

FINDING QUEERNESS in our records



**SHAKESPEARE'S
GLOBE**

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Introductory note

Why this guide is needed

Archive catalogues were not designed to be user-friendly, or to facilitate thematic searches. Historically, [ours](#) has described what we have, but there is not yet subject tagging like you might get in a library catalogue. So, for example, as of December 2023, queer as a search term brought up only 4 hits, and LGBT+ or LGBTQ 7 or 2 hits respectively. It should come as no surprise that this considerably under-represents the relevant material we have in the collection. Research has suggested a third of the surviving corpus of Early Modern plays (which have been at the core of our repertoire) reference “men’s desire for boys”.¹ It is also important to remember that the conventional theatrical practice of commercial stages saw boy performers performing as boys, youths, girls and women.

Although this is a standalone guide for queerness, it also points where needed to the other guides in this series (on race, disability 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 Queer readings suggested below are the only possible ones. Likewise, the guide does not claim to be fully comprehensive, so Queer readings of other plays, lines and characters are also possible.

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

¹ <https://www.jstor.org/stable/10.1086/664466>

Historic language note

It is important to start by noting that modern understandings of sexuality and identity do not map well onto the past and are often not recoverable from the historical record. Nonetheless, in a **patriarchal society** (see glossary below), ways of being and doing that were not aligned with begetting legitimate offspring could at best be cause for comment and at worst stigmatised and punished as deviant. From John Aubrey, for example, we learn that the playwrights Francis Beaumont and John Fletcher “lived together... both batchelors; lay together.; had one wench in the house between them, which they did so admire; the same cloathes and cloake, &c between them”. How they would have described their own identities and relationship in modern terms is irrecoverable, but such a lifestyle (even if you think Aubrey is unreliable) was one which attracted remark.

There is a degree of a misogyny evident in the worlds of the plays where marriage can seem to be a trap for men: if they spend time with women (including their own wives) it can be emasculating and effeminising, while spending time apart puts them at risk of being cuckolded. Bacon who was married but was said to have “Ganimeds and Favourites” wrote an essay *Of Marriage and Single Life* which includes the following: “Wives are young men’s mistresses; companions for middle age; and old men’s nurses... But yet he was reputed one of the wise men, that made answer to the question, when a man should marry,- A young man not yet, an elder man not at all.”

A proverb attributed to Alfonso of Naples was to the effect that domestic happiness depended on the husband being deaf (to his wife’s voice) and the wife blind (to his behaviour). Even if happy marriages offer fewer dramatic possibilities, it is noteworthy that the Macbeths are about the most devoted of Shakespeare’s husband-and-wife couples (despite being childless) and the play shows her seeking to “unsex” herself and denying his manhood. Germaine Greer was clearly right to point out that scholarship’s long-standing negative treatment of Anne Hathaway (Shakespeare’s wife), imagining her from what is said in the plays, says a lot more about the type of people who were literary academics than Shakespeare’s personal life.

Queer is a reclaimed slur that still carries an implied comparison to what is or has been deemed 'normal'. The reclamation counteracts the idea that deviating from what is deemed normal is inferior or morally reprehensible. It must be admitted that it is a term which has not been universally embraced by all parts of the community. Its use here is informed by Queer Theory, which challenges the assumptions of **heteronormativity** (see glossary).

In this guide we include within Queerness four main areas (with two further additional aspects outlined below):

(1) same gender desire, affection and intimacy (some of which could arise from **homosociality**);

(2) resistance to and avoidance of heterosexual coupling;

(3) the challenging of binary gender expectations whether in conduct (e.g. effeminate males and mannish females);

or

(4) dress (whether for protection, for fun, as a performer or as an identity).

Readers interested in 3 and 4 may also find it useful to use this guide in conjunction with the Gender subject guide. The fact that the Early Modern stage employed only male actors meant that there could be an added frisson to plots where women disguise themselves as boys or talk about their wish to be a man (e.g. when Beatrice wishes Hero to be avenged). Plays of the period also include *Galatea* which has girls being disguised as boys (to save them from sacrifice) who meet and fall in love and insist they will never love otherwise than each other, while John Fletcher's *Love's Cure, or The Martial Maid* (not yet

performed at the Globe) has as its plot a sister and brother being brought up as each other and then being made to switch back and conform to gender norms.

It should also be noted that the same words (even words like 'boy') may not always signify the same thing across eras. Even a seemingly technical legal term like sodomy, for example, could be associated, for example with both atheism and Catholicism, and foreigners (particularly Italians, Turks and peoples encountered in the Caribbean and the Americas - see also the Race subject guide) in ways that don't make immediate sense now. Moreover, the same behaviours may have connoted different things at different times (e.g. it is not the fact that Beatrice habitually shared Hero's bed that endangered the latter's marriage to Claudio). Similarly practices which were once relatively unremarkable may now be stigmatised and rightly sanctioned in law (e.g. child abuse by someone in authority, such as a teacher).

A fifth important source of Queerness in Early Modern drama is literary. The Classical World not only offered couples such as Alexander the Great and Hephaestion, Hercules and Hylas, and Patroclus and Achilles, but also more generally celebrated the beautiful boy (whether the god of love Eros/Amor/Cupid, Adonis or Alexis, and the other anonymous shepherd boys of pastoral). Marlowe's *Dido, Queen of Carthage* opens with "Jupiter dandling Ganymede upon his knee", the former affirming his love, and the latter asking for favours and presents, and described by Venus as "that female wanton boy".

It is important to note that relationships between women or women and girls are less well documented: as John Donne notes in his *Sappho to Philaenis*, "But of our dalliance no more signs there are/Than fishes leave in streams, or birds in air." The Donne poem seeks to dissuade Philaenis from "the tillage of a harsh rough man" when "Between us all sweetness may be had".

Classical sources also offer historical and mythical characters who dressed other in accord with the gender binary, who transitioned from female to male (and less commonly vice versa), or who have or acquire both male and female characteristics (e.g. Hermaphroditus). Even seemingly heterosexual stories can

have homoerotic potential for the imagination familiar with the barely clad figures rendered in the visual arts and some Classically inspired allusions to characters with homoerotic potential comprise a fifth grouping in this Guide. Given this context, it is perhaps unsurprising that the contemporary beardless and magnificently attired page boy had the potential to be eroticised (with doubts cast on the morality of those employing them, both male and female), and that boy players were easy to equate with such attendants. A writer (such as Shakespeare in the sonnets) adopting the persona of an older lover addressing a younger male need not be autobiographical, but that does not mean the output is not homoerotic/Queer.

A final brief section looks at potentially queer innuendo.

Researchers should note that this subject guide facilitates access not just to the records of the Shakespeare Globe Trust, but to the staging of works from the Early Modern corpus and both language and representation may now be offensive. However, even new writing can represent Queerness in ways that reinforce negative stereotypes (e.g. promiscuity, predatoriness and the spreading of disease) and productions can add queerness to characterisation that is little more than a titillating joke. More recent productions have content warnings in pre-publicity (which may specify homophobia, for example), and these are added to the catalogue for the recordings of those productions, but earlier productions of the same play do not have such warnings.

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

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

How to find the records you are interested in

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

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

Introductory essay: The queer cultures of Shakespeare's England - Will Tosh

It's easy to tell a despairingly grim story about queer desire in Shakespeare's London. The law of the land regarded sodomy as a capital crime, and religious doctrine held all forms of sexual 'uncleanness' to be abuses of God's will – and punishable by an eternity of hellfire in the afterlife. Anyone looking for expressions of queer pride might expect to have a hard time of it in the sixteenth and seventeenth centuries, when sodomites faced public execution and women – whatever their sexual identities – were expected to place their desires at their husbands' disposal.

But we miss a great deal of the detail when we take such a bleak picture at face value. Early Modern England was certainly no queer utopia, but Shakespeare's culture and society made much more space for the articulation of same-sex desire than we might expect.

The legal picture was complex. The Buggery Act of 1533 (re-affirmed in 1562) outlawed 'the detestable and abominable vice of buggery committed with mankind or beast', but also laid down stringent evidentiary requirements for prosecution: the full act had to be independently witnessed for the actor or their partner to be convicted in court. The number of people successfully prosecuted for consensual sodomy in Shakespeare's lifetime was therefore vanishingly small: barely anyone was labelled a 'sodomite' by law during Queen Elizabeth I's reign. And nothing else on the sexual menu fell under statute – all other forms of illicit erotic coupling, from kissing to non-penetrative sex, were transgressive only by religion and custom, not law.

While the Church of England was aggressively hostile to queer sexuality in all its forms, the actual instruments of religious doctrine – the ecclesiastical magistrates, also known as the 'Bawdy Courts' – were mostly overburdened with dealing with the needs of illegitimate children (the consequences of straight sexual misconduct). Few men or women found themselves facing the

parish courts charged with same-sex misconduct, for all that preachers in the pulpit liked to thunder against fornication and sodomy.

This vacuum of surveillance and punishment raises questions. It may be that legal and ecclesiastical records haven't survived, and many more individuals were targeted for their queer sexual misdemeanours than we can now detect. But this is unlikely. Historians since the 1970s have combed archives for evidence, and found plenty to indicate the courts' active pursuit of other social and sexual crimes like straight prostitution, sexual assault and marital abandonment. It is difficult to believe that same-sex criminality should be uniquely undocumented.

It's possible that no such sexual or romantic activity was taking place, and that – despite the church's dire warnings about sin – men and women in Early Modern England were remarkably innocent and inexperienced about what they could do with their bodies and with one another. This, too, is hard to credit, given that queer desire is a constant in human experience and human society. It's even less plausible when we look at the literature and drama of the English Renaissance.

Early Modern writers explored queer feeling in many literary forms. Shakespeare's own Sonnets were unusual in focussing on romantic desire between men (only one other poet, Richard Barnfield, published queer sonnets at this time), but numerous poems and prose narratives were built around the pursuit and seduction of beautiful young men. Often these stories were drawn from Ovid's *Metamorphoses*, itself a treasure trove of polymorphous desire and kink sexuality. In Philip Sidney's prose romance *Arcadia* (written in the 1580s and first published in 1593), the soldier Pyrocles disguises himself as the beautiful Amazon Cleophila, spreading erotic confusion throughout the royal court. Travel writers relished the opportunity to titillate English readers with different sexual practices in more distant lands: inhabitants of hotter climates, and non-Christian nations, were regarded as more tolerant of sexual transgressions.

But the centre of queer literary culture in Shakespeare's London was the playhouse, both the large outdoor amphitheatres run by adult commercial companies, and the elite indoor theatres where all the performers were schoolboys and adolescents. The all-male stage was a recognised site of queer eroticism. For some observers this was a catastrophe: the anti-theatrical campaigner William Prynne, writing some years after Shakespeare's death, castigated 'men's putting on of women's apparel' as a 'preparative [...] to the most abominable, unnatural sin of Sodom.' But the majority of theatregoers either thought otherwise, or didn't mind. Boy actors, like actresses of the Restoration stage, attracted devoted followers and sexualised attention from men that must at times have been unwelcome.

Dramatists willingly exploited the homoerotic energies of the Early Modern theatre. The playwright John Lyly was probably the first to leverage the queer theatricality of the boy-playing-a-girl-disguised-as-a-boy trope, in which the real body of the young male actor was incorporated into the romantic narrative on stage. Shakespeare learned from Lyly: his disguised heroines (in *The Two Gentlemen of Verona*, *The Merchant of Venice*, *As You Like It*, *Twelfth Night* and *Cymbeline*) all have moments when they reflect on the erotic confusion caused by their layered performance of gender.

Perhaps because of such storylines, the Early Modern playhouse acquired a reputation as a site of gender nonconformity for performers and audience members. In 1617 a satirist claimed to be horrified at the sight of 'a woman of the masculine gender' taking a seat in the Blackfriars; the debates that erupted in the early seventeenth century about the behaviour of allegedly masculine women and effeminate men on the streets of London identified the theatre as a contributing factor to these social transgressions.

Early Modern playwrights were fascinated by the dramatic potential of stories of intimate same-sex friendship, especially when devoted friends found their relationships threatened by other sorts of erotic attachments. When Shakespeare dramatized the passion and pain between Bassanio and Antonio (*The Merchant of Venice*) or Rosalind and Celia (*As You Like It*), he was drawing on a long tradition of friendship theory that celebrated *amicitia perfecta* –

idealised friendship – as the greatest of human relationships. The rhetoric of classical friendship also provided a language for Shakespeare’s characters to use when articulating their queer desire – such as the lovers Antonio and Sebastian (*Twelfth Night*) or Emilia and her long-dead beloved Flavina (*The Two Noble Kinsmen*).

Shakespeare’s culture, therefore, provides copious evidence for the presence, understanding and articulation of same-sex love – in many different forms. People in Early Modern England found various ways to express their desires, sometimes physically, sometimes emotionally, and sometimes artistically. The surviving drama of the Early Modern stage is one of our best available sources for understanding where queerness flourished in the Renaissance past – and where it was forced into hiding.

Further reading: Will Tosh, *Straight Acting: The Many Queer Lives of William Shakespeare* (Sceptre, 2024)

Queerness in the plays

Characters with evidence of same gender desire, affection and intimacy

Although it would be anachronistic to use terms including gay, lesbian, bisexual or pansexual, a queer reading of these examples may resonate with those who identify using these or similar terms.

Play title	Examples
All's Well That Ends Well	<p>Parolles to Bertram: What's the matter, sweet-heart?</p> <p>What, what, sweet-heart?</p>
Antony and Cleopatra	<p>Pompey on Lepidus: Lepidus flatters both, Of both is flatter'd; but he neither loves, Nor either cares for him.</p> <p>Domitius Enobarbus on Lepidus: O, how he loves Caesar!</p> <p>Agrippa on Lepidus: Nay, but how dearly he adores Mark Antony!</p> <p>Domitius Enobarbus to Menas: if our eyes had authority, here they might take two thieves kissing.</p> <p>Cleopatra to Charmian and Iras: Come then, and take the last warmth of my lips. Farewell, kind Charmian; Iras, long farewell.</p>
As You Like it	<p>Rosalind on Duke Senior: My father lov'd Sir Rowland as his soul</p> <p>Duke Senior to Jaques: Why, how now, monsieur! what a life is this, That your poor friends must woo your company?</p>

	<p>Adam to Orlando: What, my young master? O my gentle master! O my sweet master!.. Here is the gold; All this I give you. Let me be your servant; Though I look old, yet I am strong and lusty;.. Master, go on; and I will follow thee To the last gasp, with truth and loyalty.</p> <p>Le Beau on Celia and Rosalind: the smaller is his daughter; The other is daughter to the banish'd Duke, And here detain'd by her usurping uncle, To keep his daughter company; whose loves Are dearer than the natural bond of sisters.</p> <p>Celia to Rosalind: Herein I see thou lov'st me not with the full weight that I love thee.</p> <p>Rosalind lacks, then, the love Which teacheth thee that thou and I am one. Shall we be sund'red? Shall we part, sweet girl?</p> <p>Rosalind to Celia: Sweet, say on.</p>
Coriolanus	<p>Coriolanus to Cominius: O, let me clip ye In arms as sound as when I woo'd, in heart As merry as when our nuptial day was done, And tapers burn'd to bedward!</p> <p>Menenius Agrippa: I am known to... one that converses more with the buttock of the night than with the forehead of the morning:</p>

Aufidius to Coriolanus:

Let me twine
Mine arms about that body,...:
here I clip
The anvil of my sword, and do contest
As hotly and as nobly with thy love
As ever in ambitious strength I did
Contend against thy valour. Know thou first,
I loved the maid I married; never man
Sigh'd truer breath; but that I see thee here,
Thou noble thing! more dances my rapt heart
Than when I first my wedded mistress saw
Bestride my threshold...
I have nightly since
Dreamt of encounters 'twixt thyself and me;
We have been down together in my sleep,
Unbuckling helms, fisting each other's throat,
And waked half dead with nothing.

Coriolanus to Menenius Agrippa and Aufidius:

Therefore, be gone.
Mine ears against your suits are stronger than
Your gates against my force. Yet, for I loved thee,
Take this along; I writ it for thy sake
And would have rent it. Another word, Menenius,
I will not hear thee speak. This man, Aufidius,
Was my beloved in Rome: yet thou behold'st!

Coriolanus to Aufidius on Menenius Agrippa:

This last old man,
Whom with a crack'd heart I have sent to Rome,
Loved me above the measure of a father;
Nay, godded me, indeed. Their latest refuge
Was to send him; for whose old love I have,
Though I show'd sourly to him, once more offer'd
The first conditions, which they did refuse
And cannot now accept; to grace him only
That thought he could do more, a very little

	<p>I have yielded to: fresh embassies and suits, Nor from the state nor private friends, hereafter Will I lend ear to</p> <p>Aufidius on Coriolanus: took him; Made him joint-servant with me; gave him way In all his own desires; nay, let him choose Out of my files, his projects to accomplish, My best and freshest men; served his designments In mine own person; help to reap the fame Which he did end all his; and took some pride To do myself this wrong: till, at the last, I seem'd his follower, not partner</p> <p>For which my sinews shall be stretch'd upon him.</p> <p>My rage is gone; And I am struck with sorrow. Take him up. Help, three o' the chiefest soldiers; I'll be one. Beat thou the drum, that it speak mournfully: Trail your steel pikes. Though in this city he Hath widow'd and unchilded many a one, Which to this hour bewail the injury, Yet he shall have a noble memory.</p>
Hamlet	<p>Hamlet to Horatio: For thou dost know, O Damon dear (see section 5 below)</p> <p>Horatio to Hamlet: Here, sweet lord, at your service.</p> <p>Now cracks a noble heart. Good night, sweet prince, And flights of angels sing thee to thy rest!</p> <p>Rosencrantz to Hamlet: My lord, you once did love me.</p>

Henry IV Part 1	<p>Falstaff to Hal: sweet young prince</p> <p>sweet wag</p> <p>Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal.</p> <p>Sweet wag</p> <p>sweet Hal</p> <p>thy love is worth a million: thou owest me thy love.</p> <p>Falstaff on Poins: I am bewitched with the rogue's company. If the rascal hath not given me medicines to make me love him, I'll be hanged.</p> <p>Hal to Falstaff: my sweet creature of bombast</p> <p>Poins to Hal: my good sweet honey lord</p> <p>Hal to Poins: sweet Ned</p>
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	<p>Percy on Henry IV (and Richard II's favourites, see also Richard II below): The king is kind; and well we know the king Knows at what time to promise, when to pay. My father and my uncle and myself Did give him that same royalty he wears; And when he was not six and twenty strong, Sick in the world's regard, wretched and low, A poor unminded outlaw sneaking home, My father gave him welcome to the shore;.. and by this face, This seeming brow of justice, did he win The hearts of all that he did angle for; Proceeded further; cut me off the heads Of all the favourites that the absent king In deputation left behind him here, When he was personal in the Irish war.</p>
Henry IV Part 2	<p>Hal on Falstaff's page: And the boy that I gave Falstaff. 'A had him from me Christian; and look if the fat villain have not transform'd ape.</p> <p>Pistol to Falstaff: Sweet thou art now one of the greatest men in this realm.</p> <p>Falstaff to Pistol: O sweet Pistol!</p> <p>Doll Tearsheet on Hal and Poin: Why does the Prince love him so, then?</p> <p>Falstaff to King Henry: God save thee, my sweet boy</p>
Henry V	<p>Bardolph on the dead Falstaff: Would I were with him, wheresome'er he is, either in heaven or in hell!</p>

Exeter on Lord Scroop's relationship with Henry V:

Nay, but the man that was his bedfellow

Henry V to Lord Scroop:

But, O,
What shall I say to thee, Lord Scroop? thou cruel,
Ingrateful, savage and inhuman creature!
Thou that didst bear the key of all my counsels,
That knew'st the very bottom of my soul,
That almost mightst have coin'd me into gold,..
I will weep for thee;
For this revolt of thine, methinks, is like
Another fall of man.

Boy on Bardolph, Nym and Pistol:

but all they three, though they would serve me, could
not be man to me; for indeed three such antics do not
amount to a man... They would have me as familiar
with men's pockets as their gloves or their
handkerchers: which makes much against my
manhood, if I should take from another's pocket to put
into mine; for it is plain pocketing up of wrongs.

Pistol on Henry V:

The king's a bawcock, and a heart of gold,
A lad of life, an imp of fame;
Of parents good, of fist most valiant.
I kiss his dirty shoe, and from heart-string
I love the lovely bully.

