

# **TERMINOLOGÍA COMPLICADA**

**Norena Shopland  
Autora/Historiadora**

# FORBIDDEN LIVES



**LGBT** STORIES  
FROM WALES

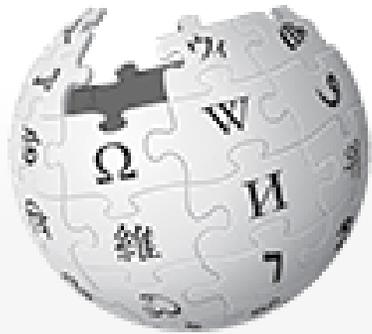
# NORENA SHOPLAND

FOREWORD BY JEFFREY WEEKS

NORENA SHOPLAND

# A HISTORY OF WOMEN IN MEN'S CLOTHES

FROM CROSS-DRESSING  
TO EMPOWERMENT



WIKIPEDIA  
The Free Encyclopedia

[Project page](#)

[Talk](#)

# Wikipedia:WikiProject Women in Red

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**Datos: Women in Red**

## Frances Power Cobbe

17 languages

Contents [hide]

(Top)

Life

Thought and Ideas

Legacy

See also

References

Further reading

External links

Article Talk

Read Edit View history Tools

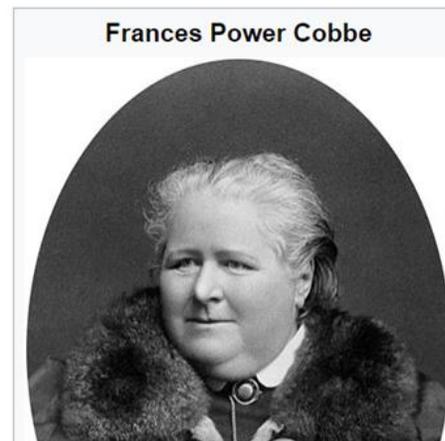
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**Frances Power Cobbe** (4 December 1822 – 5 April 1904) was an Anglo-Irish writer, philosopher, religious thinker, social reformer, anti-vivisection activist and leading women's suffrage campaigner. She founded a number of animal advocacy groups, including the National Anti-Vivisection Society (NAVS) in 1875 and the British Union for the Abolition of Vivisection (BUAV) in 1898, and was a member of the executive council of the London National Society for Women's Suffrage.

Life [edit]



Frances Power Cobbe was a member of the prominent Cobbe family, descended from Archbishop Charles Cobbe,



Barrett Browning, the painter Rosa Bonheur, the scientist Mary Somerville and the Welsh sculptor who became her partner, Mary Lloyd (sculptor).<sup>[6]</sup> In letters and published writing, Cobbe referred to Lloyd alternately as "husband," "wife," and "dear friend."<sup>[7]</sup> Cobbe also formed a lasting attachment to Italy and went there regularly. She contributed many newspaper and journal articles on Italy, some of which became her 1864 book *Italics*.

In 1884 Cobbe and Lloyd retired to Hengwrt in Wales. Cobbe stayed there after Lloyd died in 1896. Cobbe continued to publish and campaign right until her death. However her friend, the writer Blanche Atkinson, wrote, "The sorrow of Miss Lloyd's death changed the whole aspect of existence for Miss Cobbe. The joy of life had gone. It had been such a friendship as is rarely seen – perfect in love, sympathy, and mutual understand."<sup>[14]</sup> They are buried together at Saint Illtyd Church Cemetery, Llanelltyd, Gwynedd, Wales.<sup>[15]</sup>

## Mary Lloyd (sculptor)

4 languages

Contents [hide]

(Top)

Biography

Relationship with Frances Power Cobbe

References

Article Talk

Read Edit View history Tools

From Wikipedia, the free encyclopedia

**Mary Charlotte Lloyd** (23 January 1819 – 1896) was a Welsh sculptor who studied with [John Gibson](#) in Rome and lived for decades with the well-known philosopher, animal welfare advocate, and feminist [Frances Power Cobbe](#).

