

FINDING RACE

in our records



SHAKESPEARE'S
GLOBE

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Introductory note

Why this guide is needed

Archive catalogues were not designed to be user-friendly, or to facilitate thematic searches. Historically, [ours](#) has described what we have, but there is not yet subject tagging like you might get in a library catalogue. So, for example, as of July 2023, ‘race’/‘raci*’ as search terms brought up only 31/27 each. This considerably under-represents the relevant material we have in the collection. Race is an invented **social construct** (see glossary) that gets some of its power from the differences in appearance between humans living in different parts of the world. To create a guide about race in our records is a recognition that plays at the heart of our repertoire were involved in **race-making** (see glossary) – not just contrasting fair, particularly English, European Christians with those with other skin tones, from other lands, of other cultures and religions, but assigning race-based superiority and inferiority (politically, culturally and morally).

This is a revised edition of the guide, covering the outputs of the organisation up to the end of the 2025-26 winter season. Developing practice to ensure the future archive is more representative than the past (which has tended to imagine a default human) means archiving differently, and to undertake constant review. To this end, over the medium term, we are seeking 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.

The change is not intended to create the impression that the only contributors to the Globe's story have been white. The contributions of people of the Global Majority remain valued and are not being silenced or erased.

It is also important to note that individuals may feel themselves affected by race in different ways – the experiences of Black and Asian people should not be assumed to be the same. Similarly, those who can 'pass' as white may not have experienced colour prejudice but can still experience other forms of racism. Our founder Sam Wanamaker, who was of Jewish heritage, and fled antisemitic McCarthyite blacklisting is one such example.

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

Historic language note

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

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

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

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

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

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

How to find the records you are interested in

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

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

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

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

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

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

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

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

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

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

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

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

Racial difference in the plays of Shakespeare

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

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

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

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

It should be noted that there are many instances to which racial difference is commented on within a play text in which these terms are not used. Nevertheless, the frequency of these terms demonstrates the pervasive nature of race-making in the works of Shakespeare to demarcate difference, along with the networks of meaning these terms engender.

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

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

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

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

Antony and Cleopatra	Cleopatra Egyptian, Gypsy, tawny, white hand, pale The play begins by establishing Cleopatra's 'Other'-ness distinct from the Romans, and her impact on Antony (a Roman): "Those his goodly eyes, that o'er the flies and musters of the war have glowed like plated Mars, now bend, now turn, the office and devotion of their view upon a tawny front; his captain's heart, which in the scuffles of great flights hath burst the buckles on his breast, reneges all temper, and is become the bellows and the fan to cool a gypsy's lust'. Gypsies were believed to have originated in Egypt – hence a contemptuous term for an Egyptian; but it was also used misogynistically to refer to a cunning, deceitful, or fickle woman, hussy, or whore. Cleopatra actually belonged to the Macedonian Ptolemaic dynasty, established by one of Alexander the Great's generals, but Shakespeare appears to present her first as a 'tawny' North African, but then also as "pale" and having the "white hand" associated with those not exposed to manual labour in the sun. Iras Egyptian Antony Not more man-like than Cleopatra; nor the Queen of Ptolemy more womanly than he (see Queerness and Gender research guides) Cassius Pale (perhaps as a white Roman, in contrast to the Egyptians in the play, but the speaker is another Roman)
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	Offstage subordinate king to Cleopatra Let me have a child at fifty to whom Herod of Jewry may do homage. Herod of Jewry dare not look upon you But when you are well pleased Egypt and Rome Throughout the play, a dichotomy is formed between female-led Egypt (and its eunuch, see disability, gender and queerness guides) and masculine Rome, its society and population, prompting a commentary on intersectional identity, primarily race and gender.
The Comedy of Errors	Antipholus of Syracuse Stranger, Fair presence Merchant bound to Persia Stranger Nell Swart, like my shoe, nothing half so clean kept, grime, beastly Her skin colour is associated with dirt, but perhaps also its texture with tanned leather. Ireland is “in her buttocks: I found it out by the bogs.” Luciana Fair

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

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

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

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

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

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

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

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

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

Titus Andronicus	Aaron Stranger, Moor, black/coal-black, swarth Cimmerian, inhuman, beastly, barbarous, my scimitar's sharp point Aaron and Tamora's baby Blackamoor, tawny, our Empress' shame and stately Rome's disgrace, devil, black and sorrowful issue, loathsome as a toad, coal-black calf The scene when the baby is produced draws on early modern fears and anxieties of miscegenation (as with Brabantio in Othello), drawing connections to ideas of blackness and demonic figures, along with excessive and unfettered sexuality. Tamora Barbarous Tamora is a Goth (see below), in origin understood to be a northern (non-Mediterranean, but white, if barbarian) people. Her attraction for Aaron is deemed by Romans a "foul desire" that renders her "Spotted, detestable, and abominable" and "the blot and enemy" of womankind. Chiron and Demetrius Inhuman, monster, beastly Aaron inverts the longstanding trope about the impossibility of "blanching the Ethiop" to suggest that the whiteness these (Goth) sons of Tamora present on their outside is, like cosmetics or limewash painted over their inherent foulness, and praises (his own) black skin.
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	Goths Barbarous Lavinia (victim of Chiron and Demetrius' assaults and mutilation) Lily hands
The Two Gentlemen of Verona	Thurio Black Proteus appears to quote a proverb suggesting "Black men are pearls in beauteous ladies' eyes" but Julia's aside notes "I had rather wink than look on them." Silvia Whiteness, pale
The Two Noble Kinsmen	Hippolyta Amazon, thy arm as strong as it is white Emilia Amazon, wondrous fair Luce White legs

