

THEORETICAL APPROACHES TO EARLY MODERN LITERATURE AND CULTURE:  
MAKING EARLY MODERN SEX  
ENGD19  
SPRING 2011

PROFESSOR MARJORIE RUBRIGHT

MONDAYS 3:00-5:00  
SW221

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COURSE WEBSITE [HTTP://PORTAL.UTORONTO.CA](http://portal.utoronto.ca)

OFFICE HOURS WEDNESDAY 5:00-6:30 & BY SPECIAL APPOINTMENT

OFFICE HUMANITIES WING 320

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(detail, *Elizabeth I and the 3 Goddesses*, attr. Hans Eworth or Joris Hoefnagel c. late 1560s)

“Of bodies changed to various forms, I sing”  
Ovid, *Metamorphoses* (Book I)

This course explores Ovid’s *Metamorphoses* as a literary and conceptual backdrop against which early modern English literature invented the sexed body and imagined stories of same-sex and cross-sex desire. Beginning with a close reading of Arthur Golding’s English translation of Ovid’s *Metamorphoses* (1567), we will explore how English literature was making and remaking ideas about the sexed body, same-sex and cross-sex desire. The drama of the early modern transvestite stage will serve as our primary set of texts. We will also read poetry, prose, political speeches, anti-theatrical tracts, and anatomy books. We will familiarize ourselves with the approaches of queer and feminist theories in order to ask: To what extent can we discuss sexuality in relation to identity in early modern England? How did the “one sex” model influence ideas of sex and gender difference? How was the drama of the period actively exploring its own role in the construction of gender and sex? In what ways were erotic desires and pleasures figured as potentially transformative, both positively and negatively, in early modern English literature? Finally, throughout the course we will consider how Ovid’s stories (and their Renaissance retellings) helped to forge new arguments about bodies and sexualities in early modern England.

## REQUIRED TEXTS

AVAILABLE AT UTSC BOOKSTORE

Oxford World Classics, *Ovid's Metamorphoses* (2009) Paperback

Arthur Golding, *Ovid's Metamorphoses* (1567) Paperback 2002

William Shakespeare, *Twelfth Night* (Bedford Edition)

PURCHASE ONLINE

William Shakespeare, *Venus and Adonis* (Norton edition preferable)

Michele Foucault, *The History of Sexuality: An Introduction, Volume 1*. Trans. Robert Hurley (Vintage, 1978)

John Lyly, *Gallethea and Midas*, ed. Anne Lancashire (1969)

*The Roaring Girl and Other City Comedies* by Thomas Dekker, George Chapman, John Marston, and Ben Jonson (Oxford World's Classics 2008)

ONLINE TEXTS

Ted Hughes, *Tales from Ovid* (1999). Electronic resource, UT Library.

George Sandys, *Ovid's Metamorphosis Englished* (1632) ([etext.virginia.edu/latin/ovid/sandys/contents.htm](http://etext.virginia.edu/latin/ovid/sandys/contents.htm))

& Illustrations from Sandys. (<http://etext.virginia.edu/latin/ovid/sandys/contents.htm#frontispiece>)

Judith Butler, *Undoing Gender* (2004). Electronic resource, UT Library.

ONLINE VISUAL RESOURCES

ARTstor. Electronic resource, UT Library.

LIBRARY RESERVE

There is a library reserve shelf for our class at the UTSC library. Most texts listed in the suggested bibliography will be made available on reserve.

ELECTRONIC RESOURCES

A number of electronic resources will be linked to our blackboard site, including:

<http://www.theory.org.uk/ctr-queue.htm> provides an introductory gateway to studies in queer theory.

<http://etext.lib.virginia.edu/latin/ovid/index.html> is a useful site relating to Ovid's *Metamorphosis*.

[etext.virginia.edu/latin/ovid/sandys/contents.htm](http://etext.virginia.edu/latin/ovid/sandys/contents.htm) offers a mythological index of proper & place names as well as a map of the ancient Greece and the Aegean.

## OTHER REQUIREMENTS

1. utoronto.ca email account

It is a requirement of this course that you activate and use your utoronto.ca email account for all communication with me and with other students in the course.

