Guy Patricia, Anthony. "Notes." *Queering the Shakespeare Film: Gender Trouble, Gay Spectatorship and Male Homoeroticism*. London: Bloomsbury Arden Shakespeare, 2017. 221–248. *Bloomsbury Collections*. Web. 26 Apr. 2023. <<http://dx.doi.org/10.5040/9781474237062.0007>>.

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NOTES

Introduction: The presence of the queer in the Shakespeare film

- 1 Judith Buchanan, *Shakespeare on Silent Film: An Excellent Dumb Discourse* (Cambridge and New York: Cambridge University Press, 2007), 59.
- 2 Ibid., 60. See also Kenneth S. Rothwell's discussion of the 1899 *King John* in *A History of Shakespeare on Screen: A Century of Film and Television*, 2nd edn (Cambridge and New York: Cambridge University Press, 2004), 1–3.
- 3 Russell Jackson, *The Cambridge Companion to Shakespeare on Film*, 2nd edn (Cambridge and New York: Cambridge University Press, 2007), 2.
- 4 Ibid.
- 5 Ibid., 3.
- 6 Ibid.
- 7 Kate Chedgzoy, “‘The Past is Our Mirror’: Marlowe, Shakespeare, Jarman”, Ch. 5 of *Shakespeare's Queer Children: Sexual Politics and Contemporary Culture* (Manchester and New York: Manchester University Press, 1995), 177–221, esp. 181.
- 8 Richard Burt, ‘The Love That Dare Not Speak Shakespeare's Name: New Shakespeare Cinema’, Ch. 1 of *Unspeakable ShaXXXspeares: Queer Theory and American Kiddie Culture* (New York: St Martin's Press, 1998), 29–75, esp. 35.
- 9 Helen Moore, ‘Present and Correct?’ Rev. of *Shakespeare, Race and Colonialism*, *Shakespeare in the Present*, *The Sound of Shakespeare* and *Shakespeare's Perfume: Sodomy and Sublimity in the Sonnets*, Wilde, Freud and Lacan. *Times Literary*

Supplement (TLS) 5237 (15 August 2003): 22. Feminism, gay and lesbian studies and queer theory have all been thoroughly contextualized and historicized elsewhere. On Presentism in relation to Shakespeare, see 'Introduction', Terence Hawkes, *Shakespeare in the Present* (London and New York: Routledge, 2002), 1–5; Ewan Fernie, 'Shakespeare and the Prospect of Presentism', *Shakespeare Survey* 58: 169–84; 'Introduction', Hugh Grady and Terence Hawkes, eds, *Presentist Shakespeares* (London and New York: Routledge, 2007), 1–5; 'The Presence of the Past', Evelyn Gajowski, ed., *Presentism, Gender, and Sexuality in Shakespeare* (Basingstoke and New York: Palgrave Macmillan, 2009), 1–22; James O'Rourke, 'Introduction: Retheorizing Shakespeare', *Retheorizing Shakespeare Through Presentist Readings* (New York and London: Routledge, 2012), 1–7; as well as 'Introduction', 'Ch. 1' and 'Ch. 2' in Cary DiPietro and Hugh Grady, eds, *Shakespeare and the Urgency of Now: Criticism and Theory in the 21st Century* (Basingstoke and New York: Palgrave Macmillan, 2013), 1–59.

1: Max Reinhardt and William Dieterle's *A Midsummer Night's Dream* and the queer problematics of gender, sodomy, marriage and masculinity

- 1 *A Midsummer Night's Dream*, DVD, directed by Max Reinhardt and William Dieterle (1935; Burbank, CA: Warner Home Video, 2007). All references to Reinhardt and Dieterle's *Midsummer* are to this edition of the production.
- 2 Critics in the British press were particularly hard on Rooney and Puck. One described the actor as 'an offensive little American boy of the most impudent and irritating kind'; another claimed the character of 'Puck was unbearable ("an urchin, a guttersnipe")'. See Russell Jackson, *Shakespeare Films in the Making: Vision, Production and Reception* (Cambridge and New York: Cambridge University Press, 2007), 65–6.

- 3 Though they generally found Mickey Rooney's Puck to be intolerable, at least one British critic claimed that the 'youth and the "zeal and intelligence" of Cagney's performance were refreshing'. See *ibid.*, 66.
- 4 *Ibid.*, 59–69. Scott MacQueen surveys similar ground in 'Midsummer Dream, Midwinter Nightmare: Max Reinhardt and Shakespeare Versus the Warner Bros.', *The Moving Image* 9.2 (2009): 30–103, esp. 87–92.
- 5 Jack J. Jorgens, *Shakespeare on Film* (Lanham, MD: University Press of America, 1991), 50.
- 6 MacQueen, 'Midsummer Dream, Midwinter Nightmare', 30–103, esp. 31, 32.
- 7 Madhavi Menon, 'Introduction', *Shakespeare: A Queer Companion to the Complete Works of Shakespeare*, ed. Madhavi Menon (Durham and London: Duke University Press, 2011), 4.
- 8 *Ibid.*
- 9 *Ibid.* Queerness in relation to temporality in relation to Shakespeare is also the theoretical starting point of Menon's *Unhistorical Shakespeare: Queer Theory in Shakespearean Literature and Film* (Basingstoke and New York: Palgrave Macmillan, 2008), esp. 1–25.
- 10 William Shakespeare, *Macbeth*, ed. Kenneth Muir, *The Arden Shakespeare, Second Series* (London and Cambridge, MA: Methuen and Harvard University Press, 1951), 5.1.41ff. On the larger implications of the change in gender to which Lady Macbeth alludes, see Bruce R. Smith, 'Resexing Lady Macbeth's Gender – and Ours', Ch. 1 of *Presentism, Gender, and Sexuality in Shakespeare*, ed. Evelyn Gajowski, (Basingstoke and New York: Palgrave Macmillan, 2009), 25–48.
- 11 The standard work on this subject is Suzanne W. Hull's *Chaste, Silent and Obedient: English Books for Women, 1475–1640* (San Marino, CA: Huntington Library, 1981), which has informed the work of countless other scholars since the early 1980s.
- 12 This quartet includes cinema and television productions of *Midsummer* by the following directors: Peter Hall (1968),