	Barbary The character's name perhaps invokes a North African origin, to create a dark/light contrast with the white legged Luce.
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Race in other early modern drama

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

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

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

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

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

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

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

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

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

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

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

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

Race in new writing at the Globe

These plays are listed in alphabetical order.

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

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

Pitcairn (2014)	Mi Mitti Fletcher Christian Hiti Mata Ned Young
Princess Essex (2024)	Joanna (Princess Dinubolu) Batwa Colonel Harris Edward VII Mrs Bugle
Under The Black Flag (2006)	Edward John Silver (converts to Islam) Sultan of Morocco Sula, Sultan's daughter
We The People (2007)	Absalom Jones (formerly enslaved, he was the first African American to be ordained an episcopal priest) Mary King (formerly enslaved, and wife of Absalon Jones) Benjamin Franklin George Washington
Deep Azure (2026)	Play reflecting on Black American experiences of racism and police brutality

Race in the productions

SGT productions

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

Pericles (2005)	Gower (as Griot)/Cerimon
We The People Eric Schlosser (2007)	This story of the Philadelphia Convention (that led to the United States Constitution) included discussion of the abolition of slavery, and presented formerly enslaved people as characters. It included 'slave music' from the start as a reminder of who were not in the room, based on collaboration with the Gambian griot musician Kadialy Kouyate and the Senegalese Juldeh Camara.
A Midsummer Night's Dream (2016)	Sitar, player (Sheema Mukerjee) Tabla, dholek and dumbek player (Jeevan Singh)
Much Ado About Nothing (2017)	Set after the war of Mexican Revolution with the locals contrasted with an American film crew
Richard II (2019)	All women of colour production
Henry IV Parts 1 and 2 (2019) Henry V (2019)	Ensemble production with figures from English history played by artists of colour
Notes to the Forgotten She-Wolves	Subjects include Bessie Colman; Una Marson; Grace Hopper; Mary Kenner; Henrietta Lacks
The Merchant of Venice (2022)	Explicit inclusion of Jewish cast members and creatives
Henry VIII (2022)	Production with figures from English history played by artists of colour

The Comedy of Errors (2023)	Deliberate racialised casting of masters and slaves opposite to historical expectations
Macbeth (2023)	Differing treatment of characters by others suggestive of colourism
The Taming of the Shrew (2024)	Racialised casting of Bianca and Katherina
The Tempest (2026)	Caliban a Malay-speaking othered colonial

Productions from around the world

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

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

Umabatha (1997, 2001)	The Welcome Msomi Company Zulu
Otra Tempestad (1998)	Teatro Buendía, Cuba Spanish, drawing on Yoruban and Araran cultures
Romeu e Julieta (2000)	Grupo Galpão, Brazil Portuguese
Venus and Adonis (2012)	Isango Ensemble, South Africa Zulu, Xhosa, Sesotho, Setswana, Afrikaans, English
Troilus and Cressida (2012)	Ngākau Toa, New Zealand Māori

The Merry Wives of Windsor (2012)	Bitter Pill and The Theatre Company Kenya Swahili
Twelfth Night (2012)	Company Theatre, India Hindi
Richard III (2012)	National Theatre of China Mandarin
A Midsummer Night's Dream (2012)	Yohangza Theatre Company, South Korea Korean
Cymbeline (2012)	South Sudan Theatre Company Juba Arabic
Titus Andronicus (2012)	Tang Shu-wing Theatre Studio, Hong Kong
Richard II (2012)	Ashtar Theatre, West Bank, Palestine Arabic
Othello: the Remix (2012)	Q Brothers, USA 'Hip Hop'
The Tempest (2012)	Dhaka Theatre, Bangladesh Bangla
The Two Gentlemen of Verona (2012)	Two Gents Productions, Zimbabwe Shona
King John (2012)	Gabriel Sundukyan National Academic Theatre, Armenia Armenian
As You Like It (2012)	Marjanishvili Theatre, Georgia Georgian

