

# FINDING GENDER

in our records



**SHAKESPEARE'S  
GLOBE**

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# Introductory Note

## Why this guide is needed

Archive catalogues were typically not designed to be user-friendly, or to facilitate thematic searches. Historically, ours has described what we have, but there is not yet subject tagging like you might get in a library catalogue. So, for example, as of December 2023, 'gender' as a search term brought up only 17 results. This considerably under-represents the relevant material we have in the collection.

This document is intended to be a convenient starting point for those looking for female characters in the plays (who can be harder to see in relation to each other in comprehensive listings of his characters because he wrote so many more men). It also identifies productions featuring all male and all female casts, 'gender-swapped' characterisation (see glossary) or 'cross-gender' and 'gender-neutral' casting. It is also intended to surface the contribution of women in the history of the organisation, including as actors, directors, designers and writers.

Developing practice to ensure the future archive is more representative than the past (which has tended to centre a default white, male, cis-gender, middle class, non-disabled perspective) requires us to archive differently, and to undertake constant review. To this end, over the medium term, we will now seek explicit consent from living individuals regarding how they wish to be identified (or not) before naming them in connection with any of these guides. This is an important further step toward creating more ethical and inclusive archival practices.

We acknowledge that historical and contemporary naming practices (for example, how productions or cast members are described in promotional material) reflect the assumptions of their time, implying personal identities that may or may not align with an individual's self-identification. Archival materials such as photographs, performance recordings and programmes could lead viewers and readers to ascribe identities to individuals not in line with their own self-concept.

To support research transparency, we continue to reference third-party scholarship and commentary while remaining sensitive to the complexities involved in representing personal identities.

Although this is a standalone guide about gender, it also references the other guides in this series (on Disability, Queerness and Race). Globe staff, in active consultation with an intersectional Inclusion Advisory Panel (see acknowledgments) of those with lived experience, have made decisions about the content of this guide. The intent is to increase discoverability for previously under-represented groups. In each of these guides, our aim is to open up possibilities for consideration, interpretation and discussion, rather than limit them. In this case, that means we are not suggesting that the gender readings suggested below are the only possible ones.

This is a revised edition of the guide, covering the outputs of the Globe up to the end of the 2025-26 winter season. We will revise and update all four guides on an ongoing basis. In identifying individuals (e.g. performers or creatives) our aim remains to increase discoverability, while respecting laws and policies around sensitive personal data. To be added to or removed from these listings, please email [library@shakespearesglobe.com](mailto:library@shakespearesglobe.com).

### Contextual note

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

Of course, the exclusion of women from performance in early modern companies does not mean women were not performing elsewhere, or not involved in the business of making theatre. However, the contribution and participation of women and gender nonconforming people has often been hidden in plain sight. Elite women, for example, regularly participated in courtly masques, including queen consorts Anna of Denmark and Henrietta Maria, who played an active role in the masque form. Women were even writing plays

(even if they were not professionally performed by male companies) and even saw them published (e.g. Elizabeth Cary's *The Tragedy of Mariam, the Fair Queen of Jewry*). Recent archival work has also demonstrated female involvement in the economic structures that surrounded the London commercial stage. Leases for the second Fortune Theatre show that investors included three widows.<sup>1</sup>

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

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

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

### Note on historical language

Researchers should note that this research guide facilitates access to the records of the Shakespeare Globe Trust in addition to the staging of works from the early modern corpus. The dramatic works may include ideas and language reflective of their period, including misogyny. Although more recent Globe productions include content warnings in pre-publicity (which are added to the catalogue for those productions), earlier productions do not have such warnings.

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

Language evolves over time, and words that are deemed acceptable today may change in the future. Hence the need for ongoing archival work.

We encourage researchers to inform us if any language in our catalogue or collections may be problematic. This will help ensure that the archives remain accessible and respectful to for future users. You can reach us at [library@shakespearesglobe.com](mailto:library@shakespearesglobe.com).

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

This research guide is split into sections. Subsections for gender in the Plays and gender in the Productions suggest records relating to works by Shakespeare, other early modern playwrights and new writing at The Globe. Other sections introduce the contributions of women in particular to the modern Globe as an organisation, non-performance records relevant to gender (e.g. research events or podcasts), and gender in records about us held by other individuals and organisations.

The research guide will help you know what to ask for when emailing [library@shakespearesglobe.com](mailto:library@shakespearesglobe.com) to book an appointment to consult the material in the reading room.

## Introductory essay: Women and Gender in Shakespeare's World

### By Hanh Bui

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

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

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

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

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

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

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

brewing, and theatre management were able to achieve a degree of economic independence.

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

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

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

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

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

## Gender in the plays

### Female characters in Shakespeare's plays

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

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

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

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

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

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|  | <p>audience with the King (because of her late father's reputation) and bargains for a husband of her choice.</p> <p>She continues to employ agency to secure her happy ending with Bertram. By chance, encountering in Florence, Diana (whom Bertram was wooing) and her mother 'the Widow', alongside Mariana and Violenta, she wins their support in enacting the 'bed-trick' that will allow her to become pregnant by her husband. She is literate (writing and reading).</p> <p><b>Countess of Roussillon</b></p> <p>291 lines</p> <p>A widow, probably from the established Gentry, she starts the play by describing her son's separation from her as another bereavement. Although deeming Helena her daughter, she endorses her idea of leaving to attempt healing of the king's fistula. She continues to support Helena rather than her son. She is literate (reading and writing).</p> <p><b>Diana</b></p> <p>138 lines</p> <p>Diana and her mother the Widow, appear first together in Florence together with Mariana and Violenta. She has been wooed by Bertram (despite her likely 'middling' status) and sympathises with Helena noting "'Tis a hard bondage to become the wife of a detesting lord." She consents to participate in the 'bed-trick' that will allow Helena to become pregnant by her husband.</p> <p>She and her mother accompany Helena first to Marseille and then Roussillon, where Bertram denies she was his wife. She speaks boldly to the King who threatens her with imprisonment.</p> |
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|  | <p><b>Widow</b></p> <p>64 lines</p> <p>The Widow first appears in Florence together with her daughter Diana, and Mariana and Violenta. She seems habitually to offer refuge to pilgrims and does so to Helena, and thus perhaps belongs to a 'middling' group. She also seems to take a dim view of men: her daughter reports her predicting (with respect to Bertram) "just how he would woo, as if she sat in 's heart" and noting that "all men have the like oaths".</p> <p>She and her daughter accompany Helena first to Marseille and then Roussillon, where she produces Helena who had been reported dead.</p> <p><b>Mariana</b></p> <p>20 lines</p> <p>Mariana first appears in Florence together with Diana, Violenta and the Widow. Her social status is unclear.</p> <p>She urges Diana against listening to men: "their promises, enticements, oaths, tokens, and all these engines of lust, are not the things they go under: many a maid hath been seduced by them; and the misery is, example, that so terrible shows in the wreck of maidenhood".</p> <p><b>Violenta</b></p> <p>The name Violenta appears only in a stage direction and she has no spoken lines. She enters with Diana, Mariana and the Widow in Florence, and may therefore be one of the (non-speaking) attendants who accompany Diana and the Widow in Marseilles.</p> |
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|                                               | <p><b>Lafeu's daughter</b></p> <p>This offstage character is said by Bertram to have been the reason he could not love Helena. She may have appealed more as an advantageous dynastic match (in contrast to Helena, whom he views as a social inferior).</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <p>Antony and Cleopatra</p> <p>3573 lines</p> | <p><b>Cleopatra</b></p> <p>678 lines</p> <p>Queen of Egypt, she is explicitly presented (drawing on centuries of prejudice) as an attractive but dangerous mistress, who has power to unman Roman men like Antony (e.g. "nor the queen of Ptolemy more womanly than he"), but also Caesar and Pompey before him.</p> <p>She rejects as foolishness Charmian's advice to behave with womanly submission and maltreats the Messenger who tells her that Antony has married Octavia (for political reasons). She is jealous of his wife and thus deems her "dull of tongue, and dwarfish".</p> <p>Octavius calls Cleopatra a whore, recalling the public display both of Caesarion and Antony's illegitimate (and potentially 'mixed race', see Race research guide) children by her. She participates in battle, but also makes a tactical retreat causing Antony to follow her. Antony fears that Cleopatra "like a right gipsy, hath, at fast and loose, beguiled me to the very heart of loss", and terms her a "monster" and a "witch" (see Disability research guide) before a deathbed reconciliation. She calls him "husband".</p> <p>She is literate (writing/reading).</p> |

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|  | <p><b>Charmian</b></p> <p>109 lines</p> <p>Cleopatra's confidante, she is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark). She advises the queen how to handle Antony ("In each thing give him way, cross him in nothing").</p> <p>She is keen to hear from the soothsayer about a husband (preferably three kings who leave her a widow in rapid succession).</p> <p>She teases Alexas by wishing him a succession of unfaithful wives, even if the cost is herself never getting a husband.</p> <p>It is her idea to trick Antony into believing Cleopatra is already dead. One of Cleopatra's "noble girls" she commits suicide alongside her and Iras.</p> <p><b>Octavia</b></p> <p>36 lines</p> <p>A dutiful (if less than charismatic) wife to Antony (likely 'gentry' in early modern terms), she is trusted to act as intermediary with her brother Octavius when he had slighted him.</p> <p>Although she is surprised that Antony uses the opportunity of her absence to leave her for Cleopatra, she is represented as pitiable rather than a laughing-stock. She has few lines compared to Cleopatra.</p> |
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|                                         | <p><b>Iras</b></p> <p>26 lines</p> <p>Iras does not speak in many of the scenes she is in but is still perhaps to be imagined as 'gentry' in early modern terms.</p> <p>Given the likelihood of captured women being paraded in triumph, she says she will tear out her own eyes rather than see Cleopatra abused. One of Cleopatra's "noble girls" she commits suicide alongside her and Charmian.</p> <p><b>Fulvia</b></p> <p>Antony's wife is spoken of (unsympathetically) but not represented on stage. Cleopatra suggests she is a jealous, angry, scold. When the messenger informs Antony that she "came into the field" against his brother (with the expectation that he would be forced to leave Egypt), he had expected the messenger representing her to "rail". However, this is shortly followed by news of her death from "length of sickness". In discussing her with Caesar he suggests his wife's "uncurbable" behaviour had not been his fault.</p> <p>His need to display grief in Rome is just one factor prompting a separation from Cleopatra (who notes that he seems unbothered).</p> |
| <p>As You Like It</p> <p>2670 lines</p> | <p><b>Rosalind</b></p> <p>685 lines</p> <p>Daughter of the previous Duke, now in exile, she is probably imagined to be of 'gentry' status. Le Beau describes the relationship between her and her cousin Celia as "dearer than the natural bond of sisters" (see Queerness research guide)</p> <p>She grabs agency in choosing (when exiled herself) to leave the current Duke's court dressed as a man and calling herself</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |

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|  | <p>Ganymede (see Queerness research guide). She is wooed in that disguise by the man she loves. She is literate (reading).</p> <p><b>Celia</b></p> <p>282 lines</p> <p>Daughter of the current Duke, she is probably imagined to be of 'gentry' status. She accompanies her cousin Rosalind into the countryside as Aliena. This matches Le Beau's description of their relationship as "dearer than the natural bond of sisters" (see Queerness research guide).</p> <p>Celia has a more conventional whirlwind, romantic relationship with Oliver than Rosalind's with his brother Orlando: "they made pair of stairs to marriage, which they will climb incontinent, or else be incontinent before marriage. They are in the very wrath of love, and they will together. Clubs cannot part them." She is literate (reading).</p> <p><b>Phebe</b></p> <p>86 lines</p> <p>Phebe, a shepherdess (probably a 'wage labourer'), is loved by Silvius (but first hates, then pities him). She falls in love with Ganymede (not realising it is Rosalind in disguise), who suggests she should stick to Silvius instead. She ends content to marry him. She is literate (writing).</p> <p><b>Audrey</b></p> <p>20 lines</p> <p>This goatherd (probably a 'wage labourer') is a plain country wench. Nonetheless, she aspires (upwards) to be "a woman of the world", through marrying the Fool Touchstone. He warns</p> |
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|                                           | <p>off another suitor William, even though Touchstone is not serious about being married to Audrey.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <p>Comedy of Errors</p> <p>1785 lines</p> | <p><b>Adriana</b></p> <p>263 lines</p> <p>Wife of Antipholus of Ephesus (who is well-esteemed in the city, perhaps indicating an 'elite middling' status in early modern terms), she mistakes Antipholus of Syracuse for him.</p> <p>The failure of her husband to return home for dinner perhaps belongs to a longer pattern of "troubles of the marriage-bed" mentioned by her sister Luciana. Adriana wants her sister to marry but admits marriage is "servitude", although a wife can have "some sway".</p> <p><b>Luciana</b></p> <p>96 lines</p> <p>Adriana's unmarried sister (perhaps also to be imagined as being of 'elite middling' status), she claims her brother-in-law Antipholus to be a "bridle" and suggests she needs more practice in obedience before she consents to marry. She is more attractive to Antipholus of Syracuse who intends to court her again when the 'errors' are all clarified.</p> <p><b>Aemilia</b></p> <p>73 lines</p> <p>Acting as an Abbess in Ephesus (perhaps of upper middling status in early modern terms), she is revealed to be the long-lost mother of both Antipholuses, and wife of Aegeon. She blames Adriana for Antipholus' apparently lunatic conduct and</p> |

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

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|  | <p>career, but suggests she is more able to use her “anger to better vantage”. She thinks her daughter-in-law Virgilia weak.</p> <p>She leads the deputation to Coriolanus when he is poised to sack Rome and is deemed “worth of consuls, senators, patricians, a city full; of tribunes, such as you, a sea and land full.” She is literate (reading).</p> <p><b>Valeria</b></p> <p>40 lines</p> <p>Like Volumnia, Valeria admires hyper-masculine force (even in a little boy who bites a butterfly he has caught).</p> <p><b>Virgilia</b></p> <p>36 lines</p> <p>Wife to the war hero Coriolanus, she struggles to meet the requirements of her mother-in-law Volumnia, worrying for her husband’s safety, and refusing to leave home until he is returned.</p> <p>Valeria compares her to Penelope (a model of fidelity in her husband’s absence). Her husband greets her as “My gracious silence”, but she joins with Volumnia in imagining her husband killing the tribe of Sicinius Velutus and participates in Volumnia’s deputation to Coriolanus. She is literate (reading).</p> <p><b>Gentlewoman</b></p> <p>2 lines</p> <p>Her only lines are to announce the arrival of Valeria to the home of Volumnia and Virgilia. An attendant of Virgilia she may be ‘dependent middling’.</p> |
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| Cymbeline | <p><b>Imogen</b></p> <p>594 lines</p> <p>Cymbeline's daughter, ('gentry' in early modern terms) she chooses her own husband in contravention of her father's wishes. When her life is revealed to be in danger, she chooses to disguise herself as a boy Fidele (see Queerness research guide). She is literate (reading/writing).</p> <p><b>Queen</b></p> <p>168 lines</p> <p>She denies that she is the stereotypical wicked stepmother, but she tries to play with poisons. On her deathbed, she confesses she never loved her husband Cymbeline, had hated his daughter Imogen and poisoned her, and planned to poison the king and enthrone her son Cloten</p> <p><b>First Lady</b></p> <p>13 lines</p> <p>Attendant on the Queen who gathers flowers for her concoctions and witnesses to her confession. She is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark).</p> <p><b>Mother</b></p> <p>12 lines</p> <p>An apparition who appears to speak up for her son (and Imogen's husband) Posthumus Leonatus. Wife and mother to courtiers she is presumably to be understood as 'gentry')</p> |
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|                                 | <p><b>Helen</b></p> <p>11 lines</p> <p>Imogen's 'Lady', and mentioned only once by name, she is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark). She refuses to be bought by Cloten.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <p>Hamlet</p> <p>4030 lines</p> | <p><b>Ophelia</b></p> <p>173 lines</p> <p>Daughter of the courtier Polonius, she has received affection from Hamlet, but obeys her father in rebuffing him (regardless of her own feelings).</p> <p>Hamlet berates her as an example of womanhood: "I have heard of your paintings too, well enough. God hath given you one face, and you make yourselves another. You jig, you amble, and you lisp; you nickname God's creatures and make your wantonness your ignorance. Go to, I'll no more on't! it hath made me mad. I say, we will have no more marriages. Those that are married already- all but one- shall live; the rest shall keep as they are."</p> <p>Maddened by grief (see Disability research guide) at her father's death at Hamlet's hands, she drowns herself. She is literate (reading). Laertes asks to "hear from" her when he is away from home, which could mean writing.</p> <p><b>Gertrude</b></p> <p>157 lines</p> <p>Hamlet's mother, she remains Queen because she married her brother-in-law soon after her first husband's death. Hamlet is unsure of the extent of her complicity in his father's death.</p> |

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

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

### **Lady Northumberland**

5 lines

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

### **Lady Percy**

46 lines

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

### **Mistress Ursula**

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

### **Jane Nightwork**

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

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

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

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

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

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

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

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|  | <p>Rosaline proposes mocking the men further when they return unmasked. She is literate (reading) complaining “I am compared to twenty thousand fairs”.</p> <p><b>Katharine</b></p> <p>46 lines</p> <p>Lady companion to the Princess, she speaks of Dumain, who sends her a token. Rosaline suggests she would never be Cupid’s friend because he had killed her sister. She is literate (reading), complaining of “a huge translation of hypocrisy, vilely compiled”.</p> <p><b>Maria</b></p> <p>42 lines</p> <p>Lady companion to the Princess, she speaks of Longaville, who sends her a token, and denies Boyet a kiss. She is literate (reading), complaining “the letter is too long by half a mile”.</p> <p><b>Jaquenetta</b></p> <p>18 lines</p> <p>A “wench” and “country maid” (in contrast to the Ladies above), she has been accused of consorting with the rustic Costard indoors and out (the latter described as an “obscene and preposterous event”). However, when she becomes pregnant the father is said to be Don Adriano de Armado who vows “to hold the plough for her sweet love three years”.</p> <p>Although addressed by (the misdirected) letter from Don Adriano, she is not literate and has the other read by the Parson.</p> |
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| Macbeth | <p><b>Lady Macbeth</b></p> <p>259 lines</p> <p>First seen reading her husband's letter, we learn that she is his "dearest partner in greatness." She is ambitious for him and himself and calls on the spirits to "unsex" her, to render her "top-full of direst cruelty", and without remorse or hesitation, and imagining her knife making a wound. She challenges her warrior husband's manliness, and suggests that she would have killed her own child if she had sworn she'd do it. She admits to contemplating killing Duncan herself, and places the bloody daggers with the grooms, when he is too scared by what he has done.</p> <p>Although she remains Macbeth's "dearest chuck" and "sweet remembrancer", he appears to stop confiding in her. She probably lies to cover up his odd behaviour at the feast. We see her sleepwalking, and revealingly reliving some of the plot (see Disability research guide). The gentlewoman says she writes and seals a paper when sleepwalking suggesting she could also do these things awake.</p> <p><b>Hecate</b></p> <p>39 lines</p> <p>Greek goddess of magic (perhaps just a familiar spirit or chief witch in Middleton's interpolation?) who angrily tells off the witches for helping "a wayward son, spiteful and wrathful", at whose approach she retires.</p> <p>The waywardness of Macbeth suggests an alignment with the "wayward/weird" sisters (see ungendered or ambiguously gendered characters below).</p> |
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|                                              | <p><b>Lady Macduff</b></p> <p>24 lines</p> <p>A wife and mother (of likely 'gentry' status), she fears for her household's safety, when her husband flees to England, and complains he does not love them even as much as a wren protecting its nest. Although she jokes of being able to buy twenty husbands at any market, her final sentence before death is to hope that her husband is out of the murderer's reach.</p> <p><b>Gentlewoman</b></p> <p>24 lines</p> <p>A servant of Lady Macbeth (perhaps 'dependent middling') she reports the sleepwalking to the Doctor and observes alongside. Plausibly she is one of the women whom Macbeth and Seyton hear crying at the death of Lady Macbeth.</p>                                                                                                                         |
| <p>Measure for Measure</p> <p>2839 lines</p> | <p><b>Isabella</b></p> <p>424 lines</p> <p>Sister to Claudio, newly condemned to death, she is a novice nun at her first appearance. She suggests marriage is the solution to Claudio's imprisonment for getting Juliet pregnant, but Lucio insists she must petition Angelo. In finding him fixed against a pardon, she says "I would to heaven I had your potency, and you were Isabel!"</p> <p>At a second visit, Angelo proposes she submit to sex with him and she complains that women are "soft as our complexions are, and credulous to false prints," but also condemns Angelo's proposal and proposes to broadcast it. He suggests she will not be believed, and it is only through the suggestions of the disguised Duke Vincentio that she can prove through the bed-trick, Angelo's guilt (in not marrying Mariana).</p> |

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

**Mariana**

68 lines

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

**Mistress Overdone**

36 lines

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

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

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

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

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

**Titania**

141 lines

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

**Helena**

230 lines

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

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

She does not speak after her wedding to Lysander.

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

**Hero**

132 lines

Chaste and obedient daughter of (gentry) Leonato, she is sought in marriage by Claudio but rejected due to Don John's plot. Seemingly dead, once proved innocent, she marries Claudio after all. She is literate (reading).

**Margaret**

68 lines

Waiting gentlewoman ('dependent middling') to Hero who favours Borachio and falls in with his suggestion that he woo her as if she were Hero (including being dressed as Hero). This allows Don John to suggest Hero had been unfaithful the night before her wedding.