- Joan Kemp-Welch (1964), Elijah Moshinsky (1981) and Max Reinhardt and William Dieterle (1935).
- 13 C. W. Griffin, 'Hippolyta's Dress and Undress: Subtext and Scopophilia in *A Midsummer Night's Dream*', *Shakespeare Bulletin* 12.2 (1994): 43.
 - 14 *Ibid.*, 44.
 - 15 All textual references to *A Midsummer Night's Dream* are keyed to the Arden 2 edition of the play edited by Harold F. Brooks (London: Methuen/Thomson Learning, 1979); they are detailed in the standard act, scene and line number format. Any changes to the text made in the screenplay of Reinhardt and Dieterle's *Midsummer* are noted in brackets in the individual citations.
 - 16 A. B. Taylor, 'Ovid's Myths and the Unsmooth Course of Love in *A Midsummer Night's Dream*', in *Shakespeare and the Classics*, eds Charles Martindale and A. B. Taylor (Cambridge and New York: Cambridge University Press, 2004), 49.
 - 17 Tom Clayton, "'So Quick Bright Things Come to Confusion": or, What Else Was *A Midsummer Night's Dream* About?', *Shakespeare: Text and Theater: Essays in Honor of Jay L. Halio*, eds Lois Potter and Arthur F. Kinney (Newark: University of Delaware Press and London: Associated University Presses, 1999), 64.
 - 18 *Ibid.*, 66–7.
 - 19 Griffin, 'Hippolyta's Dress and Undress', 44.
 - 20 David M. Halperin, *Saint Foucault: Towards a Gay Hagiography* (Oxford and New York: Oxford University Press, 1995), 61–2, italics in the original.
 - 21 Adrienne Rich, 'Compulsory Heterosexuality and Lesbian Existence', in *Feminism in our Time: The Essential Writings, World War II to the Present*, ed. Miriam Schneir (New York: Vintage, 1994), 310–28.
 - 22 Griffin, 'Hippolyta's Dress and Undress', 44.
 - 23 *Ibid.*
 - 24 *Ibid.*
 - 25 Archival evidence exists that reveals Reinhardt and Dieterle's *Midsummer* was supposed to contain scenes at the beginning

that dramatized Theseus's conquering of the Amazons and his taking of Hippolyta as his betrothed prisoner back to Athens. This sequence was omitted from the shooting script because of costs and because of the thought that it did nothing to advance the story itself. It is nevertheless fascinating – and queer – to ponder what such depictions would have contributed to the repeated representations of Hippolyta's initial resistance to Theseus and the strictures of compulsory heterosexuality that are still evident in the first part of the film. See Jackson, *Shakespeare Films in the Making*, 28 and MacQueen, 'Midsummer Dream, Midwinter Nightmare', 43.

- 26 Clayton, 'So Quick Bright Things Come to Confusion', 70.
- 27 Montrose, 'A *Midsummer Night's Dream* and the Shaping Fantasies of Elizabethan Culture', 77.
- 28 Peter Holland, 'Theseus' Shadows in *A Midsummer Night's Dream*', *Shakespeare Survey* 47 (1995): 143.
- 29 Ibid.
- 30 Thanks in part to the extant dramas of Euripides and Seneca, it is known that Hippolytus became the subject of the insistent amorous attentions of his stepmother, Phaedra – the woman Theseus, in some versions of the story, abandoned Hippolyta for. When Hippolytus spurned Phaedra's advances, she claimed to Theseus that Hippolytus had attempted to rape her. An enraged Theseus turned for vengeance to the gods, who saw to it that Hippolytus, though he was innocent, was slain, most likely by being trampled by his own horses.
- 31 Richard Rambuss, 'Shakespeare's Ass Play', in *Shakespeareer*, ed. Menon, 236.
- 32 Shirley Nelson Garner, 'A *Midsummer Night's Dream*: "Jack shall have Jill; / Nought shall go ill"', *Women's Studies* 9 (1981): 48–9.
- 33 Clayton, 'So Quick Bright Things Come to Confusion', 71.
- 34 Garner, 'A *Midsummer Night's Dream*', 49.
- 35 *Oxford English Dictionary Online*, s.v. 'Erotic'.
- 36 MacQueen recounts how the role of the Indian boy was originally supposed to be played by a youth named Bobby Kolb, but Sheila Brown took on the role by the time actual

filming began in late 1934. Ironically given the context of *Queering the Shakespeare Film*, queer filmmaker Kenneth Anger would claim, from the 1960s onward, that he was the one who had, in fact, played the Indian boy. Other than for attention, what spurred Anger to put forth such a story remains a mystery. See 'Midsummer Dream, Midwinter Nightmare', 50. Interestingly, Bruce Babbington's article 'Shakespeare Meets Warner Brothers: Reinhardt and Dieterle's *A Midsummer Night's Dream* (1935)', Ch. 18 of *Shakespearean Continuities: Essays in Honour of E. A. J. Honigmann*, eds John Batchelor, Tom Cain and Claire Lamont (Basingstoke: Macmillan Press and New York: St Martin's Press, 1997), 259–74, features on 264, a still from the film of the Indian prince with the child actor's name labelled, incorrectly, as Kenneth Anger, rather than Sheila Brown.

- 37 Babbington, 'Shakespeare Meets the Warner Brothers', 267.
- 38 Ibid.
- 39 Sigmund Freud, *Three Essays on the Theory of Sexuality* (excerpt), in *The Freud Reader*, ed. Peter Gay (New York and London: W. W. Norton, 1995), 291.
- 40 Aranye Fradenburg, 'Momma's Boys', in *Shakespeareer*, ed. Menon, 320.
- 41 Clayton, 'So Quick Bright Things Come to Confusion', 71.
- 42 Christy Desmet, 'Disfiguring Women with Masculine Tropes: A Rhetorical Reading of *A Midsummer Night's Dream*', in *A Midsummer Night's Dream: Critical Essays*, ed. Dorothea Kehler (New York and London: Routledge, 2001), 309.
- 43 Stephen Greenblatt, ed., *A Midsummer Night's Dream*, in *The Norton Shakespeare: Based on the Oxford Edition*, 2nd edn, eds Stephen Greenblatt et al (New York and London: W. W. Norton, 2008), 878.
- 44 Jan Kott, 'Titania and the Ass's Head', excerpted from 'Shakespeare our Contemporary', in Kehler, ed., *A Midsummer Night's Dream*, 118.
- 45 Ibid.
- 46 Taylor, 'Ovid's Myths', 60.
- 47 25 Henry VIII, 'The Law in England, 1290–1885', Fordham

University, <http://www.fordham.edu/halsall/pwh/englaw.asp> (accessed 1 October 2014).