### Biography [edit]

Lloyd was born in [Denbighshire](#), Wales, the eighth of seventeen children, and the first of six girls, to Edward Lloyd of Rhagatt and his wife Frances Maddocks.<sup>[1]</sup> Her father was a substantial squire over many counties, owning 4,300 acres of land, and Mary inherited money from a maiden aunt, Margaret, as well as gifts from Eleanor Charlotte Butler and Sarah Ponsonby, the [Ladies of Llangollen](#). Both of her parents died in 1858.

She studied and worked with French artist [Rosa Bonheur](#).<sup>[2]</sup> In 1853 she was working in the studio of Welsh sculptor [John Gibson](#) in Rome, along with American sculptor [Harriet Hosmer](#).<sup>[1]</sup>

Lloyd met Frances Power Cobbe in the winter of 1861-2, in Rome. Mary and Frances networked with like minded women in Italy in the period, both being nonconformist, with a

Mary Charlotte Lloyd



**Born** January 23, 1819  
Denbighshire, Wales

### Relationship with Frances Power Cobbe [edit]

Mary and Frances were a couple, and were recognised as such by all their friends. Letters would be address to “you and Miss Lloyd” and Frances peppered her own writings with ‘our house’, ‘our garden’, ‘we’ and other joint terminology. Frances writing to her friend [Mary Somerville](#) refers to Lloyd as ‘my wife’, and her death in 1896 affected Frances badly. Her friend, the writer [Blanche Atkinson](#), writing, “The sorrow of Miss Lloyd’s death changed the whole aspect of existence for Miss Cobbe. The joy of life had gone. It had been such a friendship as is rarely seen – perfect in love, sympathy, and mutual understand.”<sup>[5]</sup>

Mary Lloyd is the fictionalized narrator of a 2002 story by [Emma Donoghue](#), "The Fox on the Line", about the relationship between Lloyd and Cobbe, and their anti-vivisection activism.<sup>[6][7]</sup>

## Ivor Novello

23 languages

Contents [hide]

(Top)

Early years

Composer and actor

1930s musicals

Second World War and last years

Death and legacy

Songs

Filmography

Actor

Writer

Notes

References

Further reading

External links

Article Talk

Read Edit View history Tools

From Wikipedia, the free encyclopedia

**Ivor Novello** (born **David Ivor Davies**; 15 January 1893 – 6 March 1951) was a Welsh actor, dramatist, singer and composer who became one of the most popular British entertainers of the first half of the 20th century.

He was born into a musical family, and his first successes were as a songwriter. His first big hit was "Keep the Home Fires Burning" (1914), which was enormously popular during the First World War. His 1917 show, *Theodore & Co*, was a wartime hit. After the war, Novello contributed numbers to several successful musical comedies and was eventually commissioned to write the scores of complete shows. He wrote his musicals in the style of *operetta* and often composed his music to the libretti of Christopher Hassall.

In the 1920s he turned to acting, first in British films and then on stage, with considerable success in both. He starred in two silent films directed by Alfred Hitchcock, *The Lodger* and *Downhill* (both 1927). On stage, he played the title character in the first London production of *Liliom* (1926). Novello briefly went to Hollywood but soon returned to Britain, where he had more successes, especially on stage, appearing in his own lavish West End productions of musicals. The best-known of these were *Glamorous Night* (1935) and *The Dancing Years* (1939).

From the 1930s he often performed with Zena Dare, writing parts for her in his works. He continued to write for film, but in his later career his biggest successes were with stage musicals: *Perchance to Dream* (1945), *King's Rhapsody* (1949) and *Gay's the Word* (1951).

The Ivor Novello Awards were named after him in 1955.