Romeo and Juliet (2012)	Grupo Galpão, Brazil Brazilian Portuguese
Coriolanus (2012)	Chiten, Japan Japanese
All's Well That Ends Well (2012)	Apana, India Gujarati
The Winter's Tale (2012)	Renegade Theatre, Nigeria Yoruba
The Taming of the Shrew	Theatre Wallay, Pakistan Urdu
Antony and Cleopatra (2012)	Oyun Atölyesi, Türkiye Turkish
The Merchant of Venice (2012)	Habima National Theatre, Israel Hebrew
The Comedy of Errors (2012)	Roy-e-Sabs, Afghanistan Daru Persian
Indian Tempest (2013)	Footsbarn/Abhinaya Theatre Village Malayalan, French, Sanskrit, English

Casting

One source for identifying ‘actors of colour’ is a database hosted at Warwick: <https://bbashakespeare.warwick.ac.uk/organisations/shakespeares-globe-theatre>. However, it is not comprehensive as it is focused only on performances of Shakespeare (and even some of those are missed). The listing below includes only those who are deceased, in line with our decision not to ascribe racial identities to living individuals.

Actors of colour		Role in Production (Year)
Mona Hammond	1939-2022	Maria in Balconies and Hiding Places workshop (1995)
Adrian Schiller	1964-2024	Shylock in The Merchant of Venice (2022)

While we seek permission to list by name artists from the Global Majority who appear in our productions, we offer anonymised numbers for each year (see next page). It should be noted that these numbers are to be regarded as only indicative as we don’t know how they themselves identify and, in some seasons, performers might be in more than one production. But it may suggest seasons to prioritise if you are looking for performers of colour.

Year	Number of male artists of colour	Number of female artists of colour	Total
1996	1	1	2
1997	1	1	2
1998	6	0	6
1999	5	0	5
2000	2	2	4
2001	3	0	3
2002	1	0	1
2003	0	2	2
2004	3	3	6
2005	2	0	2
2006	3	1	4
2007	5	7	12
2008	12	4	16
2009	15	7	22
2010	7	1	8
2011	5	6	11
2012	5	1	6
2013	11	10	21
2014	13	11	24
2015	10	8	18
2016	16	9	25
2017	23	27	50
2018	15	25	40
2019	14	38	52
2020	10	14	24
2021	4	8	12
2022	18	16	34
2023	20	15	35
2024	17	25	42
2025	23	24	47

Figures for 2012 do not include the 'Globe to Globe' productions listed above.

Organisational and creative team

		Administrative office-holder
Sam Wanamaker	1919-1993	Founder
Thomas Baptiste	1929-2018	Board member

Creative		Role in Production (Year)
Derek Walcott	1930-2017	Director of The Burial at Thebes (2008)
Carlton 'Jackie' Guy	c.1944-2017	Associate choreographer of Doctor Faustus (2018-19)
Chadwick Boseman	1976-2020	Writer of deep Azure (2026)

The first Director of Colour was in 2007. The first Composer of Colour was in 2008. Writers of Colour first had work performed in 2017.

Race in other SGT records

Video recordings of talks and discussions

Shakespeare and Race: 'Voices in the Dark':

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

Shakespeare and Race: An American Moor

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

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

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

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

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

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

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

Shakespeare and Race: 'Women and Theatre in Britain'

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

Shakespeare and Race: 'Playing Othello'

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

21st Century Acting Race and Inclusivity Symposium

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

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

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

Shakespeare and Race: Opening Words

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

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

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

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

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

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

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

Post-show discussion: Merchant of Venice

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

Audio recordings

Shakespeare and Early Modern Studies Racial Diversity Forum

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

Audio recordings of Shakespeare and Race Symposium

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

Adopt An Actor

Merchant of Venice 1998

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

Pericles 2005

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

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

Othello 2007

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

Merchant of Venice 2015 and tour 2016

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

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

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

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

Othello 2017

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

Playing Shakespeare interviews (2019)

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

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

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

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

Show Reports

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

Web content

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

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

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

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

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

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

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

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

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

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

Accessibility provision: VocalEyes scripts for audio-description:

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

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

VocalEyes audio introduction

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

Race in non-SGT records

Reviews

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

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

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

Journal articles

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

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

Review of Emilia (2018)

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

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

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

Audio

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

British Black and Asian Shakespeare Performance Database

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

Because we are now seeking to name individuals in these guides only with their consent, in the following pages we offer links for performers, creatives and some of those who have contributed in the organisational team.