- 48 Ibid., n.p.
- 49 Bruce Thomas Boehrer, 'Bestial Buggery in *A Midsummer Night's Dream*', in *The Production of English Renaissance Culture*, eds David Lee Miller, Sharon O'Dair and Harold Weber (Ithaca and London: Cornell University Press, 1994), 132.
- 50 Ibid.
- 51 In a discussion of sodomy in *Homosexual Desire in Shakespeare's England: A Cultural Poetics* (Chicago and London: The University of Chicago Press, 1991), Bruce R. Smith explains that, in the mid-to-late sixteenth century, 'indictments for bestiality in the Home Counties outnumber indictments for sodomy six to one. Once indicted for bestiality, a person was three times likelier to be convicted and executed than a person indicted for sodomy' (49). This information speaks to Boehrer's caveat about actual people being prosecuted for bestiality even though, in his view, bestiality itself was something more talked about than a lived reality at this time in English history.
- 52 Alan Bray, *Homosexuality in Renaissance England* (New York: Columbia University Press, 1982, 1995), 13.
- 53 Ibid., 3–14.
- 54 Alan Bray, 'Homosexuality and the Signs of Male Friendship in Elizabethan England', in *Queering the Renaissance*, ed. Jonathan Goldberg (Durham and London: Duke University Press, 1994), 41.
- 55 Ibid.
- 56 Michel Foucault, *The History of Sexuality, Volume I: An Introduction*, trans. Robert Hurley (New York: Vintage, 1978, 1990), 101.
- 57 Boehrer, 'Bestial Buggery in *A Midsummer Night's Dream*', 123.
- 58 Ibid.
- 59 In many respects, Titania's amorous physicality toward Bottom in this scene mirrors the amorous physicality Theseus inflicted on Hippolyta in the early part of Reinhardt and Dieterle's *Midsummer*.

- 60 Michael P. Jensen, 'A *Midsummer Night's Dream*: How German Expressionism Dominated this Classical 1935 Fantasy!', *Filmfax* 106 (2005): 110–11.
- 61 Jan Kott, 'Titania and the Ass's Head', 119. Italics added. Note that A. D. Nuttall takes serious issue with Kott's assertions here: 'His [Kott's] notorious description of Titania as longing for animal love (as if Titania were Pasiphae) is simply ludicrous. Has he not noticed that Titania is deluded? She is attracted by what she sees as a wise and beautiful being. She cannot see the grotesque half-donkey available to the rest of us.' See Nuttall's 'A *Midsummer Night's Dream*: Comedy as Apotrope of Myth', *Shakespeare Survey* 53 (2000): 51.
- 62 Gail Kern Paster, *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England* (Ithaca: Cornell University Press, 1993), 141.
- 63 Jensen, 'A *Midsummer Night's Dream*', 111.
- 64 Arthur L. Little, Jr, "'A Local Habitation and a Name': Presence, Witnessing, and Queer Marriage in Shakespeare's Romantic Comedies', in Gajowski, ed., *Presentism, Gender, and Sexuality in Shakespeare*, 218.
- 65 Deborah Wyrick, 'The Ass Motif in *The Comedy of Errors* and *A Midsummer Night's Dream*', *Shakespeare Quarterly* 33 (1982): 444. Cited in Boehrer, 'Bestial Buggery in *A Midsummer Night's Dream*', n.1, 123.
- 66 Joseph H. Summers, *Dreams of Love and Power: On Shakespeare's Plays* (Oxford: Clarendon Press, 1984), 11. Cited in Boehrer, 'Bestial Buggery in *A Midsummer Night's Dream*', n.1, 123–4.
- 67 Garner, 'A *Midsummer Night's Dream*', 50.
- 68 Rambuss, 'Shakespeare's Ass Play', 234.
- 69 Boehrer, 'Bestial Buggery in *A Midsummer Night's Dream*', 140.
- 70 Stephen Orgel, *Impersonations: The Performance of Gender in Shakespeare's England* (Cambridge and New York: Cambridge University Press, 1996), 20.
- 71 Ibid.
- 72 Ibid.

- 73 Ibid.
- 74 Ibid., 25.
- 75 Ibid.
- 76 Ibid.
- 77 In her analysis of *Troilus and Cressida*, a play rife with fears associated with effeminacy, Laura Lavine notes that ‘if anxieties of effeminization are not particular to one figure or camp’ in the play, ‘what they do share is that they are all associated with love, heterosexual or homoerotic’. See Levine, *Men in Women’s Clothing: Anti-Theatricality and Effeminization, 1579–1642* (Cambridge and New York: Cambridge University Press, 1994), 37. Within the realm of *Troilus and Cressida* at least, this suggests that the gender of the love object does not matter as far as effeminacy is concerned; love itself is the actual problem. By suggesting such a scenario in his play, Shakespeare could be indicating that the culture at large of which he was a part thought along similar lines.
- 78 Babbington, ‘Shakespeare Meets the Warner Brothers’, 270.
- 79 Robert F. Willson, Jr, *Shakespeare in Hollywood, 1929–1956* (Madison/Teaneck, NJ and London: Fairleigh Dickinson University Press and Associated University Presses, 2000), 43.
- 80 Jack J. Jorgens, *Shakespeare on Film* (Lanham, MD: University Press of America, 1991), 41.
- 81 Ibid.
- 82 Ibid., 43.
- 83 Ibid.