2. Active use of Blackboard

The webpage for this course can be accessed through Blackboard ([portal.utoronto.ca](http://portal.utoronto.ca)). There you will find assignments (under "syllabus & assignments"), reading materials ("reading"), visual materials ("images"), a link to our course archives ("course archives"), a discussion forum ("discussion board"), and links to a range of online resources ("external links & internet resources"). Students should consult our course blackboard page on a regular basis.

## OPTIONAL FIELDTRIP

## GRADE DISTRIBUTION

Preparation & Participation	10%
Gender Bending: Then & Now	10%
Doing things with Theory	10%
Critical Review & Presentation	10%
Research Proposal & Annotated Bibliography	10%
Peer Review	10%
Research Essay	40%
Ovidian Legacies (Ex Cred)	5%

## COURSE ASSIGNMENTS

This course is research intensive and is designed to prepare you to undertake self-guided research. To that end, the course assignments progress toward that goal. All assignments are due at the beginning of class on the day that they are assigned. There will be a 5% deduction per day for any assignment turned in late. CRITICAL REVIEWS are due via email the Saturday prior to your presentation. All other assignments should be typed and submitted at the start of class on the day that they are due.

The reading load for this course will be heaviest in the first nine weeks of the term during which time you will read the literary and critical materials necessary to initiate your research project. The weeks will focus primarily on your research projects and essays.

Please note: We have two editions of Ovid in this class. The Oxford edition is a modern translation. Arthur Golding's translation is a sixteenth century translation. Anytime Ovid appears on the syllabus, always read *both* editions of the text.

Any changes to the syllabus will be announced in class and posted to blackboard. Please check blackboard often.

## ASSIGNMENTS

### GENDER BENDING: THEN AND NOW (10%)—DUE FEB 14

You will watch a contemporary film or performance and review it by bringing to bear some aspect of the critical theory we have been reading in the course.

### DOING THINGS WITH THEORY (10%)—DUE FEB 28

In this assignment, you will be invited to explore how the theoretical ideas that we have been discussing play out in your own contemporary day-to-day lived experience. You will venture into Toronto to explore how the theory we are reading invites new observations about the culture(s) in which you live.

### CRITICAL REVIEW & PRESENTATION (10%) — Scheduled by individual arrangement. Last presentation date, MARCH 7.

You will select one day over the course of the term when you will be responsible for contextualizing and discussing a critical reading assigned or included in the secondary bibliography for that day. You will write a one- to two-page single spaced review of that piece of scholarship. You should send me your review by Saturday morning of the week of your review. Your review should outline the major arguments and theoretical investments of the scholarly essay. It should also point out the blind spots in the essay. What does the essay take for granted or overlook? Where is it the most and least persuasive and why?

For the in-class discussion, you will pair with another student to determine how best you can introduce the ideas of the article/book and make use of it for our class discussion. Your mark will be weighed by the quality of the

written review & by how effectively and creatively you develop a lesson plan for that day's discussion. Presentations, which should involve the class in active discussion, are limited to 10 minutes but may be shorter. Your presentation should include a handout that aids the class in following your lesson.

Ideally, the work you do for your critical review will fold into your final research project. By choosing a topic that interests you early on, you'll be one step ahead when it comes to researching a topic for your final project.

#### RESEARCH PROPOSAL & ANNOTATED BIBLIOGRAPHY (10%)—DUE MAR 21

As you prepare and design your research project, you will submit a polished research proposal and working annotated bibliography. Your annotated bibliography should include at least five sources, and should include both primary and secondary sources on your topic. Your research proposal should state the question that motivates your research paper; it should clarify which materials you will be focusing on and why; it should lay out your how you will organize your discussion of the material; and it should propose a working version of your "thesis" or the discovery of your research. Examples of an annotated bibliography will be posted to Blackboard. Any part of your research project may change as you draft your essay, however the proposal itself should present a clear plan for your research project.

#### PEER REVIEW (10%)—DUE APR 4

In the final week of the course, you will have the opportunity to read the drafts-in-progress of other students' final research papers. You will do a thorough peer review of other students' work-in-progress and, in return, receive peer reviews of your essay-in-progress. This is an essential component in writing a strong research paper. It will help the class to identify and clarify what makes a compelling and persuasive research essay. Every author/researcher will leave the peer review with a concrete sense of how they can improve their research essay. Failure to have your essay ready for peer review on MARCH 28th, and/or failure to do a peer review, will result in a zero for the peer review and will negatively affect your participation mark in the course.