Exeter on the deaths of York and Suffolk:

Suffolk first died: and York, all haggled over,
Comes to him, where in gore he lay insteep'd,
And takes him by the beard; kisses the gashes
That bloodily did spawn upon his face;
And cries aloud 'Tarry, dear cousin Suffolk!

	<p>My soul shall thine keep company to heaven;.. Tarry, sweet soul, for mine, then fly abreast, Upon these words I came and cheer'd him up: He smiled me in the face, raught me his hand, And, with a feeble gripe, says 'Dear my lord, Commend my service to me sovereign.' So did he turn and over Suffolk's neck He threw his wounded arm and kiss'd his lips; And so espoused to death, with blood he seal'd A testament of noble-ending love.</p>
Henry VI Part 1	<p>Edmund Mortimer to the gaoler on Richard's arrival: Direct mine arms I may embrace his neck, And in his bosom spend my latter gasp: O, tell me when my lips do touch his cheeks, That I may kindly give one fainting kiss.</p>
Henry VI Part 2	<p>Queen Margaret to King Henry: Is all thy comfort shut in Gloucester's tomb? Why, then, dame Margaret was ne'er thy joy. Erect his statue and worship it, And make my image but an alehouse sign.</p>
Julius Caesar	<p>Cassius to Brutus: Brutus, I do observe you now of late: I have not from your eyes that gentleness And show of love as I was wont to have: You bear too stubborn and too strange a hand Over your friend that loves you.</p> <p>For Cassius is aweary of the world; Hated by one he loves; braved by his brother;.. O, I could weep My spirit from mine eyes! There is my dagger, And here my naked breast; within, a heart Dearer than Plutus' mine, richer than gold:.. Strike, as thou didst at Caesar; for, I know, When thou didst hate him worst, thou lovedst him better Than ever thou lovedst Cassius.</p>

	<p>My heart is thirsty for that noble pledge. Fill, Lucius, till the wine o'erswell the cup; I cannot drink too much of Brutus' love.</p>
King Lear	<p>Fool: He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath.</p>
Love's Labour's Lost	<p>Boyet (on the Ferdinand and three Lords): Their herald is a pretty knavish page, That well by heart hath conn'd his embassy: Action and accent did they teach him there; 'Thus must thou speak,' and 'thus thy body bear:'.. With that, all laugh'd and clapp'd him on the shoulder, Making the bold wag by their praises bolder: One rubb'd his elbow thus, and fleer'd and swore A better speech was never spoke before;</p>
The Merchant of Venice	<p>Antonio to Bassanio: You know me well, and herein spend but time To wind about my love with circumstance; And out of doubt you do me now more wrong In making question of my uttermost Than if you had made waste of all I have:</p> <p>Tell her the process of Antonio's end; Say how I loved you, speak me fair in death; And, when the tale is told, bid her be judge Whether Bassanio had not once a love.</p> <p>My Lord Bassanio, let him have the ring: Let his deservings and my love withal Be valued against your wife's commandment.</p> <p>Sweet Bassanio,.. if your love do not persuade you to come, let not my letter.</p> <p>Bassanio to Antonio: Antonio, I am married to a wife Which is as dear to me as life itself;</p>

	<p>But life itself, my wife, and all the world, Are not with me esteem'd above thy life: I would lose all, ay, sacrifice them all Here to this devil, to deliver you.</p> <p>Salarino on Antonio: A kinder gentleman treads not the earth. I saw Bassanio and Antonio part: Bassanio told him he would make some speed Of his return: he answer'd, 'Do not so; Slubber not business for my sake, Bassanio But stay the very riping of the time;.. And even there, his eye being big with tears, Turning his face, he put his hand behind him, And with affection wondrous sensible He wrung Bassanio's hand; and so they parted.</p> <p>Solanio on Antonio: I think he only loves the world for him. I pray thee, let us go and find him out And quicken his embraced heaviness With some delight or other.</p> <p>Nerissa to Portia: sweet madam</p>
The Merry Wives of Windsor	<p>Mistress Quickly to Falstaff: Mistress Page would desire you to send her your little page, of all loves: her husband has a marvellous infection to the little page; and truly Master Page is an honest man.</p> <p>Ford to Mistress Page (referring to his wife): I think, if your husbands were dead, you two would marry.</p>
A Midsummer Night's Dream	<p>Puck on the Indian boy: For Oberon is passing fell and wrath, Because that she as her attendant hath A lovely boy, stolen from an Indian king; She never had so sweet a changeling;</p>

And jealous Oberon would have the child
Knight of his train, to trace the forests wild;
But she perforce withholds the loved boy,
Crowns him with flowers and makes him all her joy:

Oberon: I do but beg a little changeling boy,
To be my henchman.

I'll make her render up her page to me.

I then did ask of her her changeling child;
Which straight she gave me, and her fairy sent
To bear him to my bower in fairy land.
And now I have the boy

Lysander to Demetrius:

You have her father's love, Demetrius;
Let me have Hermia's: do you marry him.

Helena:

Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you;
Save that, in love unto Demetrius,
I told him of your stealth unto this wood.

Is all the counsel that we two have shared,
The sisters' vows, the hours that we have spent,
When we have chid the hasty-footed time
For parting us,—O, is it all forgot?
All school-days' friendship, childhood innocence?
We, Hermia, like two artificial gods,
Have with our needles created both one flower,
Both on one sampler, sitting on one cushion,
Both warbling of one song, both in one key,
As if our hands, our sides, voices and minds,
Had been incorporate. So we grow together,
Like to a double cherry, seeming parted,
But yet an union in partition;
Two lovely berries moulded on one stem;

	<p>So, with two seeming bodies, but one heart; Two of the first, like coats in heraldry, Due but to one and crowned with one crest.</p> <p>Titania on the Indian Boy's mother: The fairy land buys not the child of me. His mother was a votaress of my order: And, in the spiced Indian air, by night, Full often hath she gossip'd by my side, And sat with me on Neptune's yellow sands, Marking the embarked traders on the flood, When we have laugh'd to see the sails conceive And grow big-bellied with the wanton wind; Which she, with pretty and with swimming gait Following,—her womb then rich with my young squire,— Would imitate, and sail upon the land, To fetch me trifles, and return again, As from a voyage, rich with merchandise. But she, being mortal, of that boy did die; And for her sake do I rear up her boy, And for her sake I will not part with him.</p>
Othello	<p>Iago on Othello: Though I do hate him as I do hell-pains. Yet, for necessity of present life, I must show out a flag and sign of love, Which is indeed but sign.</p> <p>Iago on Roderigo: If thou dost, I shall never love thee after. Why, thou silly gentleman!</p> <p>Iago to Cassio: And, good lieutenant, I think you think I love you. I protest, in the sincerity of love and honest kindness.</p>

	<p>Desdemona to Cassio: You do love my lord: You have known him long;</p> <p>Othello to Iago: if thou dost love me, Show me thy thought.</p> <p>I greet thy love, Not with vain thanks, but with acceptance bounteous,</p> <p>Iago to Othello: My lord, you know I love you.</p> <p>now I shall have reason To show the love and duty that I bear you With franker spirit:</p> <p>I hope you will consider what is spoke Comes from my love.</p> <p>Iago on Cassio: I do love Cassio well;</p> <p>I lay with Cassio lately; And, being troubled with a raging tooth, I could not sleep... And then, sir, would he gripe and wring my hand, Cry 'O sweet creature!' and then kiss me hard, As if he pluck'd up kisses by the roots That grew upon my lips: then laid his leg Over my thigh, and sigh'd, and kiss'd;</p>
Richard II	<p>Richard on Henry Bolingbroke: Ourself and Bushy, Bagot here and Green Observed his courtship to the common people; How he did seem to dive into their hearts With humble and familiar courtesy, What reverence he did throw away on slaves, Wooing poor craftsmen with the craft of smiles</p>

And patient underbearing of his fortune,
As 'twere to banish their affects with him.
Off goes his bonnet to an oyster-wench;
A brace of draymen bid God speed him well
And had the tribute of his supple knee,
With 'Thanks, my countrymen, my loving friends;'
As were our England in reversion his,
And he our subjects' next degree in hope.

Green on the favourites' relationship with Richard (see also Henry IV Part 1, above): Besides, our nearness to the king in love
Is near the hate of those love not the king.

Henry Bolingbroke to Percy:

I count myself in nothing else so happy
As in a soul remembering my good friends;
And, as my fortune ripens with thy love,
It shall be still thy true love's recompense:
My heart this covenant makes, my hand thus seals it.

Henry Bolingbroke to the favourites Bushy and Green Richard (see also Henry IV Part 1, above):

You have misled a prince, a royal king,
A happy gentleman in blood and lineaments,
By you unhappied and disfigured clean:
You have in manner with your sinful hours
Made a divorce betwixt his queen and him,
Broke the possession of a royal bed
And stain'd the beauty of a fair queen's cheeks
With tears drawn from her eyes by your foul wrongs.
Myself, a prince by fortune of my birth,
Near to the king in blood, and near in love
Till you did make him misinterpret me,
Have stoop'd my neck under your injuries

Richard to Henry Bolingbroke:

Your own is yours, and I am yours, and all.

Richard III	<p>Buckingham to Hastings: Lord Hastings, you and he are near in love.</p> <p>Hastings to Richard III: The tender love I bear your grace, my lord, Makes me most forward in this noble presence</p> <p>Richard III on Hastings: So dear I loved the man, that I must weep. I took him for the plainest harmless creature That breathed upon this earth a Christian; Made him my book wherein my soul recorded The history of all her secret thoughts:</p> <p>Richard III to Tyrrel: Thou sing'st sweet music. Hark, come hither, Tyrrel Go, by this token: rise, and lend thine ear: There is no more but so: say it is done, And I will love thee, and prefer thee too.</p>
The Taming of the Shrew	<p>Lucentio to Tranio: And now in plainness do confess to thee, That art to me as secret and as dear As Anna to the Queen of Carthage was</p>
Timon of Athens	<p>Flavius to Timon: That which I show, heaven knows, is merely love, Duty and zeal to your unmatched mind, Care of your food and living;</p> <p>O, let me stay, And comfort you, my master.</p>
Troilus and Cressida	<p>Ulysses on Achilles and Patroclus: The great Achilles, whom opinion crowns The sinew and the forehead of our host, Having his ear full of his airy fame, Grows dainty of his worth, and in his tent Lies mocking our designs: with him Patroclus Upon a lazy bed the livelong day</p>

	<p>Breaks scurril jests;</p> <p>Patroclus to Achilles: They think my little stomach to the war, And your great love to me, restrains you thus. Sweet, rouse yourself, and the weak wanton Cupid Shall from your neck unloose his amorous fold</p> <p>Achilles to Patroclus: Go call Thersites hither, sweet Patroclus. I'll send the fool to Ajax and desire him T' invite the Trojan lords after the combat To see us here unarmed. I have a woman's longing, An appetite that I am sick withal, To see great Hector in his weeds of peace, To talk with him, and to behold his visage, Even to my full of view.</p> <p>My sweet Patroclus</p> <p>Thersites to Patroclus: Prithee, be silent, boy; I profit not by thy talk: thou art thought to be Achilles' male varlet... Why, his masculine whore.</p> <p>Thersites on Patroclus: I will hold my peace when Achilles' brach bids me, shall I?</p>
Twelfth Night	<p>Sebastian to Antonio: therefore I shall crave of you your leave that I may bear my evils alone: it were a bad recompense for your love, to lay any of them on you.</p> <p>Antonio to Sebastian: If you will not murder me for my love, let me be your servant.</p> <p>I could not stay behind you: my desire, More sharp than filed steel, did spur me forth;</p>

And not all love to see you, though so much
As might have drawn one to a longer voyage,
But jealousy what might befall your travel,
Being skillless in these parts; which to a stranger,
Unguided and unfriended, often prove
Rough and inhospitable: my willing love,
The rather by these arguments of fear,
Set forth in your pursuit.

Hold, sir, here's my purse.
In the south suburbs, at the Elephant,
Is best to lodge: I will bespeak our diet,
Whiles you beguile the time and feed your knowledge
With viewing of the town: there shall you have me.

Antonio on Sebastian:

The gentleness of all the gods go with thee!..
But, come what may, I do adore thee so,
That danger shall seem sport, and I will go.

One, sir, that for his love dares yet do more
Than you have heard him brag to you he will.

And to his image, which methought did promise
Most venerable worth, did I devotion.

To-day, my lord; and for three months before,
No interim, not a minute's vacancy,
Both day and night did we keep company.

Antonio to Viola (supposing her Sebastian):

This youth that you see here
I snatch'd one half out of the jaws of death,
Relieved him with such sanctity of love,
And to his image, which methought did promise
Most venerable worth, did I devotion.

His life I gave him and did thereto add
My love, without retention or restraint,
All his in dedication; for his sake

	<p>Did I expose myself, pure for his love, Into the danger of this adverse town;</p> <p>Viola (as Cesario) to Olivia: 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. If I do feign, you witnesses above Punish my life for tainting of my love!</p>
<p>The Two Gentlemen of Verona</p>	<p>Valentine to Proteus: Cease to persuade, my loving Proteus: Home-keeping youth have ever homely wits... I rather would entreat thy company To see the wonders of the world abroad, Than, living dully sluggardized at home, Wear out thy youth with shapeless idleness.</p> <p>Sweet Proteus, no; now let us take our leave.</p> <p>Forgive me that I do not dream on thee, Because thou see'st me dote upon my love.</p> <p>treacherous man! Thou hast beguiled my hopes; nought but mine eye Could have persuaded me: now I dare not say I have one friend alive; thou wouldst disprove me. Who should be trusted, when one's own right hand Is perjured to the bosom? Proteus, I am sorry I must never trust thee more, But count the world a stranger for thy sake. The private wound is deepest: O time most accurst, 'Mongst all foes that a friend should be the worst!</p> <p>Come, come, a hand from either: Let me be blest to make this happy close; 'Twere pity two such friends should be long foes.</p> <p>Come, Proteus; 'tis your penance but to hear The story of your loves discovered:</p>

	<p>That done, our day of marriage shall be yours; One feast, one house, one mutual happiness.</p> <p>Proteus to Valentine: Wilt thou be gone? Sweet Valentine, adieu! Think on thy Proteus, when thou haply seest Some rare note-worthy object in thy travel: Wish me partaker in thy happiness When thou dost meet good hap; and in thy danger, If ever danger do environ thee, Commend thy grievance to my holy prayers, For I will be thy beadsman, Valentine.</p> <p>Launce to Speed: Forswear not thyself, sweet youth, for I am not welcome.</p> <p>Proteus to Valentine: My shame and guilt confounds me. Forgive me, Valentine: if hearty sorrow Be a sufficient ransom for offence, I tender 't here; I do as truly suffer As e'er I did commit.</p>
The Two Noble Kinsmen	<p>Arcite to Palamon: Dear Palamon, dearer in love than blood</p> <p>Whilst Palamon is with me, let me perish If I think this our prison!</p> <p>We are an endless mine to one another; We are one another's wife, ever begetting New births of love; we are father, friends, acquaintance; We are, in one another, families; I am your heir, and you are mine.</p> <p>Were we at liberty, A wife might part us lawfully, or business; Quarrels consume us; envy of ill men</p>

Crave our acquaintance. I might sicken, cousin,
Where you should never know it, and so perish
Without your noble hand to close mine eyes,
Or prayers to the gods. A thousand chances,
Were we from hence, would sever us.

Sweet Palamon

Palamon to Arcite:

Is there record of any two that loved
Better than we do, Arcite?

Dear love

Emilia on Theseus and Pirithous: How his longing
Follows his friend!

You talk of Pirithous' and Theseus' love.
Theirs has more ground, is more maturely seasoned,
More buckled with strong judgment, and their needs
The one of th' other may be said to water
Their intertangled roots of love.

Emilia on herself and Flavina:

But I,
And she I sigh and spoke of, were things innocent,
Loved for we did, and like the elements
That know not what nor why, yet do effect
Rare issues by their operance, our souls
Did so to one another. What she liked
Was then of me approved, what not, condemned,
No more arraignment. The flower that I would pluck
And put between my breasts—O, then but beginning
To swell about the blossom—she would long
Till she had such another, and commit it
To the like innocent cradle, where, Phoenix-like,
They died in perfume. On my head no toy
But was her pattern; her affections—pretty,
Though haply hers careless were—I followed
For my most serious decking. Had mine ear

	<p>Stol'n some new air, or at adventure hummed one From musical coinage, why, it was a note Whereon her spirits would sojourn—rather, dwell on— And sing it in her slumbers. This rehearsal... has this end, That the true love 'tween maid and maid may be More than in sex individual.</p> <p>Hippolyta on Theseus and Pirithous: Their knot of love, Tied, weaved, entangled, with so true, so long, And with a finger of so deep a cunning, May be outworn, never undone.</p>
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Characters resistant to or avoiding heterosexual coupling

Although it would be anachronistic to use terms including asexual, aromantic, gay and lesbian, a queer reading of these examples may resonate with those who identify using these or similar terms.

Play title	
All's Well That Ends Well:	<p>Helena to Parolles Bless our poor virginity from underminers and blowers up! Is there no military policy, how virgins might blow up men?</p> <p>Bertram on Helena: I cannot love her, nor will strive to do't.</p> <p>Bertram on marriage (to Helena): Undone, and forfeited to cares for ever!</p> <p>Although before the solemn priest I have sworn, I will not bed her.</p> <p>This very day, Great Mars, I put myself into thy file: Make me but like my thoughts, and I shall prove A lover of thy drum, hater of love.</p> <p>Parolles to Bertram: To the wars, my boy, to the wars! He wears his honour in a box unseen, That hugs his kicky-wicky here at home, Spending his manly marrow in her arms, Which should sustain the bound and high curvet Of Mars's fiery steed.</p> <p>'Tis hard: A young man married is a man that's marr'd: Therefore away, and leave her bravely; go:</p>

	<p>King to Bertram: I wonder, sir, sith wives are monsters to you And that you fly them as you swear them lordship</p>
As You Like It	<p>Celia on falling in love: Marry, I prithee, do, to make sport withal; but love no man in good earnest, nor no further in sport neither than with safety of a pure blush thou mayst in honour come off again.</p> <p>Phebe's letter to Rosalind (imagining her to be Ganymede): 'Whiles the eye of man did woo me, That could do no vengeance to me.'</p> <p>Jaques: The worst fault you have is to be in love.</p> <p>There is, sure, another flood toward, and these couples are coming to the ark. Here comes a pair of very strange beasts which in all tongues are call'd fools.</p> <p>Sir, by your patience. If I heard you rightly, The Duke hath put on a religious life,.. To him will I. Out of these convertites There is much matter to be heard and learn'd.</p> <p>I am for other than dancing measures</p>
Hamlet	<p>Hamlet to Ophelia: Get thee to a nunnery! Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious; with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do, crawling between earth and heaven? We are arrant</p>

	<p>knaves all; believe none of us. Go thy ways to a nunnery... 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. To a nunnery, go.</p>
Henry IV Part 2	<p>Bardolph on Falstaff: a soldier is better accommodated than with a wife.</p>
Henry V	<p>Lewis the Dauphin: (employing a blazon on his, male, horse that makes his companions think of women) When I bestride him, I soar, I am a hawk: he trots the air; the earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes... Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey: it is a theme as fluent as the sea: turn the sands into eloquent tongues, and my horse is argument for them all: 'tis a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on; and for the world, familiar to us and unknown to lay apart their particular functions and wonder at him. I once writ a sonnet in his praise and began thus: 'Wonder of nature,'—</p> <p>Then did they imitate that which I composed to my courser, for my horse is my mistress.</p> <p>I had rather have my horse to my mistress.</p>
Henry VI Part 1	<p>Joan la Pucelle: I must not yield to any rites of love, For my profession's sacred from above:</p> <p>Joan of Arc hath been A virgin from her tender infancy, Chaste and immaculate in very thought;</p>

	<p>Whose maiden blood, thus rigorously effused, Will cry for vengeance at the gates of heaven.</p>
<p>Love's Labour's Lost</p>	<p>Biron (reading): 'Item, That no woman shall come within a mile of my court:'</p> <p>'Item, If any man be seen to talk with a woman within the term of three years, he shall endure such public shame as the rest of the court can possibly devise.'</p> <p>Lafeu: Do all they deny her? An they were sons of mine, I'd have them whipped; or I would send them to the Turk, to make eunuchs of.</p> <p>Don Adriano de Armado: Is there not a ballad, boy, of the King and the Beggar? ["He cared not for women-kind/But did them all disdain."]</p> <p>I will have that subject newly writ o'er, that I may example my digression by some mighty precedent.</p>
<p>Measure for Measure</p>	<p>Francisca to Isabella: Turn you the key, and know his business of him; You may, I may not; you are yet unsworn. When you have vow'd, you must not speak with men But in the presence of the prioress: Then, if you speak, you must not show your face, Or, if you show your face, you must not speak. He calls again; I pray you, answer him.</p> <p>Lucio to Isabella: I hold you as a thing ensky'd and sainted. By your renouncement an immortal spirit, And to be talk'd with in sincerity, As with a saint.</p>

	<p>Angelo on Isabella: this virtuous maid Subdues me quite. Even till now, When men were fond, I smiled and wonder'd how.</p> <p>Isabella: If I would yield him my virginity, Thou mightst be freed.</p> <p>This night's the time That I should do what I abhor to name, Or else thou diest to-morrow.</p> <p>O, were it but my life, I'd throw it down for your deliverance As frankly as a pin.</p> <p>He would not, but by gift of my chaste body To his concupiscible intemperate lust, Release my brother;</p> <p>Vincentio on Mariana and Angelo: Left her in her tears, and dried not one of them with his comfort; swallowed his vows whole, pretending in her discoveries of dishonour: in few, bestowed her on her own lamentation, which she yet wears for his sake; and he, a marble to her tears, is washed with them, but relents not.</p>
The Merry Wives of Windsor	<p>Shallow on marriage: I hope, sir, I will do as it shall become one that would do reason.</p> <p>I will marry her, sir, at your request: but if there be no great love in the beginning, yet heaven may decrease it upon better acquaintance, when we are married and have more occasion to know one another; I hope, upon familiarity will grow more contempt: but if you say, 'Marry her,' I will marry her; that I am freely dissolved, and dissolutely.</p>

	<p>Truly, for mine own part, I would little or nothing with you. Your father and my uncle hath made motions: if it be my luck, so; if not, happy man be his dole! They can tell you how things go better than I can: you may ask your father; here he comes.</p>
<p>Much Ado About Nothing</p>	<p>Beatrice: I thank God and my cold blood, I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me.</p> <p>Just, if he send me no husband; for the which blessing I am at him upon my knees every morning and evening. Lord, I could not endure a husband with a beard on his face: I had rather lie in the woollen.</p> <p>He that hath a beard is more than a youth, and he that hath no beard is less than a man: and he that is more than a youth is not for me, and he that is less than a man, I am not for him.</p> <p>'Get you to heaven, Beatrice, get you to heaven; here's no place for you maids:'</p> <p>Not till God make men of some other metal than earth. Would it not grieve a woman to be overmastered with a piece of valiant dust? to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and, truly, I hold it a sin to match in my kindred.</p> <p>I would not deny you; but, by this good day, I yield upon great persuasion; and partly to save your life, for I was told you were in a consumption.</p>

Don Pedro on Beatrice:

She cannot endure to hear tell of a husband.