2: The queer director, gay spectatorship, and three cinematic productions of Shakespeare’s ‘straightest’ play – *Romeo and Juliet*

- 1 Kenneth S. Rothwell, *A History of Shakespeare on Screen: A*

- Century of Film and Television*, 2nd edn (Cambridge and New York: Cambridge University Press, 2004), 356–8.
- 2 For reasons made clear there, director Baz Lurhmann's *Romeo + Juliet* (1996) is dealt with in the next chapter rather than this one.
 - 3 *Romeo and Juliet*, DVD, directed by George Cukor (1936; Burbank, CA: Warner Home Video, 2007). All references to Cukor's *Romeo and Juliet* are to this edition of the production.
 - 4 *Ibid.*, 42.
 - 5 Courtney Lehmann, *Screen Adaptations, Shakespeare's Romeo and Juliet: The Relationship Between Text and Film* (London: Methuen Drama, 2010), 87.
 - 6 *Ibid.*, 87–8.
 - 7 *Ibid.*, 88.
 - 8 Stephen Orgel, 'Shakespeare Illustrated', in *The Cambridge Companion to Shakespeare and Popular Culture*, ed. Robert Shaughnessy (Cambridge and New York: Cambridge University Press, 2007), 91.
 - 9 Richard Burt, 'No Holes Bard: Homonormativity and the Gay and Lesbian Romance with *Romeo and Juliet*', in *Shakespeare Without Class: Misappropriations of Cultural Capital* (New York: Palgrave, 2000), 165.
 - 10 Harry M. Benshoff and Sean Griffin, *Queer Images: A History of Gay and Lesbian Film in America* (Lanham, MD: Rowman & Littlefield, 2006), 10.
 - 11 Patrick McGilligan, *George Cukor: A Double Life* (New York: St Martin's Press, 1991), 114.
 - 12 *Ibid.*, 115.
 - 13 *Ibid.*
 - 14 *Ibid.*
 - 15 Emmanuel Levy, *George Cukor: Master of Elegance: Hollywood's Legendary Director and His Stars* (New York: William Morrow, 1994), 16.
 - 16 *Ibid.*
 - 17 Burt, 'No Holes Bard', 164.

- 18 Ibid., 165.
- 19 Ibid.
- 20 McGilligan, *George Cukor*, 105.
- 21 Ibid.
- 22 Levy, *George Cukor*, 91.
- 23 McGilligan, *George Cukor*, 106.
- 24 Jackson, *Shakespeare Films in the Making*, 137.
- 25 Ibid.
- 26 Burt, 'No Holes Bard', 165.
- 27 Shirley Bury, 'Preface', *Earrings: From Antiquity to the Present*, eds Daniela Mascetti and Amanda Triossi (London: Thames & Hudson, 1990), 7.
- 28 Ibid.
- 29 Ibid.
- 30 Ronald D. Steinbach, *The Fashionable Ear: A History of Ear-Piercing Trends for Men and Women* (New York: Vantage Press, 1995), 228.
- 31 Ibid., 250–7.
- 32 Joseph A. Porter, *Shakespeare's Mercutio: His History and Drama* (Chapel Hill, NC and London: The University of North Carolina Press, 1988), 189–90.
- 33 Burt, 'No Holes Bard', 166.
- 34 See Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (Oxford and New York: Oxford University Press, 1991).
- 35 *Romeo and Juliet*, DVD, directed by Franco Zeffirelli (1968; Hollywood, CA: Paramount Pictures, 2013). All references to Zeffirelli's *Romeo and Juliet* are to this edition of the production. For an in-depth account of the production of this film, see 'Shakespeare's "Dream of Italy" and the Generation Gap: Franco Zeffirelli's *Romeo and Juliet*, 1968', Ch. 3.3 of Jackson, *Shakespeare Films in the Making*, 191–221.
- 36 Rothwell, *A History of Shakespeare on Screen*, 123.
- 37 Peter S. Donaldson in '"Let Lips Do What Hands Do": Male Bonding, Eros and Loss in Zeffirelli's *Romeo and Juliet*',

- Ch. 6 of his *Shakespearean Films/Shakespearean Directors* (Boston: Unwin Hyman, 1990), discusses Zeffirelli's sexuality and speculates on how it relates to *Romeo and Juliet*; see esp. 145–52.
- 38 Ibid., 145.
- 39 Renata Adler, 'Romeo and Juliet', rev. of *Romeo and Juliet* (1968), dir. Franco Zeffirelli, *The New York Times*, 9 October 1968, n.p.
- 40 Ibid.
- 41 Ibid.
- 42 Indeed, the *Times*'s long-running motto is: 'All the News That's Fit to Print'. It was first used in 1897 and appears on the newspaper's masthead to this day.
- 43 Donaldson, 'Let Lips Do What Hands Do', 145.
- 44 Ibid., 145–6.
- 45 Ibid., 146.
- 46 Franco Zeffirelli, *Zeffirelli: The Autobiography of Franco Zeffirelli* (New York: Weidenfeld & Nicolson, 1986), 228.
- 47 Donaldson, 'Let Lips Do What Hands Do', 154.
- 48 Laura Mulvey, 'Visual Pleasure and Narrative Cinema', in *The Film Theory Reader: Debates and Arguments*, ed. Marc Furstenau (London and New York: Routledge, 2010), 202.
- 49 Ibid.
- 50 Ibid., 203.
- 51 Ibid., 204.
- 52 Brett Farmer, *Spectacular Passions: Cinema, Fantasy, Gay Male Spectatorships* (Durham, NC and London: Duke University Press, 2000), 199.
- 53 Ibid., 199–200.
- 54 Ibid., 200.
- 55 Ibid., 11.
- 56 William Van Watson, 'Shakespeare, Zeffirelli, and the Homosexual Gaze', in *Shakespeare and Gender: A History*, eds Deborah Barker and Ivo Kamps (London and New York: Verso, 1995), 249.

- 57 Farmer, *Spectacular Passions*, 203.
- 58 Ibid.
- 59 Ibid., 205.
- 60 Ibid.
- 61 Ibid.
- 62 Ibid., 206.
- 63 Ibid.
- 64 Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety* (New York: Routledge, 1997), 122.
- 65 Will Fisher, *Materializing Gender in Early Modern English Literature and Culture* (Cambridge and New York: Cambridge University Press, 2006), 59.
- 66 Ibid., 62.
- 67 Ibid., 64–7.
- 68 Ibid., 69.
- 69 Ibid., 82.
- 70 Van Watson, ‘Shakespeare, Zeffirelli, and the Homosexual Gaze’, 249.
- 71 Ibid.
- 72 All textual references to *Romeo and Juliet* are keyed to the Arden 3 edition of the play edited by René Weis (London: Methuen Drama/Bloomsbury, 2012); they are noted in the standard act, scene and line number format.
- 73 Christine Varnado, ‘“Invisible Sex!”: What Looks Like the Act in Early Modern Drama’, in *Sex Before Sex: Figuring the Act in Early Modern England*, eds James M. Bromley and Will Stockton (Minneapolis and London: University of Minnesota Press, 2013), 34.
- 74 Ibid., 34–5.
- 75 Ibid., 32.
- 76 Ibid.
- 77 Ibid.
- 78 Ibid.