#### RESEARCH ESSAY (40%)—APR 13, NOON

A 10-page polished research essay and scholarly bibliography on a topic of your choice. Details relating to this final project will be discussed at length and the formal assignment will be posted to Blackboard. The essay will be due to me in my office at NOON on Wednesday, April 13th. Late work will not be accepted.

#### OVIDIAN LEGACIES, AN EXTRA CREDIT OPPORTUNITY (5%)—DUE JAN 31

Where do Ovid's stories live today? This elective extra credit assignment invites you to explore how Ovid's stories have been transformed into meaningful stories for our own time. How is Ovid retold, revised, adapted, and transformed? Where do Ovidian legacies reside? You may explore any mode of literature, performance art, visual art, music, and popular culture (movies, commercials, political discourse, etc). You may also explore how Ovidian myth lives on in feminist theory and psychoanalytic theory. You may also explore cross-cultural adaptations of Ovid. Send a three-sentence proposal to me via email before beginning your project. I will approve it and make suggestions for how you present your work to the class. This may include: a brief essay, a short oral or visual presentation. Not all extra credit projects will be awarded a full 5%. The quality of the project will determine the points earned.

**THEORETICAL APPROACHES TO EARLY MODERN LITERATURE & CULTURE**  
**MAKING EARLY MODERN SEX**  
**SYLLABUS**

PART I  
READING OVID IN THE RENAISSANCE:  
THE EARLY MODERN EPYLLION

- WEEK 1  
Jan 10 INTRODUCTION  
Ovid's *Metamorphoses* in the Renaissance context
- WEEK 2  
Jan 17 VENUS & ADONIS: CIRCULATIONS OF DESIRE  
Primary Reading  
Ovid (Oxford): Books 1, 2 (Callisto, Jupiter & Europa) & 10 (Venus & Adonis)  
Arthur Golding, *Metamorphoses*: "Venus and Adonis"  
William Shakespeare, *Venus and Adonis* (ca. 1592)
- Secondary Reading  
1. Thomas Lacquer *Making Sex: Body and Gender from the Greeks to Freud* (1992): 1-24 (on reserve)  
2. Helkiah Crooke, *Microcosmographia* (1616, 1525) in the "Sexuality" chapter of the Bedford *Twelfth Night*, pp. 195-201.  
3. Richard Rambuss, "What It Feels Like For a Boy: Shakespeare's *Venus and Adonis*," *A Companion to Shakespeare's Works*, vol. 4, eds. Richard Dutton and Jean Howard (Blackwell, 2003), pp. 240-258. (on reserve)
- WEEK 3  
Jan 24 SALMACIS & HERMAPHRODITUS: NEITHER/NOR...OR, BOTH/AND?  
Primary Reading  
Ovid: "Salmacis & Hermaphroditus"  
Francis Beaumont, "Salmacis & Hermaphroditus, or the Hermaphrodite," in Bedford ed. *Twelfth Night*, pp. 227-236.
- George Sandy's *Ovid's Metamorphosis Englished* (1628) (online)  
Spenser, *The Faerie Queene* (select passages, handout)
- Secondary Reading  
1. Lorraine Daston and Katharine Park, "The Hermaphrodite and the Orders of Nature: Sexual Ambiguity in Early Modern France," *GLQ* vol 1 (1995): 419-38. (electronic access UT Library)  
2. Ann Rosalind Jones and Peter Stallybrass, "Fetishizing Gender: Constructing the Hermaphrodite in Renaissance Europe" in *Body Guards: The Cultural Politics of Gender Ambiguity*, eds. Julia Epstein and Kristina Straub (1991): 80-111. (on reserve)
- WEEK 4  
Jan 31 PYGMALION: PERSONS/THINGS  
Primary Reading  
Re-read Ovid (Oxford & Golding), Book 3 (Narcissus & Echo) & Book 10  
John Marston, *The Metamorphosis of Pigmaliions Image* (1598) from *Poems of John Marston*, ed. Davenport. (on reserve)
- Secondary Reading

