https://www.youtube.com/watch?v=WTMZKfXEFrQ.
R	Teaching resources	Thompson, Ayanna. <i>Blackface</i> . Bloomsbury Publishing, 2021.
R	Teaching resources	Coles, Kimberly, Kim Hall, Ayana Thompson. Blackkkshakespearean: A Call to Action for Medieval and Early Modern Studies – Profession. 2021, https://profession.mla.org/blackkkshakespearean-a-call-to-action-for-medieval-and-early-modern-studies/.
R	Teaching resources	Dadabhoy, Ambereen. Why Black Lives Matter in Shakespeare. 2016, https://ccd.claremont.edu/digital/collection/cdl/id/60

R	Teaching resources	Little, Arthur. "Is It Possible to Read Shakespeare Through Critical White Studies?". <i>The Cambridge Companion to Shakespeare and Race</i> , Ayanna Thompson, 2021, pp. 268-80, Accessed 20 Sept 2021.
R	Teaching resources	Eklund, Hillary Caroline, and Wendy Beth Hyman. <i>Teaching Social Justice Through Shakespeare</i> . Edinburgh University Press, 2019.
R	Teaching resources	Thompson, Ayanna. <i>The Cambridge Companion to Shakespeare and Race</i> . 2021.
R	Teaching resources	Attar, Karina F., and Shutters, Lynn, eds. <i>Teaching Medieval and Early Modern Cross-Cultural Encounters</i> . Palgrave Macmillan, 2014

Modern performance practices and Shakespeare studies

R	Modern performance practice and Shakespeare Studies	Thomas, Miranda Fay. "Re-Defining the Shakespearean Actor: Casting and Diversity at Shakespeare's Globe Under Emma Rice and Michelle Terry". <i>Actes Des Congrès De La Société Française Shakespeare</i>, no. 39, 2021. Openedition, https://doi.org/10.4000/shakespeare.6048.
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R	Modern performance practice and Shakespeare Studies	McCarthy, Harry R. "Leave to Speak: White Scholars, "Allyship", And Shakespeare Studies". <i>Shakespeare</i> , vol 17, no. 1, 2021, pp. 134-142. <i>Informa UK Limited</i> , doi:10.1080/17450918.2021.1892813.
R	Modern performance practice and Shakespeare Studies	"Kim F. Hall and the Mountain of Evidence". Medium, 2021, https://medium.com/the-sundial-acmrs/kim-f-hall-and-the-mountain-of-evidence-69af9fc111bd.
R	Modern performance practice and Shakespeare Studies	MacDonald, Joyce Green. "Actresses of Color and Shakespearean Performance the Question of Reception". Ayanna Thompson, Cambridge University Press, Cambridge, 2021, pp. 208-222, Accessed 20 Sept 2021.
R	Modern performance practice and Shakespeare Studies	Chapman, Matthieu. "The Appearance of Blacks on The Early Modern Stage: "Love's Labour's Lost's" African Connections to Court". <i>Early Theatre</i> , vol 17, no. 2, 2014, pp. 77-94., Accessed 20 Sept 2021.
R	Modern performance practice and Shakespeare Studies	Dadabhoy, Ambereen. "Two Faced: The Problem of Othello's Visage". <i>Othello: The State of Play</i> , Lena C. Orlin, The Arden Shakespeare, 2014, Accessed 20 Sept 2021.
R	Modern performance practice and Shakespeare Studies	Shakespeare, Race and Nation, guest-edited by Farah Karim-Cooper and Eoin Price: https://www.tandfonline.com/toc/rshk20/17/1?nav=tocList

R	Modern performance practice and Shakespeare Studies	Ndiaye, Noémie. "Aaron's Roots: Spaniards, Englishmen, And Blackamoors in Titus Andronicus". <i>Early Theatre</i> , vol 19, no. 2, 2016, pp. 59-80., Accessed 20 Sept 2021.
R/Q	Modern performance practice and Shakespeare Studies	Lafayette College. Keefe Colloquium in the Public Humanities: "Shakespeare, Race, and Queer Sexuality". https://sites.lafayette.edu/symposium-2021/program/ .

Racial formation

R	Racial formation	Adelman, Janet. "Her Father's Blood: Race, Conversion, and Nation in the Merchant of Venice." <i>Representations</i> , no. 81, 2003, pp. 4-30.
R	Racial formation	Akhimie, Patricia. "'Bruised with Adversity': Reading Race in The Comedy of Errors," <i>The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, Race</i> . Traub, Valerie, ed. Oxford UP, 2016, 186-96
R	Racial formation	Akhimie, Patricia. "Racist Humor and Shakespearean Comedy," <i>The Cambridge Companion to Shakespeare and Race</i> . Thompson Ayanna, ed. Cambridge UP, 2021, 47-61
R	Racial formation	Akhimie, Patricia. <i>Shakespeare and the Cultivation of Difference</i> , Routledge, 2020.