### Early years  [edit]



Novello was born David Ivor Davies in Cardiff, Wales, to David Davies (c. 1852–1931), a rent collector for the city council,<sup>[2]</sup> and his wife, Clara Novello Davies, an internationally known singing teacher and choral conductor.<sup>[3]</sup> As a boy, Novello was a successful singer in the Welsh *Eisteddfod*.<sup>[4]</sup> His mother set up as a voice teacher in London, where he met leading

|                     |   |
|---------------------|---|
| <span></span>       |   |
| <b>Ivor Novello</b> |   |
| <span></span>       |   |
| <b>Born</b>         | <span>David Ivor Davies</span> <div>15 January 1893</div> <span>Cardiff, Glamorgan, Wales</span>  |
| <b>Died</b>         | 6 March 1951 (aged 58) <div>London, England</div>   |
| <b>Occupations</b>  | Actor <span> </span> <b><span>·</span></b> <span> </span> dramatist <span> </span> <b><span>·</span></b> <span> </span> singer <span> </span> <b><span>·</span></b> <span> </span> composer |
| <b>Years active</b> | 1914–1951   |
| <b>Partner</b>      | <span>Bobbie Andrews</span> (c. 1917–1951, until Novello's death)   |

## Composer and actor  [edit]

Novello continued to write songs while serving in the RNAS. He had his first stage success with *Theodore & Co* in 1916, a production by George Grossmith Jr. and Edward Laurillard with a score composed by Novello and the young Jerome Kern.<sup>[12]</sup> In the same year, Novello contributed to André Charlot's revue *See-Saw*.<sup>[2]</sup> In 1917 he wrote for another Grossmith and Laurillard production, the *operetta Arlette*, for which he contributed additional numbers to an existing French score by Jane Vieu and Guy le Feuvre.<sup>[13]</sup> In the same year, Marsh introduced him to the actor Bobbie Andrews, who became Novello's life partner.<sup>[2]</sup> Andrews introduced Novello to the young Noël Coward. Coward, six years Novello's junior, was deeply envious of Novello's effortless glamour.<sup>[6]</sup> He wrote, "I just felt suddenly conscious of the long way I had to go before I could break into the magic atmosphere in which he moved and breathed with such nonchalance".<sup>[14]</sup>

## Robert Andrews (actor)

4 languages

Contents [hide]

(Top)

Early life

Career

Personal life

Death

Stage credits

Filmography

References

External links

Article Talk

Read Edit View history Tools

From Wikipedia, the free encyclopedia

**Robert Tobias Andrews** (born **Reginald Frank Andrews**; 20 February 1895 – 17 January 1976)<sup>[1][2][3]</sup> was a British stage and film actor. He is perhaps best known as the long-term companion of *Ivor Novello*.

### Early life [edit]

Andrews was born in *Camden Town*, the son of Walter Andrews (1861–1935), a *horse bus* inspector, and his wife Ada Harriet, née Judd (1864–1946). He was the younger brother of actress *Maidie Andrews*.<sup>[4][5]</sup>

### Career [edit]

Andrews began his stage acting career at age eleven.<sup>[6]</sup> He made his first stage appearance in the play *Shore Acres* in 1906.<sup>[7]</sup> His *child actor* contemporaries included *Noël Coward* and *Philip Tonge*.<sup>[8]</sup> Coward referred to Andrews as Tonge's "only serious rival" among the "boy actors" of the London theatre.<sup>[8]</sup>

Robert Andrews



Andrews in 1921

**Born** Reginald Frank Andrews  
20 February 1895  
*Camden Town*, England  
**Died** 17 January 1976 (aged 80)

## Personal life [edit]

Andrews first met *Ivor Novello* in 1916, while Novello was attending the opera with his friend *Edward Marsh*.<sup>[14]</sup> Andrews and Novello eventually became lovers. Andrews was also responsible for introducing Novello to Noël Coward in 1916, at Coward's request.<sup>[8]</sup> Andrews and Novello both had relations with other men over the course of their long-term relationship, but Andrews remained Novello's primary companion until Novello's death in 1951.<sup>[15]</sup>