1. Micheal Foucault, "We 'Other Victorians'" and "The Repressive Hypothesis" in *The History of Sexuality: An Introduction, Volume 1*, Trans. Robert Hurley (New York: Vintage, 1980): 3-13; 17-49
2. Bruce R. Smith, "Sexuality and the Play of Imaginations" in *Homosexual Desire in Shakespeare's England* (1991): 1-29 (on reserve)

## PART II

### THE EARLY MODERN TRANSVESTITE STAGE

WEEK 5  
Feb 7

#### TRANSVESTITE THEATRE

##### Primary Reading

William Shakespeare, *Twelfth Night* (Acts 1-2)

##### Secondary Reading

1. "Introduction" to the Bedford *Twelfth Night*
2. "Introduction: Clothes Make the Man" & "Dress Codes. Or The Theatricality of Difference" in *Vested Interests*, Marjorie Garber (1992): 1-40
3. Stephen Orgel, "Shakespeare, Sexuality and Gender" in *The Cambridge Companion to Shakespeare*

#### Field Trip:

**Thomas Fisher Rare Book Room, date & time TBA**  
**Special Guest Lecturer & Curator: Dr. Scott Schofield**

WEEK 6  
Feb 14

#### IMPERSONATION(S)

##### Primary Reading

William Shakespeare, *Twelfth Night*

*Hic Mulier, or the Man-Woman* and *Haec-Vir, or the Womanish Man* (1620), pp 265-273 in "Clothing and Disguise," Chapter 4 of the Bedford *Twelfth Night*

##### Secondary Reading

1. Jean Howard, "Crossdressing, the Theater, and Gender Struggle in Early Modern England," *Shakespeare Quarterly* (1988)
2. Selections from "Clothing and Disguise," Chapter 4 of Bedford *Twelfth Night*, pp. 237-243; 248-255.

### (READING WEEK)

## PART III

### FEMALE MASCULINITY

### ROARING GIRLS/AMAZONS/QUEENS

WEEK 7  
Feb 28

#### A "MONSTER WITH TWO TRINKETS"

Thomas Dekker and Thomas Middleton, *The Roaring Girl* (1611)

Ovid: "Tiresias"

##### Secondary Reading

Judith Butler, "Introduction: Acting in Concert" in *Undoing Gender* (2004) (online UT Library)

Week 8  
Mar 7 VIRGIN/AMAZON QUEEN  
Primary Reading  
Ovid: Narcissus & Echo, Medusa Story, Diana & Acteon, Salmacis and Hermaphroditus  
Queen Elizabeth I, *Speeches* “Tilbury Speech,” “Address to Parliament” (online & on reserve)  
From the Bedford *Twelfth Night*:  
    *Hic Mulier: Or, The Man-Woman*  
    *Haec-Vir. Or, The Womanish Man*  
    Philip Stubbes, *Anatomy of Abuses*  
John Knox, *The First Blast of the Trumpet Against the Monstrous Regiment of Women* (online)

View  
Portraits of Elizabeth (on line)

Secondary Reading  
1. Judith Halberstam, “Introduction to Female Masculinity” in *Female Masculinity* (1998)  
2. (Explore) *Women Who Ruled: Queens, Goddesses, Amazons in Renaissance and Baroque Art* (on reserve)

PART IV  
UNDOING GENDER / REVISING OVID

WEEK 9  
Mar 14 UNDOING GENDER?  
Lily, *Gallathea* (1598)  
Re-read the following tales from Ovid: Iphis & Ianthe, Hesione & Haecbe, Ganymede, Pygmalion, Galathea, Proserpine, and Salmacis & Hermaphroditus  
Secondary reading  
1. Mark Dooley, “Inversion, Metamorphosis, and Sexual Difference: Female Same-Sex Desire in Ovid and Lily” in *Ovid and the Renaissance Body*, ed. Goran V. Stanivukovic (2001): 59-76

WEEK 10  
MAR 21 REVISING OVID  
Primary Reading  
Ali Smith, *Girl Meets Boy: The Myth of Iphis* (2009)  
Selections from Ted Hughes’ collection, *Tales of Ovid*  
“Afghan Boys Are Prized, So Girls Live the Part” By Jenny Nordberg, *New York Times* (Sept 20, 2010) (blackboard)