Margaret expresses views about fashion, teases Beatrice and Benedick with bawdy inuendo, and wants to be matched with a good dancer who will stay out of sight when the dancing is done.

She asks for a sonnet so may be literate (reading).

**Ursula**

47 lines

Member of Hero's household, potentially her former nurse ('dependent middling'), who connives in the gulling of Beatrice, tells Beatrice that Don John had framed Hero, and is one of the masked Ladies at the climax of the play.

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|                                  | <p><b>Innogen</b></p> <p>Hero's mother is explicitly present (but silent) in the opening scene and Act 2 Scene 1, but not, for example, at the abortive wedding (and is often omitted in editions and productions)</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <p>Othello</p> <p>3560 lines</p> | <p><b>Desdemona</b></p> <p>391 lines</p> <p>Chaste notwithstanding her husband's suspicions, she had deceived her father and been disobedient to his will. She chooses to accompany her husband to Cyprus and is therefore isolated from family networks of support.</p> <p><b>Emilia</b></p> <p>243 lines</p> <p>Obedient to her husband even at Desdemona's expense. Although she blames husbands for wifely faults, her 'sisterhood' knows limits: she attacks the unmarried Bianca.</p> <p><b>Bianca</b></p> <p>35 lines</p> <p>A courtesan who insists she is not a sex worker and is as good as Emilia.</p> <p><b>Barbary</b></p> <p>Desdemona's mother's servant is the supposed source of the Willow Song she sings (see Race research guide).</p> |

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|                                   | <p><b>Egyptian charmer</b></p> <p>One account Othello gives of the handkerchief's origin is that it was made by an Egyptian woman (see Race research guide).</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <p>Pericles</p> <p>2464 lines</p> | <p><b>Marina</b></p> <p>190 lines</p> <p>Daughter of Pericles and Thaisa, she was nursed at Tarsus and escaped to Mytilene where having been captured by pirates and sold to a brothel (a huge drop in status from royalty), she invokes Diana to defend her chastity.</p> <p>She persuades the brothel's clients to leave unsatisfied and the brothel's enforcer Boult to house her elsewhere so she can earn an honest living. She later discloses her identity to her father.</p> <p><b>Bawd</b></p> <p>104 lines</p> <p>Pandar's wife (perhaps 'precarious middling'), she bargains for Marina from the pirates</p> <p><b>Thaisa</b></p> <p>81 lines</p> <p>Wife of Pericles, and a Princess, she is believed to have died in childbirth. She is restored to her husband at Diana's temple in Ephesus (having lived out the interim as a nun).</p> |

**Dionyza**

88 lines

Wife of Cleon (a governor, probably 'gentry in early modern terms) she plots to murder Marina, but the intended killer allows her instead to be kidnapped by pirates. Cleon deems her a "harpy" and Gower as narrator calls her "cursed".

**Lychorida**

11 lines

Midwife to Thaisa (perhaps 'dependent middling'), she nurses Marina as a baby but is dead before she can rescue Marina from Dionyza.

**Diana**

10 lines

Goddess of chastity who appears to Pericles in a vision, urging him to disclose how he lost his wife, which he does at her temple in Ephesus.

**Daughter of Antiochus**

2 lines

Her imminent appearance is flagged by her father (a king) as bride-like, and she presents Pericles with a riddle, the answer of which is that she has an incestuous relationship with her father.

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|                                     | <p><b>Young Lady</b></p> <p>Accompanist to Marina's singing when she visits her father on Lysimachus' barge. She may also accompany her at the Temple of Diana at Ephesus. In neither case does she speak.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <p>Richard II</p> <p>2803 lines</p> | <p><b>Queen Isabel</b></p> <p>115 lines</p> <p>She regrets separation from King Richard but obeys and curses the garden where she hears of his impending deposition.</p> <p><b>Duchess of York</b></p> <p>93 lines</p> <p>Grabs agency to argue with her husband (a son of Edward III) and plead with the new king (Henry IV) for the life of her son Aumerle.</p> <p><b>Duchess of Gloucester</b></p> <p>58 lines</p> <p>Grabs agency to plead justice for her dead husband (a son of Edward III) with his brother.</p> <p><b>Ladies</b></p> <p>3 lines each</p> <p>Attendants to the queen, perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark) who attempt to raise her spirits in the garden.</p> |

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| Richard III | <b>Queen Elizabeth</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| 3718 lines  | <p>272 lines</p> <p>Wife of Edward IV who worries about her security should she be widowed and understands Richard to be her enemy. With her brothers killed, she seeks sanctuary with her son. With her sons killed too, she asks Margaret to help her curse her enemies, but she seems to agree to Richard marrying her daughter in the national interest.</p> <p>Richard calls her a “monstrous witch”, and both Queen Margaret and Richard describe her as a “fool” (see Disability research guide).</p> <p>She seems to be literate (reading/writing).</p> <p><b>Queen Margaret</b></p> <p>218 lines</p> <p>Widow of King Henry VI, who berates and curses all factions of the current court. With Richard king, Elizabeth begs for her help to curse her enemies.</p> <p>She is deemed a foul, wrinkled witch, a “wither’d hag” and “lunatic” (see Disability research guide).</p> <p><b>Lady Anne</b></p> <p>157 lines</p> <p>Daughter-in-law of Henry VI, she follows his coffin and is accosted by Richard who woos and wins her, but she is displeased by his coronation, wishing the crown would kill her (perhaps referencing the fate of Creusa at Medea’s hands).</p> |

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|                                           | <p>Later murdered by Richard, her ghost claims she never slept a quiet hour with him and prays for Richmond's victory</p> <p><b>Duchess of York</b></p> <p>141 lines</p> <p>Mother of Edward IV, Clarence and Richard, she complains of the trouble the latter has always been to her and curses him ahead of the battle that will see him killed and Richmond crowned. She presents herself as a disabled old woman (see Disability research guide)</p> <p><b>Girl</b></p> <p>8 lines</p> <p>Clarence's daughter who wrongly believes her father was killed by Edward IV at the instigation of Queen Elizabeth.</p> |
| <p>Romeo and Juliet</p> <p>3093 lines</p> | <p><b>Juliet</b></p> <p>542 lines</p> <p>Disobedient to father, she exercises agency in choosing a husband, and evading both her family's marriage wishes, and the consequences of her actions.</p> <p><b>Nurse</b></p> <p>277 lines</p> <p>Presumed widow, retained as a servant to the Capulets' only child (so perhaps 'dependent middling'). She is willing to go along with her wishes until they conflict with that of the parents, but she also attempts to speak up against Capulet's patriarchal rage at his daughter's disobedience</p>                                                                    |

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

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|  | <p>However, she understandably objects to being displayed for marriage (to facilitate the marriage of her younger sister) – even if tying up and striking her sister seems extreme. She gives as good as she gets in the battle of wits with Petruchio, who responds by suggesting he has found her “pleasant, gamesome, passing courteous, but slow in speech, yet sweet as springtime flowers”, deeming her “temperate as the morn”, and comparing her to Boccaccio’s (and Chaucer’s) Griselda (tested at length by her husband).</p> <p>Her consent to marriage is not sought, but if her prediction of being jilted is not realised, she is not able to enjoy the celebrations at her leisure. The words of her final monologue have been seen as a betrayal, in submission to (and reinforcement of) patriarchy.</p> <p><b>Bianca</b></p> <p>69 lines</p> <p>Seemingly obedient to her father in contrast to Katherina, she seems to have his particular favour. Lucentio judges Bianca’s silence as indicative of “mild behaviour and sobriety” (in contrast to Katherina). When her father suggests she has never wronged her older sister, Katherina objects: “Her silence flouts me.”</p> <p>She also exercises agency in preferring Lucentio to other suitors and, subsequently, Hortensio finds her a “proud, disdainful haggard”. She shows no intention of choosing a husband for money and calls her husband a fool for gambling on her behaviour. She is literate (reading).</p> <p><b>Widow</b></p> <p>11 lines</p> |
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|                                      | <p>Hortensio (on the rebound after rejection by Bianca) suggests that the “wealthy” (‘middling’) widow has loved him, and comments on “kindness in women” winning his love.</p> <p>Tranio suggests Hortensio intends to tame her (like another Petruchio). She calls Katherina a “shrew”, but it is she who defies her husband and to her (and her “threatening unkind brow” and “scornful glances”) that Katherina addresses her final monologue.</p> <p>Petruchio had suggested her new husband fears her (perhaps hinting that she might look to be a widow again) – and certainly she seems (understandably) reluctant to surrender the freedoms of widowhood.</p> <p><b>Hostess</b> (Prologue)</p> <p>4 lines</p> <p>Businesswoman (‘middling’) ill-treated by Christopher Sly, who goes off to seek financial redress.</p> |
| <p>The Tempest</p> <p>2274 lines</p> | <p><b>Miranda</b></p> <p>154 lines</p> <p>Brought up in seclusion on the island with only her father (banished Duke of Milan) and Caliban (“a villain, sir, I do not love to look on”) as company. She nonetheless shows compassion for those in the shipwreck. She falls in love with Ferdinand.</p> <p><b>Iris</b></p> <p>41 lines</p> <p>Goddess of rainbows, and frequently a messenger of Juno, she invites Ceres to appear in order to bless Ferdinand and</p>                                                                                                                                                                                                                                                                                                                                                             |

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|  | <p>Miranda. She notes that Venus has left, and Cupid broken his arrows (suggesting this was no infatuation).</p> <p><b>Ceres</b></p> <p>24 lines</p> <p>Goddess of fertility she blesses Ferdinand and Miranda.</p> <p><b>Juno</b></p> <p>7 lines</p> <p>Goddess of marriage she blesses Ferdinand and Miranda. Iris reports her to have commanded Naiads/nymphs, who dance with “sunburnt sicklemen” to entertain them in a vision.</p> <p><b>Sycorax</b></p> <p>This unstaged character is referred to by Prospero as “foul witch, who with age and envy was grown into a hoop” (see Disability research guide). He gives her origin as Argier (North Africa, see Race research guide). Even her son Caliban observes that (white, European) Miranda “as far surpasseth Sycorax as great’st does least”.</p> <p><b>Claribel</b></p> <p>This unstaged character’s wedding to the King of Tunis is the cause of the voyage home that Prospero’s Tempest disrupts. She is described as “fair” (see Race research guide) and compared to Dido – but Sebastian objects to her having been lost “to an African”.</p> |
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| <p>Timon of Athens</p> <p>2512 lines</p>  | <p><b>Timandra</b></p> <p>8 lines</p> <p>One of Alcibiades' concubines, she calls Timon a "monster". She supports Phrynia when asking for gold. Timon calls for her to give her clients diseases.</p> <p><b>Phrynia</b></p> <p>5 lines</p> <p>One of Alcibiades' concubines, Timon describes her as "this fell whore" notwithstanding her "cherubim look." She demands gold. Timon calls for her to give her clients diseases.</p> <p><b>Ladies</b></p> <p>Dressed as Amazons (see Race research guide) they play music and dance at Timon's feast, before being dismissed to a banquet.</p> |
| <p>Titus Andronicus</p> <p>2558 lines</p> | <p><b>Tamora</b></p> <p>257 lines</p> <p>Tamora, Queen of the Goths, starts by appealing to her Roman conqueror for mercy. Saturninus, in choosing to marry her deems her "lovely" and says she "dost overshine the gallant'st dames of Rome" (see Race research guide). She promises to be "handmaid to his desires, a loving nurse, a mother to his youth". She counsels a calculated pardon but promises "I'll find a day to massacre them all."</p> <p>Aaron admiringly deems her a Semiramis (a powerful warrior queen of antiquity) and she compares herself to Dido when on</p>       |

an assignation with him on a hunt. She threatens Bassianus with Actaeon's fate, and he retorts that her affair with Aaron "doth make your honour of his body's hue".