# Katherine Philipps

9 languages

Contents [hide]

(Top)

Early years

Life and career

Reception and legacy

Influences

Premiere of *Pompey*

Sexuality

References

Citations

Sources

Further reading

External links

Article Talk

Read Edit View history Tools

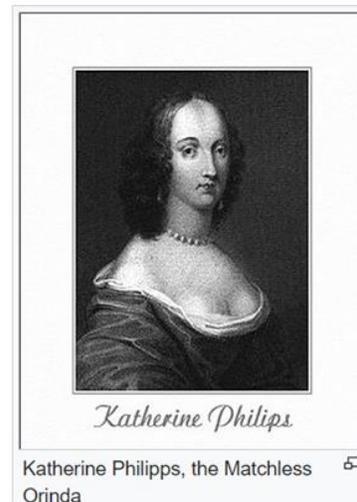
From Wikipedia, the free encyclopedia

(Redirected from *Katherine Philips*)

**Katherine** or **Catherine Philip(p)s** (1 January 1631/2 – 22 June 1664), also known as "**The Matchless Orinda**", was an Anglo-Welsh royalist poet, translator, and woman of letters. She achieved renown as a translator of *Pierre Corneille's* *Pompée* and *Horace*, and for her editions of poetry after her death. She was highly regarded by many notable later writers, including *John Dryden* and *John Keats*, as being influential.

## Early years [edit]

Born in London, Katherine was the daughter of John Fowler, a *Presbyterian* cloth merchant of Bucklersbury, near the river in the *City of London*, and of Katherine Oxenbridge, whose father worked in the medical profession.<sup>[1]</sup> Katherine, it seems, had a strong memory and was intellectually advanced, and was, according to a cousin of hers, able to read the Bible before the age of four.<sup>[1]</sup> Additionally, she acquired remarkable fluency in several languages. After her father's death, she moved to Wales with her newly married mother.<sup>[2]</sup> She attended boarding school from 1640 to 1645 where she began to write verse within a circle of friends and to appreciate French romances and



## Sexuality [edit]

There has been speculation among critics over Katherine Philipps' sexuality, specifically regarding the relationships she shared with some of her female friends. Literary critics have often highlighted suggestions of female intimacy and eroticism within Philipps' work. In fact, many of her poems were written for or about fellow Society of Friendship members Anne Owen and Mary Aubrey, who went by the names of Lucasia and Rosania, respectively.<sup>[13]</sup> A series of letters exchanged by Philipps and her friend Sir Charles Cotterell between 6 December 1661 and 17

## Personal life

The death of his brother Nikolay in 1860 had an impact on Tolstoy, and led him to a desire married [Sophia Andreevna Behrs](#), who was sixteen years his junior and the daughter of a Russian diminutive of Sofia, by her family and friends.<sup>[27]</sup> They had 13 children, eight of wh

## Marriage and family [ edit ]

Gladstone's early attempts to find a wife proved unsuccessful, having been rejected in 1 Caroline Eliza Farquhar (daughter of [Sir Thomas Harvie Farquhar, 2nd Baronet](#)) and ag by Lady Frances Harriet Douglas (daughter of [George Douglas, 17th Earl of Morton](#)).<sup>[18]</sup>

The following year, having met her in 1834 at the London home of Old Etonian friend an Conservative MP [James Milnes Gaskell](#).<sup>[189]</sup> he married [Catherine Glynne](#), to whom he

## Marriage and children [ edit ]

In 1773, at the age of 18, she married William Siddons, an actor. After 30 years, the marriage beca their separation in 1804.<sup>[8]:29</sup> William died in 1808.