Benedick:

Is't come to this? In faith, hath not the world one man but he will wear his cap with suspicion? Shall I never see a bachelor of three-score again?

but that I will have a recheat winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me. Because I will not do them the wrong to mistrust any, I will do myself the right to trust none; and the fine is, for the which I may go the finer, I will live a bachelor

prove that ever I lose more blood with love than I will get again with drinking, pick out mine eyes with a ballad-maker's pen and hang me up at the door of a brothel-house for the sign of blind Cupid.

I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviors to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by failing in love

Come, I will have thee; but, by this light, I take thee for pity.

Claudio foreswearing love:

For thee I'll lock up all the gates of love,
And on my eyelids shall conjecture hang
To turn all beauty into thoughts of harm,
And never shall it more be gracious.

<p>The Merchant of Venice</p>	<p>Portia: I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two!</p> <p>If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable, for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure.</p> <p>if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.</p>
<p>Richard III</p>	<p>Richard: Why, love forswore me in my mother's womb: And, for I should not deal in her soft laws, She did corrupt frail nature with some bribe</p>
<p>Romeo and Juliet</p>	<p>Romeo on Rosaline: she'll not be hit With Cupid's arrow; she hath Dian's wit; And, in strong proof of chastity well arm'd, From love's weak childish bow she lives unharm'd. She will not stay the siege of loving terms, Nor bide the encounter of assailing eyes, Nor ope her lap to saint-seducing gold: O, she is rich in beauty, only poor, That when she dies with beauty dies her store.</p> <p>She is too fair, too wise, wisely too fair, To merit bliss by making me despair: She hath forsworn to love, and in that vow Do I live dead that live to tell it now.</p>

<p>The Two Noble Kinsmen</p>	<p>Hippolyta on Emilia: you shall never—like the maid Flavina— Love any that’s called man.</p> <p>Emilia (in reply): I am sure I shall not.</p> <p>Emilia on herself: I am bride-habited But maiden-hearted. A husband I have ’pointed, But do not know him. Out of two I should Choose one, and pray for his success, but I Am guiltless of election.</p>
<p>Twelfth Night</p>	<p>Captain on Olivia: A virtuous maid, the daughter of a count That died some twelvemonth since, then leaving her In the protection of his son, her brother, Who shortly also died: for whose dear love, They say, she hath abjured the company And sight of men.</p> <p>Valentine on Olivia: The element itself, till seven years' heat, Shall not behold her face at ample view; But, like a cloistress, she will veiled walk And water once a day her chamber round With eye-offending brine: all this to season A brother's dead love, which she would keep fresh And lasting in her sad remembrance.</p> <p>Viola (as Cesario) to Olivia: Lady, you are the cruell'st she alive, If you will lead these graces to the grave And leave the world no copy.</p>

	<p>By innocence I swear, and by my youth 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>Olivia to Viola: Your lord does know my mind; I cannot love him:.. A gracious person: but yet I cannot love him; He might have took his answer long ago.</p>
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Olivia to Viola:

Your lord does know my mind; I cannot love him:..
A gracious person: but yet I cannot love him;
He might have took his answer long ago.

Characters whose conduct challenges convention (gender nonconforming)

Although it would be anachronistic to use terms trans, non-binary, femme or masc, a queer reading of these examples may resonate with those who identify using these or similar terms.

Play title	
<p>All's Well That Ends Well</p>	<p>Helena: I will be gone; My being here it is that holds thee hence: Shall I stay here to do't? no, no, although The air of paradise did fan the house And angels officed all: I will be gone, That pitiful rumour may report my flight, To console thine ear. Come, night; end, day! For with the dark, poor thief, I'll steal away.</p> <p>Why then to-night Let us assay our plot; which, if it speed, Is wicked meaning in a lawful deed And lawful meaning in a lawful act, Where both not sin, and yet a sinful fact: But let's about it.</p> <p>Second lord on Parolles: he weeps like a wench that had shed her milk</p>
<p>Antony and Cleopatra</p>	<p>Octavius on Antony and Cleopatra: he fishes, drinks, and wastes The lamps of night in revel; is not more man-like Than Cleopatra; nor the queen of Ptolemy More womanly than he;</p> <p>'tis to be chid As we rate boys, who, being mature in knowledge, Pawn their experience to their present pleasure, And so rebel to judgment.</p>

Domitius Enobarbus on Lepidus:

and Lepidus,
Since Pompey's feast, as Menas says, is troubled
With the green sickness.

Domitius Enobarbus on Antony and Cleopatra:

our courteous Antony,
Whom ne'er the word of 'No' woman heard speak,
Being barber'd ten times o'er, goes to the feast,
And for his ordinary pays his heart
For what his eyes eat only.

Cleopatra:

A charge we bear i' the war,
And, as the president of my kingdom, will
Appear there for a man.

Antony to Cleopatra:

You did know
How much you were my conqueror; and that
My sword, made weak by my affection, would
Obey it on all cause.

Domitius Enobarbus to Antony:

Look, they weep;
And I, an ass, am onion-eyed: for shame,
Transform us not to women.

Domitius Enobarbus to Cleopatra:

and 'tis said in Rome
That Photinus an eunuch and your maids
Manage this war.

Antony on Cleopatra:

my queen's a squire
More tight at this than thou: dispatch. O love,
That thou couldst see my wars to-day, and knew'st
The royal occupation! thou shouldst see
A workman in't.

I, that with my sword
Quarter'd the world, and o'er green Neptune's back
With ships made cities, condemn myself to lack
The courage of a woman; less noble mind
Than she which by her death our Caesar tells
'I am conqueror of myself.'

here I am Antony:
Yet cannot hold this visible shape...
She has robb'd me of my sword.

Since Cleopatra died,
I have lived in such dishonour, that the gods
Detest my baseness. I, that with my sword
Quarter'd the world, and o'er green Neptune's back
With ships made cities, condemn myself to lack
The courage of a woman; less noble mind
Than she which by her death our Caesar tells
'I am conqueror of myself.'

Canidius on Antony: so our leader's led,
And we are women's men.

Scarus on Antony: The noble ruin of her magic,
Antony,..
Leaving the fight in height, flies after her:
I never saw an action of such shame;
Experience, manhood, honour, ne'er before
Did violate so itself.

	<p>Cleopatra on Antony's death: The soldier's pole is fall'n: young boys and girls Are level now with men;</p> <p>the quick comedians Extemporally will stage us, and present Our Alexandrian revels; Antony Shall be brought drunken forth, and I shall see Some squeaking Cleopatra boy my greatness I' the posture of a whore.</p> <p>I have nothing Of woman in me: now from head to foot I am marble-constant; now the fleeting moon No planet is of mine.</p>
As You Like It	<p>Rosalind: and in my heart Lie there what hidden woman's fear there will, We'll have a swashing and a martial outside— As many other mannish cowards have That do outface it with their semblances.</p> <p>I'll have no worse a name than Jove's own page, And therefore look you call me Ganymede.</p> <p>Oliver reading Orlando's description of Rosalind (as Ganymede) and Celia (Aliena): 'The boy is fair, Of female favour, and bestows himself Like a ripe sister; the woman low, And browner than her brother.'</p> <p>Rosalind (in disguise as Ganymede) to Celia and Orlando: Come, sister, you shall be the priest, and marry us. Give me your hand, Orlando.</p>

Coriolanus	<p>Coriolanus: Away, my disposition, and possess me Some harlot's spirit! my throat of war be turn'd, Which quired with my drum, into a pipe Small as an eunuch, or the virgin voice That babies lulls asleep! the smiles of knaves Tent in my cheeks, and schoolboys' tears take up The glasses of my sight! a beggar's tongue Make motion through my lips, and my arm'd knees, Who bow'd but in my stirrup, bend like his That hath received an alms! I will not do't, Lest I surcease to honour mine own truth And by my body's action teach my mind A most inherent baseness.</p> <p>Aufidius on Coriolanus: at his nurse's tears He whined and roar'd away your victory, That pages blush'd at him and men of heart Look'd wondering each at other.</p> <p>Aufidius to Coriolanus: Name not the god, thou boy of tears!</p> <p>Coriolanus on Aufidius: Your judgments, my grave lords, Must give this cur the lie: and his own notion— Who wears my stripes impress'd upon him; that Must bear my beating to his grave—shall join To thrust the lie unto him.</p>
Cymbeline	<p>Pisanio to Imogen: You must forget to be a woman; change Command into obedience: fear and niceness— The handmaids of all women, or, more truly, Woman its pretty self—into a waggish courage: Ready in gibes, quick-answer'd, saucy and As quarrelous as the weasel;</p>

	<p>Imogen to Pisanio: Nay, be brief I see into thy end, and am almost A man already.</p> <p>Cymbeline: O, what, am I A mother to the birth of three? Ne'er mother Rejoiced deliverance more. Blest pray you be, That, after this strange starting from your orbs, may reign in them now!</p>
Hamlet	<p>Claudius to Hamlet: But to persever In obstinate condolment is a course Of impious stubbornness. 'Tis unmanly grief.</p> <p>Hamlet: That I, the son of a dear father murther'd, Prompted to my revenge by heaven and hell, Must (like a whore) unpack my heart with words And fall a-cursing like a very drab, A scullion!</p> <p>Laertes: Too much of water hast thou, poor Ophelia, And therefore I forbid my tears; but yet It is our trick; nature her custom holds, Let shame say what it will. When these are gone, The woman will be out.</p>
Henry IV Part 1	<p>Hostspur on 'a certain lord': neat, and trimly dress'd, Fresh as a bridegroom; and his chin new reap'd Show'd like a stubble-land at harvest-home; He was perfumed like a milliner;... With many holiday and lady terms He question'd me;.. for he made me mad To see him shine so brisk and smell so sweet</p>

	<p>And talk so like a waiting-gentlewoman Of guns and drums and wounds</p>
Henry IV Part 2	<p>Poins to Falstaff's page: Come, you virtuous ass, you bashful fool, must you be blushing? Wherefore blush you now? What a maidenly are you become!</p> <p>Falstaff: I do here walk before thee like a sow that hath overwhelm'd all her litter but one.</p> <p>My womb, my womb, my womb undoes me.</p> <p>Falstaff on the Duke of Lancaster: There's never none of these demure boys to any proof; for thin drink doth so over-cool their blood, making many fish-meals, that they fall into a kind of male green-sickness; and then, when they marry, they get wenches: they are generally fools and cowards. (see Disability subject guide)</p>
Henry VI Part 1	<p>Duke of Gloucester to Winchester: None do you like but an effeminate prince, Whom, like a school-boy, you may over-awe.</p> <p>Joan la Pucelle to Charles: My courage try by combat, if thou darest, And thou shalt find that I exceed my sex.</p> <p>Charles to Joan la Pucelle: Stay, stay thy hands! thou art an Amazon And fightest with the sword of Deborah.</p> <p>Joan la Pucelle on young Talbot: Once I encounter'd him, and thus I said: 'Thou maiden youth, be vanquish'd by a maid:' But, with a proud majestic high scorn, He answer'd thus: 'Young Talbot was not born To be the pillage of a giglot wench:'</p>

	<p>So, rushing in the bowels of the French, He left me proudly, as unworthy fight.</p>
Henry VI Part 2	<p>Eleanor: Fie, coward woman and soft-hearted wretch! Hast thou not spirit to curse thine enemy?</p> <p>Were I a man, a duke, and next of blood, I would remove these tedious stumbling-blocks And smooth my way upon their headless necks; And, being a woman, I will not be slack To play my part in Fortune's pageant.</p> <p>Queen Margaret to her husband Henry: What are you made of? you'll nor fight nor fly: Now is it manhood, wisdom and defence, To give the enemy way, and to secure us By what we can, which can no more but fly.</p> <p>Young Clifford: Henceforth I will not have to do with pity: Meet I an infant of the house of York, Into as many gobbets will I cut it As wild Medea young Absyrtus did: In cruelty will I seek out my fame.</p>
Henry VI Part 3	<p>Queen Margaret to Henry VI and their son: Hadst thou but loved him half so well as I, Or felt that pain which I did for him once, Or nourish'd him as I did with my blood, Thou wouldst have left thy dearest heart-blood there, Rather than have that savage duke thine heir And disinherited thine only son.</p> <p>Had I been there, which am a silly woman, The soldiers should have toss'd me on their pikes Before I would have granted to that ac</p>

Richard (Gloucester) to Queen Margaret:

She-wolf of France, but worse than wolves of France,
Whose tongue more poisons than the adder's tooth!
How ill-beseeming is it in thy sex
To triumph, like an Amazonian trull,
Upon their woes whom fortune captivates!
But that thy face is, vizard-like, unchanging,
Made impudent with use of evil deeds,
I would assay, proud queen, to make thee blush...
'Tis beauty that doth oft make women proud;
But, God he knows, thy share thereof is small:
'Tis virtue that doth make them most admired;
The contrary doth make thee wonder'd at:
'Tis government that makes them seem divine;
The want thereof makes thee abominable:
Thou art as opposite to every good
As the Antipodes are unto us,
Or as the south to the septentrion.
O tiger's heart wrapt in a woman's hide!
How couldst thou drain the life-blood of the child,
To bid the father wipe his eyes withal,
And yet be seen to bear a woman's face?
Women are soft, mild, pitiful and flexible;
Thou stern, obdurate, flinty, rough, remorseless.

Edward to Queen Margaret:

for, as I hear,
You, that are king, though he do wear the crown,
Have caused him, by new act of parliament,
To blot out me, and put his own son in.

George to Clifford:

Where's Captain Margaret, to fence you now?

Post on Queen Margaret:

'Tell him,' quoth she, 'my mourning weeds are done,
And I am ready to put armour on.'

	<p>Edward IV on Queen Margaret: Belike she minds to play the Amazon.</p>
Henry VIII	<p>Wolsey to Queen Katharine: of wisdom O'ertopping woman's power</p> <p>Wolsey to Cromwell: Cromwell, I did not think to shed a tear In all my miseries; but thou hast forced me, Out of thy honest truth, to play the woman.</p>
Julius Caesar	<p>Portia: I grant I am a woman; but withal A woman that Lord Brutus took to wife: I grant I am a woman; but withal A woman well-reputed, Cato's daughter. Think you I am no stronger than my sex, Being so father'd and so husbanded? Tell me your counsels, I will not disclose 'em: I have made strong proof of my constancy, Giving myself a voluntary wound Here, in the thigh: can I bear that with patience. And not my husband's secrets?</p> <p>I have a man's mind, but a woman's might.</p> <p>Brutus on Portia: Impatient of my absence, And grief that young Octavius with Mark Antony Have made themselves so strong:—for with her death That tidings came;—with this she fell distract, And, her attendants absent, swallow'd fire.</p>
King John	<p>Queen Elinor: I am a soldier and now bound to France</p>

	<p>Philip the Bastard on Frenchwomen: For your own ladies and pale-visaged maids Like Amazons come tripping after drums, Their thimbles into armed gauntlets change, Their needles to lances, and their gentle hearts To fierce and bloody inclination.</p> <p>Constance to Lymoges: Hast thou not spoke like thunder on my side, Been sworn my soldier, bidding me depend Upon thy stars, thy fortune and thy strength, And dost thou now fall over to my fores? Thou wear a lion's hide! doff it for shame, And hang a calf's-skin on those recreant limbs.</p>
King Lear	<p>Goneril on her husband Albany: It is the cowish terror of his spirit, That dares not undertake: I must change arms at home, and give the distaff Into my husband's hands.</p> <p>Goneril to Albany: Milk-liver'd man!</p> <p>Marry, your manhood now--</p> <p>Albany to Goneril: Tigers, not daughters, what have you perform'd? howe'er thou art a fiend, A woman's shape doth shield thee.</p> <p>Lear: O, how this mother swells up toward my heart! Hysterica passio! Down, thou climbing sorrow!</p>

	<p>Lear on his daughters: And let not women's weapons, water drops, Stain my man's cheeks! No, you unnatural hags!</p> <p>Behold yond simp'ring dame, Whose face between her forks presageth snow, That minces virtue, and does shake the head To hear of pleasure's name. The fitchew nor the soiled horse goes to't With a more riotous appetite. Down from the waist they are Centaurs, Though women all above. But to the girdle do the gods inherit, Beneath is all the fiend's.</p> <p>Lear to Goneril: I am asham'd That thou hast power to shake my manhood thus; That these hot tears, which break from me perforce, Should make thee worth them. Blasts and fogs upon thee!</p> <p>Th' untented woundings of a father's curse Pierce every sense about thee!- Old fond eyes, Bewep this cause again, I'll pluck ye out, And cast you, with the waters that you lose, To temper clay. Yea, is it come to this? Let it be so. Yet have I left a daughter, Who I am sure is kind and comfortable. When she shall hear this of thee, with her nails She'll flay thy wolvis visage.</p>
Macbeth	<p>Lady Macbeth: Come, you spirits That tend on mortal thoughts, unsex me here, And fill me from the crown to the toe top-full Of direst cruelty! make thick my blood; Stop up the access and passage to remorse, That no compunctious visitings of nature Shake my fell purpose, nor keep peace between</p>