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

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

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

### **Lavinia**

59 lines

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

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

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

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

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

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|  | <p>“after him I love more than I love these eyes, more than my life, more, by all mores, than e'er I shall love wife.”</p> <p>Orsino realising that it is Sebastian who has married Olivia, says to Viola: “Give me thy hand; and let me see thee in thy woman's weeds” (but that transformation is not included in the stage directions).</p> <p><b>Olivia</b></p> <p>314 lines</p> <p>When she is first mentioned it is as a Diana who has converted Duke Orsino (like Actaeon) into a deer, pursued by his desires. His servant Valentine reports Maria to have said she would remain a “cloistress” for seven years, to mourn her brother’s death. Feste (her fool) proves her a fool in this devotion.</p> <p>Perhaps of ‘gentry’ status, Viola (in disguise as Cesario) calls her “too proud”. At their second meeting Olivia says, “I would you were as I would have you be” and goes on to mistake Sebastian for Cesario and takes him to the priest for marriage. Sebastian and Cesario being revealed as two separate people, the former notes: “you have been mistook: but nature to her bias drew in that. You would have been contracted to a maid; nor are you therein, by my life, deceived, you are betroth'd both to a maid and man.” She is literate (writing/reading).</p> <p><b>Maria</b></p> <p>149 lines</p> <p>Olivia’s servant (perhaps ‘dependent middling’), she teases Sir Andrew Aguecheek and plots against the steward Malvolio (who did not approve of their carousing). Viola calls her “good swabber”, Sir Toby “wench” and Malvolio “minx”.</p> |
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|                                                      | <p>By the end of the play, she is reported to have married Olivia's cousin Sir Toby Belch, which probably comes as a surprise but may be an insurance policy for Olivia's possible displeasure.</p> <p>She is literate (writing/reading).</p> <p><b>The lady of the Strachy</b></p> <p>Mentioned in a perhaps contemporary, metatheatrical reference is to a woman who married the "yeoman of the wardrobe", that is someone of lower status, like Malvolio (or the Duchess of Malfi's steward, see below).</p> <p>Aguecheek's response of "Jezebel" refers to (a biblical example of) an immoral woman.</p>                                                                                     |
| <p>The Two Gentlemen of Verona</p> <p>2233 lines</p> | <p><b>Julia</b></p> <p>322 lines</p> <p>She is blamed by Proteus for changing him ("made me neglect my studies, lose my time, war with good counsel, set the world at naught"), but he changes again in loving Silvia. She pursues him in disguise as the page Sebastian (see Queerness research guide).</p> <p>When Sebastian's attempted rape of Silvia is interrupted by his friend Valentine, he falls back in love with Julia – who agrees with Proteus that she has her wish.</p> <p>She is literate (reading).</p> <p><b>Silvia</b></p> <p>158 lines</p> <p>Beloved by Valentine as "a heavenly saint", her father deems her "peevish, sullen, froward, proud, disobedient, stubborn,</p> |

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

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

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

### **Hippolyta**

102 lines

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

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

### **Jailer’s Daughter**

324 lines

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

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|  | <p>father intended for her believing him to be Palamon, and the real Palamon gives her a dowry.</p> <p><b>Three Queens</b></p> <p>63, 39 and 37 lines</p> <p>The queens kneel to Theseus, Hippolyta and Emilia complaining that Creon forbids them from collecting their husbands' remains from the battlefield.</p> <p><b>Woman</b></p> <p>14 lines</p> <p>Emilia's attendant (in the garden when she is observed by Palamon and Arcite), she is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark).</p> <p>Emilia warns her that "Men are mad things" and calls her "wanton" for suggesting maids "would be loath to take example" from a rose that closes up.</p> <p><b>Fritz, Maudlin, Luce, &amp; Barbary</b></p> <p>Four (non-speaking) "wenches" required for the morris dance.</p> <p><b>Nell</b></p> <p>1 line</p> <p>The fifth "wench", who tells the schoolmaster, "Let us alone, sir."</p> |
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| <p>The Winter's Tale</p> <p>3362 lines</p> | <p><b>Paulina</b></p> <p>332 lines</p> <p>Faithful attendant of Queen Hermione, she is perhaps to be imagined as 'gentry' (like the ladies in waiting of Elizabeth I or Anne of Denmark). She reports the queen's death and at the close of the play reveals the statue that comes to life when Hermione's (now adult) daughter Perdita is returned to Sicily as the bride of the future king of Bohemia.</p> <p><b>Hermione</b></p> <p>211 lines</p> <p>Queen of Sicily, when her husband become irrationally jealous, she is imprisoned. Their older son dies, and the daughter (Perdita) is brought up in Bohemia without knowing her true identity.</p> <p>Paulina reports Hermione's death ("the sweet'st, dear'st creature's dead") and sixteen years later reveals a statue of her that comes to life when her now adult daughter is returned to Sicily as the bride of the king of Bohemia.</p> <p><b>Perdita</b></p> <p>126 lines</p> <p>Born in a Sicilian prison, she is brought up in Bohemia without knowing her true identity (as the surviving heir to Sicily's throne). Florizel, son and heir of the king of Bohemia, imagines she is queenly, and she is ultimately reunited with her parents.</p> |
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|  | <p><b>Mopsa</b></p> <p>21 lines</p> <p>Rustic Bohemian shepherdess ('wage labourer') who claims Autolycus has sworn love to her, more than to Dorcas.</p> <p><b>Emilia</b></p> <p>20 lines</p> <p>Attendant of Hermione (perhaps 'dependent middling'), she carries to Paulina news of Perdita's birth and promises to ask Hermione to give Perdita to Paulina.</p> <p><b>Dorcas</b></p> <p>13 lines</p> <p>Rustic Bohemian shepherdess ('wage labourer') who claims Autolycus has sworn love to her.</p> <p><b>First Lady</b></p> <p>9 lines</p> <p>Attendant in the Sicilian royal household with care for the prince Mamillius (perhaps 'dependent middling').</p> <p><b>Second Lady</b></p> <p>4 lines</p> <p>Attendant in the Sicilian royal household with care for the prince Mamillius (perhaps 'dependent middling').</p> |
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## Ungendered or ambiguously gendered characters in Shakespeare's plays

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

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

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

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

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

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

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

## Gender in other early modern drama

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

These plays are presented in alphabetical order. Authors are identified (and introduced with a question mark if there remains uncertainty). If the plays have been fully staged, the production year is given. If included in the 'Read Not Dead' project of semi-staged, script in hand performances, they are marked RND. Not all characters are mentioned here.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Gender in New Writing

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

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

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

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

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

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

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

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

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

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

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

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

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

# Casting

The following listings are arranged in chronological order:

| <b>Productions with all male casts</b>  | <b>Productions with all female casts</b> |
|-----------------------------------------|------------------------------------------|
| Henry V (1997)                          | Damon and Pythias (1996)                 |
| Julius Caesar (1999)                    | Richard III (2003)                       |
| Antony and Cleopatra (1999)             | The Taming of the Shrew (2003)           |
| Twelfth Night (2002, 2003, 2012)        | Much Ado About Nothing (2004)            |
| Richard II (2003)                       | The Taming of the Shrew (2013, touring)  |
| Edward II (2003)                        | Emilia (2018)                            |
| Measure for Measure (2004 revival only) | Richard II (2019)                        |
| Richard III (2012)                      | Hakawatis (2022-23)                      |
|                                         | Titus Andronicus (2023)                  |
|                                         | Rough Magic (2024 & 2025)                |

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

## Productions with ‘gender-swapped’ characterisation

In each of these examples, characters written as male are reimagined as female, often with a changed named and pronouns.

The following listing is arranged in chronological order:

|                                                   |                                                                                                                                             |
|---------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| As You Like It (touring, 2011)                    | Madame Jacques (Jaques)                                                                                                                     |
| A Midsummer Night’s Dream (2016)                  | Helenus (Helena) - see Queerness research guide<br><br>All the Mechanicals but Bottom were cast female including Rita Quince (Peter Quince) |
| Othello (2017)                                    | Michelle Cassio – see Queerness research guide                                                                                              |
| Much Ado About Nothing (2017)                     | Juana (Don John)<br>Antonia (Antonio)                                                                                                       |
| King Lear (2017)                                  | Lady Kent (Earl of Kent)                                                                                                                    |
| Much Ado About Nothing (Playing Shakespeare 2018) | Donna Joan (Don John)<br>Pastor Francis (Friar Francis)                                                                                     |
| Othello (2018)                                    | Lodovica (Lodovico)<br>The Doge was also a woman in this production                                                                         |
| Raleigh: The Treason Trial (2018)                 | Elizabeth Coke (Edwin Coke)                                                                                                                 |
| Doctor Faustus (2018-19)                          | Doctor Faustus - see Queerness research guide                                                                                               |
| Measure for Measure (2021-22)                     | Duke - see Queerness research guide                                                                                                         |

|                                                   |                                                       |
|---------------------------------------------------|-------------------------------------------------------|
| Much Ado About Nothing (2022)                     | Antonia (Antonio)<br>Leonata (Leonato)                |
| The Tempest (Playing Shakespeare 2023)            | Alonso, Queen of Naples                               |
| Macbeth (2023)                                    | Queen Duncan (King Duncan)                            |
| Much Ado About Nothing (Rutgers 2024)             | Antonio (Antonia)<br>Georgia Seacole (George Seacole) |
| Romeo and Juliet (Playing Shakespeare 2024, 2026) | Benvolio<br>Friar                                     |
| Cymbeline (2024)                                  | Posthumus<br>Cymbeline (now Queen)                    |
| Macbeth (Playing Shakespeare 2025)                | Macduff                                               |
| Twelfth Night (2025)                              | Sir Toby (Lady Belch)                                 |
| Troilus and Cressida (2025)                       | Pandarus<br>Thersites<br>Ulysses                      |
| Romeo a Juliet (2025)                             | Friar                                                 |
| The Tempest (2025)                                | Antonio (Antonia)                                     |
| Titus (Rutgers 2026)                              | Bassianus (Bassiana)                                  |

## **Productions with ‘cross-gender’ casting of individual roles (i.e. female and female-presenting actors playing men or vice versa)**

It is not possible to discuss these examples without implying the gender of the performer, so we have chosen not to name individuals here.