Sarah Siddons gave birth to seven children, five of whom she outlived.<sup>[8][35]</sup>

- [Henry Siddons](#) (1774–1815), an actor and theatre manager in [Edinburgh](#)
- Sarah Martha (Sally) Siddons (1775–1803)
- [Maria Siddons](#) (1779–1798)

## Relationships



Florence Nightingale by [65]

Although much of Nightingale's work improved the lot of women everywhere, Nightingale believed women craved [sympathy](#) and were not as capable as men.<sup>[a]</sup> She criticised early women's rights a decrying an alleged lack of careers for women at the same time that lucrative medical positions, u supervision of Nightingale and others, went perpetually unfilled.<sup>[b]</sup> She preferred the friendship of p men, insisting they had done more than women to help her attain her goals, writing: "I have never woman who has altered her life by one iota for me or my opinions."<sup>[61][62]</sup> She often referred to her masculine, as for example "a man of action" and "a man of business".<sup>[63]</sup>

However, she did have several important and long-lasting friendships with women. Later in life, sh prolonged correspondence with Irish nun Sister Mary Clare Moore, with whom she had worked in Her most beloved confidante was Mary Clarke, an Englishwoman she met in Paris in 1837 and ke

Bisexual  
Crossdresser  
Gender  
Sexuality  
Lesbian  
Gay  
Pansexual  
Agender  
Heterosexual

Fluidity  
Trans  
Homosexual  
Asexual  
Androgynous  
Sexual  
Cisgender

Transsexual

Bisexual  
Travesti  
Trans  
Fluidez  
Género  
Sexualidad  
Homosexual  
Lesbiana  
Asexual  
Gay  
Pansexual  
Queer  
Andrógino  
Poliamorose  
Agénero  
Sexual  
Transexual  
Intersex  
Cisgénero  
Heterosexual

## Michel Foucault, “1870—The Birth of Homosexuality”

Michel Foucault, *The History of Sexuality, Volume I: An Introduction*, trans. Robert Hurley, New York: Random House, 1980, 42-44.

This new persecution of the peripheral sexualities entailed an *incorporation of perversions* and a new *specification of individuals*. 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. Nothing that went into his total composition was unaffected by his sexuality. It was everywhere present in him: at the root of all his actions because it was their insidious and indefinitely active principle; written immodestly on his face and body because it was a secret that always gave itself away. It was consubstantial with him, less as a habitual sin than as a singular nature. We must not forget that the psychological, psychiatric, medical category of homosexuality was constituted from the moment it was characterized—Westphal's famous article of 1870 on "contrary sexual sensations" can stand as its date of birth<sup>1</sup>—less by a type of sexual relations than by a certain quality of sexual sensibility, a certain way of inverting the masculine and the feminine in oneself. Homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hermaphroditism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species.

# Edward II of England

68 languages

Contents [hide]

(Top)

Background

- > Early life (1284–1307)
- > Early reign (1307–1311)
- > Mid-reign (1311–1321)
- > Later reign (1321–1326)
- > Fall from power (1326–1327)
- > Death (1327)
- > Edward as king
- > Legacy
- Issue
- Ancestry
- See also
- Notes

Article Talk

Read Edit View history Tools

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*"Edward II" redirects here. For other uses, see Edward II (disambiguation).*

**Edward II** (25 April 1284 – 21 September 1327), also called **Edward of Caernarfon**, was King of England from 1307 until he was deposed in January 1327. The fourth son of Edward I, Edward became the heir to the throne following the death of his older brother Alphonso. Beginning in 1300, Edward accompanied his father on campaigns to pacify Scotland, and in 1307 he was knighted in a grand ceremony at Westminster Abbey. Edward succeeded to the throne later that year, following his father's death. In 1308, he married Isabella of France, the daughter of the powerful King Philip IV, as part of a long-running effort to resolve the tensions between the English and French crowns.