	<p>The effect and it! Come to my woman's breasts, And take my milk for gall, you murdering ministers, Wherever in your sightless substances You wait on nature's mischief! Come, thick night, And pall thee in the dunnest smoke of hell, That my keen knife see not the wound it makes, Nor heaven peep through the blanket of the dark, To cry 'Hold, hold!'</p> <p>I have given suck, and know How tender 'tis to love the babe that milks me: I would, while it was smiling in my face, Have pluck'd my nipple from his boneless gums, And dash'd the brains out, had I so sworn as you Have done to this.</p> <p>Lady Macbeth to Macbeth: What, quite unmann'd in folly?</p> <p>Macbeth: If trembling I inhabit then, protest me The baby of a girl. Hence, horrible shadow! Unreal mockery, hence! Why, so: being gone, I am a man again.</p> <p>Macduff: O, I could play the woman with mine eyes</p>
<p>Measure for Measure</p>	<p>Angelo to Isabella: And from this testimony of your own sex,— Since I suppose we are made to be no stronger Than faults may shake our frames,—let me be bold; I do arrest your words. Be that you are, That is, a woman; if you be more, you're none; If you be one, as you are well express'd</p>

	<p>By all external warrants, show it now, By putting on the destined livery.</p>
A Midsummer Night's Dream	<p>Helena to Hermia: Injurious Hermia! most ungrateful maid! Have you conspired, have you with these contrived To bait me with this foul derision?.. And will you rent our ancient love asunder, To join with men in scorning your poor friend? It is not friendly, 'tis not maidenly: Our sex, as well as I, may chide you for it, Though I alone do feel the injury.</p>
Much Ado About Nothing	<p>Hero on Beatrice: if fair-faced, She would swear the gentleman should be her sister</p> <p>Beatrice: O that I were a man!... O God, that I were a man! I would eat his heart in the market-place... O that I were a man for his sake! or that had any friend would be a man for my sake! But manhood is melted into courtesies, valour into compliment, and men are only turned into tongue, and trim ones too: he is now as valiant as Hercules that only tells a lie and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving.</p>
Othello	<p>Iago on Desdemona and Othello: Our general's wife is now the general: may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces:</p> <p>Desdemona: I was, unhandsome warrior as I am, Arraigning his unkindness with my soul</p>

Richard II	<p>Scroop to Richard II: boys, with women's voices, Strive to speak big and clap their female joints In stiff unwieldy arms against thy crown:.. Yea, distaff-women manage rusty bills Against thy seat:</p> <p>Henry IV on his son (Hal, offstage): Inquire at London, 'mongst the taverns there, For there, they say, he daily doth frequent, With unrestrained loose companions, Even such, they say, as stand in narrow lanes, And beat our watch, and rob our passengers; Which he, young wanton and effeminate boy, Takes on the point of honour to support So dissolute a crew.</p>
Richard III	<p>Richard on Edward IV: And now, instead of mounting barded steeds To fright the souls of fearful adversaries, He capers nimbly in a lady's chamber To the lascivious pleasing of a lute.</p> <p>Richard wooing Lady Anne: Those eyes of thine from mine have drawn salt tears, Shamed their aspect with store of childish drops: These eyes that never shed remorseful tear, No, when my father York and Edward wept, To hear the piteous moan that Rutland made When black-faced Clifford shook his sword at him; Nor when thy warlike father, like a child, Told the sad story of my father's death, And twenty times made pause to sob and weep, That all the standers-by had wet their cheeks Like trees bedash'd with rain: in that sad time My manly eyes did scorn an humble tear;</p>

Romeo and Juliet	<p>Mercutio on Romeo in love: O flesh, flesh, how art thou fishified!</p> <p>Romeo: Thy beauty hath made me effeminate;</p> <p>Mercutio on Tybalt: The pox of such antic, lispng, affecting fantasticoes; these new tuners of accents! 'By Jesu, a very good blade! a very tall man! a very good whore!' Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these perdona-mi's, who stand so much on the new form, that they cannot at ease on the old bench?</p> <p>Friar Laurence to Romeo: Art thou a man? thy form cries out thou art: Thy tears are womanish; thy wild acts denote The unreasonable fury of a beast: Unseemly woman in a seeming man! Or ill-beseeming beast in seeming both!</p>
The Taming of the Shrew	<p>Lord: And if the boy have not a woman's gift To rain a shower of commanded tears, An onion will do well for such a shift, Which, in a napkin being close convey'd, Shall in despite enforce a watery eye. See this dispatch'd with all the haste thou canst; Anon I'll give thee more instructions. I know the boy will well usurp the grace, Voice, gait, and action, of a gentlewoman; I long to hear him call the drunkard 'husband';</p>

Timon of Athens	<p>Timon to Flavius: What, dost thou weep? Come nearer. Then I love thee, Because thou art a woman, and disclaim'st Flinty mankind; whose eyes do never give But thorough lust and laughter.</p> <p>Apemantus to Timon: This is in thee a nature but infected; A poor unmanly melancholy sprung From change of fortune.</p>
Titus Andronicus	<p>Aaron (as nurse to his son): For it is you that puts us to our shifts: I'll make you feed on berries and on roots, And feed on curds and whey, and suck the goat, And cabin in a cave, and bring you up To be a warrior, and command a camp.</p>
Troilus and Cressida	<p>Troilus: But I am weaker than a woman's tear, Tamer than sleep, fonder than ignorance, Less valiant than the virgin in the night And skillless as unpractised infancy.</p> <p>this woman's answer sorts, For womanish it is to be from thence.</p> <p>Cressida to Troilus: But, though I loved you well, I woo'd you not; And yet, good faith, I wish'd myself a man, Or that we women had men's privilege Of speaking first.</p> <p>Patroclus to Achilles: To this effect, Achilles, have I moved you: A woman impudent and mannish grown Is not more loathed than an effeminate man In time of action. I stand condemn'd for this;</p>

	<p>They think my little stomach to the war And your great love to me restrains you thus: Sweet, rouse yourself;</p> <p>Achilles to Patroclus: I have a woman's longing, An appetite that I am sick withal, To see great Hector in his weeds of peace, To talk with him and to behold his visage, Even to my full of view.</p> <p>Ajax to Thersites: Mistress Thersites!</p> <p>Priam to Paris: you speak Like one besotted on your sweet delights... So to be valiant is no praise at all.</p> <p>Paris on himself: I would fain have armed to-day, but my Nell would not have it so.</p>
Twelfth Night	<p>Orsino to Viola: Your master quits you; and for your service done him, So much against the mettle of your sex, So far beneath your soft and tender breeding, And since you call'd me master for so long, Here is my hand: you shall from this time be Your master's mistress.</p>
The Winter's Tale	<p>Hermione: Good my lords, I am not prone to weeping, as our sex Commonly are; the want of which vain dew Perchance shall dry your pities: but I have</p>

That honourable grief lodged here which burns
Worse than tears drown: beseech you all, my lords,
With thoughts so qualified as your charities
Shall best instruct you, measure me; and so
The king's will be perform'd!

Leontes on Paulina:

A mankind witch! Hence with her, out o' door:
A most intelligencing bawd!

A callat
Of boundless tongue, who late hath beat her husband
And now baits me!

A gross hag.

Camillo:

I shall review Sicilia, for whose sight I have a woman's
longing.

Characters portrayed as at odds with binary conceptions of appearance based on dress and accoutrements

A queer reading of these examples leaves open a variety of possibilities for the characters including that they are dressing outside the binary as experimentation, for example, or for protection, for their own entertainment or that of others, or revealing a true identity or an aspect of it.

The term cross-dressing (although widely used in theatrical scholarship) has been deliberately avoided, because it reinforces heteronormativity.

Play Title	Examples
<p>As You Like It: Rosalind/ Ganymede</p>	<p>Rosalind: Were it not better, Because that I am more than common tall, That I did suit me all points like a man? A gallant curtal-ax upon my thigh, A boar-spear in my hand,</p> <p>I could find in my heart to disgrace my man's apparel, and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat; therefore, courage, good Aliena.</p> <p>Orlando on Rosalind (in disguise as Ganymede): The boy is fair, Of female favour, and bestows himself Like a ripe sister</p>
<p>Cymbeline: Imogen/Fidele</p>	<p>Pisanio to Imogen: First, make yourself but like one. Fore-thinking is this, I have already fit – 'Tis in my cloak-bag, - doublet, hat, hose, all That answer to them: would you in their serving, And with what imitation you can borrow From youth of such a season, 'fore noble Lucius Present yourself, desire his service, tell him wherein you're happy, - which you'll make him know, If that his head have ear in music, - doubtless</p>

With joy he will embrace you,

Imogen:

I see a man's life is a tedious one:
I have tired myself, and for two nights
Have made the ground my bed. I should be sick,
But that my resolution helps me.

Belarius on Imogen (in disguise as Fidele):

By Jupiter, an angel! or, if not,
An earthly paragon! Behold divineness
No elder than a boy!

Guiderius to Imogen (in disguise as Fidele):

Were you a woman, youth,
I should woo hard but be your groom. In honesty,
I bid for you as I'd buy

Imogen on Guiderius and Arviragus:

Pardon me, gods!
I'd change my sex to be companion with them,
Since Leonatus's false.

Arviragus on Imogen (In disguise as Fidele):

I know not why
I love this youth; and I have heard you say,
Love's reason's without reason: the bier at door
And a demand who is't shall die, I'd say
'My father, not this youth.'

With fairest flowers
Whilst summer lasts and I live here, Fidele,
I'll sweeten thy sad grave: thou shalt not lack
The flower that's like thy face, pale primrose, nor
The azured harebell, like thy veins, no, nor

	<p>The leaf of eglantine, whom not to slander, Out-sweeten'd not thy breath:</p> <p>Caius Lucius to Imogen (in disguise as Fidele): I will not say Thou shalt be so well master'd, but, be sure, No less beloved</p> <p>My friends, The boy hath taught us manly duties: let us Find out the prettiest daisied plot we can, And make him with out pikes and partisans A grave: come, arm him. Boy, he is preferr's By thee to us, and he shall be interr'd As soldiers can. Be cheerful; wipe thine eyes Some falls are means the happier to arise</p> <p>The boy distains me, He leaves me, scorns me: briefly die their joys That place them on the truth of girls and boys. Why stands he so perplex'd?</p> <p>Cymbeline to Imogen (in disguise as Fidele): Thou'rt my good youth, my page; I'll be thy master: walk with me; speak freely.</p> <p>Imogen to Caius Lucuis: My good master, I will yet do you service</p>
<p>Henry VI Part 1: Joan la Pucelle</p>	<p>Joan la Pucelle: I am prepared: here is my keen-edged sword, Deck'd with five flower-de-luces on each side; The which at Touraine, in Saint Katherine's churchyard, Out of a great deal of old iron I chose forth.</p>

	<p>Duke of Alencon on Charles: Doubtless he shrives this woman to her smock</p> <p>Talbot: Our English troops retire, I cannot stay them: A woman clad in armour chaseth them. Here, here she comes. I'll have a bout with thee; Blood will I draw straight on thee, thou art a witch, And straightway give thy soul to him thou servest.</p> <p>Duke of Burgandy: Pray God that she prove not masculine ere long, If underneath the standard of the French She carry armour as she hath begun.</p>
<p>Macbeth: Witches</p>	<p>Banquo to witches: What are these So wither'd and so wild in their attire, That look not like the inhabitants o' the earth, And yet are on't? Live you? or are you aught That man may question? You seem to understand me, By each at once her chappy finger laying Upon her skinny lips: you should be women, And yet your beards forbid me to interpret That you are so. (see also Gender and Disability subject guides)</p>
<p>The Merchant of Venice: Portia/Balthasar</p>	<p>Portia to Nerissa: They shall, Nerissa; but in such a habit, That they shall think we are accomplished With that we lack. I'll hold thee any wager, When we are both accoutred like young men, I'll prove the prettier fellow of the two, And wear my dagger with the braver grace, And speak between the change of man and boy With a reed voice, and turn two mincing steps Into a manly stride, and speak of frays Like a fine bragging youth, and tell quaint lies,</p>

	<p>How honourable ladies sought my love, Which I denying, they fell sick and died; I could not do withal; then I'll repent, And wish for all that, that I had not killed them; And twenty of these puny lies I'll tell, That men shall swear I have discontinued school Above a twelvemonth. I have within my mind A thousand raw tricks of these bragging Jacks, Which I will practise.</p>
<p>The Merchant of Venice: Nerissa/Balthasar's assistant</p>	<p>Gratiano on Nerissa (in disguise): Now, by this hand, I gave it to a youth, A kind of boy, a little scrubbed boy, No higher than thyself; the judge's clerk, A prating boy, that begg'd it as a fee: I could not for my heart deny it him.</p> <p>Nerissa: Why, shall we turn to men?</p> <p>Nerissa to Gratiano (referring her to disguise): Gave it a judge's clerk! no, God's my judge, The clerk will ne'er wear hair on's face that had it.</p> <p>Ay, but the clerk that never means to do it, Unless he live until he be a man.</p>
<p>The Merchant of Venice: Jessica/torch-bearer</p>	<p>Lorenzo on Jessica: Fair Jessica shall be my torch-bearer.</p> <p>Lorenzo to Jessica: Descend, for you must be my torchbearer.</p> <p>So are you, sweet, Even in the lovely garnish of a boy.</p>

	<p>Jessica to Lorenzo: I am glad 'tis night, you do not look on me, For I am much ashamed of my exchange: But love is blind and lovers cannot see The pretty follies that themselves commit; For if they could, Cupid himself would blush To see me thus transformed to a boy.</p>
<p>The Merry Wives of Windsor: Falstaff/Mother Prat</p>	<p>Mistress Page: There is no woman's gown big enough for him otherwise he might put on a hat, a muffler and a kerchief, and so escape.</p> <p>On my word, it will serve him; she's as big as he is: and there's her thrummed hat and her muffler too. Run up, Sir John.</p> <p>Quick, quick! we'll come dress you straight: put on the gown a while.</p> <p>Mistress Ford: I would my husband would meet him in this shape: he cannot abide the old woman of Brentford; he swears she's a witch; forbade her my house and hath threatened to beat her.</p> <p>Ford to Falstaff (in disguise as Mother Prat): Out of my door, you witch, you hag, you baggage, you polecat, you runyon! out, out! I'll conjure you, I'll fortune- tell you.</p>
<p>The Merry Wives of Windsor: Boy (1)</p>	<p>Slender: I came yonder at Eton to marry Mistress Anne Page, and she's a great lubberly boy. If it had not been i' the church, I would have swung him, or he should have swung me. If I did not think it had been Anne Page, would I might never stir!— and 'tis a postmaster's boy.</p>

	<p>I took a boy for a girl. If I had been married to him, for all he was in woman's apparel, I would not have had him.</p> <p>I went to her in white, and cried 'mum,' and she cried 'budget,' as Anne and I had appointed; and yet it was not Anne, but a postmaster's boy.</p>
<p>The Merry Wives of Windsor: Boy (2)</p>	<p>Doctor Caius: By gar, I am cozened: I ha' married un garcon, a boy; un paysan, by gar, a boy;</p>
<p>The Taming of the Shrew</p>	<p>Lord (planning to trick Christopher Sly): Sirrah, go you to Bartholomew my page, And see him dress'd in all suits like a lady; That done, conduct him to the drunkard's chamber, And call him 'madam,' do him obeisance. Tell him from me- as he will win my love- He bear himself with honourable action, Such as he hath observ'd in noble ladies Unto their lords, by them accomplished; Such duty to the drunkard let him do, With soft low tongue and lowly courtesy, And say 'What is't your honour will command, Wherein your lady and your humble wife May show her duty and make known her love?' And then with kind embracements, tempting kisses, And with declining head into his bosom, Bid him shed tears, as being overjoyed To see her noble lord restor'd to health, Who for this seven years hath esteemed him No better than a poor and loathsome beggar. And if the boy have not a woman's gift To rain a shower of commanded tears, An onion will do well for such a shift, Which, in a napkin being close convey'd, Shall in despite enforce a watery eye.</p>

Twelfth Night:
Viola/Cesario

Viola to Captain:

Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this duke:
Thou shall present me as an eunuch to him:
It may be worth thy pains; for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.

Captain to Viola:

Be you his eunuch, and your mute I'll be:
When my tongue blabs, then let mine eyes not see.

Malvolio on Viola (as Cesario):

Not yet old enough for a man, nor
young enough for a boy; as a squash is before 'tis a
peascod, or a codling when 'tis almost an apple: 'tis
with him in standing water, between boy and man. He
is very well-favoured and he speaks very shrewishly;
one would think his mother's milk were scarce out of
him.

Viola to Sebastian:

If nothing lets to make us happy both
But this my masculine usurp'd attire,
Do not embrace me till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola:

Sebastian to Olivia:

So comes it, lady, you have been mistook:
But nature to her bias drew in that.

	<p>Sebastian to Viola (as Cesario): Boy, thou hast said to me a thousand times Thou never shouldst love woman like to me.</p> <p>Give me thy hand; And let me see thee in thy woman's weeds.</p>
<p>The Two Gentlemen of Verona: Julia/Sebastian</p>	<p>Julia: Not like a woman; for I would prevent The loose encounters of lascivious men: Gentle Lucetta, fit me with such weeds As may beseem some well-reputed page.</p> <p>Lucetta, as thou lovest me, let me have What thou thinkest meet and is most mannerly. But tell me, wench, how will the world repute me For undertaking so unstaied a journey? I fear me, it will make me scandalized.</p> <p>I am my master's true-confirmed love; But cannot be true servant to my master, Unless I prove false traitor to myself. Yet will I woo for him, but yet so coldly As, heaven it knows, I would not have him speed</p> <p>Proteus to Julia (disguised as Sebastian): Sebastian, I have entertained thee, Partly that I have need of such a youth That can with some discretion do my business, For 'tis no trusting to yond foolish lout, But chiefly for thy face and thy behaviour, Which, if my augury deceive me not, Witness good bringing up, fortune and truth:</p> <p>Julia (in disguise as Sebastian) to Silvia: She hath been fairer, madam, than she is: When she did think my master loved her well, She, in my judgment, was as fair as you: But since she did neglect her looking-glass And threw her sun-expelling mask away,</p>

The air hath starved the roses in her cheeks
And pinch'd the lily-tincture of her face,
That now she is become as black as I.

at Pentecost,
When all our pageants of delight were play'd,
Our youth got me to play the woman's part,
And I was trimm'd in Madam Julia's gown,
Which served me as fit, by all men's judgments,
As if the garment had been made for me:
Therefore I know she is about my height.

Julia (in disguise as Sebastian) to Proteus:

O Proteus, let this habit make thee blush!
Be thou ashamed that I have took upon me
Such an immodest raiment, if shame live
In a disguise of love:
It is the lesser blot, modesty finds,
Women to change their shapes than men their minds.

Classical allusion with homoerotic resonance or potential

As noted in the introduction, even seemingly heterosexual stories could have homoerotic potential for the imagination familiar with the barely clad figures rendered in the visual arts.