The following listing is arranged in chronological order:

|                                                    |                                 |
|----------------------------------------------------|---------------------------------|
| The Tempest (2000)                                 | Prospero                        |
| Romeo and Juliet (2004)                            | Nurse                           |
| Troilus and Cressida (2005)                        | Ulysses                         |
| Love’s Labour’s Lost (2007, 2009)                  | Moth                            |
| A Midsummer Night’s Dream (2009 and 2010, touring) | Puck/Snug/Philostrate           |
| The Taming of The Shrew (2013)                     | Gremio/Vincentio/Widow/Huntsman |
| Twelfth Night (2016, Playing Shakespeare)          | Feste                           |
| Macbeth (2016)                                     | Porter                          |
| The Taming of the Shrew (2016)                     | Tranio<br>Grumio<br>Biondello   |
| 946: The Amazing Story of Adolphus Tips (2016)     | Grandma/Mother<br>Harry         |
| The White Devil (2017)                             | Giovanni                        |

|                                       |                                                      |
|---------------------------------------|------------------------------------------------------|
| Romeo and Juliet (2017)               | Mercutio                                             |
| Twelfth Night (2017)                  | Malvolio                                             |
| Tristan and Yseult (2017)             | Brangian                                             |
| Romantics Anonymous (2017)            | Madame Marini                                        |
| All's Well That Ends Well (2018)      | Parolles                                             |
| Othello (2018)                        | Doge of Venice                                       |
| Eyam (2018)                           | Reverend Stanley                                     |
| Edward II (2019)                      | Earl of Kent<br>Earl of Warwick/Sir John of Hainault |
| Women Beware Women (2020)             | Ward<br>Guardiano<br>Cardinal<br>Sordido             |
| King Lear (2022)                      | King Lear<br>Fool<br>France/Gentleman                |
| Midsummer Mechanicals (2022 and 2023) | Nick Bottom                                          |
| Henry V (2022-23)                     | Henry IV/Exeter<br>Nym/Michael Williams/Rambures     |
| A Midsummer Night's Dream (2023)      | Bottom<br>Egeus/Snug<br>Quince<br>Snout/Mustardseed  |
| The Winter's Tale (2023)              | Florizel                                             |
| Macbeth (2023)                        | Ross<br>Siward                                       |

|                                       |                       |
|---------------------------------------|-----------------------|
|                                       |                       |
| Much Ado About Nothing (Rutgers 2024) | Verges<br>Huw Oatcake |
| Rough Magic (2024, 2025)              | Henry IX              |
| Troilus and Cressida (2025)           | Nestor                |
| Titus (Rutgers 2026)                  | Chiron<br>Demetrius   |

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

It is not possible to discuss these examples without implying the gender of the performer, so we have again chosen not to name individuals here. In this case there may be more examples than are listed.

The following listing is arranged in chronological order:

|                                                       |                                                                |
|-------------------------------------------------------|----------------------------------------------------------------|
| The Golden Ass (2002)                                 | The Old Woman in the Robbers' Cave<br>Prostitute/Baker's Wife. |
| As You Like It (touring, 2011)                        | Audrey<br>Jacques                                              |
| Playing Shakespeare: A Midsummer Night's Dream (2012) | Snug/Cobweb<br>Starveling/Fairy                                |
| The Malcontent (2014)                                 | Maquerelle<br>Emilia/Passarello                                |
| Much Ado About Nothing (2014, Touring)                | Borachio/Friar Francis<br>Conrade/Hero<br>Leonato/Ursula       |

|                                            |                                         |
|--------------------------------------------|-----------------------------------------|
| As You Like It<br>(2018 and 2019)          | Rosalind<br>Orlando                     |
| Hamlet (2018)                              | Hamlet<br>Horatio                       |
| Merchant of<br>Venice (2018,<br>touring)   | Shylock<br>Prince of Morocco            |
| The Taming of the Shrew<br>(2018, touring) | Baptista Minola<br>Gremio/Vincentio     |
| Twelfth Night<br>(2018, touring)           | Viola<br>Sir Andrew Aguecheek<br>Orsino |
| Macbeth<br>(2018-19)                       | Macduff<br>Lennox                       |
| Henry IV Part 1<br>(2019)                  | Hal<br>Falstaff                         |
| Henry IV Part 2<br>(2019)                  | Hal<br>Falstaff<br>Mistress Quickly     |
| Henry V (2019)                             | Henry<br>Princess Katherine             |
| Pericles (2019,<br>touring)                | Gower                                   |
| Bartholomew Fair<br>(2019)                 | Zeal-of-the-land Busy<br>Punk Alice     |
| Henry VI (2019)                            | Richard<br>Queen Margaret               |
| Richard III                                | Richard                                 |

|                                      |                                                                                                                    |
|--------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| (2019)                               | Rivers/Bishop of Ely/Blunt                                                                                         |
| Twelfth Night<br>(2019, touring)     | Sir Andrew Aguecheek<br>Olivia                                                                                     |
| Twelfth Night<br>(2021)              | Sir Toby Belch<br>Fabian<br>Feste<br>Malvolio                                                                      |
| Comedy of Errors<br>(2019, touring)  | Dromio of Syracuse<br>Duke                                                                                         |
| The Tempest<br>(2022)                | Sebastian<br>Alonso.                                                                                               |
| The Taming of the<br>Shrew (2024)    | Lucentio<br>Hortensio<br>Vincentio                                                                                 |
| Antony and<br>Cleopatra (2024)       | Agrippa/Proculeius/Menas/Second Watch<br>Seleucus                                                                  |
| Princess Essex<br>(2024)             | Batwa/Councillor Reginald<br>Councillor Bertie/Mr Dagenham Daily/Debt Collector 1/<br>Councillor Geoffrey/Courtier |
| The Merry Wives<br>of Windsor (2025) | Rugby<br>Robin/Bardolph<br>Shallow                                                                                 |

## Productions including gender fluid, gender-queer, gender-non-conforming, non-binary and trans performers

The following listing is arranged in chronological order:

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

## Female and female-presenting performers

Currently this listing includes only those who are deceased, in line with our decision not to ascribe identities to living individuals:

| Women             |           | Role in Production (Year)                                                       |
|-------------------|-----------|---------------------------------------------------------------------------------|
| Mona Hammond      | 1939-2022 | Maria in Balconies and Hiding Places workshop (1995)                            |
| Gabriel[le] Reidy | 1960-2014 | Borachio in Much Ado about Nothing (2004)                                       |
| Hattie Ladbury    | 1974-2022 | Adriana in The Comedy of Errors (2014)<br>Duke in Measure for Measure (2021-22) |
| Morag Siller      | 1969-2016 | Puttana in 'Tis Pity She's a Whore (2014)                                       |

## Number of female and female-presenting performers and creatives per year

In order to show changes over time, this count was carried out without individual consultation.

|      | Performers | Creatives |
|------|------------|-----------|
| 1996 | 4          | 2         |
| 1997 | 11         | 4         |
| 1998 | 9          | 7         |
| 1999 | 4          | 4         |
| 2000 | 10         | 5         |
| 2001 | 17         | 4         |
| 2002 | 3          | 5         |
| 2003 | 19         | 5         |
| 2004 | 19         | 2         |
| 2005 | 16         | 8         |
| 2006 | 17         | 6         |
| 2007 | 24         | 6         |
| 2008 | 24         | 10        |
| 2009 | 36         | 7         |
| 2010 | 38         | 8         |
| 2011 | 34         | 15        |
| 2012 | 16         | 4         |
| 2013 | 30         | 6         |
| 2014 | 64         | 16        |
| 2015 | 52         | 12        |
| 2016 | 51         | 20        |
| 2017 | 62         | 34        |
| 2018 | 64         | 39        |
| 2019 | 54         | 32        |
| 2020 | 31         | 32        |
| 2021 | 23         | 13        |
| 2022 | 39         | 44        |
| 2023 | 50         | 30        |
| 2024 | 62         | 37        |
| 2025 | 64         | 43        |

## Gender fluid, gender-queer, gender-non-conforming, non-binary and trans performers/creatives (see also Queerness research guide)

In order to show changes over time, this count was carried out without individual consultation, drawing on information available in the public domain.

This count is likely to be incomplete. To ensure you are counted in future editions, please email [library@shakespearesglobe.com](mailto:library@shakespearesglobe.com).

|      | Performers | Creatives |
|------|------------|-----------|
| 2018 | 1          | 1         |
| 2019 | 6          | 2         |
| 2020 | 4          | 2         |
| 2021 | 1          | 0         |
| 2022 | 3          | 2         |
| 2023 | 9          | 0         |
| 2024 | 2          | 1         |
| 2025 | 1          | 0         |

## Women in the Organisational team

Currently this listing includes only those who are deceased, in line with our decision not to ascribe identities to living individuals.

|              |           | <b>Administrative office-holder</b>                                                                                                                                                                                                               |
|--------------|-----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Diana Devlin | 1941-2020 | <p>Administrator of first summer school (1972)</p> <p>Theatre Administrator (1985-1987)</p> <p>Chair of Museums and Exhibitions Committee</p> <p>Read not Dead co-ordinator (1995-?)</p> <p>Director: The Shakespeare Globe Trust (1998-2012)</p> |

|                                          |           |                                                                                                       |
|------------------------------------------|-----------|-------------------------------------------------------------------------------------------------------|
|                                          |           | Director: Shakespeare Globe Trading Limited (2005-2012)<br><br>Deputy Chair of Globe Council (2013-?) |
| Polly Hope                               | 1933-2013 | Design Consultant (1993-94)                                                                           |
| Nancy Welch Knowles                      | 1930-2017 | Founding Sharer<br><br>Director 1996-2005                                                             |
| Audre Mendel (aka Audre Deckmann Carlin) | 1933-2024 | Founding Sharer<br><br>Director 2002-2005                                                             |

## Women in the Creative team

|                   |           |                                                                                                                                                                                                                                                                                                                                                                                                             |
|-------------------|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                   |           | <b>Administrative office-holder</b>                                                                                                                                                                                                                                                                                                                                                                         |
| Claire van Kampen | 1953-2025 | Composer of The Two Gentlemen of Verona (1996)<br><br>Director of Theatre Music (1997-9)<br><br>Composer of The Winter's Tale (1997)<br><br>Composer of The Winter's Tale (1998)<br><br>Composer of A Mad World My Masters (1998)<br><br>Composer of The Merchant of Venice (1998)<br><br>Composer of Julius Caesar (1999)<br><br>Master of (Theatre) Music (1999-2005)<br><br>Composer of King Lear (2001) |

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

|            |           |                                                                                                                                                                                                                                              |
|------------|-----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|            |           | <p>Composer of Measure for Measure (2015)</p> <p>Writer: Farinelli and the King (2015, 2017)</p> <p>Musical Arranger: Farinelli and the King (2015, 2017)</p> <p>Director and Composer: Othello (2018)</p> <p>Composer: King Lear (2022)</p> |
| Mira Calix | 1969-2022 | Composer: The Oresteia (2015)                                                                                                                                                                                                                |

## Gender in other SGT records

### Blogs

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

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

### Magazine article

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

### Podcasts

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

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

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

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

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

## Gender in non-SGT records

### Blogs

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

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

### Theses

[Casting and the construction of femininity in contemporary stagings of Shakespeare's plays](#)

[Act Your Age: Reading and Performing Shakespeare's Ageing Women](#)

### Articles

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

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

<https://scispace.com/pdf/staging-plays-at-shakespeare-s-globe-then-and-now-86a0a4bx4q.pdf>

In line with our approach of naming individuals only with their consent, the following pages offer links to performers, creatives and some members of the organisational team.