- 79 Jack J. Jorgens, *Shakespeare on Film* (Lanham, MD: University Press of America, Inc., 1991), 84.
- 80 Porter, *Shakespeare's Mercutio*, 154.
- 81 Gavin Lambert, *On Cukor*, ed. Robert Trachtenberg (New York: Rizzoli International Publications, 2000), 86.
- 82 Ibid., 84.
- 83 *Private Romeo*, DVD, directed by Alan Brown (2011; San Jose, CA: Wolfe Video, 2011). All references to Brown's *Private Romeo* are to this edition of the production.
- 84 See www.privateromeothemovie.com (last accessed 1 February 2016). The site was still live as of this writing.
- 85 Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985), 1.
- 86 Ibid.
- 87 Judith Butler, 'Imitation and Gender Insubordination', in *Feminist Literary Theory and Criticism: A Reader*, eds Sandra M. Gilbert and Susan Gubar (New York and London: W. W. Norton, 2007), 716, italics in the original.
- 88 Ibid.
- 89 See Ch. 14, Part II of Coleridge's *Biographia Literaria*, where he writes: 'In this idea originated the plan of the "Lyrical Ballads"; in which it was agreed, that my endeavours should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith' (677).
- 90 See *The History of Sexuality, Volume I: An Introduction*: 'As defined by the ancient civil or canonical codes, sodomy was a category of forbidden acts, their perpetrator was nothing more than the juridical subject of them. The nineteenth-century homosexual became a personage, a past, a case history, and a childhood, in addition to being a type of life, a life form, and a morphology, with an indiscreet anatomy and possibly a mysterious physiology' (43).

- 91 Burt, 'No Holes Bard', 154.
- 92 Ibid.
- 93 Ibid., 156.
- 94 Ibid., 156–7.
- 95 Ibid., 157.

3: The visual poetics of gender trouble in Trevor Nunn's *Twelfth Night*, Baz Luhrmann's *Romeo + Juliet* and Michael Hoffman's *William Shakespeare's A Midsummer Night's Dream*

- 1 Keir Elam, ed., 'Introduction', *Twelfth Night, Or What You Will*, The Arden Shakespeare, Third Series (London: Arden Shakespeare, 2008), 146–53.
- 2 Kenneth S. Rothwell, *A History of Shakespeare on Screen: A Century of Film and Television* (Cambridge: Cambridge University Press, 2004), 364–5.
- 3 H. R. Coursen, *Shakespeare: The Two Traditions* (Madison, NJ: Fairleigh Dickinson University Press and London: Associated University Presses, 1999), 199–200.
- 4 Ibid., 202.
- 5 *Twelfth Night*, DVD, directed by Trevor Nunn (1996; Burbank, CA: Warner Home Video, 1996). All references to Nunn's *Twelfth Night* are to this edition of the production. Unless otherwise noted, all textual references to *Twelfth Night* are keyed to the Arden 3 edition of the play edited by Keir Elam (London: Arden Shakespeare, 2008); they are noted in the standard act, scene and line number format.
- 6 Rothwell, *A History of Shakespeare on Screen*, 227.
- 7 Since there are sometimes significant differences between the

- two, Nunn's published screenplay is, where clear alterations have been made, cross-referenced with the act, scene and line numbers from Elam's Arden 3 edition of *Twelfth Night* from this point forward in the chapter. See Trevor Nunn, *William Shakespeare's Twelfth Night: A Screenplay* (London: Methuen Drama, 1996).
- 8 Phyllis Rackin, 'Androgyny, Mimesis, and the Marriage of the Boy Heroine on the English Renaissance Stage', *PMLA* 102.1 (1987): 29–41, esp. 29.
 - 9 Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990, 2007), 43–4.
 - 10 Maria F. Magro and Mark Douglas, 'Reflections on Sex, Shakespeare and Nostalgia in Trevor Nunn's *Twelfth Night*', in *Retrovisions: Reinventing the Past in Film and Fiction*, eds Deborah Cartmell, I.Q. Hunter and Imelda Whelan (London and Sterling, VA: Pluto Press, 2001), 41–58, esp. 53.
 - 11 Coursen, *Shakespeare: The Two Traditions*, 203.
 - 12 Rothwell, *A History of Shakespeare on Screen*, 227.
 - 13 David Schalkwyk, *Shakespeare, Love and Service* (Cambridge and New York: Cambridge University Press, 2008), 19.
 - 14 *Ibid.*, 21.
 - 15 Curtis Perry, *Literature and Favoritism in Early Modern England* (Cambridge and New York: Cambridge University Press, 2006), 131.
 - 16 Alan Sinfield, 'How to Read *The Merchant of Venice* Without Being Heterosexual', Ch. 4 of his monograph *Shakespeare, Authority, Sexuality: Unfinished Business in Cultural Materialism* (London and New York: Routledge, 2006), 29.
 - 17 Jean E. Howard, 'Crossdressing, the Theatre, and Gender Struggle in Early Modern England', *Shakespeare Quarterly* 39.4 (1988): 418–40, esp. 432.
 - 18 Bruce R. Smith, *Shakespeare and Masculinity* (Oxford and New York: Oxford University Press, 2000), 122–3.
 - 19 See Act 4, scene 6 of *King Henry V*, The Arden Shakespeare, Third Series, ed. T. W. Craik (Thompson Learning: London, 1995, 2005).