Play title	Examples
Antony and Cleopatra	<p>she did lie In her pavilion—cloth-of-gold of tissue— O'er-picturing that Venus where we see The fancy outwork nature: on each side her Stood pretty dimpled boys, like smiling Cupids, With divers-colour'd fans, whose wind did seem To glow the delicate cheeks which they did cool, And what they undid did. [Domitius Enobarbus]</p> <p>O, he is more mad Than Telamon for his shield; the boar of Thessaly Was never so emboss'd. [Cleopatra]</p> <p>The shirt of Nessus is upon me: teach me, Alcides, thou mine ancestor, thy rage: [Hercules] Let me lodge Lichas on the horns o' the moon; And with those hands, that grasp'd the heaviest club, Subdue my worthiest self. [Antony]</p>
As You Like It	<p>Atalanta's better part [comparison with Rosalind in Orlando's poem, read by Celia, comparing her to a mannish woman (Argonaut/hunter/runner) who tried to avoid marriage]</p> <p>You have a nimble wit; I think 'twas made of Atalanta's heels. [Feste teasing Orlando]</p> <p>"Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night; for, good youth, he went but forth to wash him in the Hellespont and being taken with the cramp was drowned and the foolish coroners of that age found it was 'Hero of</p>

	<p>Sestos.' But these are all lies: men have died from time to time and worms have eaten them, but not for love." [Rosalind]</p> <p>No; that same wicked bastard of Venus, that was begot of thought, conceiv'd of spleen, and born of madness; that blind rascally boy, that abuses every one's eyes, because his own are out- let him be judge how deep I am in love. [Rosalind on Eros/Cupid]</p> <p>'Art thou god to shepherd turn'd, That a maiden's heart hath burn'd?' [Phebe's letter, perhaps referencing (Phoebus) Apollo and Daphne, another marriage avoider]</p>
Hamlet	<p>For thou dost know, O Damon dear, This realm dismantled was Of Jove himself; and now reigns here A very, very- pajock. [Hamlet on Damon who stood as hostage for his friend]</p> <p>'The rugged Pyrrhus, he whose sable arms, Black as his purpose, did the night resemble When he lay couched in the ominous horse, Hath now this dread and black complexion smear'd With heraldry more dismal. Head to foot Now is he total gules, horridly trick'd With blood of fathers, mothers, daughters, sons, Bak'd and impasted with the parching streets, That lend a tyrannous and a damned light To their lord's murder. Roasted in wrath and fire, And thus o'ersized with coagulate gore, With eyes like carbuncles, the hellish Pyrrhus Old grandsire Priam seeks.' [Hamlet on Pyrrhus, also known as Neoptolemus, son of Achilles and Deidamia, but also suggestive of Memnon]</p>

Henry V	<p>So a' bade me lay more clothes on his feet: I put my hand into the bed and felt them, and they were as cold as any stone; then I felt to his knees, and they were as cold as any stone, and so upward and upward, and all was as cold as any stone. [Hostess Quickly (unwittingly?) echoing the death of Socrates (corrupter of youth, lover of Alcibiades)]</p> <p>If you would conjure in her, you must make a circle; if conjure up Love in her in his true likeness, he must appear naked and blind. [Duke of Burgundy on Eros/Cupid]</p>
Henry VI Part 2	<p>How often have I tempted Suffolk's tongue, The agent of thy foul inconstancy, To sit and witch me, as Ascanius did When he to madding Dido would unfold His father's acts commenced in burning Troy! [Queen Margaret]</p>
Henry VI Part 3	<p>I, Daedalus; my poor boy, Icarus; Thy father, Minos, that denied our course; The sun that sear'd the wings of my sweet boy Thy brother Edward, and thyself the sea Whose envious gulf did swallow up his life. [Henry VI]</p>
Henry VIII	<p>Orpheus with his lute made trees, And the mountain tops that freeze, Bow themselves when he did sing: [Queen Katharine]</p>
King Lear	<p>I must change arms at home and give the distaff Into my husband's hands. [Goneril referencing Hercules and Omphale]</p>

<p>Love's Labour's Lost</p>	<p>Cupid's butt-shaft is too hard for Hercules' club; and therefore too much odds for a Spaniard's rapier. The first and second cause will not serve my turn; the passado he respects not, the duello he regards not: his disgrace is to be called boy; but his glory is to subdue men. [Don Adriano de Armado]</p> <p>Love's tongue proves dainty Bacchus gross in taste: For valour, is not Love a Hercules, Still climbing trees in the Hesperides? Subtle as Sphinx; as sweet and musical As bright Apollo's lute, strung with his hair: And when Love speaks, the voice of all the gods Makes heaven drowsy with the harmony. Never durst poet touch a pen to write Until his ink were temper'd with Love's sighs; [Biron]</p>
<p>The Merchant of Venice</p>	<p>If Hercules and Lichas play at dice Which is the better man, the greater throw May turn by fortune from the weaker hand: So is Alcides beaten by his page; [Prince of Morocco]</p>
<p>The Merry Wives of Windsor</p>	<p>Prevent, or go thou, Like Sir Actaeon he, with Ringwood at thy heels: [Pistol]</p>
<p>A Midsummer Night's Dream</p>	<p>I swear to thee, by Cupid's strongest bow, By his best arrow with the golden head, By the simplicity of Venus' doves, By that which knitteth souls and prospers loves, [Hermia]</p> <p>Love looks not with the eyes, but with the mind; And therefore is wing'd Cupid painted blind: Nor hath Love's mind of any judgement taste; Wings and no eyes figure unheedy haste: And therefore is Love said to be a child,</p>

	<p>Because in choice he is so oft beguiled. As waggish boys in game themselves forswear, So the boy Love is perjured every where: [Helena]</p> <p>Cupid all arm'd: a certain aim he took At a fair vestal throned by the west, And loosed his love-shaft smartly from his bow, As it should pierce a hundred thousand hearts; But I might see young Cupid's fiery shaft Quench'd in the chaste beams of the watery moon, And the imperial votaress passed on, In maiden meditation, fancy-free. [Oberon]</p> <p>Cupid is a knavish lad, Thus to make poor females mad. [Puck]</p>
Romeo and Juliet	<p>Alas poor Romeo! he is already dead; stabbed with a white wench's black eye; shot through the ear with a love-song; the very pin of his heart cleft with the blind bow-boy's butt-shaft [Mercutio]</p>
The Taming of the Shrew	<p>Wilt thou have music? Hark! Apollo plays, And twenty caged nightingales do sing. Or wilt thou sleep? We'll have thee to a couch Softer and sweeter than the lustful bed On purpose trimm'd up for Semiramis. Say thou wilt walk: we will bestrew the ground. Or wilt thou ride? Thy horses shall be trapp'd, Their harness studded all with gold and pearl. [Lord]</p>
Timon of Athens	<p>Re-enter Cupid with a mask of Ladies as Amazons</p>

<p>Titus Andronicus</p>	<p>Saucy controller of our private steps! Had I the power that some say Dian had, Thy temples should be planted presently With horns, as was Actaeon's; and the hounds Should drive upon thy new-transformed limbs, Unmannerly intruder as thou art! [Tamora threatening her husband Bassianus]</p> <p>Jove shield your husband from his hounds to-day! 'Tis pity they should take him for a stag [Lavinia referring to Actaeon]</p>
<p>The Two Gentlemen of Verona</p>	<p>How young Leander cross'd the Hellespont. [Valentine]</p> <p>Why then, a ladder quaintly made of cords, To cast up, with a pair of anchoring hooks, Would serve to scale another Hero's tower, So bold Leander would adventure it. [Valentine]</p> <p>Love bade me swear and Love bids me forswear. O sweet-suggesting Love, if thou hast sinned, Teach me, thy tempted subject, to excuse it! [Proteus on Eros/Cupid]</p>
<p>The Two Noble Kinsmen</p>	<p>That was a fair boy certain, but a fool To love himself. Were there not maids enough? [Emilia on Narcissus]</p> <p>Just such another wanton Ganymede Set Jove afire with, and enforced the god Snatch up the goodly boy and set him by him, A shining constellation. [Emilia]</p>
<p>Twelfth Night</p>	<p>That instant was I turn'd into a hart; And my desires, like fell and cruel hounds, E'er since pursue me. [Orsino as Actaeon, making Olivia chaste Artemis/Diana]</p>

	like Arion on the dolphin's back, I saw him hold acquaintance with the waves So long as I could see. [Captain]
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Innuendo

It is important to note that not every usage of the same word should be regarded as suggestive. Queer readings are probably more likely where there are multiple terms being encountered together. It is important to remember that pronunciation has changed and that some words were more homophonic in the past than they now appear (e.g. ears/arse), and that seemingly heterosexual puns can gain a queer resonance from being addressed to a male actor playing a woman (e.g. when Cloten suggests the musicians will “penetrate her with... fingering; we’ll try with tongue”).

Beggar	A knave; a rascal; an eater of broken meats;.. one that wouldst be a bawd in way of good service, and art nothing but the composition of a knave, beggar, coward, pander, and the son and heir of a mongrel bitch; one whom I will beat into clamorous whining... You wagtail. [Earl of Kent to Oswald in King Lear]
Behind	Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you. [Fabian’s aside about Malvolio in Twelfth Night]
Case	<p>let them coin his cheeks:.. shall I not take mine case in mine inn but I shall have my pocket picked? I have lost a seal-ring of my grandfather's worth forty mark [Falstaff on Bardolph in Henry IV Part 2]</p> <p>I pray you, since my exion is ent'red, and my case so openly known to the world, let him be brought in to his answer. [Mistress Quickly in Henry IV Part 2]</p> <p>the whores call'd him mandrake. 'A came ever in the rearward of the fashion,.. you might have thrust him and all his apparel into an eel-skin; the case of a treble hautboy was a mansion for him [Falstaff on Bardolph in Henry IV Part 2]</p>

Cheeks	<p>on each side her Stood pretty dimpled boys, like smiling Cupids, With divers-colour'd fans, whose wind did seem To glow the delicate cheeks which they did cool, And what they undid did [Domitius Enobarbus on Cleopatra in Antony and Cleopatra]</p> <p>the smiles of knaves Tent in my cheeks, and schoolboys' tears take up The glasses of my sight! [Coriolanus in Coriolanus]</p> <p>While I thy amiable cheeks do coy, And stick musk-roses in thy sleek smooth head, And kiss thy fair large ears [Titania to Bottom in A Midsummer Night's Dream]</p>
Deal with	<p>The nobleman would have dealt with her like a nobleman, and she sent him away as cold as a snowball; saying his prayers too [Boult on Marina in Pericles]</p>
Discharge	<p>The wretched animal heav'd forth such groans That their discharge did stretch his leathern coat Almost to bursting; and the big round tears Cours'd one another down his innocent nose In piteous chase; [First Lord in As You Like It]</p> <p>I will discharge upon her, Sir John, with two bullets [Pistol in Henry IV Part 2]</p> <p>Thus have I, Wall, my part discharged so; And, being done, thus Wall away doth go [Snout (as Wall) in A Midsummer Night's Dream]</p>

Dog	<p>I would cudgel him like a dog [Falstaff threatening Prince Hal, in his absence, in Henry IV Part 1]</p> <p>How now, you dog [Regan abusing the servant defending Gloucester in King Lear]</p> <p>By gar, I will cut all his two stones; by gar, he shall not have a stone to throw at his dog [Doctor Caius threatening the parson in Merry Wives of Windsor]</p> <p>What worser place can I beg in your love,— And yet a place of high respect with me,— Than to be used as you use your dog? [Helena to Demetrius in A Midsummer Night's Dream]</p> <p>I took by the throat the circumcised dog, And smote him, thus. [Othello in Othello]</p> <p>A dog of that house shall move me to stand: I will take the wall of any man or maid of Montague's [Sampson to Gregory in Romeo and Juliet]</p>
Ears	<p>I am an ass, indeed; you may prove it by my long ears [Dromio of Ephesus in Comedy of Errors]</p> <p>it is a vice in her ears, which horse-hairs and calves'-guts, nor the voice of unpaved eunuch to boot, can never amend [Cloten in Cymbeline]</p>
Finger	<p>When thou canst get the ring upon my finger which never shall come off, and show me a child begotten of thy body that I am father to, then call me husband [Bertram's letter read by Helena in All's Well That Ends Well]</p>

	<p>I must be plain with you, To part so slightly with your wife's first gift: A thing stuck on with oaths upon your finger And so riveted with faith unto your flesh. I gave my love a ring and made him swear Never to part with it; and here he stands [Portia to Bassanio in Merchant of Venice]</p>
Foot/Yard	<p>her andirons— I had forgot them—were two winking Cupids Of silver, each on one foot standing, nicely Depending on their brands [Iachimo in Cymbeline]</p> <p>Thy hand is but a finger to my fist. Thy leg a stick compared with this truncheon; My foot shall fight with all the strength thou hast; [Alexander Iden in Henry VI Part 2]</p> <p>Keep thy foot out of brothel, thy hand out of placket, thy pen from lender's book, and defy the foul fiend. [Edgar in King Lear]</p> <p>Thou yard, three-quarters, half-yard, quarter, nail [Petruccio to Tailor in The Taming of the Shrew]</p>
Gate	<p>He'll go, he says, and sowl the porter of Rome gates by the ears [Third Servingman on Coriolanus in Coriolanus]</p> <p>But on the sight of us your lawful king, Who painfully with much expedient march Have brought a countercheque before your gates, To save unscratch'd your city's threatened cheeks, Behold, the French amazed vouchsafe a parole [King John in King John]</p>

Hole	<p>What subtle hole is this, Whose mouth is cover'd with rude-growing briers, Upon whose leaves are drops of new-shed blood As fresh as morning dew distill'd on flowers? A very fatal place it seems to me [Quintus in Titus Andronicus]</p> <p>I kiss the wall's hole, not your lips at all [Flute (as Thisbe) in A Midsummer Night's Dream]</p>
Lock	<p>this secret Will force him think I have pick'd the lock and ta'en The treasure of her honour. [Iachimo in Cymbeline]</p>
Mow/Plough	<p>He will mow all down before him, and leave his passage polled [Third Servingman on Coriolanus in Coriolanus]</p> <p>An if she were a thornier piece of ground than she is, she shall be ploughed [Boult on Marina in Pericles]</p> <p>Sooner this sword shall plough thy bowels up [Aaron to Demetrius in Titus Andronicus]</p>
Needle/Distaff (women's tools)	<p>we cannot lodge and board a dozen or fourteen gentlewomen that live honestly by the prick of their needles, but it will be thought we keep a bawdy house straight [Hostess Quickly in Henry V]</p> <p>it hangs like flax on a distaff; and I hope to see a housewife take thee between her legs and spin it off [Sir Toby Belch on Sir Andrew Aguecheek in Twelfth Night]</p>
Pierce	<p>Believe not that the dribbling dart of love Can pierce a complete bosom [Vincentio in Measure for Measure]</p>

<p>Passage</p>	<p>He will mow all down before him, and leave his passage polled [Third Servingman on Coriolanus in Coriolanus]</p> <p>This union shall do more than battery can To our fast-closed gates; for at this match, With swifter spleen than powder can enforce, The mouth of passage shall we fling wide ope, And give you entrance [First Citizen to King John in King John]</p>
<p>Pockets</p>	<p>They would have me as familiar with men's pockets as their gloves or their handkerchers: which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs [Boy on Bardolph, Nym and Pistol in Henry V]</p> <p>If but one of his pockets could speak, would it not say he lies? [Antonio on Gonzalo in The Tempest]</p> <p>He... keeps a mystical bawdy-house himself, and entertains drunkards to make use of their pockets and vent his private bottle-ale at midnight [Middleton's Epistle in The Roaring Girl]</p>
<p>Purse</p>	<p>This Cloten was a fool, an empty purse; There was no money in't [Guiderius on Cloten in Cymbeline]</p> <p>My purse, my person, my extremest means, Lie all unlock'd to your occasions. [Antonio to Bassanio in The Merchant of Venice]</p> <p>Hold, sir, here's my purse. [Antonio to Sebastian in Twelfth Night]</p>

Ring	<p>But were the day come, I should wish it dark, That I were couching with the doctor's clerk. Well, while I live I'll fear no other thing So sore as keeping safe Nerissa's ring. [Gratiano in The Merchant of Venice]</p>
Saddle	<p>'A comes continually... —saving your manhoods—to buy a saddle; and he is indited to dinner to the Lubber's Head in Lumbert Street, to Master Smooth's the silkman. I pray you, since my exion is ent'red, and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long one for a lone woman to bear; and I have borne, and borne, and borne [Hostess Quickly in Henry IV Part 2]</p>
Stand	<p>the danger is in standing to't; that's the loss of men, though it be the getting of children [Clown in All's Well That Ends Well]</p> <p>Me they shall feel while I am able to stand: and 'tis known I am a pretty piece of flesh. [Sampson in Romeo and Juliet]</p> <p>'twould anger him To raise a spirit in his mistress' circle Of some strange nature, letting it there stand Till she had laid it and conjured it down [Mercutio on Romeo in Romeo and Juliet]</p>
Tail/Tale	<p>O, thereby hangs a tail... Marry. sir, by many a wind-instrument that I know [Clown in Othello]</p> <p>What, with my tongue in your tail? Nay, come again, Good Kate; I am a gentleman [Petruccio in The Taming of the Shrew]</p> <p>Out of their saddles into the dirt; and thereby hangs a tale [Grumio in The Taming of the Shrew]</p>

	My friend, carry your tail without offense or scandal to the ladies [Schoolmaster to the Bavian in The Two Noble Kinsmen]
Thing	<p>I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies any thing [Orlando in As You Like It]</p> <p>The horn, the horn, the lusty horn, Is not a thing to laugh to scorn [Jaques in As You Like It]</p> <p>maids, Who, having no external thing to lose [Philip the Bastard in King John]</p> <p>Is love a tender thing? it is too rough, Too rude, too boisterous, and it pricks like thorn. [Romeo in Romeo and Juliet]</p>
Thrusting	therefore I will push Montague's men from the wall, and thrust his maids to the wall [Sampson in Romeo and Juliet]
Tool	<p>or have we some strange Indian with the great tool come to court, the women so besiege us? [Porter in Henry VIII]</p> <p>Draw thy tool! here comes two of the house of the Montagues. [Gregory in Romeo and Juliet]</p>
Weapon: e.g. lance/cudgel/poll-axe/pike/sword	<p>My naked weapon is out [Sampson in Romeo and Juliet]</p> <p>Alas the day! take heed of him; he stabb'd me in mine house, and that most beastly. In good faith, 'a cares not what mischief he does, if his weapon be out; he will foin like any devil; he will spare neither man, woman, nor child [Hostess Quickly in Henry IV Part 2]</p>

By gar.. I have appointed mine host of de Jarteer to measure our weapon. By gar, I will myself have Anne Page [Doctor Caius in The Merry Wives of Windsor]

with this word 'Stand, stand,'
Accommodated by the place, more charming
With their own nobleness, which could have turn'd
A distaff to a lance [Posthumus Leonatus in Cymbeline]

But now I see our lances are but straws [Katherina in The Taming of the Shrew]

I will pay you in cudgels: you shall be a woodmonger, and buy nothing of me but cudgels [Fluellen in Henry V]

What cannoneer begot this lusty blood?
He speaks plain cannon fire, and smoke and bounce;
He gives the bastinado with his tongue:
Our ears are cudgell'd; [Philip the Bastard in King John]

Ay, or I'll cudgel him, and make him cry O! [Sir Toby Belch in Twelfth Night]

if the man were alive and would deny it, 'zounds, I would make him eat a piece of my sword [Falstaff in Henry IV Part 1]

I'll make thee eat iron like an ostrich, and swallow my sword like a great pin, ere thou and I part [Jack Cade in Henry VI Part 2]

I saw a great fellow used t'other day: he had a fair sword and buckler, and yet a butcher dry-beat him with a cudgel [Gull in The Roaring Girl]

Why methought I pleased you with singing, and then I dreamt you gave me that short sword [Page in The Malcontent]

	<p>your lion, that holds his poll-axe sitting on a close-stool, will be given to Ajax [Costard in Love's Labour's Lost]</p> <p>For to serve is to come halting off; you know, to come off the breach with pike bent bravely [Falstaff in Henry IV Part 2]</p>
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Other Early Modern drama (including plays semi-staged in the Read Not Dead project).

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.