R	Racial formation	Andrea, Bernadette. "A Noble Troop of Strangers': Masques of Blackness in Shakespeare's Henry VIII." Shakespeare and Immigration, edited by Ruben Espinosa and David Ruiter, Routledge, 2014, pp. 91–112.
R	Racial formation	----. Women and Islam in Early Modern English Literature. Cambridge: Cambridge University Press, 2007.
R	Racial formation	Archer, John Michael. Old Worlds: Egypt, Southwest Asia, India, and Russia in Early Modern English Writing. Stanford: Stanford University Press, 2001.
R	Racial formation	Arvas, Abdulhamit. "Early Modern Eunuchs and the Transing of Gender and Race." Journal for Early Modern Cultural Studies, vol. 19, no. 4, 2019, pp. 116-136, 304. Doi: 10.1353/jem.2019.0040.
R	Racial formation	Bovilsky, Lara. Barbarous Play: Race on the English Renaissance Stage. Minneapolis: University of Minnesota Press, 2008.
R	Racial formation	Britton, Dennis Austin. Becoming Christian: Race, Reformation, and Early Modern Romance (New York: Fordham UP, 2014).

R	Racial formation	Brookes, Kristen G. "Inhaling the Alien: Race and Tobacco in Early Modern England." <i>Global Traffic: Discourses and Practices of Trade in English Literature and Culture from 1550 to 1700</i> . Ed. Barbara Sebek, Stephen Deng. Palgrave Macmillan, New York, 2008. 157-178.
R	Racial formation	Brown, David Sterling. "Code Black: Whiteness and Unmanliness in Hamlet," <i>Hamlet: The State of Play</i> , ed. Sonia Massai and Lucy Munro (London: The Arden Shakespeare, 2021)
R	Racial formation	--- "Things of Darkness: 'The Blueprint of a Methodology,'" <i>The Hare: An Online Journal of Untimely Reviews in Early Modern Theater</i> , Special Issue (Critical Race Studies) 5.1 (September 2020). https://thehareonline.com/article/things-darkness-%E2%80%9C-blueprint-methodology-%E2%80%9D

Archive theory: Race

R	Archive: race	Habib, Imtiaz H. <i>Black Lives in the English Archives, 1500-1677: Imprints of the Invisible</i> . Routledge, 2007.
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R/G	Archive: race	Chakravarty, Urvashi, <i>Fictions of Consent: Slavery, Servitude, and Free Service in Early Modern England</i> (Philadelphia: University of Pennsylvania Press, 2022)
R	Archive: race	Archives for Black Lives. <i>Archives For Black Lives In Philadelphia: Anti-Racist Description Resources</i> . 2019. Accessed 2 Feb 2022.
R	Archive: Race	Boffey, Philip M. "Baked-in: How Racism is Coded into Technology". <i>Dana Foundation</i> , 2020, https://www.dana.org/article/baked-in-how-racism-is-coded-into-technology/ . Accessed 11 Feb 2022.
R	Archive: Race	Buolamwini, Joy. "We're training machines to be Racist: the fight against Bias is on". <i>Youtube.Com</i> , 2018, https://www.youtube.com/watch?v=N-Lxw5rcfZg
R	Archive: Race	Chávez, Vivian. "Cultural Humility". <i>Youtube.Com</i> , 2012, https://www.youtube.com/watch?v=SaSHLbS1V4w&t=53s
R	Archive: Race	Douglas, Jennifer. "Toward more honest description". <i>The American Archivist</i> , vol 79, no. 1, 2016, pp. 26-55. <i>Society Of American Archivists</i> , doi:10.17723/0360-9081.79.1.26

ALL	Archive: Race	Drabinski, Emily. "Queering the Catalog: queer theory and the Politics of Correction". <i>The Library Quarterly</i> , vol 83, no. 2, 2013, pp. 94-111. <i>University Of Chicago Press</i> , doi:10.1086/669547.
R	Archive: Race	Jules, Bergis. "Confronting our Failure of Care Around the Legacies of Marginalized People in the Archives". <i>Medium</i> , 2016, https://medium.com/on-archivy/confronting-our-failure-of-care-around-the-legacies-of-marginalized-people-in-the-archives-dc4180397280
R	Archive: Race	Merrix, Sophie. "Mapping Black Tudors in Early Modern England". <i>Epoch Magazine</i> , 2020, https://www.epoch-magazine.com/post/mapping-black-tudors-in-early-modern-england .
R	Archive: Race	Winn, Sam. "The Hubris of Neutrality in Archives". <i>Medium</i> , 2017, https://medium.com/on-archivy/the-hubris-of-neutrality-in-archives-8df6b523fe9f .