## Performer discussions

<https://cfrycentrestage.wordpress.com/2022/04/28/interview-geraldine-alexander-five-characters-in-search-of-a-good-nights-sleep/>

<https://www.buzzsprout.com/891835/episodes/5097727-s1-e5-kathryn-pogson-on-portia-ophelia-lady-anne?t=0>

<https://www.echolive.ie/corklives/arid-41648705.html>

<https://www.theguardian.com/culture/2021/dec/12/actor-kathryn-hunter-the-tragedy-of-macbeth-interview-joel-coen-denzel-washington-frances-mcdorman-complicite>

[Curtain Call Conversation with Liz Kettle - YouTube](#)

<https://www.ellecanada.com/culture/movies-and-tv/cbc-small-achievable-goals-meredith-macneill-jennifer-whalen-interview>

<https://www.londontheatre1.com/interviews/interview-laura-rogers-a-lovely-sunday-for-creve-coeur/>

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<https://www.theguardian.com/tv-and-radio/2017/jul/21/jodie-whittaker-the-force-of-nature-taking-on-doctor-who>

<https://www.glasgowtimes.co.uk/lifestyle/winter-in-the-city/15071981.dusty-knew-what-to-do/>

[https://www.whatsonstage.com/news/20-questions-with-frances-barber\\_21344/](https://www.whatsonstage.com/news/20-questions-with-frances-barber_21344/)

<https://www.bbc.co.uk/programmes/articles/4LM68fc4N9rCxtW7m46gNG/ge-mma-arterton-extended-interview>

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<https://www.theguardian.com/stage/article/2024/may/21/the-level-of-hate-was-dangerous-michelle-terry-on-the-backlash-to-her-casting-as-richard-iii>

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## 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

| <div>Refine Search</div>    |                            |               |                         |
|-----------------------------|----------------------------|---------------|-------------------------|
|                             |                            | 1 to 20 of 98 | <div>NextLast20 ▾</div> |
| Ref No                      | Title                      | Description   | Date                    |
| GB 3316<br>SGT/COMM/PUB/1/1 | Programmes for 1996 season |               |                         |
| GB 3316<br>SGT/COMM/PUB/1/2 | Programmes for 1997 season |               |                         |
| GB 3316<br>SGT/COMM/PUB/1/3 | Programmes for 1998 season |               |                         |
| GB 3316<br>SGT/COMM/PUB/1/4 | Programmes for 1999 season |               |                         |

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## Glossary

|                                        |                                                                                                                                                                                                                                                                                                                                                                                |
|----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Cross-gender casting</b>            | <p>In this guide the term is used when the casting of most characters in a production matches the gender of the actor, but where individual roles are cast otherwise.</p> <p>Unlike gender-swapped characterisation, the role name is unchanged, and the pronouns remain matching the character rather than the actor.</p>                                                     |
| <b>Eunuch</b>                          | <p>A eunuch is a castrated man (see Disability and Queerness research guides). This could be done as a punishment to an adult but might also be done to save a boy's singing voice.</p> <p>In some societies, they were found ideal to serve as court official who could be trusted to focus on the job because they could not father children (e.g. as harem attendants).</p> |
| <b>Gender-neutral casting</b>          | <p>In this guide the term is used for ensemble productions where the genders of actors and characters may not match. It can be regarded as a form of Nondeliberate Identity Casting</p>                                                                                                                                                                                        |
| <b>Gender-swapped characterisation</b> | <p>In this guide the term is used for productions where casting of most characters matches the gender of the actor, but where a role or roles is cast otherwise.</p> <p>The role name may be changed and pronouns are switched (unlike 'cross-gender' casting)</p>                                                                                                             |
| <b>Masculinity</b>                     | <p>Socially constructed conception of what manhood should be, created in opposition not just to the characterisation of women, but male ways of being that are deemed less desirable.</p>                                                                                                                                                                                      |

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

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## 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.

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### Archive theory

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

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## Early Modern manhood

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### Female performance

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### Scholarship that intersects with disability, queerness, race

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| G/Q   | Intersectional            | O'Rourke, Michael, and O'Donnell, Katherine editors. <i>Queer Masculinities, 1550-1800: Siting Same/Sex Desire in the Early Modern World</i> . Palgrave Macmillan, 2006.                                                                   |
| R/G   | EM Race / Racial identity | Park, Jennifer. "Discandying Cleopatra: Preserving Cleopatra's Infinite Variety in Shakespeare's <i>Antony and Cleopatra</i> ". <i>Studies in Philology</i> , vol 113, no. 3, 2016, pp. 595-633.                                           |
| R/G   | EM Race / Racial identity | <i>Seeing Race before Race: Visual Culture and the Racial Matrix in the Premodern World</i> , edited by Ndiaye, Noémie and Markey, Lia. ACMRS Press, 2023                                                                                  |
| G/D/R | Intersectional            | Bailey, Moya and Mobley, Izetta Autumn. 'Work in the Intersections: A Black Feminist Disability Framework', <i>Gender &amp; Society</i> , 33.1 (2019), 19-40                                                                               |
| G/Q   | Intersectional            | Berkowitz, Eric, <i>Sex and Punishment: Four Thousand Years of Judging Desire</i> (Berkeley, CA: Counterpoint, 2012)                                                                                                                       |
| G/Q   | Queer                     | Bly, Mary, <i>Queer Virgins and Virgin Queens on the Early Modern Stage</i> (Oxford: Oxford University Press, 2000)                                                                                                                        |
| G/D   | Intersectional            | Botting, Eileen H., 'Wollstonecraft, Hobbes, and the Rationality of Women's Anxiety', in <i>Disability and Political Theory</i> , ed. by Barbara Arneil and Nancy J. Hirschmann (Cambridge: Cambridge University Press, 2016), pp. 123-143 |

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| G/Q   | Queer              | Bromley, James M., “‘The Onely Way to be Mad, is to Bee Constant’’: Defending Heterosexual Nonmonogamy in John Lyly’s <i>Love’s Metamorphosis</i> ’, <i>Studies in Philology</i> , 106.4 (2009), 420-440                                |
| G/D   | Disability studies | ---'The Mirror and the Cage: Queens and Dwarfs at the Early Modern Court', in <i>Historical Affects and the Early Modern Theatre</i> , ed. by Arab, Ronda; Dowd, Michelle D.; and Zucker, Adam (New York: Routledge, 2015), pp. 137-151 |
| Q/G   | Cross-dressing     | Chess, Simone, <i>Male-to-Female Crossdressing in Early Modern English Literature Gender, Performance, and Queer Relations</i>                                                                                                          |
| Q/G   | Cross-dressing     | --- “‘Or Whatever You Be’’: Crossdressing, Sex, and Gender Labour in John Lyly’s <i>Gallathea</i> ’, <i>Renaissance and Reformation</i> , 38.4 (2015), 145-166                                                                          |
| G/Q/D | Intersectional     | Cixous, Hélène, ‘Castration or Decapitation?’, trans. by Annette Kuhn, <i>Signs: Journal of Women in Culture and Society</i> . 7.1 (1981), 41-55                                                                                        |
| G/D/R | Intersectional     | Crawford, Katherine, <i>Eunuchs and Castrati: Disability and Normativity in Early Modern Europe</i> (London: Routledge, 2018)315                                                                                                        |
| G/Q   | Intersectional     |                                                                                                                                                                                                                                         |

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|     |                           | ---'Privilege, Possibility, and Perversion: Rethinking the Study of Early Modern Sexuality', <i>The Journal of Modern History</i> , 78.2 (2006), 412-433                                                                |
| G/R | Intersectional            | ---'Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color', <i>Stanford Law Review</i> , 43.6 (1991), 1241-1299                                                                |
| G/Q | Intersectional            | Distiller, Natasha, <i>Desire and Gender in the Sonnet Tradition</i> (London: Palgrave Macmillan, 2008)                                                                                                                 |
| G/R | Intersectional            | Ditchfield, Simon and Smith, Helen, eds., <i>Conversions: Gender and Religious Change in Early Modern Europe</i> (Manchester: Manchester University Press, 2017)                                                        |
| R/G | EM Race / Racial identity | Dowd, Michelle M. and Korda, Natasha eds., <i>Working Subjects in Early Modern English Drama</i> (Farnham, Surrey; Burlington, VT: Ashgate, 2011)                                                                       |
| G/D | Disability studies        | Fine, Michelle and Asch, Adrienne, eds., <i>Women with Disabilities: Essays in Psychology, Culture, and Politics</i> (Philadelphia: Temple University Press, 1988)                                                      |
| G/D | Character studies         | Gajowski, Evelyn, 'Lavinia as 'Blank Page' and the Presence of Feminist Critical Practices', in <i>Presentist Shakespeares</i> , ed. by Hugh Grady and Terence Hawkes (London & New York: Routledge, 2007), pp. 121-140 |
| G/Q | Intersectional            | Gilbert, Ruth, <i>Early Modern Hermaphrodites: Sex and Other Stories</i> (Basingstoke, Hampshire: Palgrave, 2002)                                                                                                       |

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| G/Q | Early Modern gender | Gowing, Laura, <i>Domestic Dangers: Women, Words, and Sex in Early Modern London</i> (Oxford: Oxford University Press, 1998)                                                                                                |
| Q/G | Intersectional      | Toulalan, Sarah and Fisher, Kate, eds, <i>The Routledge History of Sex and the Body, 1500 to the Present</i> (Routledge, 2013)                                                                                              |
| G/Q | Early Modern gender | McClive, Cathy. 'Masculinity on Trial: Penises, Hermaphrodites and the Uncertain Male Body in Early Modern France', <i>History Workshop Journal</i> , 68 (2009), 45 -68                                                     |
| G/Q | Intersectional      | Crawford, Patricia. 'Sexual Knowledge in England, 1500–1750', in Roy Porter and Mikulas Teich (eds), <i>Sexual Knowledge, Sexual Science: The History of Attitudes to Sexuality</i> (1994)                                  |
| G/Q | Intersectional      | Jones, Ann Rosalind and Stallybrass, Peter, 'Fetishizing Gender: Constructing the Hermaphrodite in Early Renaissance Europe', in J Epstein and K Straub (eds), <i>Bodyguards: The Cultural Politics of Gender Ambiguity</i> |
| G/Q | Intersectional      | Daston, Lorraine and Park, Katharine. 'The hermaphrodite and the orders of nature: sexual ambiguity in Early Modern France' in Louise Fradenburg and Carla Freccero, <i>Premodern Sexualities</i>                           |
| G/R | Intersectional      | Morgan, Jennifer. "Some Could Suckle over Their Shoulder": Male Travelers , Female Bodies, and the Gendering of Racial Ideology, 1500-1770'. <i>The William and Mary Quarterly</i> , 54(1) (1997), 167–192.                 |