Week 11  
Mar 28 THE FRIEND  
Montaigne, “On Friendship” in *The Complete Works of Montaigne: Essays, Travel, Journal, Letters*. Trans. By Donald M. Frame. 1958. pp. 135-144.  
Francis Bacon, “Of Followers and Friends” (1597), “Of Friendship” (1612), “Of Friendship” (1625) (course reserve & Bedford *Twelfth Night*)

WEEK 12  
Apr 4 **DUE: PEER REVIEW**

APRIL 13<sup>TH</sup> **NOON. OFFICE H320. DUE: RESEARCH ESSAY & PORTFOLIO**  
Include in your research portfolio:  
1. Research Essay (40%)

2. Research Proposal & Annotated Bibliography (10%)
3. Peer Review you did for another author (10%)
4. Peer Review you received



SECONDARY BIBLIOGRAPHY  
ORGANIZED BY WEEK

WEEK 1 INTRODUCTION

1. "The Sixteenth Century" and "The Seventeenth Century" in *Norton Anthology of English Literature: The Sixteenth Century / The Seventeenth Century*, Ed. Stephen Greenblatt
2. For a wide-ranging overview of the sixteenth & seventeenth century English Renaissance visit, <http://www.luminarium.org/renlit/renaissanceinfo.htm> The Norton Online website is also very useful in providing an overview of the period and its literature.
3. Andrew Gurr, "Introduction," *Playgoing in Shakespeare's London*, pp 1-13
4. Clark Hulse, *Metamorphic Verse: The Elizabethan Minor Epic* (1981)
5. William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries* (1977)

WEEK 2 VENUS AND ADONIS

1. George Sandys *Ovid's Metamorphosis Englished* (1628) STC 18965
2. Halpern, Richard, "Pining Their Maws: Female Readers and the Erotic Ontology of the Text in Shakespeare's Venus and Adonis" in *Venus and Adonis: Critical Essays*, ed. Philip C. Kolin (1997) pp. 377-88.
3. Catherine Belsey, "Love as Trompe-l'oeil: Taxonomies of Desire in Venus and Adonis," *Shakespeare Quarterly* 46 (1995): 257-76.
4. Georgianna Ziegler, "Picturing Venus and Adonis: Shakespeare and the Artists" in *Venus and Adonis: Critical Essays*, ed. Philip Kolin (1997)
5. Coppelia Kahn, "Venus and Adonis" in *The Cambridge Companion to Shakespeare's Poetry*, ed. Patrick Cheney (2007): 72-89.
6. Thomas Lacquer *Making Sex: Body and Gender from the Greeks to Freud* (1992)

Week 3 SALMACIS & HERMAPHRODITUS

1. Jenny Mann, "How to Look at a Hermaphrodite in Early Modern England," *Studies in English Literature* 46.1 (2006): 67-91
2. Kathleen P. Long, *Hermaphrodites in Renaissance Europe* (2006)
3. Ruth Gilbert, *Early Modern Hermaphrodites: Sex and Other Stories* (2002)
4. Michael Pincombe, "The Ovidian Hermaphrodite: Moralizations by Peend and Spenser" in *Ovid and the Renaissance Body* (2001): 155-170
5. Judith Butler, *Bodies that Matter*

6. Judith Butler, "Critically Queer" *GLQ: A Journal of Lesbian and Gay Studies* 1, no 1 (1993): 17-32

WEEK 4

PYGMALION

1. William Keach, *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries* (Rutgers University Press, 1976).
2. Lynn Enterline, "'Be not obscene though wanton': Marston's *Metamorphosis of Pigmaliions Image*" in *The Rhetoric of the Body from Ovid to Shakespeare*, pp. 125-51
3. Barbara Jonson, *Persons and Things* (2008), see especially the chapter, "Romancing the Stone"