- 20 Smith, *Shakespeare and Masculinity*, 123.
- 21 Schalkwyk, *Shakespeare, Love and Service*, 125.
- 22 *Romeo + Juliet*, DVD, directed by Baz Luhrmann (1996; Los Angeles, CA: 20th Century Fox, 1996). All references to Luhrmann's *Romeo + Juliet* are to this edition of the production.
- 23 Rothwell, *A History of Shakespeare on Screen*, 229.
- 24 *Ibid.*, 229–30.
- 25 Nicholas F. Radel, 'The Ethiop's Ear: Race, Sexuality, and Baz Luhrmann's *William Shakespeare's Romeo + Juliet*', *Upstart Crow* 28 (2009): 17–34, esp. 17.
- 26 Rothwell, *A History of Shakespeare on Screen*, 231–2.
- 27 *Ibid.*, 232.
- 28 James N. Loehlin, ed., *Romeo and Juliet, Shakespeare in Production* (Cambridge and New York: Cambridge University Press, 2002), 127.
- 29 Courtney Lehmann, *Screen Adaptations, Shakespeare's Romeo and Juliet: The Relationship Between Text and Film* (London: Methuen Drama, 2010), 173.
- 30 Radel, 'The Ethiop's Ear', 19.
- 31 *Ibid.*, 23.
- 32 *Ibid.*
- 33 Richard Burt, *Unspeakable ShaXXXspearas: Queer Theory and American Kiddie Culture* (New York: St Martin's Press, 1998), 159.
- 34 Butler, *Gender Trouble*, 179, italics in the original.
- 35 Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety* (New York: Routledge, 1997), 130.
- 36 *Ibid.*
- 37 *Ibid.*, italics in the original.
- 38 Radel, 'The Ethiop's Ear', 23.
- 39 Butler, *Gender Trouble*, 178.
- 40 All textual references to *Romeo and Juliet* are keyed to the Arden 3 edition of the play edited by René Weis (London:

Methuen Drama/Bloomsbury Publishing, 2012); they are noted in the standard act, scene and line number format.

- 41 Ibid., 235.
- 42 Craig Pearce and Baz Luhrmann, *William Shakespeare's Romeo and Juliet, The Contemporary Film and the Classic Play* (New York: Bantam Doubleday Dell, 1996), 97.
- 43 *Oxford English Dictionary Online*, s.v. 'Blow'.
- 44 Radel, 'The Ethiop's Ear', 21.
- 45 *William Shakespeare's A Midsummer Night's Dream*, DVD, directed by Michael Hoffman (1999; Los Angeles, CA: Fox Searchlight Pictures, 1999). All references to Hoffman's *Midsummer* are to this edition of the production.
- 46 All textual references to *A Midsummer Night's Dream* are keyed to the Arden 2 edition of the play edited by Harold F. Brooks (London: Methuen/Thomson Learning, 1979); they are detailed in the standard act, scene and line number format.
- 47 Edward Berry, 'Laughing at "Others"', in *The Cambridge Companion to Shakespearean Comedy*, ed. Alexander Leggatt (Cambridge and New York: Cambridge University Press, 2002), 123.
- 48 Ibid.
- 49 Ibid.
- 50 Ibid., 124.
- 51 Ibid.
- 52 Ibid.
- 53 Garber, *Vested Interests*, 130, italics in the original.
- 54 Michael Hoffman, *William Shakespeare's A Midsummer Night's Dream* (New York: Harper Paperbacks, 1999), 107–8.
- 55 Samuel Crowl, *Shakespeare at the Cineplex: The Kenneth Branagh Era* (Athens, OH: Ohio University Press, 2003), 186.

4: Screening the male homoerotics of Shakespearean romantic comedy on film in Michael Radford's *The Merchant of Venice* and Trevor Nunn's *Twelfth Night*

- 1 The articles are: Joseph Pequigney, 'The Two Antonios and Same-Sex Love in *Twelfth Night* and *The Merchant of Venice*', in *Shakespeare and Gender: A History* eds Deborah E. Barker and Ivo Kamps (London and New York: Verso, 1995), 178–95; and Valerie Traub, 'The Homoerotics of Shakespearean Comedy (*As You Like It*, *Twelfth Night*)', Ch. 5 of *Desire and Anxiety: Circulations of Sexuality in Shakespearean Drama* (London and New York: Routledge, 1992), 117–44.
- 2 Pequigney, 'The Two Antonios', 191.
- 3 Portions of what follows have appeared in slightly different form in other publications. See Anthony Guy Patricia, "'Through the Eyes of the Present": Screening the Male Homoerotics of Shakespearean Drama', in *Presentism, Gender, and Sexuality in Shakespeare*, ed. Evelyn Gajowski (Basingstoke and New York: Palgrave Macmillan, 2009), 157–78; and Anthony Guy Patricia, "'Say How I Loved You": Queering the Emotion of Male Same-Sex Love in *The Merchant of Venice*', in *Shakespeare and Emotions: Inheritances, Enactments, Legacies*, eds R. S. White, Mark Houllahan and Katrina O'Loughlin (Basingstoke and New York: Palgrave Macmillan, 2015), 116–23.
- 4 *William Shakespeare's The Merchant of Venice*, DVD, directed by Michael Radford (2004; Culver City, CA: Sony Pictures Home Entertainment, 2004). All references to Radford's *Merchant* are to this edition of the production.
- 5 Kenneth S. Rothwell, *A History of Shakespeare on Screen: A Century of Film and Television*, Second Edition (Cambridge and New York: Cambridge University Press, 2004), 274 and 351 respectively. Here, Rothwell lists a thirteenth production of *Merchant* as being in progress at the time of the publication

of the second edition of his book, though it seems never to have been completed. Apparently, it would have starred Ian McKellen and Patrick Stewart.

- 6 All citations from *The Merchant of Venice* are keyed to John Drakakis's The Arden Shakespeare Series 3 edition of the play (London: Methuen Drama/A&C Black, 2010); they are noted in the standard act, scene and line number format.
- 7 Arthur L. Little, Jr, 'The Rites of Queer Marriage in *The Merchant of Venice*', in *Shakespeare: A Queer Companion to the Complete Works of Shakespeare*, ed. Madhavi Menon (Durham and London: Duke University Press, 2011), 216–24, esp. 217.
- 8 *Ibid.*, 216.
- 9 Janet Adelman, 'Male Bonding in Shakespeare's Comedies', in *Shakespeare's 'Rough Magic': Renaissance Essays in Honor of C. L. Barber*, eds Peter Erickson and Coppélia Kahn (Newark: University of Delaware Press, and London and Toronto: Associated University Presses, 1985), 73–103, esp. 75.
- 10 Coppélia Kahn, 'The Cuckoo's Note: Male Friendship and Cuckoldry in *The Merchant of Venice*', in *Shakespeare's 'Rough Magic'*, eds Erickson and Kahn, 104–12, esp. 106.
- 11 Lauri Magnus, 'Michael Radford's *The Merchant of Venice* and the Vexed Question of Performance', *Literature/Film Quarterly* 35.2 (2007): 108–20, esp. 111.
- 12 *Ibid.*, 111.
- 13 *Ibid.*
- 14 See the *Oxford English Dictionary Online*, s.v. 'Bedroom'. Interestingly, the *OED Online* defines 'bedroom' as a 'room used or intended to contain a bed or beds; a sleeping apartment' (Def. 2.). Thus its editors would have readers believe that the term did not acquire specifically sexual connotations until the early twentieth century. But to support the definition of bedroom as a place for nothing more than rest, the editors cite a line spoken by the character of Lysander to his girlfriend/fiancée Hermia, having lost their way and therefore preparing to spend the night in the forest outside Athens, in Shakespeare's *Midsummer*: 'Then by your side, no bed-room'

me deny'. The irony of this citation is that Lysander is trying to get Hermia to sleep – as in have sex – with him in their outdoor bedroom. It is left to Hermia to school the randy Lysander in the kinds of behaviour appropriate for a virtuous bachelor and a maid like themselves to engage in if they are to remain as chaste as they should be until they are married.