Edward had a close and controversial relationship with Piers Gaveston, who had joined his household in 1300. The precise nature of Edward and Gaveston's relationship is uncertain; they may have been friends, lovers or sworn brothers. Gaveston's arrogance and power as Edward's favourite provoked discontent both among the barons and the French royal family, and Edward was forced to exile him. On Gaveston's return, the barons pressured the King into agreeing to wide-ranging reforms called the Ordinances of 1311. The newly empowered barons

**Edward II**



Effigy in Gloucester Cathedral

**King of England** (more ...)

|                    |                                  |
|--------------------|----------------------------------|
| <b>Reign</b>       | 7 July 1307 – 13/25 January 1327 |
| <b>Coronation</b>  | 25 February 1308                 |
| <b>Predecessor</b> | Edward I                         |

The possibility that Edward had a sexual relationship with Gaveston or his later favourites has been extensively discussed by historians, complicated by the paucity of surviving evidence to determine for certain the details of their relationships.<sup>[69][h]</sup> Homosexuality was fiercely condemned by the Church in 14th-century England, which equated it with heresy, but engaging in sex with another man did not necessarily define an individual's personal identity in the same way it might in the 21st century.<sup>[71]</sup> Both men had sexual relationships with their wives, who bore them children; Edward also had an illegitimate son, and may have had an affair with his niece, Eleanor de Clare.<sup>[72]</sup>

The contemporary evidence supporting their homosexual relationship comes primarily from an anonymous chronicler in the 1320s who described how Edward "felt such love" for Gaveston that "he entered into a covenant of constancy, and bound himself with him before all other mortals with a bond of indissoluble love, firmly drawn up and fastened with a knot."<sup>[73]</sup> The first specific suggestion that Edward engaged in sex with men was recorded in 1334, when Adam Orleton, the Bishop of Winchester, was accused of having stated in 1326 that

granting Piers Gaveston the earldom of Cornwall



University of Wisconsin-Milwaukee  
Glossary of Terms | LGBTQ+ Resource ...



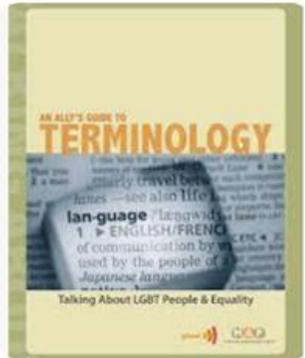
Twinkl  
LGBTQ+ Poster - Key Terminology ...



The Royal Society of Che...  
LGBT+ toolkit



Affirmative Couch  
LGBT Aging: Tips for Terminology



National Resource Ce...  
LGBTAggingCenter.org...



Diversity Resources  
LGBTQ+ Terms and Definitions ...

| Term               | Definition  |
|--------------------|---|
| Sexual orientation | A person's emotional, romantic and/or sexual attraction to another person.  |
| Sex                | Assigned to a person on the basis of primary sex characteristics (genitals) and reproductive functions. Sometimes the terms 'sex' and 'gender' are interchangeably used, but not always.                        |
| Lesbian            | Refers to a woman who has an emotional, romantic and/or sexual orientation towards women.   |
| Gay                | Refers to a man who has an emotional, romantic and/or sexual orientation towards men. Also a generic term for lesbian and gay equality - some accept but not others as gay rather than lesbian.                 |
| Homosexual         | This might be considered a more medical term used to describe someone who has an emotional, romantic and/or sexual orientation towards someone of the same gender. The term 'gay' is more often generally used. |
| Bisexual           | Refers to a person who has an emotional, romantic and/or sexual orientation towards more than one gender.   |
| Trans*             | The acronym for lesbian, gay, bisexual and trans (sometimes LGBTQ - queer or questioning, which can be self-identified, but not labelled by anyone else as a descriptor).                                       |
| Coming out         | When a person first tells someone else about their identity as lesbian, gay, bisexual or trans.   |
| Homophobia         | The fear or dislike of someone who identifies as lesbian or gay.  |
| Biphobia           | The fear or dislike of someone who identifies as bisexual.  |
| Transphobia        | The fear or dislike of someone who identifies as trans.   |

Smawthorne Henry Moore Pri...  
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# Terminology of homosexuality