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| R/G | Intersectional         | MacDonald, Joyce Green. <i>Women and Race in Early Modern Texts</i> (2002)                                                                                                                                          |
| R/G | Intersectional         | Poitevin, Kimberly. 'Inventing Whiteness: Cosmetics, Race, and Women in Early Modern England', <i>Journal for Early Modern Cultural Studies</i> , 11 (2011), 59-89.                                                 |
| G/Q | Intersectional         | Trumbach, Randolph. <i>Sex and the Gender Revolution, Volume 1: Heterosexuality and the Third Gender in Enlightenment London</i> (University of Chicago Press, 1998)                                                |
| Q/G | Early Modern queerness | Traub, Valerie. <i>Thinking Sex with the Early Moderns</i> (University of Pennsylvania Press, 2013)                                                                                                                 |
| R/G | Intersectional         | McManus, Clare, "'Defacing the Carcass': Anne Of Denmark And Jonson's Masque of Blackness", in <i>Refashioning Ben Jonson: Gender, Politics and The Jonsonian Canon</i> (London: Macmillan Press, 1998), pp. 93-114 |
| G/Q | Intersectional         | Lochrie, Karma, <i>Heterosyncrasies: Female Sexuality When Normal Wasn't</i> (Minneapolis: University of Minnesota Press, 2005)                                                                                     |
| G/D | Intersectional         | McAvoy, Liz H. and Walters, Teresa, eds., <i>Consuming Narratives: Gender and Monstrous Appetite in the Middle Ages and the Renaissance</i> (Cardiff: University of Wales Press, 2002)                              |

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| G/Q | Intersectional        | McClive, Cathy, 'The Hidden Truths of the Belly: The Uncertainties of Pregnancy in Early Modern Europe', <i>Social History of Medicine</i> , 15.2 (2002), 209-227                                                                                                                                                 |
| G/D | Intersectional        | Moodley, Jacqueline and Graham, Lauren. 'The Importance of Intersectionality in Disability and Gender Studies', <i>Agenda</i> , 29.2 (2015), 24-33                                                                                                                                                                |
| G/D | Character studies     | Mowat, Barbara A., 'Lavinia's Message: Shakespeare and Myth', <i>Renaissance Papers</i> (1981), 55-69                                                                                                                                                                                                             |
| R/G | Intersectional        | Bui, Hanh, 'Send the Midwife': The Birth of Blackness in Titus Andronicus, <i>Renaissance Studies</i> , pp.1-21                                                                                                                                                                                                   |
| G/D | Intersectional        | Crawford, Katherine, <i>Eunuchs and Castrati: Disability and Normativity in Early Modern Europe</i> 2019                                                                                                                                                                                                          |
| G/Q | Intersectional        | Lieutenant Nun: The True Story of a Cross-Dressing, Transatlantic Adventurer who Escaped from a Spanish Convent in 1599 and Lived as a Man                                                                                                                                                                        |
| G/Q | Intersectional        | <a href="https://keywords.nyupress.org/gender-and-sexuality-studies/">Keywords for Gender and Sexuality Studies by The Keywords Feminist Editorial Collective (2021)</a><br><a href="https://keywords.nyupress.org/gender-and-sexuality-studies/">https://keywords.nyupress.org/gender-and-sexuality-studies/</a> |
| Q/G | Intersectional        | Keywords issue of <i>Transgender Studies Quarterly</i> 1.1-2 (2014)                                                                                                                                                                                                                                               |
| Q/G | External reading list | <a href="#">Early Modern Trans Studies Bibliography</a>                                                                                                                                                                                                                                                           |

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| G/R | EM Race /<br>Racial<br>identity | ---'James Bell's Narrative of Cecilia Vasa's Journey to England: Travelogue as Encomium', <i>English Literary Renaissance</i> , 51.1 (2021), 1-30                                                                                                          |
| G/D | Shakespeare<br>studies          | Tassi, Marguerite A., "'Who Hath Martyred Thee?'" Responding to the Broken Image of the Body in Shakespeare's <i>Titus Andronicus</i> ', in <i>L'Image Brisée Aux XVI Et XVII</i>                                                                          |
| G/Q | Early<br>Modern<br>gender       | Toulalan, Sarah, "'Unripe" Bodies: Children and Sex in Early Modern England', in <i>Bodies, Sex and Desire from the Renaissance to the Present</i> , ed. by Kate Fisher and Sarah Toulalan (Basingstoke, Hampshire: Palgrave Macmillan, 2011), pp. 131-150 |
| G/Q | Skill                           | ---'Pretty and Apt: Boy Actors, Skill, and Embodiment', in <i>The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race</i> , ed. by Traub, Valerie (Oxford: Oxford University Press, 2016), pp. 628-640                              |
| G/D | Intersection<br>al              | van Pelt, Nadia T., 'Katherine of Aragon's Deathbed: Why Chapuys Brought a Fool', <i>Early Theatre</i> , 24.1 (2021), 63-87354                                                                                                                             |
| G/D | Intersection<br>al              | Wendell, Susan, <i>The Rejected Body: Feminist Philosophical Reflections on Disability</i> (New York: Psychology Press, 1996)                                                                                                                              |
| G/D | Intersection<br>al              | ---'Toward a Feminist Theory of Disability', <i>Hypatia</i> , 4.2 (1989), 104-124 West-Pavlov, Russell, <i>Bodies and</i>                                                                                                                                  |

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|       |                | their Spaces: System, Crisis and Transformation in Early Modern Theatre (London: Rodopi, 2006)                                                                                                                                                                         |
| G/Q   | Intersectional | Wixson, Christopher, 'Cross-Dressing and John Lyly's Gallathea', <i>Studies in English Literature, 1500–1900</i> , 41.2 (2001), 241-256                                                                                                                                |
| G/R   | Intersectional | Woodacre, Elena, ed., <i>Queenship in the Mediterranean: Negotiating the Role of the Queen in the Medieval and Early Modern Eras</i> , (Basingstoke, Hampshire & New York: Palgrave Macmillan, 2013)                                                                   |
| D/G/R | Intersectional | Rubik, Margarete. <i>Women in Arms: Amazons in 17<sup>th</sup> Century English Drama</i> . <i>Athens Journal of Humanities &amp; Arts</i> , vol 1, issue 2, pp. 147-56.                                                                                                |
| G/D   | Intersectional | Creed, Barbara. <i>The Monstrous-Feminine: Film, Feminism, Psychoanalysis</i> (London & New York: Routledge, 1993), p. 9.                                                                                                                                              |
| G/D   | Intersectional | Starks, G Lisa S. 'Cinema of Cruelty: Powers of Horror in Julie Taymor's <i>Titus</i> ', in <i>The Reel Shakespeare: Alternative Cinema and Theory</i> , ed. by Lisa S. Starks and Courtney Lehmann (Madison, NJ: Fairleigh Dickinson University Press, 2002), p. 123. |
| G/D   | Intersectional | Neely, Carol T., <i>Distracted Subjects: Madness and Gender in Shakespeare and Early Modern Culture</i> (Ithaca, NY: Cornell University Press, 2004)                                                                                                                   |
| G/D   | Intersectional |                                                                                                                                                                                                                                                                        |

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|       |                     | Pearman, Tory, <i>Women and Disability in Medieval Literature</i> (New York: Palgrave Macmillan, 2010)                                                                                                                                                                                                                                                               |
| R/G   | Intersectional      | Poitevin, Kimberly, 'Inventing Whiteness: Cosmetics, Race, and Women in Early Modern England', <i>Journal for Early Modern Cultural Studies</i> , 11.1 (2011), 59-89                                                                                                                                                                                                 |
| R/G   | Intersectional      | Probasco, Nate, Estelle Paranque and Claire Jowitt, eds., <i>Colonization, Piracy, and Trade in Early Modern Europe: The Roles of Powerful Women and Queens</i> (Basingstoke, Hampshire & New York: Palgrave Macmillan, 2017)                                                                                                                                        |
| G/R/Q | Character studies   | Rackin, Phyllis, 'Shakespeare's Boy Cleopatra, the Decorum of Nature, and the Golden World of Poetry', <i>PMLA</i> , 87.2 (1972), 201-212                                                                                                                                                                                                                            |
| G/R   | Intersectional      | Rycroft, Eleanor, 'Hair in the BBC's <i>The Hollow Crown: The Wars of the Roses</i> : Class, Nation, Gender, Race, and Difference', <i>Shakespeare</i> , 17.1 (2021), 29-48346                                                                                                                                                                                       |
| G/D   | Character studies   | Sale, Carolyn, 'Representing Lavinia: The (In)Significance of Women's Consent in Legal Discourses of Rape and Ravishment and Shakespeare's <i>Titus Andronicus</i> ', in <i>Women, Violence, and English Renaissance Literature</i> , ed. by Sharon A. Beehler and Linda Woodbridge (Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2003), pp. 1-27 |
| G/Q   | Early Modern gender | Salkeld, Duncan, <i>Shakespeare among the Courtesans: Prostitution, Literature, and Drama, 1500-1600</i> (London: Routledge, 2016)                                                                                                                                                                                                                                   |

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| D/G/R | Intersectional      | Samuels, Ellen J., <i>Fantasies of Identification: Disability, Gender, Race</i> (New York: New York University Press, 2014)                                                                                                                              |
| G/R/Q | Intersectional      | Shinn, Abigail, 'Gender and Reproduction in the Spirituall Experiences', in <i>Conversions: Gender and Religious Change in Early Modern Europe</i> , ed. by Simon Ditchfield and Helen Smith (Manchester: Manchester University Press, 2017), pp. 81-101 |
| G/Q/R | Intersectional      | <i>The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race</i> ed. Valerie Traub                                                                                                                                                  |
| G/D/Q | Intersectional      | Skuse, Alanna, <i>Surgery and Selfhood in Early Modern England</i> (Cambridge: Cambridge University Press, 2021)                                                                                                                                         |
| G/D   | Intersectional      | Smith, Bonnie G. and Hutchison, Beth, eds., <i>Gendering Disability</i> (New Brunswick, NJ: Rutgers University Press, 2004)                                                                                                                              |
| Q/G   | Intersectional      | Spencer-Hall, Alicia and Gutt, Blake, eds., <i>Trans and Genderqueer Subjects in Medieval Hagiography</i> (Amsterdam: Amsterdam University Press, 2021)                                                                                                  |
| G/Q   | Early Modern gender | Stallybrass, Peter 'Transvestism and the Body Beneath: Speculating on the Boy Actor', in <i>Erotic Politics: The Dynamics of Desire in the Renaissance Theatre</i> , ed. by Susan Zimmerman (London: Routledge, 1992), pp. 50-64                         |