CRT/CWT materials

R	CRT	Delgado, Richard, and Jean Stevancic. <i>Critical Race Theory: An Introduction</i> . 3rd ed., New York University Press, 2017.
R	CRT	Swarbrick, Steven. "On Eating, the Animal That Therefore I Am: Race and Animal Rites in Titus Andronicus." <i>The Routledge Handbook of Shakespeare and Animals</i> , edited by Karen Raber and Holly Dugan, Routledge, 2020.
R	CRT	Chakravarty, Urvashi. "'Fitt for Faire Habitacion': Kinship and Race in A Vewe of the Present State of Irelande." <i>Spenser Studies</i> , vol. 35, no. 1, 2021, pp. 21–46.
R/G/Q	CRT	Wagner, Sydnee. "Racing Gender to the Edge of the World: Decoding the Transmasculine Amazon Cannibal in Early Modern Travel Writing"
R	CRT	Heng, Geraldine. "The Invention of Race in the European Middle Ages I: Race Studies, Modernity, and the Middle Ages." <i>Literature Compass</i> 8.5 (2011): 259-274
R	CRT	Thompson, Ayanna. "Afterword: Me, The Faerie Queene, and Critical Race Theory." <i>Spenser Studies</i> , vol. 35, no. 1, 2021, pp. 285–90.
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	CWT	Little, Arthur L. "Re-Historicizing Race, White Melancholia, and the Shakespearean Property." <i>Shakespeare Quarterly</i> , vol. 67, no. 1, 2016, pp. 84–103.
R	CWT	———. "Is It Possible to Read Shakespeare Through Critical White Studies?". <i>The Cambridge Companion to Shakespeare and Race</i> , Ayanna Thompson, 2021, pp. 268-80.
R	CWT	Paris, Jamie. "Bad Blood, Black Desires: On the Fragility of Whiteness in Middleton and Rowley's <i>The Changeling</i> ." <i>Early Theatre</i> , vol. 24, no. 1, 2021, pp. 113–137, doi:10.12745/et.24.1.3803.
R	CWT	Poitevin, Kimberly. "Inventing Whiteness: Cosmetics, Race, and Women in Early Modern England." <i>Journal for Early Modern Cultural Studies</i> , vol. 11, no. 1, 2011, pp. 59–89.

Early Modern Race / Racial Identity

R	EM Race / Racial identity	Butler, Martin. "'We Are One Mans All': Jonson's ' <i>The Gipsies Metamorphosed</i> '". <i>The Yearbook of English Studies</i> , vol. 21, 1991, pp. 253–273, doi:10.2307/3508493.
R	EM Race / Racial identity	Chapman, Matthieu. "Mapping Race in Early Modern Europe." <i>Teaching Race in the European Renaissance A Classroom Guide</i> , ACMRS Press, 15 Feb. 2023, asu.pressbooks.pub/race-in-the-european-renaissance-classroom-guide/chapter/mapping-race-in-early-modern-europe/ .

R	EM Race / Racial identity	Grier, Miles. <i>Inkface: Othello and White Authority in the Era of Atlantic Slavery</i> (University of Virginia Press, 2023)
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.
R	EM Race / Racial identity	Das, Nandini, et al. <i>Keywords of Identity, Race and Human Mobility in Early Modern England</i> . Amsterdam: Amsterdam University Press, 2021.
R/G	EM Race / Racial identity	Dawson, Brent. "'The world transformed': Multiple worlds in <i>Antony and Cleopatra</i> ." <i>Renaissance Drama</i> , vol. 43, no. 2, 2015, pp. 173–191.
R	EM Race / Racial identity	De Sousa, Geraldo U. "Boundaries in a Globalized World: Shakespeare's <i>Antony And Cleopatra</i> ". <i>Renaissance Papers 2016</i> . eds. Jim Pearce and Ward J. Risvold, Camden House, New York, 2016, pp. 69-78.
R	EM Race / Racial identity	Fischer-Lichte, Erika. "Early Encounters." <i>Orbis Litterarum</i> , vol. 76, no. 6, 26 June 2021, pp. 278–289, doi:10.1111/oli.12318.
R	EM Race / Racial identity	Floyd-Wilson, Mary. <i>English Ethnicity and Race in Early Modern Drama</i> . Cambridge University Press, 2006.
R	EM Race / Racial identity	Gillies, John. <i>Shakespeare and the Geography of Difference</i> . Cambridge University Press, 2003.

R	EM Race / Racial identity	González, José Manuel. "Remote Islands as fictional and metaphorical places in Cervantes, Fletcher and Shakespeare." <i>Multicultural Shakespeare: Translation, Appropriation and Performance</i> , vol. 15, no. 30, 2017, pp. 133–145.
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.
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	EM Race / Racial identity	Harris, Jonathan Gil. <i>Foreign Bodies and the Body Politic</i> . Cambridge University Press, 2010.
R	EM Race / Racial identity	———. <i>Indography: Writing the "Indian" in Early Modern England</i> . Palgrave Macmillan, 2012.
R	EM Race / Racial identity	Healey, Jonathan. "'The Foulest Place of Mine Arse is Fairer than thy Face'". <i>The Social Historian</i> , 2016, https://thesocialhistorian.wordpress.com/2016/07/21/the-foulest-place-of-mine-arse-is-fairer-than-thy-face/ . Accessed 10 Mar 2022.
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