Performer discussion

<https://hugsandbuttons.art.blog/aarushi-ganju/>

<https://wordsofcolour.co.uk/videos/interview-with-the-cast-and-directors-of-richard-ii%E2%82%AC/>

<https://thebritishblacklist.co.uk/tbb-talks-to-adjoa-andoh-about-revolutionary-richard-ii-production/>

<https://www.theguardian.com/stage/2019/mar/30/richard-ii-my-friend-adjoa-andoh-was-born-to-play-the-king>

<https://newafricanmagazine.com/18447/>

<https://thebritishblacklist.co.uk/from-harry-potter-to-how-to-get-away-with-murder-to-king-lear-alfred-enoch-discusses-his-acting-journey/>

<https://actorinspiration.com/alison-halsteads-successbreakthrough-story/>

[In Conversation with Anne Odeke | Black History Month](#)

[Aruhan Galieva On Her Heritage... & Borat – &ASIAN](#)

[Broadcasting: Arun Blair-Mangat - by Malak El-Gonemy](#)

<https://www.theartsdispatch.com/ashley-byam-on-playing-shakespeare-with-deutsche-bank-romeo-and-juliet/>

<https://ayanakamura.com/about/>

<https://everything-theatre.co.uk/2025/11/interview-a-wooden-boy-brought-to-life-at-the-wooden-o/>

<https://thebritishblacklist.co.uk/baker-mukasa-talks-brief-encounter-the-royal-exchange/>

<https://www.timesofisrael.com/jewish-actors-splash-is-nun-of-your-business/>

[TBB Talks to Clifford Samuel Currently Starring in ‘Events’ @ The Young Vic | The British Blacklist](#)

<https://www.theguardian.com/commentisfree/2014/jul/07/racism-acting-industry-act-for-change>

<https://www.jewishrenaissance.org.uk/jr-outloud/episode36>

<https://www.youtube.com/watch?v=zVORUc7qHg0>

<https://www.youtube.com/watch?v=Q9OeVLSOevw>

<https://threeweeksinburgh.com/article/faizal-abdullah-who-took-my-malay-away/>

<https://www.youtube.com/watch?v=KckXQXRAE74>

<https://www.afridiziak.com/interviews/fiston-barek>

<https://thebritishblacklist.co.uk/gabrielle-brooks-talks-mlimas-tale/>

<https://www.theguardian.com/stage/2021/dec/09/i-need-people-to-know-im-not-a-cartoon-drag-queen-le-gateau-chocolats-fabulous-rise>

<https://www.youtube.com/watch?v=5DpZa8G6Zes>

<https://www.emptyhallettcards.co.uk/clients/hanora-kamen/>

[Ira Mandela Siobhan: Overcoming...–Acting Strong – Apple Podcasts](#)

<https://thebritishblacklist.co.uk/getting-to-know-itvx-comedy-ruby-speaking-actor-jamal-franklin/>

<https://www.jewishrenaissance.org.uk/jr-outloud/jenna-augen-1>

<https://www.unitedagents.co.uk/joshua-griffin/>

<https://thebritishblacklist.co.uk/tbb-talks-to-jude-owusu-star-of-to-kill-a-mockingbird-at-the-gielgud-theatre/>

<https://thebritishblacklist.co.uk/karen-bryson-honours-her-father-who-was-in-the-british-army-as-she-receives-her-mbe-for-services-to-drama/>

<https://squaremile.com/culture/film-tv/kit-young-interview/>

<https://www.youtube.com/watch?v=fy6ekjZ-Hhk>

<https://www.broadwayworld.com/westend/article/BWW-Interview-Kwami-Odoom-Talks-HUNGER-at-the-Arcola-Theatre-20191121>

<https://www.chalcotsq.com/laura-hanna>

<https://thebritishblacklist.co.uk/leah-harvey-talks-the-ministry-of-lesbian-affairs/>

[Actor Lejaun Sheppard Talks ... Once On This Island | The British Blacklist](#)

<https://www.pridemagazine.com/madeline-appiahnot-ashamed-to-be-african/>

<https://www.blackplaysarchive.org.uk/playwrights/matilda-feyisayo-ibini/>

<https://mediadiversified.org/2016/09/15/human-language-human-emotions-interview-with-the-rscs-natalie-simpson/>

<https://mixedmessages.substack.com/p/natasha-cottrill-mixed-race-interview>

[Philip Arditti and Nina Bowers - English Kings Killing Foreigners Interview — Beyond the Curtain](#)

[Regé-Jean Page ‘hurt’ to learn race was factor in rejection from Superman show | Film | The Guardian](#)

<https://screenrant.com/chevalier-movie-ronke-adekoluejo-interview/>

<https://mixedmessages.substack.com/p/shazia-nicholls-there-was-distance>

<https://thebritishblacklist.co.uk/tbb10-with-sheila-atim-currently-starring-in-babettes-feast-the-print-room/>

[watch Racheal Ofori’s piece ‘Racism: It’s Everywhere’ | The British Blacklist](#)

<https://www.youtube.com/watch?v=ZM90q1reN-I>

<https://thebritishblacklist.co.uk/tbb-talks-to-sophie-mercell-about-her-role-in-the-ugly-ducklingchristmas-special-hull-truck-theatre/>

<https://mixedmessages.substack.com/p/stephenson-ardern-sodje-lion-king>

<https://creators.spotify.com/pod/profile/thisisthefuture/episodes/TIWA-LADE-BRITISH-NIGERIAN-ACTOR--WRITER-AND-VOICE-OVER-ARTISTE-e1lkhr2>