- 15 Seymour Kleinberg, 'The Merchant of Venice: The Homosexual as Anti-Semite in Nascent Capitalism', in *Essays on Gay Literature*, ed. Stuart Kellogg (New York and Binghamton: Harrington Park Press, 1985), 113–26, esp. 116.
- 16 Magnus, 'Michael Radford's *The Merchant of Venice* and the Vexed Question of Performance', 114.
- 17 Alan Bray, 'Homosexuality and the Signs of Male Friendship in Elizabethan England', in *Queering the Renaissance*, ed. Jonathan Goldberg (Durham and London: Duke University Press, 1994), 40–61, esp. 43, 42.
- 18 'The Merchant of Venice: Shakespeare Through the Lens', *William Shakespeare's The Merchant of Venice*, dir. Michael Radford, Sony Home Pictures Entertainment, 2004, DVD.
- 19 *Shakespeare's Sonnets*, Katherine Duncan-Jones, ed., The Arden Shakespeare Third Series Revised Edition (Methuen Drama/A&C Black, 1997, 2010), 255.
- 20 Alan Sinfield, *Shakespeare, Authority, Sexuality: Unfinished Business in Cultural Materialism* (London and New York: Routledge, 2006), 62.
- 21 Trevor Nunn, *William Shakespeare's Twelfth Night: A Screenplay* (London: Methuen Drama, 1996).
- 22 The 'Introduction' to Nunn's screenplay of *Twelfth Night* is not paginated.
- 23 *Twelfth Night*, DVD, directed by Trevor Nunn (1996; Burbank, CA: Warner Home Video, 1996). All references to Nunn's *Twelfth Night* are to this edition of the production. Unless otherwise noted, all textual references to *Twelfth Night* are keyed to the Arden 3 edition of the play edited by Keir Elam (London: Arden Shakespeare, 2008); they are noted in the standard act, scene and line number format.
- 24 Since there are sometimes significant differences between the

- two, Nunn's published screenplay is, where clear alterations have been made, cross-referenced with the act, scene and line numbers from Elam's Arden 3 edition of *Twelfth Night* from this point forward in the chapter. See Trevor Nunn, *William Shakespeare's Twelfth Night: A Screenplay* (London: Methuen Drama, 1996).
- 25 Pequigney, 'The Two Antonios', 179.
 - 26 David Schalkwyk, *Shakespeare, Love and Service* (Cambridge and New York: Cambridge University Press, 2008), 128.
 - 27 Rothwell, *A History of Shakespeare on Screen*, 227.
 - 28 Cynthia Lewis, *Particular Saints: Shakespeare's Four Antonios, Their Contexts, and Their Plays* (Newark, DE: University of Delaware Press, and London and Cranbury, NJ: Associated University Presses, 1997), 92, 93.
 - 29 When the bawdy sense of 'purse' is taken into account – it refers to a man's scrotum – the homoeroticism of the Antonio/Sebastian relationship is even more pronounced.
 - 30 Pequigney, 'The Two Antonios', 204.
 - 31 Ungerer's essay is entitled 'My Lady's a Catayan, We are Politicians, and Malvolio's a Peg-a-Ramsie' and it appears in *Shakespeare Survey* 32 (1979), 85–104.
 - 32 Yu Jin Ko, *Mutability and Division on Shakespeare's Stage* (Newark: University of Delaware Press, 2004), 71. In his consideration of what kind of a place the Elephant could be in *Twelfth Night*, Ko, like Elam, also references Ungerer's essay. Unlike Elam, however, Ko uses Ungerer's alternate spelling of Oliphant instead of Elephant.
 - 33 See *Othello*, The Arden Shakespeare, Third Series, ed. E. A. J. Honigmann (London: Thomson Learning, 1997), esp. 1.2.63–80, 1.3.59–64, 1.3.94–106.
 - 34 See Honigmann's *Othello*, esp. 1.3.76–94, 127–68.
 - 35 Rothwell, *A History of Shakespeare on Screen*, 229.
 - 36 H. R. Coursen, *Shakespeare: The Two Traditions*, (Madison, NJ: Fairleigh Dickinson University Press and London: Associated University Presses, 1999), 204.
 - 37 Maria F. Magro and Mark Douglas, 'Reflections on Sex,

Shakespeare and Nostalgia in Trevor Nunn's *Twelfth Night*', in *Retrovisions: Reinventing the Past in Film and Fiction*, eds Deborah Cartmell, I. Q. Hunter and Imelda Whelan (London and Sterling, VA: Pluto Press, 2001), 41–58, esp. 55.

- 38 Ibid.
- 39 Sinfield, *Shakespeare, Authority, Sexuality*, 65–6. See also Pequigney, 'The Two Antonios', 182.
- 40 Bruce R. Smith, *Homosexual Desire in Shakespeare's England* (Chicago and London: The University of Chicago Press, 1991, 1994), 72.
- 41 Arthur L. Little, Jr, "A Local Habitation and a Name": Presence, Witnessing, and Queer Marriage in Shakespeare's Romantic Comedies', in *Presentism, Gender, and Sexuality in Shakespeare*, ed. Evelyn Gajowski (Houndmills and New York: Palgrave Macmillan, 2009), 207–36, esp. 211.