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| G/Q | Intersectional      | Stanivukovic, Goran, 'Gender and Sexuality: Undoing the Tragic Subject', in <i>A Cultural History of Tragedy in the Early Modern Age</i> , ed. by Naomi Conn Liebler (London: Bloomsbury, 2020), pp. 129-146                                                                                  |
| Q/G | Intersectional      | Whittlesey, Christy, <i>The Beginners' Guide to Being a Trans Ally</i> (London: Jessica Kingsley, 2021)                                                                                                                                                                                       |
| Q/G | Early Modern gender | Barker, Roberta, 'The "Play-Boy," the Female Performer, and the Art of Portraying a Lady', <i>Shakespeare Bulletin</i> , 33.1 (2015), 83–97                                                                                                                                                   |
| Q/G | Intersectional      | Faye, Shon, <i>The Transgender Issue: An Argument for Justice</i> (London: Penguin, 2021)                                                                                                                                                                                                     |
| G/Q | Intersectional      | Garber, Marjorie, 'The Logic of the Transvestite: <i>The Roaring Girl</i> (1608)' in <i>Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama</i> eds. David Scott Kastan & Peter Stallybrass (New York & London: Routledge, 1991), pp. 221 – 234                      |
| Q/G | Intersectional      | Halberstam, Jack, <i>Trans*: A Quick and Quirky Account of Gender Variability</i> (Berkeley, CA: UC Press, 2018)                                                                                                                                                                              |
| G/R | Intersectional      | McManus, Clare, 'The Vere Street Desdemona: <i>Othello</i> and the Theatrical Englishwoman, 1602 – 1660' in <i>Women Making Shakespeare: Text, Reception and Performance</i> eds. Gordon McMullan, Lena Cowen Orlin, & Virginia Mason Vaughan (London: Arden Bloomsbury, 2014), pp. 221 – 232 |

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| G/Q   | Intersectional            | <i>Non-Binary Lives: An Anthology of Intersecting Identities</i> eds. Jos Twist, Meg-John Barker, Ben Vincent, & Kat Gupta (London: Jessica Kingsley, 2020)                                                                                                                                   |
| R/G   | EM Race / Racial identity | Novy, Marianne, <i>Shakespeare &amp; Outsiders</i> (Oxford: Oxford University Press, 2013)                                                                                                                                                                                                    |
| G/D   | Intersectional            | Wendell, Susan, <i>The Rejected Body: Feminist Philosophical Reflections on Disability</i> (London & New York: Routledge, 1996)                                                                                                                                                               |
| G/Q   | Intersectional            | Bibby, Mariam, 'Moll Cutpurse,' <i>Historic UK</i> , 2019<br><a href="http://historic-uk.com/HistoryUK/HistoryofEngland/Moll-Frith/">historic-uk.com/HistoryUK/HistoryofEngland/Moll-Frith/</a>                                                                                               |
| G/Q   | Intersectional            | <a href="http://blog.hrp.org.uk/curators/dangerous-women-the-cross-dressing-cavalier-mary-frith/">Marsden, Holly 'Dangerous Women: Cross-dressing Cavalier Mary Frith', Historic Royal Palaces, 2021<br/>blog.hrp.org.uk/curators/dangerous-women-the-cross-dressing-cavalier-mary-frith/</a> |
| D/G/R | Humoral                   | Burton, Robert. <i>Anatomy of Melancholy</i><br><a href="https://www.gutenberg.org/cache/epub/10800/pg10800-images.html">https://www.gutenberg.org/cache/epub/10800/pg10800-images.html</a>                                                                                                   |

## General

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| All | Early Modern Performance |  |
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|     |                   | Dessen, Alan C., and Leslie Thomson. <i>A Dictionary of Stage Directions in English Drama 1580-1642</i> . Cambridge University Press, 2001.                                                                                                                                        |
| ALL | Archive: gender   | Korda, Natasha. <i>Labours Lost: Women's Work and the Early Modern English Stage</i> . University of Pennsylvania Press, 2011.                                                                                                                                                     |
| ALL | Archive theory    | ———. "Shakespeare's Laundry: Feminist Futures in the Archive." <i>Rethinking Feminism in Early Modern Studies: Gender, Race, and Sexuality</i> , edited by Loomba, Ania and Sanchez, Melissa E. Routledge, 2016, pp. 91–111.                                                       |
| ALL | Humoral           | Kuriyama, Shigehisa. "The Forgotten Fear of Excrement". <i>Journal of Medieval and Early Modern Studies</i> , vol 38, no. 3, 2008, p. 413-442.                                                                                                                                     |
| ALL | EM Context: Class | Middling Culture project. "Social Statuses of Early Modern England." <i>Middling Culture: the Cultural Lives of the Middling Sort, Writing and Material Culture, 1560-1660</i> , <a href="https://middlingculture.com/">https://middlingculture.com/</a> Accessed 30 October 2024. |
| ALL | Humoral           | Paster, Gail Kern, et al., editors. <i>Reading the Early Modern Passions: Essays in the Cultural History of Emotion</i> . University of Pennsylvania Press, 2004.                                                                                                                  |
| ALL | Humoral           | Paster, Gail Kern. <i>The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England</i> . Cornell University Press, 1993.                                                                                                                                       |
| ALL | EM Context        |                                                                                                                                                                                                                                                                                    |

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|     |                   | Semler, Liam E. <i>Early Modern Grotesque: English Sources and Documents 1500-1700</i> . Routledge, 2020.                                                                              |
| ALL | EM Context        | Tilley, Morris Palmer. <i>A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries</i> . University of Michigan Press, 1950.                                 |
| ALL | EM Context        | Braden, Gordon, 'Classical Greek Tragedy and Shakespeare', <i>Classical Receptions Journal</i> , 9.1 (2017), 103-119                                                                   |
| ALL | EM Context        | Burrow, Colin, 'Re-Embodying Ovid: Renaissance Afterlives' in <i>The Cambridge Companion to Ovid</i> , ed. by Philip Hardie (Cambridge: Cambridge University Press, 2007), pp. 301-319 |
| ALL | EM Context        | Demetriou, Tania and Pollard, Tanya. 'Homer and Greek Tragedy in Early Modern England's Theatres', <i>Classical Receptions Journal</i> , 9.1 (2017), 1-35                              |
| ALL | EM Context        | Dessen, Alan C. and Thomson, Leslie. <i>A Dictionary of Stage Directions in English Drama, 1580-1642</i> (Cambridge: Cambridge University Press, 1999)                                 |
| ALL | Disability theory | Ellis, Katie and others, eds., <i>Manifestos for the Future of Critical Disability Studies</i> (London: Routledge, 2018)                                                               |
| ALL | EM Context        | Stern, Tiffany, <i>Making Shakespeare: From Stage to Page</i> (London: Routledge, 2008)                                                                                                |

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|-----|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ALL | Skill      | McCarthy, Harry R., <i>Boy Actors in Early Modern England</i> (Cambridge: Cambridge University Press, 2022)                                                                                                                         |
| G   | EM Context | ---'Men in the Making: Youth, the Repertory, and the 'Children' of the Queen's Revels 1609-13', <i>English Literary History</i> , 85.3 (2018), 599-629                                                                              |
| ALL | EM Context | Munro, Lucy, <i>Children of the Queen's Revels: A Jacobean Theatre Repertory</i> (Cambridge: Cambridge University Press, 2005)                                                                                                      |
| ALL | EM Context | ---'Children's Companies and the Long 1580s', <i>Shakespeare Studies</i> , 45 (2017), 97-105                                                                                                                                        |
| ALL | EM Context | ---'Dublin Tragicomedy and London Stages', in <i>Early Modern Tragicomedy</i> , ed. by Subha Mukherji and Raphael Lyne (Cambridge: Brewer, 2007), pp. 175-192                                                                       |
| ALL | EM Context | ---'Queering Gender, Age, and Status in Early Modern Children's Drama', in <i>Queering Childhood in Early Modern English Drama and Culture</i> , ed. by Jennifer Higginbotham and Mark Johnston (Cham: Springer, 2018), pp. 215-237 |
| ALL | EM Context | Tribble, Evelyn, <i>Cognition in the Globe: Attention and Memory in Shakespeare's Theatre</i> (London: Palgrave Macmillan, 2011)                                                                                                    |
| All | EM Skill   |                                                                                                                                                                                                                                     |

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|     |                     | ---Early Modern Actors and Shakespeare's Theatre: Thinking with the Body (London: Bloomsbury Arden Shakespeare, 2017)                    |
| G   | EM Context          | ---'Marlowe's Boy Actors', Shakespeare Bulletin: A Journal of Performance Criticism and Scholarship, 27.1 (2009), 5-17                   |
| All | EM Context          | Wiles, David, Shakespeare's Clown: Actor and Text in the Elizabethan Playhouse (Cambridge: Cambridge University Press, 1987)             |
| ALL | Intersectional      | Williams, Gordon, A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature (London: Bloomsbury, 2000)          |
| ALL | Intersectional      | ---A Glossary of Shakespeare's Sexual Language (London: Athlone Press, 1997)                                                             |
| All | EM Context          | Woodhouse, S. C., ed., English-Greek Dictionary (London: Routledge, 1910)                                                                |
| All | EM Context          | Orgel, Stephen, The Illusion of Power: Political Theater in the English Renaissance (Berkeley, CA: University of California Press, 1975) |
| All | Performance context | Bachrach, Hailey, Shakespeare and Consent project                                                                                        |
| All | EM Context          |                                                                                                                                          |

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|     |                     | Sheeha, Iman, <i>Household Servants in Early Modern Domestic Tragedy</i> (London & New York: Routledge, 2022)                                                                                         |
| All | Emotion             | Escolme, Bridget. <i>Emotional Excess on the Shakespearean Stage: Passion's Slaves</i> . Bloomsbury, 2014.                                                                                            |
| All | Intersectional      | Loftis, Sonya Freeman; Philippian, Mardy; and Shaw, Justin P (eds), <i>Inclusive Shakespeares: Identity, Pedagogy, Performance</i> (Palgrave Shakespeare Studies, 2023)                               |
| All | Intersectional      | Arvas, Abdulhamit. "Early Modern Eunuchs and the Transing of Gender and Race." <i>Journal for Early Modern Cultural Studies</i> , vol. 19, no. 4, 2019, pp. 116-136, 304. Doi: 10.1353/jem.2019.0040. |
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