Weeks 5-6

THE TRANSVESITTE STAGE

1. Rudolf M. Dekker and Lote C. van der Pol, *The Tradition of Female Transvestism in Early Modern Europe* (1988)
2. Stephen Orgel, "Nobody's Perfect: or Why Did the English Stage Take Boys for Women?" *South Atlantic Quarterly* (1989)
3. Peter Stallybrass, "Transvestism and the 'body beneath': Speculating on the boy actor" in *Erotic Politics: Desires on the Renaissance Stage* (1992) pp. 64-83.
4. Lisa Jardine, "Twins and Travesties: Gender, dependency and sexual availability in *Twelfth Night*" in *Erotic Politics: Desires on the Renaissance Stage* (1992) pp. 27-38.
5. Valerie Traub, "The Homoerotics of Shakespearean Comedy" in *Desire and Anxiety: Circulations of Sexuality in Shakespearean Drama* (1992)
6. Michael Shapiro, *Gender in Play on the Shakespearean Stage: Boy Heroines and Female Pages* (1994)
7. Laura Levine, *Men in Women's Clothing: Anti-Theatricality and Effeminization 1579-1642* (1994)
8. Stephen Orgel, "Introduction" & "Chapter 5: Masculine Apparel" in *Impersonations: The Performance of Gender in Shakespeare's England* (1996)
9. Charles Casey, "Gender Trouble in Twelfth Night" *Theatre Journal* 49.2 (1997): 121-41.

Week 7

THE ROARING GIRL

1. Mary Beth Rose, "Women in Men's Clothing: Apparel and Social Stability in the Roaring Girl." *ELR* 14.3 (1984): 367-91.
2. Marjorie Garber, "The Logic of the Transvestite: *The Roaring Girl (1608)*" in *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, ed. David Scott Kastan and Peter Stallybrass (1991): 221-34.
3. Marjorie Garber, "The Secret of Tiresias" in *Vice Versa: Bisexuality and the Eroticism of Everyday Life* (1995): 153-168

4. Rosi Braidotto, "Signs of Wonder and Traces of Doubt: On Teratology and Embodied Differences" in *Between Monsters and Goddesses and Cyborgs. Feminist Confrontations with Science, Medicine and Cyberspace*, ed. Nina Lykke and Rosi Braidotti (1996): 135-52.

5. Heather Hirschfeld, "What Do Women Know? The Roaring Girl and the Wisdom of Tiresias" *Renaissance Drama* 32 (2003): 123-46.

Week 8

THE "VIRGIN"/AMAZON QUEEN

1. Frances Yates, *Astraea: The Imperial Theme in the Sixteenth Century* (1975)

2. Joan Kelly, "Did Women Have a Renaissance?" in Joan Kelly, *Women, History & Theory: The Essays of Joan Kelly* (1984)

3. Carole Levin, "Power, Politics, and Sexuality: Images of Elizabeth I" in *The Politics of Gender in Early Modern Europe*, eds. Jean R. Brink, Allison P. Coudert, and Maryanne C. Horowitz (1989), 95-110.

4. Susan Frye *Elizabeth I: The Competition for Representation* (1993)

5. *Feminist Readings of Early Modern Culture: Emerging Subjects*. Eds. Valerie Traub, M. Lindsay Kaplan, and Dymphna Callaghan (1996)

6. Julia Walker ed. *Dissing Elizabeth: Negative Representations of Gloriana* (1998)

7. Phyllis Rackin, "Boys will be Girls" in *Shakespeare and Women* (2005)

8. Valerie Traub, "The Politics of pleasure; or, queering the Queen" in *The Renaissance of Lesbianism* (2002)

9. Roy Strong, *Portraits of Queen Elizabeth I* (1963) & *Gloriana: The Portraits of Queen Elizabeth* (1987)

Week 9

LYLY, GALLETHEA

1. Patricia Parker, "Gender Ideology, Gender Change: The Case of Marie Germaine," *Critical Inquiry* 19.2 (1993)

2. Valerie Traub, "The (In)Significance of "Lesbian" Desire in Early Modern England" in *Queering the Renaissance*, ed. Jonathan Goldberg (1994): 62-83 (also published in *Erotic Politics*, ed. Susan Zimmerman, 1992).

3. Valerie Traub, *The Renaissance of Lesbianism in Early Modern England* (2002)

Week 11

THE FRIEND

1. Lillian Faderman, "Romantic Friendship and Lesbian Love" in *Surpassing the Love of Men: Romantic Friendship and Love Between Women from the Renaissance to the Present*. (1981): 411-415.

2. Alan Bray, "Homosexuality and the Signs of Male Friendship in Elizabethan England" *History Workshop Journal*, No. 29 (Spring, 1990), pp. 1-19

3. Alan Bray, *The Friend* (2003)