Amends for Ladies Nathan Field (RND)	Bold, Feesimple, Frank and Maid all dress otherwise than in accord with the gender binary
Antonio and Mellida John Marston (RND)	Antonio adopts a 'strange disguise' (1.1.28) for himself, taking the alias of Florizel, an Amazon (see Race and Gender subject guides).
Anything for a Quiet Life John Webster and Thomas Middleton (RND)	Mistress Cressingham dresses otherwise than in accord with the gender binary
Bartholomew Fair Ben Jonson (2019 & RND)	Zeal-of-the-Land Busy is outraged by a puppet show ("for the male, among you, putteth on the apparel of the female, and the female of the male").
The Bashful Lover Philip Massinger (RND)	Maria and Matilda dress otherwise than in accord with the gender binary
A Challenge for Beauty Thomas Heywood (RND)	Rosara dresses otherwise than in accord with the gender binary

<p>The Changeling</p> <p>Thomas Middleton and William Rowley (2015)</p>	<p>It has been suggested that De Flores is characterised as having sex with male sex workers (on the basis of innuendo, see below)</p>
<p>A Chaste Maid in Cheapside</p> <p>Thomas Middleton (1997)</p>	<p>Sir Oliver Kix’s impotence could be related to a lack of attraction to women</p>
<p>A Christian Turn’d Turke</p> <p>Robert Daborne (RND)</p>	<p>Alizia dresses otherwise than in accord with the gender binary</p>
<p>Damon and Pythias</p> <p>Richard Edwards (1996)</p>	<p>Damon loves Pythias “as his own brother” and they are said to be “joined in perfect amity”, “two in body, but one in mind” and “as it were, one transformed into another.”</p>
<p>Dido, Queen of Carthage</p> <p>Christopher Marlowe (2003, 2015)</p>	<p>Jupiter and Ganymede are explicitly having a relationship</p>
<p>Doctor Faustus</p> <p>Christopher Marlowe (2011, 2018)</p>	<p>The cast of the play is very male-dominated and the contract between Faustus and Lucifer in referring to “body and soul” seems to echo that part of the marriage service addressed to the wife. Faustus claims that embracing Helen of Troy will “extinguish clean these thoughts that do dissuade me from my vow”.</p>
<p>The Doubtful Heir</p> <p>James Shirley (RND)</p>	<p>Rosania dresses otherwise than in accord with the gender binary</p>

<p>The Duke of Milan</p> <p>Philip Massinger (RND)</p>	<p>Eugenia dresses otherwise than in accord with the gender binary</p>
<p>Edward II</p> <p>Christopher Marlowe (2003, 2018-19)</p>	<p>Edward is explicitly having a relationship with his favourites that is deemed to be threatening to his marriage</p>
<p>The Emperor of the East</p> <p>Philip Massinger (RND)</p>	<p>Timantus, Chrysapius and Gratianus are all eunuchs (see Gender and Disability subject guides).</p>
<p>The English Moor</p> <p>Richard Brome (RND)</p>	<p>Dionisia dresses otherwise than in accord with the gender binary</p>
<p>The Faithful Friends</p> <p>Unknown (RND)</p>	<p>Lelia dresses other than in accord with a gender binary for most of the play (as the page Janus).</p> <p>The friends of the title are Armanus, Marius and young Marcus Tullius (the latter of whom is described as the king's ("favourite")). They dress other than in accord with the gender binary (as Furies in a Masque) to gain access to the palace.</p>
<p>The Faithful Shepherdess</p> <p>John Fletcher (RND)</p>	<p>Clorin, whose lover has died forswears further love.</p>
<p>The Fleer</p> <p>Edward Sharpham (RND)</p>	<p>Nan and Susan dress otherwise than in accord with the gender binary</p>

<p>Friar Bacon and Friar Bungay</p> <p>Robert Greene (RND)</p>	<p>When Prince Edward’s friend Lacy falls in love with Margaret, to whom he had been sent to plead the prince’s case, he threatens to kill him: “Lacy shall die as a traitor to his lord.” Lacy advises him to “keep a love worth many friends” and Edward later says “I do love the lord, as he that’s second to thy love.”</p>
<p>Galatea</p> <p>John Lyly (RND)</p>	<p>Galatea and Phyllida dress otherwise than in accord with the gender binary and fall in love with each other.</p>
<p>George a Greene, the Pinner of Wakefield</p> <p>Anon. (RND)</p>	<p>Wily dresses otherwise than in accord with the gender binary, and later in the play Bettris dresses as Wily.</p>
<p>The Golden Age</p> <p>Thomas Heywood (RND)</p>	<p>Jupiter dresses otherwise than in accord with the gender binary, and the characters include Ganimede.</p>
<p>The Grateful Servant</p> <p>James Shirley (RND)</p>	<p>Leonora dresses otherwise than in accord with the gender binary</p>
<p>The Honest Whore Part 1</p> <p>Thomas Dekker (1998, RND)</p>	<p>Bellafront and Infelice dress otherwise than in accord with the gender binary</p>
<p>The Insatiate Countess</p> <p>John Marston (RND)</p>	<p>Whitefriars Play full of homoerotic wordplay</p>

<p>The Isle of Gulls</p> <p>John Day (RND)</p>	<p>Lisander dresses otherwise than in accord with the gender binary</p>
<p>The Knight of the Burning Pestle</p> <p>Francis Beaumont and John Fletcher (2014)</p>	<p>There is homoerotic innuendo during the scene of militia drill.</p>
<p>The Labyrinth of Desire</p> <p>Lope de Vega (RND)</p>	<p>Florela dresses otherwise than in accord with the gender binary as Felix and allows Laura to fall in love with him (see Gender subject guide).</p>
<p>Law Tricks</p> <p>John Day (RND)</p>	<p>Joculo dresses otherwise than in accord with the gender binary.</p>
<p>Love's Metamorphosis</p> <p>John Lyly (RND)</p>	<p>Protea dresses otherwise than in accord with the gender binary. Also, the nymphs Nisa, Niobe and Celia do not wish to marry foresters, preferring to remain virgins in the service of Ceres. Another such (Fidelia) has already been turned into a tree to escape the attentions of a Satyr.</p>
<p>Love's Pilgrimage</p> <p>Francis Beaumont and John Fletcher (RND)</p>	<p>Leocadia and Theodosia dress otherwise than in accord with the gender binary</p>
<p>Love's Victory</p> <p>Lady Mary Wroth (RND)</p>	<p>Silvesta sticks to her vow of chastity</p>

<p>The Lover's Melancholy</p> <p>John Ford (RND)</p>	<p>Eroclea dresses otherwise than in accord with the gender binary, in disguise as Parthenophil.</p>
<p>A Mad World, My Masters</p> <p>Thomas Middleton (1998)</p>	<p>Through innuendo (see below) Sir Bounteous appears to be characterised as having sexual encounters with men.</p>
<p>The Maid's Tragedy</p> <p>Francis Beaumont and John Fletcher (1997)</p>	<p>Aspatia dresses otherwise than in accord with the gender binary, in disguise as her brother,</p>
<p>The Malcontent</p> <p>John Marston (2014 and RND)</p>	<p>The induction includes an invocation between boys to "sit between my legs here" and "Have you lost your ears, sir, that you are so prodigal of laying them?". The first speech of the deposed Duke, in disguise as the malcontent Malevole, calls Ferrardo a Ganymede, "shadow of a woman" and "smooth-chinn'd catamite"</p>
<p>The Massacre at Paris</p> <p>Christopher Marlowe (RND)</p>	<p>Henri III's 'minions' are favourites (see Edward II). One is three times addressed as "Sweet/Sweet Epernounge"</p>
<p>Michaelmas Term</p> <p>Thomas Middleton (RND)</p>	<p>Shortyard and Easy: "in a word w'are man and wife, they can but lie together, and so doe we."</p>
<p>No Wit, No Help Like a Woman's</p> <p>Thomas Middleton (RND)</p>	<p>Kate, Mistress Low-Water dresses otherwise than in accord with the gender binary and is chosen as Lady Goldenfleece's fiancé.</p>

Osmond The Great Turk Lodowick Carlell (RND)	The cast of characters includes a Eunuch (see Gender and Disability subject guides).
Parasitaster, or The Fawn John Marston (RND)	Tiberio is described at the start of the play as one his father could “never perswade to marriage” and later as “otherwise most cold”. Another character Herod Frappatore rails against women saying “would I were eunuch’t rather than suckt away with kisses, infeebling dalliance”
Philaster or Love Lies a-Bleeding Francis Beaumont and John Fletcher (RND)	Euphrasia dresses otherwise than in accord with the gender binary as Bellario.
Ram Alley Lording Barry (RND)	Whitefriars Play full of homoerotic wordplay and opening with Constantia disguised as a page, to follow her lover Boutcher.
The Renegado Philip Massinger (RND)	The cast of characters includes Carazie, an English-born Eunuch (see Gender and Disability subject guides), whose tempting description of his lifestyle prompts the servant Gazet to declare “I’ll be an Eunuch”.
The Roaring Girl Thomas Dekker and Thomas Middleton (RND)	Moll Cutpurse dresses otherwise than in accord with the gender binary. There is a character called Sir Beauteous Ganymede. Sir Davy Dapper sets Sergeant Curtilax and “his yeoman” Hanger (described as “villainous loads on gentlemen’s backs”) to arrest his son.

<p>Sappho and Phao</p> <p>John Lyly (RND)</p>	<p>Following Ovid, Sappho was understood in the Early Modern period to have had a relationship with (a man) Phaon, in which she was more invested than him. In Lyly's adaptation of the story, this is down to divine interference - and she is clearly unwilling.</p> <p>Rather than committing suicide, his Sappho confiscates Cupid's bow saying "It is a toy made for ladies, and I will keep it only for ladies" before exiting with Mileta (her lady attendant) earlier established not to have been "ready to please men".</p>
<p>The Scornful Lady</p> <p>Francis Beaumont and John Fletcher (RND)</p>	<p>Welford dresses otherwise than in accord with the gender binary (to make the Lady jealous). Having seemingly been rejected, he seduces the Lady's sister Martha while still dressed other than in accord with the gender binary.</p>
<p>The Silver Age</p> <p>Thomas Heywood (RND)</p>	<p>The cast includes Ganymede as assistant in Jupiter's "amorous rapes".</p>
<p>Soliman and Perseda</p> <p>Thomas Kyd (RND)</p>	<p>Perseda dresses other than in accord with the gender binary, as a gentleman in order to challenge Soliman to single combat.</p>
<p>The Sparagus Garden</p> <p>Richard Brome (RND)</p>	<p>Hoyden dresses otherwise than in accord with the gender binary.</p>
<p>The Taming of a Shrew</p> <p>Anon. (RND)</p>	<p>Boy dresses otherwise than in accord with the gender binary.</p>

<p>The Tragedy of Herod and Antipater</p> <p>Gervase Markham and William Sampson (RND)</p>	<p>The cast of characters includes a Eunuch servant (see Gender and Disability subject guides) to Queen Alexandra, mother of Marriam, and a spy for Salumith (Marriam's sister-in-law).</p>
<p>The Tragedy of Hoffman</p> <p>Henry Chettle (RND)</p>	<p>Lucybel, maddened by the death of her fiancé (see Disability subject guide) appears wearing the clothes of Otho, whom Hoffman had killed.</p>
<p>The Turk</p> <p>John Mason (RND)</p>	<p>Whitefriars Play full of homoerotic wordplay</p>
<p>The Two Maids of More-Clacke</p> <p>Robert Armin (RND)</p>	<p>Whitefriars Play full of homoerotic wordplay.</p> <p>Filbon dresses other than in accord with the gender binary as John's nurse.</p>
<p>Valentinian</p> <p>John Fletcher (RND)</p>	<p>The cast includes Phidias, Aretus and Lycias (all eunuchs, see Disability and Gender subject guides).</p>
<p>The Virgin Martyr</p> <p>Thomas Dekker and Philip Massinger (RND)</p>	<p>Dorothea's (comic) servant Spungius seems to be a Eunuch (see Disability and Gender subject guides).</p>
<p>Volpone</p> <p>Ben Jonson (RND)</p>	<p>The cast for this play includes Androgyno, an Hermaphrodite and Castrone, an Eunuch (see Disability and Gender subject guides).</p>

<p>The Wars of Cyrus</p> <p>Anon. (RND)</p>	<p>Alexandra exchanges clothes with her page Libanio, who kills Dinon (who had fallen in love with the supposed Alexandra).</p>
<p>Westward Ho!</p> <p>John Webster and Thomas Dekker (RND)</p>	<p>Justiniano dresses as his wife to foil her assignation with the Earl.</p>
<p>What You Will</p> <p>John Marston (RND)</p>	<p>Holofernes Pippo dresses otherwise than in accord with the gender binary.</p>
<p>The White Devil</p> <p>John Webster (2017)</p>	<p>Flamideo confesses that “conspiring with a beard made me a graduate”, dreams with Lodovico about spending time together in their underclothes “and be lousy”, and suggests becoming the “endeared minion” of a cardinal.</p> <p>Giovanni appears not to conform to his elders’ models of adulthood and masculinity.</p>
<p>The Widow</p> <p>Anon. (RND)</p>	<p>Martia dresses otherwise than in accord with the gender binary as Ansaldo after running away from home, and is later disguised as a woman and courted by Francisco.</p>
<p>The Wise Woman of Hoxton</p> <p>Thomas Heywood (RND)</p>	<p>Second Luce dresses otherwise than in accord with the gender binary, as the page ‘Jack’, in order to secure the fiancé who had jilted her (see Gender subject guide)</p>

<p>The Woman in the Moon</p> <p>John Lyly (2017 and RND)</p>	<p>Pandora (admittedly under divine interference) hits an admirer, takes Jupiter's sceptre and passes it to Juno, keeps her own glove by winning a hunting competition in which it had been the prize and chooses a husband who, in reality, is separated from her, while she takes up residence with Luna.</p>
<p>Your Five Gallants</p> <p>Thomas Middleton (RND)</p>	<p>Courtesans 1-3 and Mistress Newcut dress otherwise than in accord with the gender binary</p>

Queerness in New Writing

Play title/author(s)	Queerness
After Edward Tom Stuart	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.
Anne Boleyn Howard Brenton	King James is presented in Anne's coronation dress and kisses his favourite George Villiers.
Eyam Matt Hartley	Edward Cooper and George Viccars are portrayed as romantically involved (problematically, as the plague is brought to the village by Viccars' cloth delivery and he was the first to die).
The Frontline Ché Walker	Reviewers identified the gay couple in the play (Seamus and Benny) as "crassly mismatched" and "fraying".
Gabriel Samuel Adamson	The characters include the singer Arabella Hunt who had married a woman.
I, Joan Charlie Josephine	Joan is presented as non-binary, and Thomas who plays Charles' adviser is explicitly not married and was perhaps once his favourite. Thomas is said by Charles' wife to be "A peasant boy who fucked his way up through the ranks". He is the character who sees Joan flinch at the wrong pronoun and suggests "They".
The Inn at Lydda John Wolfson	Caligula is portrayed pursuing his lover Mnester, but also as a sexual predator (who attempts to seduce John)

<p>Last Days of Troy</p> <p>Simon Armitage</p>	<p>The play includes Achilles and Patroclus.</p>
<p>The Lightning Child</p> <p>Ché Walker</p>	<p>Characters include Tiresias who was changed into woman for seven years.</p>
<p>Metamorphoses</p> <p>Laura Lomas, Sabrina Mahfouz and Sami Ibrahim</p>	<p>Characters include Tiresias who was changed into woman for seven years.</p>
<p>Moll and the Future Kings</p>	<p>A ‘queer candlelit cabaret’ inspired by the spirit of Moll Cutpurse, created as part of the Voices in the Dark: Pride, Then and Now Festival.</p>
<p>Nell Gwynn</p> <p>Jessica Swale</p>	<p>Ned Kynaston had played women’s parts (and in the play cannot understand what was gained by having women play them). At a performance of Jonson’s <i>Epicoene</i>, which required him to dress as “a poor woman in ordinary clothes”, Pepys said he was “the prettiest woman in the whole house”.</p> <p>In real life he was said to have continued to wear dresses after shows for the entertainment of Ladies.</p>
<p>Notes to the Forgotten She-Wolves</p>	<p>Individual queer lives from history represented include Mary (Moll) Frith, Natalie Barney, and Cicely Mary Hamilton.</p>

Princess Essex Anne Odeke	Mr Bacon disguises himself as an entrant in a Beauty Pageant. Violet and Harriet's cross-class friendship could be understood to have a queer dimension.
Under the Black Flag Simon Brent	Ann Silver disguises herself as Roger (his cabin-boy)

Queerness in productions

Casting

Productions with **Queered casting** (see glossary) of individual roles

A Midsummer Night's Dream, 2016	Helenus played by Ankur Bahl
Othello, 2017	Michelle Cassio played by Joanna Horton
Twelfth Night, 2017	Feste played by Le Gateau Chocolat
Doctor Faustus, 2018-19	Doctor Faustus played by Jocelyn Jee Esien desires Helen of Troy
Measure for Measure, 2021-22	Duke played by Hattie Ladbury (asking for marriage with Isabella)

Productions with gender-fluid, gender-queer, gender-non-conforming, non-binary and trans casting

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

For productions with against gender or flipped gender casting or gender-neutral casting see Gender subject guide.

Productions with a Queer aesthetic

I, Joan (2022)

As You Like It (2023)

Queer Casting (see also Gender subject guide)

The listing here is likely to be incomplete as the intention is not to ‘out’ performers, but to identify those where the information is already in the public domain, allowing them to be findable. To be added to future editions, please email library@shakespearesglobe.com.

Names in boldface were included in the Adopt An Actor programme which means there are interviews with them about the rehearsal and performance experience.

Bette Bourne	Nurse in Romeo and Juliet (2004) Porter in Macbeth (2013) Teirisias in The Lightning Child (2013)
Danny Lee Wynter	Fool in King Lear (2008) Poins in Henry IV Parts 1 and 2 (2010) Don John in Much Ado About Nothing (2013)
Stephen Fry	Malvolio in Twelfth Night (2012)
Samuel Barnett	Sebastian in Twelfth Night (2012) Queen Elizabeth in Richard III (2012)
Satya Bhabha	Az-Zahir/Faisal in Holy Warriors (2014)
Ncuti Gatwa	Demetrius in A Midsummer Night’s Dream (2016)
Le Gateau Chocolat (George Ikediashi)	Feste in Twelfth Night (2017)
Shiloh Coke	Lady Anne Clifford/Lord Collins/Muse/Man at the Globe 2/River Woman in Emilia (2018)

Leah Harvey	Emilia 1 in Emilia (2018)
Tom Stuart	Edward II in Edward II (2019) Edward in After Edward (2019)
Adebamola Bajomo	Wesley Dykes in Moll and the Future Kings (2019)
Jacqui Ong	Sigi Moonlight in Moll and the Future Kings (2019)
Momo	Bae Sharam in Moll and the Future Kings (2019)
E Mallin Parry	Mal Content in Moll and the Future Kings (2019)
S L Grange	Moll Frith in Moll and the Future Kings (2019) Audience Elf in Christmas at the (Snow) Globe (2020)
Leah Kirby	Performer in Moll and the Future Kings (2019)
Angela Clerkin	Sebastian in Moll and the Future Kings (2019)
Deni Francis	Performer in Moll and the Future Kings (2019)
Jenet Le Lacheur	Performer in Notes to the Forgotten She-Wolves (2020)
Lucy Jane Parkinson	Performer in Notes to the Forgotten She-Wolves (2020)
Emma Frankland	Performer in Notes to the Forgotten She-Wolves (2020)

Jessica Murrain	Witch 1/Lady Macbeth in Playing Shakespeare Macbeth (2020) Oliver in As You Like It (2023)
Charlie Josephine	Actor in Metamorphoses (2021)
Isobel Thom	Joan in I, Joan (2022) Helena in A Midsummer Night's Dream (2023)
Joe Henry	Joan's Army 4 in I, Joan (2022)
Azara Meghie	Joan's Army 5 in I, Joan (2022)
Daneka Etchells	Mutius Lucius in Titus Andronicus (2023)
Lucy McCormick	Saturninus in Titus Andronicus (2023)
Sam Crerar	Lysander in A Midsummer Night's Dream (2023) Richmond/Catesby in Richard III (2024)
Vinnie Heaven	Demetrius in A Midsummer Night's Dream (2023)
Mika Onyx Johnson	Silvius in As You Like It (2023)
Macy-Jacob Seelochan	Celia in As You Like It (2023)
Sam Buttery	Performer in Burnt at the Stake (2023)
Mary Malone	Performer in Burnt at the Stake (2023)
Libby Mai	Viola in Shakespeare's Women (2024)
Em Thane	Rivers/Commissioner in Richard III (2024)

Supporters, Administrators and Creatives

John Gielgud	Donor to the Library
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Ian McKellen	https://mckellen.com/stage/00273.htm
Ellan Parry (E Mallin Parry)	Designer: As You Like It (2018 and (2019)
Tom Stuart	Writer: After Edward (2019)
S L Grange	Writer: Notes to the Forgotten She-Wolves (2020)
Sandi Toksvig	Writer: Notes to the Forgotten She-Wolves (2020)
Lucy Cuthbertson	Director: Midsummer Mechanicals (2022 & 2023) Director: Playing Shakespeare Romeo and Juliet (2024) Director: Rough Magic (2024)

Queerness in other SGT records

Fourth Choir

Queer Theatre Post-show discussion

<https://www.shakespearesglobe.com/discover/blogs-and-features/2019/02/01/was-shakespeare-gay/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2023/02/07/celebrating-queerness-on-our-stages/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2019/02/07/such-stuff-season-2-episode-2/>

<https://www.shakespearesglobe.com/discover/blogs-and-features/2021/02/26/suchstuff-s7-e6-why-we-need-lgbtq-inclusive-schools/>

Queerness in non-SGT records

On I, Joan and trans history: <https://www.colbygordon.com/blog>

Are there transgender characters in Shakespeare? Plenary presentation by Alexa Alice Joubin: <https://www.youtube.com/watch?v=8P5nNv86goQ>

How Drag Culture Resolves Tensions in Victorian Shakespearean Cross-Dressing; Or, Slay, Feste, Slay:

<https://scholarsarchive.byu.edu/cgi/viewcontent.cgi?article=1275&context=criterion>

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Glossary

<p>Eunuch:</p>	<p>A eunuch is a castrated man (see Disability and Gender subject guides). Castration could be done as a punishment to an adult but might also be done to save a boy’s singing voice. In some societies, they were found ideal to serve as court official who could be trusted to focus on the job because they could not father children (e.g. as harem attendants).</p>
<p>Heteronormativity:</p>	<p>This is a worldview that suggests by ‘nature’ and ‘default’ gender identity matches the sex assigned at birth (cisgender), and that by ‘nature’ and ‘default’ men are only attracted to, and should only be having intercourse with, women (more specifically husbands with monogamous wives) and vice versa (heterosexual). Supposedly fixed, binary ideals and roles of masculinity and femininity may be mapped on to the biological differences of men and women. By assuming this is, and has always been, the case for everyone who has ever lived, it glosses over, marginalises and erases other human experiences.</p>
<p>Homosociality:</p>	<p>This term acknowledges that non-romantic same-sex relationships (friendships) exist that can nonetheless be rooted in desire (that is never physically expressed in intercourse). Between men in a patriarchal society, it may be premised on both misogyny and homophobia towards homosexual men.</p>
<p>Non-binary:</p>	<p>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.</p>

Patriarchal society:	A patriarchal society is one where power and privilege are attached to men (e.g. kings, fathers, husbands), and women do not have equal rights. Such societies tend to insist on and enforce binaries.
Queered casting:	When roles are gender flipped (see gender guide), the implied relationships may be queered (e.g. making Helena into Helenus in a Midsummer Night's Dream, adds new meanings to Demetrius' hesitancy).
Trans/Transgender	Those who do not identify with the sex they were assigned at birth some of whom may also identify as non-binary. Those who do can be described as cisgender or cis.