5: 'I am your own forever': Iago, queer self-fashioning and the cinematic *Othellos* of Orson Welles and Oliver Parker

- 1 On either side, many would consider the most celebrated Shakespearean tragedy to be *Hamlet*; the most disturbing, *Titus Andronicus*.
- 2 Lois Potter, *Shakespeare in Performance: Othello* (Manchester and New York: Manchester University Press, 2002), 6.
- 3 Ibid.
- 4 In particular, see 2.1.99–180. All citations from *Othello* are keyed to E. A. J. Honigmann's *The Arden Shakespeare Series* 3 edition of the play (London: Thomson Learning, 1997); they are noted in the standard act, scene and line number format.
- 5 Kenneth S. Rothwell, *A History of Shakespeare on Screen: A Century of Film and Television*, Second Edition (Cambridge and New York: Cambridge University Press, 1999, 2004), 352–4.

- 6 Stanley Edgar Hyman, *Iago: Some Approaches to the Illusion of his Motivation* (New York: Atheneum, 1970), 101.
- 7 Ibid.
- 8 Ibid., 102.
- 9 Ibid., 104, 107.
- 10 Ibid., 114.
- 11 Ibid., 117.
- 12 Ben Saunders, 'Iago's Clyster: Purgation, Anal-ity, and the Civilizing Process', *Shakespeare Quarterly* 55.2 (Summer 2004): 148–76, esp. 151.
- 13 Ibid.
- 14 Saunders's logic here is rather difficult to follow. Based on Iago's dream of sleeping with him that he relates to Othello in 3.3, readers are left to assume that the anus in question belongs to Cassio. However, the incident related in 2.1 that Saunders directs critical attention to suggests that the anus is Desdemona's. But in this formulation, symbolically, the referent will always be the object of Iago's sublimated homosexual desire. As such, Desdemona, Cassio and even Othello are conflated into the matrix.
- 15 Saunders, 'Iago's Clyster', 148–76, esp. 150.
- 16 Ibid., 154.
- 17 Ibid., 175.
- 18 Ibid., 175–6.
- 19 Arthur L. Little, Jr, "An Essence That's Not Seen": The Primal Scene of Racism in *Othello*. *Shakespeare Quarterly* 44.3 (Autumn 1993): 304–24, esp. 306.
- 20 Ibid., 317.
- 21 Ibid., 318.
- 22 Ibid.
- 23 Robert Matz, 'Slander, Renaissance Discourses of Sodomy, and *Othello*', *ELH* 66.2 (Summer 1999): 261–76, esp. 264.
- 24 Ibid., 264–5.
- 25 Ibid., 265.

- 26 *Othello*, DVD, directed by Orson Welles (1952; New York: Castle Hill Productions and BWE Video, 2003). All references to Welles's *Othello* are to this edition of the production.
- 27 Rothwell, *A History of Shakespeare on Screen*, 77.
- 28 William Park, *What is Film Noir?* (Lewisburg, PA: Bucknell University Press, 2011), 25.
- 29 *Ibid.*, 26.
- 30 Richard Dyer, *The Matter of Images: Essays on Representations* (London and New York: Routledge, 1993, 2002), 52.
- 31 *Ibid.*
- 32 *Ibid.*, 60.
- 33 *Ibid.*, 61.
- 34 *Ibid.*, 65.
- 35 Micheál MacLiammóir, *Put Money in Thy Purse: The Diary of the Film of Othello* (London: Methuen, 1952), 26.
- 36 *Ibid.*
- 37 Potter, *Shakespeare in Performance: Othello*, 143.
- 38 Dyer, *The Matter of Images*, 68.
- 39 Harry M. Benshoff and Sean Griffin, *Queer Images: A History of Gay and Lesbian Film in America* (Lanham, MD: Rowman & Littlefield, 2006), 10.
- 40 *Ibid.*
- 41 Daniel Juan Gil, 'Avant-garde Technique and the Visual Grammar of Sexuality in Orson Welles's Shakespeare Films', *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 1.2 (Fall/Winter 2005): n.p., <http://www.borrowers.uga.edu/781447/display> (accessed 1 February 2016).
- 42 *Ibid.*
- 43 *Ibid.*
- 44 *Othello*, DVD, directed by Oliver Parker (1995; Burbank, CA: Warner Home Video, 1995). All references to Parker's *Othello* are to this edition of the production.
- 45 Bruce R. Smith, *Homosexual Desire in Shakespeare's England* (Chicago and London: The University of Chicago Press, 1991, 1994), 63.

- 46 See John Boswell, *Same-Sex Unions in Premodern Europe* (New York: Villard, 1994); Alan A. Tulchin, 'Same-Sex Couples Creating Households in Old Regime France: The Uses of the Affrèment', *Journal of Modern History* 79.3 (September 2007): 613–47.
- 47 Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 1980 and 1984), 1–2.
- 48 Lerner is quoted in *ibid.*, 225.
- 49 *Ibid.*, 225.
- 50 *Ibid.*, 251.
- 51 *Ibid.*, 248.
- 52 *Ibid.*
- 53 *Ibid.*, 250.

Conclusion: Queering the Shakespeare film in the early twenty-first century

- 1 Gregory D. Black, 'Who Controls What We See? Censorship and the Attack on Hollywood "Immorality"', Ch. 4 of *Movies and American Society*, ed. Steven J. Ross (Oxford and Malden, MA: Blackwell, 2002), 98–127, esp. 100. Black's assertion that 'most film history is written as if the code and the PCA did not exist' may be quibbled with as far as gay and lesbian and, later, queer film history is concerned. Histories of film that encompass the gay and lesbian – and, later, the queer – perspective, either in terms of subject matter, author affiliation or, in many cases, both, have directed a great deal of attention to the PCA and the production code. For example, Vito Russo, who published the first contemporary history of gay and lesbian cinema, *The Celluloid Closet: Homosexuality in the Movies*, in 1981, deals repeatedly with the PCA and the production code as he charts the widespread and all-too-often negative impact of both on the (re)presentation of homosexuality in American film.

Others, such as Benshoff and Griffin, authors of the more recent volume *Queer Images: A History of Gay and Lesbian Film in America*, also comment often on the PCA and its code as they extend and update the work of Russo, taking it forward from the early 1980s to the early 2000s. What Russo, Benshoff and Griffin and others have brought to light in their works is that which has been previously hidden from 'official' film history as regards homosexuality and queerness in the cinema.

- 2 'The Production Code', in *Movies and Mass Culture*, ed. John Belton (New Brunswick, NJ: Rutgers University Press, 1996), 135–52, esp. 142; all capitals appear in the original text.
- 3 Ibid., 139, 140; italics in the original.