<https://www.instagram.com/reel/DV0na5EisWS/>

<https://u.osu.edu/shakespearepostcolonies/interviews-and-transcripts/tonderai-munyevu/>

<https://www.blackplaysarchive.org.uk/playwrights/tyrone-huggins/>

Creative discussion

<https://www.pridemagazine.com/richard-ii-shakespeares-globe/>

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

<https://alt-africa.com/2019/02/14/shecan-richard-ii-at-shakespeares-globe-adjoa-andoh-and-lynette-linton-talk>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2022/02/09/do-you-know-me-father-the-merchant-of-venice-through-new-eyes/>

<https://www.newarab.com/features/hakawatis-reclaiming-arabian-nights>

<https://tamasha.org.uk/blog/playwrights/hakawatis-writing-a-story-about-storytellers/>

<https://www.tash-hyman.com/work/machloket>

<https://www.theguardian.com/stage/2016/feb/01/yvonne-brewster-king-lear-william-shakespeare-how-we-staged>

<https://www.tumblr.com/shakespearesglobeblog/184893461023/the-music-of-the-history-plays-tayo-akinode>

<https://medium.com/@hlmarks1/interview-rajha-shakiry-the-darling-of-uk-theatre-design-d0242c128676>

<https://wordofmouthconversations.com/wildcard/word-of-mouth-london-conversations-sarah-bedi-theatre-director-writer/>

<https://www.blackplaysarchive.org.uk/playwrights/matilda-feyisayo-ibini/>

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

<https://www.theguardian.com/stage/2018/may/23/winsome-pinnock-leave-taking-bush-theatre>

<https://podcasts.apple.com/ng/podcast/that-black-theatre-podcast-an-interview-with/id1533428613?i=1000498910526>

<https://podcasts.apple.com/ng/podcast/that-black-theatre-podcast-an-interview-with-ola-ince/id1533428613?i=1000503697856>

<https://www.pridemagazine.com/ola-ince-a-trailblazing-visionary-bringing-the-crucible-to-shakespeares-globe/>

https://inews.co.uk/culture/arts/ola-ince-romeo-and-juliet-shakespeares-globe-theatre-race-danger-1089322?srsId=AfmBOoqmsz3f2LHsa3kxacpZz_A9_x5XZxALqaUmFuzFKW4M2QtuEtDo

<https://www.buzzsprout.com/891835/episodes/13087606-s4-e2-hannah-khalil-on-adapting-henry-viii-for-shakespeare-s-globe?t=0>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2022/05/17/collaborating-with-shakespeare-and-fletcher-on-henry-viii/>

https://www.whatsonstage.com/news/hannah-khalil-what-exactly-is-an-arab-actor_40135/

<https://mixedmessages.substack.com/p/maimuna-memon-mixed-race-interview>

<https://soundcloud.com/crewchats/ep47-natalie-pryce-set-and-costume-designer-for-theatre>

<https://alt-africa.com/2023/03/15/47783/>

<https://www.afridiziak.com/interviews/anne-odeke/>

Organisational Team Discussion

<https://www.thestackspodcast.com/2023/12/20/ep-298-best-books-of-2023-gm37r-chsrk>

<https://thewickculture.com/interview-chair-of-shakespeares-globe-margaret-casely-hayford/>

<https://www.youtube.com/watch?v=4qBOXC6z034>

<https://www.youtube.com/watch?v=p6hEs-l7LdQ>

https://issuu.com/artspace1/docs/art_culture_magazine_issue_5_p110-113

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.

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Glossary

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

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

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

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

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

In library

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

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

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

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

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

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

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

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

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

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

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

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

Other key reference works

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

Open access scholarship

Follow or keep track with the hashtags #raceb4race and #shakerace on social media

How White People were invented by a Playwright in 1613

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

The Tempest and Compassion: Decolonizing Shakespeare through Shared Feeling

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

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

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

Black Shakespeare(ans) Database

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

YouTube Series

A Bit Lit

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

Roma history and the conception of race

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

Folger Library

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

Shakespeare, Race & Pedagogy

Shakespeare, Race & Pedagogy playlist 2021 -

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

RaceB4Race rising Symposium, January 2024

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

An Evening with Adjoa Andoh, RaceB4Race symposium, January 2024

[https://www.youtube.com/watch?v=u3-8tIWvYEc&list=PLp07FwIFW8gDMLsB7ovYSjGHAU5hMi1 &index=10](https://www.youtube.com/watch?v=u3-8tIWvYEc&list=PLp07FwIFW8gDMLsB7ovYSjGHAU5hMi1&index=10)

[https://otherness.dk/fileadmin/www.othernessandthearts.org/Publications/Journal_Otherness/Otherness_Essays_and_Studies_8.2/1 -
_Richard II at Shakespeare s Globe 2019.pdf](https://otherness.dk/fileadmin/www.othernessandthearts.org/Publications/Journal_Otherness/Otherness_Essays_and_Studies_8.2/1_-_Richard_II_at_Shakespeare's_Globe_2019.pdf)

Decolonising: What country, friends, is this?