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A Bit Lit: playlist on queerness and identity:

https://www.youtube.com/watch?v=TrLFz5KzFJs&list=PLz-ZZGjh9oUetF_e6EX-_yrvY9HnAS5AQ

A Bit Lit: transgender playlist:

https://www.youtube.com/watch?v=TrLFz5KzFJs&list=PLz-ZZGjh9oUcLTwMRbr0wjm_Z30Ajp68R

Page and Screen podcast with Will Tosh on 'Straight Acting':

<https://www.youtube.com/watch?v=fky76mja28Y>

The Asexuality and Aromanticism bibliography: <https://acearobiblio.com/>

Before Shakespeare: Generic Excitement:

<https://beforeshakespeare.com/2017/04/27/generic-excitement/>

Before Shakespeare: The Woman in the Moon onstage:

<https://beforeshakespeare.com/2017/08/19/the-woman-in-the-moon-onstage/>

Biblical and Classical references in Shakespeare:

<https://www.rsc.org.uk/shakespeare/language/biblical-and-classical-references>

Blamires, Adrian. Homoerotic Pleasure and Violence in the Drama of Thomas Middleton: <https://extra.shu.ac.uk/emls/16-2/blammidd.htm>

Early Modern asexuality and Performance: an ACMRS roundtable: <https://www.youtube.com/watch?v=9vSgG02fH6M>

Engendering the Stage at the Stratford Festival: <https://www.youtube.com/watch?v=RN5N1xjZmss>

Engendering the Stage Blog: <https://engenderingthestage.humanities.mcmaster.ca/>

Julia Serano – trans, gender, sexuality & activism glossary: <https://www.juliaserano.com/terminology.html>

Please Ask, Please Tell: On Shakespeare's Bawdy: <https://thehareonline.com/article/please-ask-please-tell-shakespeare%E2%80%99s-bawdy>

Slang and Sexual language in Shakespeare: <https://www.rsc.org.uk/shakespeare/language/slang-and-sexual-language>

Towards a Trans canon: <https://howlround.com/toward-trans-canon>

The Warrior Woman Project: <https://s.wayne.edu/warriorwomen/>

Other scholarship

Archive studies: queerness

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

Q/G	Archive: queer	Whitworth, Carianne. "Policing the Powder Puff in 1930s London." <i>The National Archives Blog</i> , The National Archives, 3 Apr. 2018, blog. https://blog.nationalarchives.gov.uk/policing-powder-puff-1930s-london/
Q	Archive: queer	Lee, Jamie Ann. A Queer/ed Archival Methodology: Archival Bodies as Nomadic Subjects: https://journals.litwinbooks.com/index.php/jclis/article/view/26
Q	Archive: queer	Brooks, Hosfeld. "Archival of the Fittest: The Role of Archives in Constructing Public Memory of Queer History" (2018)
Q	Archive: queer	Guyan, Kevin. <i>Queer Data: Using Gender, Sex and Sexuality Data for Action</i> , Bloomsbury Academic (2022)
Q	Archive: queer	Eastwood, Alexander. "How, then, might the Transsexual Read: Notes toward a Trans Literary History," <i>TSQ: Transgender Studies Quarterly</i> , 1.4 (2014): 590-604.

Q	Archive: queer	Feinberg, Leslie. <i>Transgender Warriors: Making History from Joan of Arc to Dennis Rodman</i> . Boston: Beacon Press, 1996.
Q	Archive: queer	Hager, Lisa. "A Case for a Trans Studies Turn in Victorian Studies: 'Female Husbands' of the Nineteenth Century" <i>Victorian Review</i> , Volume 44, Number 1, Spring 2018, pp. 37-54.
Q	Archive: queer	Stryker, Susan. <i>Transgender History</i> . Berkeley: Perseus, 2008.
Q	Archive: queer	Weismantel, Mary "Toward a Transgender Archaeology: A Queer Rampage through Prehistory," in <i>The Transgender Studies Reader 2</i> , eds. Stryker, Susan and Aizura, Aren Z. 319-334. New York: Routledge, 2013.
Q	Archive: queer	Whittington, Karl. "Medieval intersex in theory, practice, and representation." <i>postmedieval</i> 9.2 (June 2018): 231-47.
Q	Archive: queer	Wichelns, Kathryn. "From The Scarlet Letter to Stonewall: Reading the 1629 Thomas(ine) Hall Case." <i>Early American Studies</i> , vol. 12, no. 3 (2014): 500–23.

Early Modern queerness

Q	Early Modern queerness	Crawford, Patricia, 'Sexual Knowledge in England, 1500-1750', in <i>Sexual Knowledge, Sexual Science: The History of Attitudes to Sexuality</i> , ed. by Roy Porter and Mikulas Teich (Cambridge: Cambridge University Press, 1994), pp. 82-106
Q	Early Modern queerness	Gilbert, Sky, 'Shakespearean Pedagogy and Copious Paradox: How Might We Queer Shakespeare's Work?', <i>Brock Education</i> , 28.1 (2018), 63-73
Q/G	Early Modern queerness	Traub, Valerie. <i>Thinking Sex with the Early Moderns</i> (University of Pennsylvania Press, 2013)
Q	Early Modern queerness	Borris, Kenneth, <i>Same-Sex Desire in the English Renaissance: A Sourcebook of Texts</i>
Q	Early Modern queerness	Merrick, Jeffrey and Ragan, Bryant. <i>Homosexuality in Early Modern France: A Documentary Collection</i> (New York: Oxford University Press, 2000)
Q	Early Modern queerness	McCormick, Ian. <i>Secret Sexualities: A Sourcebook of 17th and 18th Century Writing</i> (Routledge, 1997)
Q	Early Modern queerness	Brown, Judith. <i>Immodest Acts: the life of a lesbian nun in Renaissance Italy</i> (Oxford University Press, 1985)
Q	Early Modern queerness	Bray, Alan. <i>Homosexuality in Renaissance England</i> (Columbia University Press, 1996)

Q	Early Modern queerness	Bray, Alan. "Homosexuality and the Signs of Male Friendship in Elizabethan England." <i>History Workshop Journal</i> 29 (1990): 1–19.
Q	Early Modern queerness	Tosh, Will. <i>Male Friendship and Testimonies of Love in Shakespeare's England</i> (Palgrave Macmillan, 2016)
Q	Early Modern queerness	Ingram, Martin. <i>Carnal Knowledge: Regulating Sex in England 1470-1600</i> (2017)
Q	Early Modern queerness	Bromley, James M. and Stockton, Will. <i>Sex before Sex: Figuring the Act in Early Modern England</i> (Univ of Minnesota Press, 2013)
Q	Early Modern queerness	Reay, Barry and Phillips, Kim. <i>Sex before Sexuality</i> (2012)
Q	Early Modern queerness	Rocke, Michael. <i>Forbidden Friendships: Homosexuality and Male Culture in Renaissance Florence</i> (1996)
Q	Early Modern queerness	Toulalan, Sarah and Fisher, Kate, eds, <i>The Routledge History of Sex and the Body, 1500 to the Present</i> (Routledge, 2013)
Q	Early Modern queerness	Toulalan, Sarah. 'Extraordinary Satisfactions: Lesbian Visibility in Seventeenth-Century Pornography in England', <i>Gender & History</i> , 15 (2003), 50–68
Q	Early Modern queerness	Traub, Valerie. <i>The Renaissance of Lesbianism in Early Modern England</i> (Cambridge, Cambridge University Press, 2002)

Q	Early Modern queerness	Stephens, Dorothy. <i>The Limits of Eroticism in Post-Petrarchan Narrative: Conditional Pleasure from Spenser to Marvell</i> (Cambridge: Cambridge University Press, 1998)
Q	Early Modern queerness	Tosh, Will. <i>Straight Acting: The Many Queer Lives of William Shakespeare</i> (Sceptre, 2024)
Q	Early Modern queerness	<i>Shakespeareer: A Queer Companion to the Works of Shakespeare</i> , ed. Menon, Madhavi (Duke University Press, 2011)
Q	Early Modern queerness	<i>Same-sex desire in Early Modern England, 1550-1735: An anthology of literary texts and contexts</i> , ed. Loughlin, Marie. (Manchester University Press, 2014)
Q	Early Modern queerness	<u>Queer Theory, Historicism, and Early Modern Sexualities</u> , DiGangi, Mario (2006)
Q	Early Modern queerness	Rose, Mary Beth. <i>The Expense of Spirit: Love and Sexuality in English Renaissance Drama</i> (Ithaca & London: Cornell University Press, 1988)
Q	Early Modern queerness	Sanchez, Melissa E., <i>Erotic Subjects: The Sexuality of Politics in Early Modern English Literature</i> (Oxford: Oxford University Press, 2011)
Q	Early Modern queerness	Smith, Bruce R., <i>Homosexual Desire in Shakespeare's England: A Cultural Poetics</i> (Chicago: University of Chicago Press, 1994)

Q	Early Modern queerness	Thomas, Miranda Fay, 'A Queer Reading of <i>Twelfth Night</i> ', <i>British Library</i> , 2016 bl.uk/shakespeare/articles/a-queer-reading-of-twelfth-night
Q	Early Modern queerness	Sedgwick, Eve. <i>Between Men: English Literature and Male Homosocial Desire</i> (Columbia University Press, 2015)
Q	Early Modern queerness	Wall, Wendy. "Tending to Bodies and Boys: Queer Physic in Knight of the Burning Pestle," in <i>Staging Domesticity: Household Work and English Identity in Early Modern Drama</i>
Q	Early Modern queerness	Traub, Valerie. "The Homoerotics of Shakespearean Comedy," in <i>Desire and Anxiety: Circulations of Sexuality in Shakespearean Drama</i>
Q	Early Modern queerness	Freccero, Carla and Fradenburg, Louise. <i>Premodern Sexualities</i> (Routledge, 1996)
Q	Early Modern queerness	Berlant, Lauren and Freeman, Elizabeth. 'Queer Nationality', <i>Boundary 2</i> 19.1 (1992), 149-180309
G/Q	Early Modern queerness	Bly, Mary, <i>Queer Virgins and Virgin Queans on the Early Modern Stage</i> (Oxford: Oxford University Press, 2000)
G/Q	Early Modern queerness	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

Q	Early Modern queerness	Brown, Gavin, 'Queer Movement', in <i>The Ashgate Research Companion to Lesbian and Gay Activism</i> ed. by Paternotte, David and Tremblay, Manon (New York: Routledge, 2014)
Q	Early Modern queerness	Burger, Glenn and Kruger, Steven F. eds., <i>Queering the Middle Ages</i> (Minneapolis: University of Minnesota Press, 2001)
Q	Early Modern queerness	Carter, Sarah. <i>Ovidian Myth and Sexual Deviance in Early Modern English Literature</i> (London: Palgrave Macmillan, 2011)
Q/G	Cross-dressing	Chess, Simone, <i>Male-to-Female Crossdressing in Early Modern English Literature Gender, Performance, and Queer Relations</i>
Q	Early Modern queerness	---'Queer Residue', <i>Journal for Early Modern Cultural Studies</i> , 19.4 (2019), 242-264
G	Models of sex/gender	Laqueur, Thomas. <i>Making Sex: Body and Gender from the Greeks to Freud</i> . Harvard University Press, 1992.
Q	Early Modern queerness	Espinosa, Juan P. 'Homoerotic Medievalism: Looking at Queer Desire in the Homoerotic Medievalism: Looking at Queer Desire in the Homosocial Relationships of Chaucer's "The Knight's Tale" and Fletcher and Shakespeare's The Two Noble Kinsmen'
Q	Early Modern queerness	Baston, Jane. "Rehabilitating Moll's Subversion in The Roaring Girl." <i>SEL: Studies in English Literature</i> , vol. 37 (1997): 317-35.

Q	Early Modern queerness	Donald, Beecher. Concerning Sex Changes: The Cultural Significance of a Renaissance Medical Polemic," <i>The Sixteenth Century Journal</i> , Vol. 36, No. 4 (Winter, 2005): 991-1016.
Q	Early Modern queerness	Belsey, Catherine, "Disrupting Sexual Difference" in <i>Alternative Shakespeares</i> , ed. John Drakakis, 166-90. London: Methuen, 1985.
Q	Early Modern queerness	Billing, Christian M. <i>Masculinity, Corporeality, and the English Stage 1580-1635</i> . Burlington, VT: Ashgate, 2008.
Q	Early Modern queerness	Bulman, James C. <i>Shakespeare Re-Dressed: Cross-gender Casting in Contemporary Performance</i> . Madison: Fairleigh Dickinson University Press, 2008.
Q	Early Modern queerness	Chess, Simone, "Queer Residue: Boy Actor's Adult Careers in Early Modern England," <i>Early Modern Trans Studies</i> special issue of <i>Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 242-264.
Q	Early Modern queerness	----. <i>Male-to-Female Crossdressing in Early Modern English Literature: Gender Performance and Queer Relations</i> (New York: Routledge, 2016).
Q	Early Modern queerness	----. "Or whatever you be: Crossdressing, Sex, and Gender Labor in John Lyly's <i>Gallathea</i> ," <i>Renaissance and Reformation</i> . Vol 38, No 4 (2015), pp.145-166.

Q	Early Modern queerness	---. "Queer Gender Informants in Ovid and Shakespeare" in <i>Ovid and Adaptation in Early Modern English Theater</i> , ed. Lisa Starks (Edinburgh: Edinburgh University Press, 2019), pp. 21-34
Q	Early Modern queerness	---. "Male Femininity and Male-to-Female Crossdressing in Shakespeare's Plays and Poems" in <i>Queer Shakespeare: Desire and Sexuality</i> , ed. Goran Stanivukovic. London: Bloomsbury Arden Shakespeare, 2017). pp. 227-244.
Q	Early Modern queerness	Chess, Simone; Gordon, Colby; and Fisher, Will, eds. Early Modern Trans Studies special issue, <i>Journal for Early Modern Cultural Studies</i> . Vol 19, No 4 (Fall 2019, published 2020).
Q	Early Modern queerness	Chess, Simone; Gordon, Colby; and Fisher, Will. "Introduction: Early Modern Trans Studies," Early Modern Trans Studies special issue, <i>Journal for Early Modern Cultural Studies</i> . Vol 19, No 4 (Fall 2019, published 2020), pp. 1-25.
Q	Early Modern queerness	Crawford, Julie. "Transubstantial Bodies in Paradise Lost and Order and Disorder," Early Modern Trans Studies special issue of <i>Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 75-93.
Q	Early Modern queerness	Cressy, David. "Cross-Dressing in the Birth Room: Gender Trouble and Cultural Boundaries" in <i>Travesties and Transgressions in Tudor and Stuart England: Tales of Discord and Dissension</i> . Oxford: Oxford UP, 1999.

Q	Early Modern queerness	--- "Gender Trouble and Cross-Dressing in Early Modern England," <i>Journal of British Studies</i> 35, no. 4 (Oct. 1996): 438-465.
Q	Early Modern queerness	DiGangi, Mario. <i>Sexual Types: Embodiment, Agency, and Dramatic Character from Shakespeare to Shirley</i> . Philadelphia: University of Pennsylvania Press, 2011.
Q	Early Modern queerness	---. <i>The Homoerotics of Early Modern Drama</i> . Cambridge: Cambridge UP, 1997.
Q	Early Modern queerness	Drouin, Jennifer. "Cross-Dressing, Drag, and Passing: Slippages in Shakespearean Comedy." <i>Shakespeare Re-Dressed: Cross-Gender Casting in Contemporary Performance</i> . Ed. James C. Bulman. Madison, NJ: Fairleigh Dickinson UP, 2008. 23-56.
Q	Early Modern queerness	---. "'Get a Look at Your Wife's Beautiful Cones': Lady Macbeth's Stone Butch Blues and Rural Second-Wave Feminism in Scotland, PA." <i>Shakespeare on Screen: Macbeth</i> . Eds. Sarah Hatchuel, Nathalie Vienne-Guerrin, and Victoria Bladen. Rouen: Publications des universités de Rouen et du Havre, 2013. 331-364.
Q	Early Modern queerness	Dugan, Holly. "Early Modern Transanimals: 57312*," <i>Early Modern Trans Studies special issue of Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 178-205.

Q	Early Modern queerness	Everett, Clare. "Venus in Drag: Female Transvestism and the Construction of Sex Difference in Renaissance England" in <i>Venus and Mars: Engendering Love and War in Early Modern Europe</i> , eds. Andrew Lynch and Phillippa C. Madden, 191-212. Nedlands: University of Western Australia Press, 1995.
Q	Early Modern queerness	Frankland, Emma and Kesson, Andy. "Perhaps John Lyly was a trans woman?: An Interview about Performing Galatea's Queer, Transgender Stories," <i>Early Modern Trans Studies special issue of Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 284-298.
Q	Early Modern queerness	Frecerro, Carla. <i>Queer/Early/Modern</i> . Durham: Duke University Press, 2006.
Q	Early Modern queerness	Gamble, Joseph. "Toward a Trans Philology," <i>Early Modern Trans Studies, special issue of Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 26-44.
Q	Early Modern queerness	Gilbert, Ruth. <i>Early Modern Hermaphrodites: Sex and Other Stories</i> (New York: Palgrave, 2002).
Q	Early Modern queerness	Goldberg, Jonathan. <i>The Seeds of Things: Theorizing Sexuality and Materiality in Renaissance Representations</i> . New York: Fordham University Press, 2009.

Q	Early Modern queerness	Goldberg, Jonathan, and Madhavi Menon. "Queering History." <i>PMLA</i> , vol. 120, no. 5 (2005): 1608–17.
Q	Early Modern queerness	Gordon, Colby. "Abortive Hedgehogs: Prodigies and Trans Animality in The Duchess of Malfi," <i>Early Modern Trans Studies special issue of Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 206-226.
Q	Early Modern queerness	----. "The Sign You Must Not Touch: Lyric Obscurity and Trans Confession," <i>postmedieval</i> , vol. 11, no. 2 (July 2020).
Q	Early Modern queerness	———. "A Woman's Prick: Trans Technogenesis in Sonnet 20." <i>Shakespeare / Sex: Contemporary Readings of Gender and Sexuality</i> . Ed. Jennifer Drouin. London: Bloomsbury, forthcoming, 2020.
Q	Early Modern queerness	Guy-Bray, Stephen. "'Fellowships of Joy:' Angelic Union in Paradise Lost." <i>Queer Milton</i> . Ed. David L. Orvis. New York: Palgrave Macmillan, 2018. 139–52.
Q	Early Modern queerness	Horbury, Ezra. "Early Modern Transgender Fairies," <i>Transgender Studies Quarterly</i> (2020).
Q	Early Modern queerness	----. "Transgender Reassessments of the Cross-dressed Page in Shakespeare, Philaster, and The Honest Man's Fortune," <i>Shakespeare Quarterly</i> ((Forthcoming 2022).