Contents [hide]

(Top)

Prescribed usage

History

Early history

Tribadism

Sodomy

Lesbianism

Sapphism

Pederasty

Homosexual

Other late 19th and early 20th century sexual terms

Homophile

Recent academic terms

Article Talk

Read Edit View history Tools

From Wikipedia, the free encyclopedia

Terms used to describe **homosexuality** have gone through many changes since the emergence of the first terms in the mid-19th century. In English, some terms in widespread use have been *sodomite*, *Achillean*, *Sapphic*, *Uranian*, *homophile*, *lesbian*, *gay*, *effeminate*, *queer*, homoaffective, and same-sex attracted. Some of these words are specific to women, some to men, and some can be used of either. Gay people may also be identified under the *umbrella terms* **LGBT**.

*Homosexual* was coined in German in 1868.<sup>[1]</sup> Academia continues to coin related terms, including *androphilia* and *gynephilia* which designate only the object of attraction, thus divorcing the terms from sexual orientation entirely.

Numerous slang terms exist for homosexuals or homosexuality. Some communities have *cants*, a rich jargon used among a subgroup almost like a secret language, such as *Polari* in the U.K., and others.

## Prescribed usage [edit]

The term **homosexual** can be used as an adjective to describe the sexual attractions and behaviors



Two men at the [Rally to Restore Sanity and/or Fear](#) indicate their

## Prescribed usage  [[edit](#)]

The term [homosexual](#) can be used as an adjective to describe the sexual attractions and behaviors of people attracted to the same sex. Author and gay pioneer [Quentin Crisp](#) said that the term should be "homosexualist", adding that no one says "I am a sexual."<sup>[*This quote needs a citation*]</sup> Some gay people argue that the use of homosexual as a noun is offensive, arguing that they are people first and their homosexuality being merely an attribute of their humanity. Even if they do not consider the term offensive, some people in same-sex relationships may object to being described as homosexual because they identify as [bisexual+](#), or another orientation.<sup>[*citation needed*]</sup>

Some style guides recommend that the terms homosexual and homosexuality be avoided altogether, lest their use cause confusion or arouse controversy. In particular, the description of individuals as homosexual may be offensive, partially because of the negative clinical association of the word stemming from its use in describing same-sex attraction as a [pathological](#) state before homosexuality was removed from the [American Psychiatric Association's](#) list of mental disorders in 1973.<sup>[2]</sup> The [Associated Press](#) and [New York Times](#) style guides restrict usage of the terms.<sup>[3]</sup>



Two men at the [Rally to Restore Sanity and/or Fear](#) indicate their identity with the word *gay* in the context of same-sex orientation, and protest its usage in the sense of [stupid](#) or [uncool](#). 📄

## Early history  [\[ edit \]](#)

Historian and philosopher [Michel Foucault](#) argued that homosexual and [heterosexual](#) identities did not emerge until the 19th century. Prior to that time, he said, the terms described practices and not identity. Foucault cited [Karl Westphal](#)'s famous 1870 article *Contrary Sexual Feeling* as the "date of birth" of the categorization of sexual orientation.<sup>[6]</sup> Some scholars, however, have argued that there are significant continuities between past and present conceptualizations of sexuality, with various terms having been used for homosexuality.<sup>[7][8]</sup>

In his *Symposium*, the [ancient Greek](#) philosopher [Plato](#) described (through the character of the profane comedian [Aristophanes](#)) three sexual orientations – heterosexuality, male homosexuality, and female homosexuality – and provided explanations for their existence using an invented [creation myth](#).<sup>[9]</sup>

# Queering Glamorgan



**A Research Guide to Sources for  
the Study of LGBT History**



ROUTLEDGE FOCUS

A PRACTICAL GUIDE TO  
SEARCHING LGBTQIA  
HISTORICAL RECORDS

Norena Shopland



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buscador:  
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Glamorgan*

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