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

Anti-Racist Shakespeare

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

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

Individual lectures, discussions, roundtables

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

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

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

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

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

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

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

<https://www.youtube.com/watch?v=-o7wtZt4Dgc>

Podcasts/streaming platforms

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

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

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

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

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

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

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

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

Not just the Tudors

Origins of the English in India

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

The Black Prince of Florence

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

Travels and Travails in the Ottoman Empire

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

Islam and the Elizabethans

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

Shakespeare Unlimited - Race and blackness in Elizabethan England

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

Shakespeare Unlimited - Othello and Blackface

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

History Extra Podcast - Blackface: a brief history -

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

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

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

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

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

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

Other scholarship

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

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

R	Presence of PoC in EM England / Europe	Kaufmann, Miranda. <i>Black Tudors</i> . Oneworld Publications, 2018.
R	Presence of PoC in EM England / Europe	Earle, T. F. <i>Black Africans in Renaissance Europe</i> . Cambridge University Press, 2010.
R	Presence of PoC in EM	Habib, Imtiaz. <i>Black Lives in The English Archives, 1500-1677</i> . Ashgate, 2007.

	England / Europe	
R	Presence of PoC in EM England / Europe	Ndiaye, Noémie. "Black Roma: Afro-Romani Connections in Early Modern Drama". <i>Renaissance Quarterly</i> , vol 754, no. Winter 2022 (forthcoming).
R	Presence of PoC in EM England / Europe	Nubia, Onyeka. <i>Blackamoors: Africans in Tudor England, Their Presence, Status and Origins</i> . Narrative Eye, 2013.
R	Presence of PoC in EM England / Europe	Otele, Olivette. <i>African Europeans: An Untold History</i> . C Hurst & Co Publishers Ltd, 2020.
R	Presence of PoC in EM England / Europe	Loomba, Ania, and Burton, Jonathan. <i>Race in Early Modern England: A Documentary Companion</i> (Hampshire: Palgrave Macmillan, 2007)
R	Presence of PoC in EM England / Europe	National Archives - Black Presence: Asian and Black History in Britain 1500-1800 https://www.nationalarchives.gov.uk/pathways/black-history/index.htm
	Presence of PoC in EM	Sara Ayes - A Mirror for the Prince? Anne of Denmark in Hunting Costume with Her Dogs (1617) by Paul van Somer https://jhna.org/articles/a-mirror-for-the-

R	England / Europe	prince-anne-of-denmark-in-hunting-costume-with-her-dogs-1617-by-paul-van-somer/
R	Presence of PoC in EM England / Europe	John Blanke pay increase - https://manyheadedmonster.com/2015/07/27/john-blanke-henry-viii-black-trumpeter-petitions-for-a-back-dated-pay-increase-2/
R	Presence of PoC in EM England / Europe	https://www.museumoflondon.org.uk/discover/bioarchaeological-evidence-black-women-14th-century-london
R	Performing Blackness on the Early Modern stage	Drew-Bear, Annette, <i>Painted Faces on The Renaissance Stage</i> (Lewisburg: Bucknell University Press, 1994)
R	Performing Blackness on the Early Modern stage	Ndiaye, Noémie. "The African Ambassadors' Travels: Playing Black in Late Seventeenth Century France and Spain". <i>Transnational Connections in Early Modern Theatre</i> , M.A. Katritzky, Manchester University Press, 2020, pp. 73-85, Accessed 20 Sept 2021
R	Performing Blackness on the Early	Smith, Ian. "Barbarian Errors: Performing Race in Early Modern England". <i>Shakespeare Quarterly</i> , vol 49, no. 2, 1998, pp. 168-86. <i>Oxford University Press (OUP)</i> , doi:10.2307/2902299.

	Modern stage	
R	Performing Blackness on the Early Modern stage	Hall, Kim F. <i>Things of Darkness: Economies of Race and Gender in Early Modern England</i> . 1995.
R	Performing Blackness on the Early Modern stage	Karim-Cooper, Farah. <i>Cosmetics in Shakespearean and Renaissance Drama</i> . 2006.
R	Performing Blackness on the Early Modern stage	Karim-Cooper, Farah. "The Materials of Race Staging the Black and White Binary in The Early Modern Theatre". <i>The Cambridge Companion to Shakespeare and Race</i> , Ayanna Thompson, 2021, pp. 17-29, Accessed 20 Sept 2021.
R	Performing Blackness on the Early Modern stage	Stevens, Andrea, <i>Inventions of the Skin</i> (Edinburgh: Edinburgh University Press, 2013)
R	Performing Blackness on the Early	Tiffany Stern, <i>Making Shakespeare: From Stage to Page</i> (London: Routledge, 2004).