Q	Early Modern queerness	Johnston, Mark Albert. <i>Beard Fetish in Early Modern England: Sex, Gender, and Registers of Value</i> (New York: Routledge, 2011).
Q	Early Modern queerness	Kemp, Sawyer. "Transgender Shakespeare Performance: A Holistic Dramaturgy," <i>Early Modern Trans Studies special issue of Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 265-283.
Q	Early Modern queerness	---. "Shakespeare in Transition: Pedagogies of Transgender Justice and Performance," <i>Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now</i> . Hillary Eklund & Wendy Beth Hyman, eds. Edinburgh University Press, 2019. pp.36-45.
Q	Early Modern queerness	----. "'In That Dimension Grossly Clad:' Transgender Rhetoric and Shakespeare." <i>Shakespeare Studies</i> , vol. 47 (2019): 120–26
G/Q	Early Modern queerness	King, Helen. <i>The One-Sex Body on Trial: The Classical and Early Modern Evidence</i> . Burlington: Ashgate, 2013.
G/Q	Early Modern queerness	Levine, Laura. <i>Men in Women's Clothing: Anti-Theatricality and Effeminization 1579-1642</i> (Cambridge: Cambridge University Press, 1994).
Q	Early Modern queerness	Low, Jennifer A. "Early Modern Audiences and the Pleasure of Cross-dressed Characters," <i>Poetics Today</i> 35:4 (Winter 2014): 561-589.

Q	Early Modern queerness	Mann, Jennifer, "How to Look at a Hermaphrodite in Early Modern England," <i>Studies in English Literature 1500-1900</i> , 46:1 (2006): 67-91.
Q	Early Modern queerness	Menon, Madhavi. <i>Unhistorical Shakespeare: Queer Theory in Shakespearean Literature and Film</i> . (Palgrave Macmillan, 2008)
G/Q	Early Modern queerness	Munro, Lucy. "Queering Gender, Age and Status in Early Modern Children's Drama," <i>Queering Childhood in Early Modern English Drama and Culture</i> , eds. Jennifer Higginbotham and Mark Albert Johnston (New York: Palgrave MacMillan, 2018), 215-238.
Q	Early Modern queerness	Nardizzi, Vin. "Shakespeare's Transplant Poetics: Vegetable Blazons and the Seasons of Pyramus' Face," <i>Early Modern Trans Studies special issue of Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 156-177.
Q	Early Modern queerness	Pfeffer, Jess. "Trans Materiality: Crooke's Mikrokosmographia, Sexual Dimorphism, and the Embodiment of Identity," <i>Early Modern Trans Studies special issue of Journal for Early Modern Cultural Studies</i> , Chess, Simone; Gordon, Colby; and Fisher, Will eds. Vol 19, No 4 (Fall, 2019), pp. 227-241.
Q	Early Modern queerness	---. "Circulating Desire, Shifting Bodies: The Transsexual Eroticism of Middleton and Dekker's <i>The Roaring Girl</i> " in <i>Desire, Performance, and Classification: Critical Perspectives on the Erotic</i> . Oxford, UK: Inter-Disciplinary Press, 2013.

Q	Early Modern queerness	---. "Circulating Desire, Shifting Bodies: The Transsexual Eroticism of Middleton and Dekker's <i>The Roaring Girl</i> " in <i>Desire, Performance, and Classification: Critical Perspectives on the Erotic</i> . Oxford, UK: Inter-Disciplinary Press, 2013.
Q	Early Modern queerness	Rubright, Marjorie, "Transgender Capacity in Thomas Dekker and Thomas Middleton's <i>The Roaring Girl</i> (1611)," <i>Early Modern Trans Studies special issue of Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 45-74.
Q	Early Modern queerness	--"TRANS*: Iphis and the World of Wordes," Paper delivered at "Metamorphosis, Transformation, and Conversion: A symposium on Ovid, Lyly, and Benserade," University of Michigan, 2016.
Q/G/R	Intersectional	Sanchez, Melissa E. "Transdevotion: Race, Gender, and Christian Universalism," <i>Early Modern Trans Studies special issue of Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 94-115.
G/Q	Early Modern queerness	Sedinger, Tracey. "'If Sight and Shape Be True': The Epistemology of Crossdressing on the London Stage," <i>Shakespeare Quarterly</i> 48, no. 1 (Spring 1997): 63-79.
Q	Early Modern queerness	Sinfield, Alan. <i>Shakespeare, Authority, Sexuality</i> . New York: Routledge, 2006.

Q	Early Modern queerness	Sallybrass, Peter. "Transvestism and the 'Body Beneath': Speculating on the Boy Actor" in <i>Erotic Politics: Desire on the Renaissance Stage</i> , ed. Susan Zimmerman, 64-83. New York: Routledge, 1992.
R/G/Q	Intersectional	Wagner, Sydnee. "Racing Gender to the Edge of the World: Decoding the Transmasculine Amazon Cannibal in Early Modern Travel Writing," <i>Early Modern Trans Studies</i> special issue of <i>Journal for Early Modern Cultural Studies</i> , Simone Chess, Colby Gordon, and Will Fisher, eds. Vol 19, No 4 (Fall, 2019), pp. 137-155.
Q	Early Modern queerness	Chess, Simone. 'Contented Cuckolds: Infertility and Queer Reproductive Practice in Middleton's <i>A Chaste Maid in Cheapside</i> and Machiavelli's <i>Mandragola</i> ' in <i>Performing Disability in Early Modern English Drama</i> ed. Leslie C. Dunn
Q/D	Intersectional	Chess, Simone. 'Opting Out: Anorexia, Asexuality, and Early Modern Women' <i>Early Modern Women</i> , vol 15 no 1.

External reading list

Q/G	External reading list	Early Modern Trans Studies Bibliography
Q	External reading list	LGBT+ History Bibliography https://projectsinhistory.org/2022/01/17/lgbtq-history-bibliography/

Queer Studies

Q	Queer studies	Duggan, Lisa, 'Making it Perfectly Queer', <i>Radical Society</i> , 22.1 (1992), 11-31
Q	Queer studies	Edelman, Lee, <i>No Future: Queer Theory and the Death Drive</i> (Durham, NC: Duke University Press, 2004)
Q	Queer studies	Foucault, Michel, <i>The History of Sexuality: An Introduction</i> (New York: Knopf Doubleday, 2012)
Q	Queer studies	Freeman, Elizabeth, <i>Time Binds: Queer Temporalities, Queer Histories</i> (Durham, NC: Duke University Press, 2010)
Q	Queer studies	--- 'LGBT histories and the politics of identity' in <i>History, Memory and Public Life in History, Memory, and Public Life</i>
Q	Queer studies	Rand, Erin J., <i>Reclaiming Queer: Activist and Academic Rhetorics of Resistance</i> (Tuscaloosa: University of Alabama Press, 2014)
Q	Queer studies	Rich, Adrienne, 'Compulsory Heterosexuality and Lesbian Existence', <i>Signs: Journal of Women in Culture and Society</i> , 5.4 (1980), 631-660
Q	Queer studies	---'Reflections on 'Compulsory Heterosexuality'', <i>Journal of Women's History</i> , 16.1 (2004), 9-11

Q	Queer studies	Rupp, Leila, <i>Sapphistries: A Global History of Love between Women</i> (New York: New York University Press, 2009)
Q	Queer studies	Slagle, R. Anthony, 'In Defense of Queer Nation: From Identity Politics to a Politics of Difference', <i>Western Journal of Communication</i> , 59.2 (1995), 85-102
Q	Queer studies	Sedgwick, Eve. <i>Epistemology of the Closet</i> (University of California Press, 2008)
Q	Queer studies	Stockton, Kathryn Bond. <i>The Queer Child, or Growing Sideways in the Twentieth Century</i> (Duke University Press, 2009)

Queer history

Q	Queer history	DeVun, Leah, <i>The Shape of Sex: Nonbinary Gender from Genesis to Renaissance</i> (Ithaca, NY: Columbia University Press, 2021)
Q	Queer history	Dinshaw, Carolyn and others, 'Theorizing Queer Temporalities: A Roundtable Discussion', <i>GLQ</i> , 13.2 - 3 (2007), 177-195
Q	Queer history	Turner, William Barwell, <i>A Genealogy of Queer Theory</i> (Philadelphia: Temple University Press, 2000)
Q	Queer history	Pickett, Brent, <i>Historical Dictionary of Homosexuality</i> , 2nd edn (Lanham, MD: Rowman & Littlefield, 2022)
Q	Queer history	Grange, S., 'History, Queer Lives, and Performance', <i>A Bit Lit</i> , 2020 https://www.youtube.com/watch?v=TrLFz5KzFJs

Intersectional scholarship relating to disability, gender, race

G/Q	Gender theory	Butler, Judith. <i>Gender Trouble</i> . Routledge, 2010
G/Q	Gender theory	———. <i>Bodies That Matter</i> . Routledge, 2011.
G/Q	Gender theory	Who's Afraid of Gender? Judith Butler's public lecture at University of Cambridge 2023 https://www.youtube.com/watch?v=yD6UukSbAMs
G/Q	Early Modern gender	Carter, Matthew Charles. "'Untruss a Point' - Interiority, Sword Combat, and Gender in <i>The Roaring Girl</i> ". <i>Early Theatre</i> , vol 21, no. 1, 2017, pp. 87-106.
Q/R	Intersectional	Chen, Mel Y. <i>Animacies: Biopolitics, Racial Mattering, and Queer Affect</i> . Duke University Press, 2012.
G/Q	Self-Fashioning	Greenblatt, Stephen. <i>Renaissance Self-Fashioning</i> . University of Chicago Press, 2005.
G/Q	Masculinity Studies	Kimmel, Michael S. "Invisible Masculinity." <i>Society</i> , vol. 30, no. 6, 1993, pp. 28–35, doi:10.1007/bf02700272.
G/Q	Gender studies	———. "Masculinity as Homophobia: Fear, Shame, and Silence in the Construction of Gender Identity." <i>Theorizing Masculinities</i> , 1994, pp. 119–141.

G/Q	Intersectional	O'Rourke, Michael, and Katherine O'Donnell, editors. <i>Queer Masculinities, 1550-1800: Siting Same/Sex Desire in the Early Modern World</i> . Palgrave Macmillan, 2006.
G/Q	Intersectional	Berkowitz, Eric, <i>Sex and Punishment: Four Thousand Years of Judging Desire</i> (Berkeley, CA: Counterpoint, 2012)
Q/R	Identity	Bérubé, Allan and Escoffier, Jeffrey. 'Queer/Nation', <i>OUT/Look: National Lesbian and Gay Quarterly</i> 11 (1991), 13-14
G/Q	Early Modern queerness	Bly, Mary. <i>Queer Virgins and Virgin Queans on the Early Modern Stage</i> (Oxford: Oxford University Press, 2000)
D/G/Q	Intersectional	Bowles, Emily. 'Maternal Culpability in Fetal Defects: Aphra Behn's Satiric Interrogations of Medical Models', in <i>Recovering Disability in Early Modern England</i> , ed. by Hobgood, Allison and Houston Wood, David (Columbus: Ohio State University Press, 2013), pp. 43-57
G/Q	Early Modern queerness	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
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
Q/D	Intersectional	Clare, Eli, <i>Exile and Pride: Disability, Queerness, and Liberation</i> , 2nd edn (Durham, NC: Duke University Press, 2009) 314
G/Q	Intersectional	---‘Privilege, Possibility, and Perversion: Rethinking the Study of Early Modern Sexuality’, <i>The Journal of Modern History</i> , 78.2 (2006), 412-433
R/Q	Intersectional	Crenshaw, Kimberlé, 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics', <i>University of Chicago Legal Forum</i> , 1 (1989), 139-167
G/Q	Intersectional	Distiller, Natasha, <i>Desire and Gender in the Sonnet Tradition</i> (London: Palgrave Macmillan, 2008)
D/Q	Intersectional	Farr, Jason S., <i>Novel Bodies: Disability and Sexuality in Eighteenth-Century British Literature</i> (Lewisburg, PA: Bucknell University Press, 2019)
G/Q	Intersectional	Gilbert, Ruth, <i>Early Modern Hermaphrodites: Sex and Other Stories</i> (Basingstoke, Hampshire: Palgrave, 2002)

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

G/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)
G/Q	Intersectional	Lochrie, Karma. <i>Heterosyncrasies: Female Sexuality When Normal Wasn't</i> (Minneapolis: University of Minnesota Press, 2005)
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
Q/D	Intersectional	McLelland, Kaye. <i>Violent Liminalities in Early Modern Culture</i> (London & New York: Routledge, 2022)
D/Q	Intersectional	McRuer, Robert. 'Compulsory Able-Bodiedness and Queer/Disabled Existence', in <i>The Disability Studies Reader</i> , ed. by Davis, Lennard. 2nd edn (London & New York: Routledge, 2006), pp. 88-99
D/Q	Intersectional	---Crip Theory: Cultural Signs of Queerness and Disability (New York: NYU Press, 2006) McRuer, Robert and Mollow, Anna, eds., <i>Sex and Disability</i> (Durham, NC: Duke University Press, 2012)

G/Q	Intersectional	De Erauso, Catalina. Lieutenant Nun: The True Story of a Cross-Dressing, Transatlantic Adventurer who Escaped from a Spanish Convent in 1599 and Lived as a Man (1997)
R/Q	Intersectional	DiGangi, Mario. 'Rethinking Early Modern Sexuality through Race', ELR 50, 1 (2019), pp. 25-31
G/Q	Intersectional	Keywords for Gender and Sexuality Studies by The Keywords Feminist Editorial Collective (2021) https://keywords.nyupress.org/gender-and-sexuality-studies/
Q/G	Intersectional	Keywords issue of Transgender Studies Quarterly 1.1-2 (2014)
Q/D	Intersectional	Hobgood, Alison P. 'Prosthetic Encounter and Queer Subjectivity in the Merchant of Venice' in Prosthesis in Medieval & Early Modern Culture eds. Chloe Porter, Katie L. Walter, & Margaret Healy (2018)
Q/G	External reading list	Early Modern Trans Studies Bibliography
G/Q	Early Modern gender	Toulalan, Sarah. "'Unripe" Bodies: Children and Sex in Early Modern England', in Bodies, Sex and Desire from the Renaissance to the Present, ed. by Kate Fisher and Sarah Toulalan (Basingstoke, Hampshire: Palgrave Macmillan, 2011), pp. 131-150
ALL	EM Context	Tribble, Evelyn, Cognition in the Globe: Attention and Memory in Shakespeare's Theatre (London: Palgrave Macmillan, 2011)

All	EM Skill	---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
G/Q	Skill	---'Pretty and Apt: Boy Actors, Skill, and Embodiment', in The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race, ed. by Valerie Traub (Oxford: Oxford University Press, 2016), pp. 628-640
G/Q	Intersectional	Wixson, Christopher. 'Cross-Dressing and John Lyly's Gallathea', Studies in English Literature, 1500-1900, 41.2 (2001), 241-256
G/R/Q	Character studies	Rackin, Phyllis. 'Shakespeare's Boy Cleopatra, the Decorum of Nature, and the Golden World of Poetry', PMLA, 87.2 (1972), 201-212
G/Q	Early Modern gender	Salkeld, Duncan. Shakespeare among the Courtesans: Prostitution, Literature, and Drama, 1500-1600 (London: Routledge, 2016)
D/Q	Intersectional	Shildrick, Margrit. 'Queering Performativity: Disability After Deleuze', SCAN: Journal of Media Arts Culture, 1.3 (2004)

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	The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race ed. Traub, Valerie
G/D/Q	Intersectional	Skuse, Alanna. <i>Surgery and Selfhood in Early Modern England</i> (Cambridge: Cambridge University Press, 2021)
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
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
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/Q	Intersectional	<i>Non-Binary Lives: An Anthology of Intersecting Identities</i> eds. Twist, Jos; Barker, Meg-John; Vincent, Ben; & Gupta, Kat (London: Jessica Kingsley, 2020)
G/Q	Intersectional	Bibby, Mariam, 'Moll Cutpurse,' <i>Historic UK</i> , 2019 historic-uk.com/HistoryUK/HistoryofEngland/Moll-Frith/
G/Q	Intersectional	Marsden, Holly 'Dangerous Women: Cross-dressing Cavalier Mary Frith', <i>Historic Royal Palaces</i>, 2021 blog.hrp.org.uk/curators/dangerous-women-the-cross-dressing-cavalier-mary-frith/

General

All	Early Modern Performance	Dessen, Alan C., and Thomson, Leslie. <i>A Dictionary of Stage Directions in English Drama 1580-1642</i> . Cambridge University Press, 2001.
ALL	Archive: gender	Korda, Natasha. <i>Labours Lost: Women's Work and the Early Modern English Stage</i> . University of Pennsylvania Press, 2011.
ALL	Archive theory	———. "Shakespeare's Laundry: Feminist Futures in the Archive." <i>Rethinking Feminism in Early Modern Studies: Gender, Race, and Sexuality</i> , edited by Ania Loomba and Melissa E. Sanchez, 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> , https://middlingculture.com/ Accessed 30 October 2024.
ALL	Humoral	Paster, Gail Kern, et al., editors. <i>Reading the Early Modern Passions: Essays in the Cultural History of Emotion</i> . University of Pennsylvania Press, 2004.

ALL	Humoral	Paster, Gail Kern. <i>The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England</i> . Cornell University Press, 1993.
ALL	EM Context	Semler, Liam E. <i>Early Modern Grotesque: English Sources and Documents 1500-1700</i> . Routledge, 2020.
ALL	EM Context	Tilley, Morris Palmer. <i>A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries</i> . University of Michigan Press, 1950.
ALL	EM Context	Braden, Gordon, 'Classical Greek Tragedy and Shakespeare', <i>Classical Receptions Journal</i> , 9.1 (2017), 103-119
ALL	Laughter	Brown, Pamela A., 'Bad Fun and Tudor Laughter', in <i>A Companion to Tudor Literature</i> , ed. by Kent Cartwright (Chichester: Wiley-Blackwell, 2010), pp. 324-338
ALL	EM Context	Burrow, Colin, 'Re-Embodying Ovid: Renaissance Afterlives' in <i>The Cambridge Companion to Ovid</i> , ed. by Philip Hardie (Cambridge: Cambridge University Press, 2007), pp. 301-319
ALL	EM Context	Crosbie, Christopher, <i>Revenge Tragedy and Classical Philosophy on the Early Modern Stage</i> (Edinburgh: Edinburgh University Press, 2019)

ALL	EM Context	Demetriou, Tania and Pollard, Tanya. 'Homer and Greek Tragedy in Early Modern England's Theatres', <i>Classical Receptions Journal</i> , 9.1 (2017), 1-35
ALL	EM Context	Dessen, Alan C. and Thomson, Leslie. <i>A Dictionary of Stage Directions in English Drama, 1580-1642</i> (Cambridge: Cambridge University Press, 1999)
ALL	Disability theory	Ellis, Katie and others, eds., <i>Manifestos for the Future of Critical Disability Studies</i> (London: Routledge, 2018)
ALL	EM Context	Stern, Tiffany, <i>Making Shakespeare: From Stage to Page</i> (London: Routledge, 2008)
ALL	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 Early Modern Tragicomedy, ed. by Mukherji, Subha and Lyne, Raphael (Cambridge: Brewer, 2007), pp. 175-192
ALL	EM Context	---'Queering Gender, Age, and Status in Early Modern Children's Drama', in Queering Childhood in Early Modern English Drama and Culture, ed. by Higginbotham, Jennifer and Johnston, Mark (Cham: Springer, 2018), pp. 215-237
ALL	EM Context	Tribble, Evelyn, Cognition in the Globe: Attention and Memory in Shakespeare's Theatre (London: Palgrave Macmillan, 2011)
All	EM Skill	---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	Sheeha, Iman, Household Servants in Early Modern Domestic Tragedy (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), Inclusive Shakespeares: Identity, Pedagogy, Performance (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.

ALL	Disability studies	Garland-Thomson, Rosemarie. <i>Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature</i>
All	Performance context	Bachrach, Hailey. <i>Shakespeare and Consent project</i>
ALL	Intersectional	Williams, Gordon, <i>A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature</i> (London: Bloomsbury, 2000)
ALL	Intersectional	--- <i>A Glossary of Shakespeare's Sexual Language</i> (London: Athlone Press, 1997)
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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	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.
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All	Early Modern Performance	Dessen, Alan C., and Thomson, Leslie. <i>A Dictionary of Stage Directions in English Drama 1580-1642</i> . Cambridge University Press, 2001.
All	EM Context	Bakhtin, Mikhail. <i>Rabelais and his World</i> . Trans. Hélène Iswolsky. Indiana University Press, 1984.

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