	Modern stage	
R	Performing Blackness on the Early Modern stage	Vaughan, Virginia Mason. <i>Performing Blackness on English Stages, 1500-1800</i> . Cambridge University Press, 2009
R	Performing Blackness on the Early Modern stage	Chakravarty, Urvashi. "What Is the History of Actors of Color Performing in Shakespeare in the UK?". <i>The Cambridge Companion to Shakespeare and Race</i> , Ayanna Thompson, Cambridge University Press, Cambridge, 2021, pp. 190-207, Accessed 20 Sept 2021. (considers performance from the 1830s to the present day).

On the symbolic meaning of blackness in the Early Modern period

R	Meanings of Blackness	Bettella, Patrizia, "The Marked Body as Otherness in Renaissance Italian Culture", in <i>A Cultural History of the Human Body in the Renaissance</i> (London: Bloomsbury, 2014), pp. 149-183
R	Meanings of Blackness	Iyengar, Sujata, <i>Shades of Difference: Mythologies of Skin Colour in Early Modern England</i> (Philadelphia: University of Philadelphia Press, 2005)
R	Meanings of Blackness	Massing, Jean, "From Greek Proverb to Soap Advert: Washing the Ethiopian", <i>Journal of The Warburg and</i>

		<i>Courtauld Institutes</i> , 58 (1995), 180-201 https://doi.org/10.2307/751510
R	Meanings of Blackness	Anu Korhonen Washing the Ethiopian White: Conceptualising Black Skin in Renaissance England (2005)
R	Meanings of Blackness	Das, Nandini et al. Keywords of Identity, Race and Human Mobility in Early Modern England. 2021, pp. https://library.oapen.org/handle/20.500.12657/50188 . (Fantastic resource for untangling and negotiating racialized Early Modern terminology!)
R	Meanings of Blackness	Ming, Ye Charlotte. "Dog Collar or Slave Collar? A Dutch Museum Interrogates a Brutal Past". National Geographic, 2021, https://www.nationalgeographic.com/travel/article/how-amsterdams-rijksmuseum-is-addressing-its-colonial-past.
R	Meanings of Blackness	Dr. Rambaran-Olm and Laura Forlano. "Necessary Housework: Dismantling the Master's House - Public Books". Public Books, 2021, https://www.publicbooks.org/necessary-housework-dismantling-the-masters-house/

Educational resources for primary and secondary education:

R		
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	Teaching resources	Black Cultural Archiveshttps://blackculturalarchives.org/
R	Teaching resources	https://www.englandsimmigrants.com/resources-for-teachers/
R	Teaching resources	A selection of lesson plans and materials that have been developed using Miranda Kauffman's Black Tudors, the Untold Story: https://drive.google.com/drive/folders/1Zl8QFafjchc2MzhntHE7zhY7uxyxL1-T
R	Teaching resources	Runnymede Trust Teaching Migrationhttps://www.runnymedetrust.org/projects-and-publications/education/runnymede-tide-project-teaching-migration-report.html
R	Teaching resources	Shakespeare Teachers' Conversation: Teaching Anti-Racism through Shakespeare. The English Association, 2020. YouTube, https://www.youtube.com/watch?v=514eXyZ5kBo.
R	Teaching resources	Shakespeare Association of America 50th Anniversary Plenary Panel: Fifty Years of Early Modern Critical Race Studies. 8 April 2022 https://www.youtube.com/watch?v=WTMZKfXEFrQ.

R	Teaching resources	Thompson, Ayanna. <i>Blackface</i> . Bloomsbury Publishing, 2021.
R	Teaching resources	Coles, Kimberly, Kim Hall, Ayana Thompson. Blackkkshakespearean: A Call to Action for Medieval and Early Modern Studies – Profession. 2021, https://profession.mla.org/blackkkshakespearean-a-call-to-action-for-medieval-and-early-modern-studies/.
R	Teaching resources	Dadabhoy, Ambereen. Why Black Lives Matter in Shakespeare. 2016, https://ccd1.claremont.edu/digital/collection/cdl/id/60
R	Teaching resources	Little, Arthur. "Is It Possible to Read Shakespeare Through Critical White Studies?". <i>The Cambridge Companion to Shakespeare and Race</i> , Ayanna Thompson, 2021, pp. 268-80, Accessed 20 Sept 2021.
R	Teaching resources	Eklund, Hillary Caroline, and Wendy Beth Hyman. <i>Teaching Social Justice Through Shakespeare</i> . Edinburgh University Press, 2019.
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		Attar, Karina F., and Shutters, Lynn, eds. <i>Teaching Medieval and Early Modern Cross-Cultural Encounters</i> . Palgrave Macmillan, 2014
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Modern performance practices and Shakespeare studies

R	Modern performance practice and Shakespeare Studies	Thomas, Miranda Fay. "Re-Defining the Shakespearean Actor: Casting and Diversity at Shakespeare's Globe Under Emma Rice and Michelle Terry". <i>Actes Des Congrès De La Société Française Shakespeare</i>, no. 39, 2021. Openedition, https://doi.org/10.4000/shakespeare.6048.
R	Modern performance practice and Shakespeare Studies	McCarthy, Harry R. "Leave to Speak: White Scholars, "Allyship", And Shakespeare Studies". <i>Shakespeare</i> , vol 17, no. 1, 2021, pp. 134-142. <i>Informa UK Limited</i> , doi:10.1080/17450918.2021.1892813.
R	Modern performance practice and Shakespeare Studies	"Kim F. Hall and the Mountain of Evidence". <i>Medium</i>, 2021, https://medium.com/the-sundial-acmrs/kim-f-hall-and-the-mountain-of-evidence-69af9fc111bd.
R	Modern performance practice and Shakespeare Studies	MacDonald, Joyce Green. "Actresses of Color and Shakespearean Performance the Question of Reception". Ayanna Thompson, Cambridge University Press, Cambridge, 2021, pp. 208-222, Accessed 20 Sept 2021.
R	Modern performance practice and Shakespeare Studies	Chapman, Matthieu. "The Appearance of Blacks on The Early Modern Stage: "Love's Labour's Lost's" African

		Connections to Court". <i>Early Theatre</i> , vol 17, no. 2, 2014, pp. 77-94., Accessed 20 Sept 2021.
R	Modern performance practice and Shakespeare Studies	Dadabhoy, Ambereen. "Two Faced: The Problem of Othello's Visage". <i>Othello: The State of Play</i> , Lena C. Orlin, The Arden Shakespeare, 2014, Accessed 20 Sept 2021.
R	Modern performance practice and Shakespeare Studies	Shakespeare, Race and Nation, guest-edited by Farah Karim-Cooper and Eoin Price: https://www.tandfonline.com/toc/rshk20/17/1?nav=tocList
R	Modern performance practice and Shakespeare Studies	Ndiaye, Noémie. "Aaron's Roots: Spaniards, Englishmen, And Blackamoors in Titus Andronicus". <i>Early Theatre</i> , vol 19, no. 2, 2016, pp. 59-80., Accessed 20 Sept 2021.
R/Q	Modern performance practice and Shakespeare Studies	Lafayette College. Keefe Colloquium in the Public Humanities: "Shakespeare, Race, and Queer Sexuality". https://sites.lafayette.edu/symposium-2021/program/ .

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R	Racial formation	Adelman, Janet. "Her Father's Blood: Race, Conversion, and Nation in the Merchant of Venice." <i>Representations</i> , no. 81, 2003, pp. 4-30.
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R	Racial formation	Akhimie, Patricia. “‘Bruised with Adversity’: Reading Race in The Comedy of Errors,” The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, Race. Traub, Valerie, ed. Oxford UP, 2016, 186-96
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R	Racial formation	Akhimie, Patricia. Shakespeare and the Cultivation of Difference, Routledge, 2020.
R	Racial formation	Andrea, Bernadette. “‘A Noble Troop of Strangers’: Masques of Blackness in Shakespeare’s Henry VIII.” Shakespeare and Immigration, edited by Ruben Espinosa and David Ruiter, Routledge, 2014, pp. 91–112.
R	Racial formation	----. Women and Islam in Early Modern English Literature. Cambridge: Cambridge University Press, 2007.
R	Racial formation	Archer, John Michael. Old Worlds: Egypt, Southwest Asia, India, and Russia in Early Modern English Writing. Stanford: Stanford University Press, 2001.

R	Racial formation	Arvas, Abdulhamit. "Early Modern Eunuchs and the Transing of Gender and Race." <i>Journal for Early Modern Cultural Studies</i> , vol. 19, no. 4, 2019, pp. 116-136, 304. Doi: 10.1353/jem.2019.0040.
R	Racial formation	Bovilsky, Lara. <i>Barbarous Play: Race on the English Renaissance Stage</i> . Minneapolis: University of Minnesota Press, 2008.
R	Racial formation	Britton, Dennis Austin. <i>Becoming Christian: Race, Reformation, and Early Modern Romance</i> (New York: Fordham UP, 2014).
R	Racial formation	Brookes, Kristen G. "Inhaling the Alien: Race and Tobacco in Early Modern England." <i>Global Traffic: Discourses and Practices of Trade in English Literature and Culture from 1550 to 1700</i> . Ed. Barbara Sebek, Stephen Deng. Palgrave Macmillan, New York, 2008. 157-178.
R	Racial formation	Brown, David Sterling. "Code Black: Whiteness and Unmanliness in Hamlet," <i>Hamlet: The State of Play</i> , ed. Sonia Massai and Lucy Munro (London: The Arden Shakespeare, 2021)

R	Racial formation	--- “Things of Darkness: ‘The Blueprint of a Methodology,’” <i>The Hare: An Online Journal of Untimely Reviews in Early Modern Theater</i>, Special Issue (Critical Race Studies) 5.1 (September 2020). https://thehareonline.com/article/things-darkness-%E2%80%9C-blueprint-methodology%E2%80%9D
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