



Love on the Early Modern Stage / Sonnet Culture(s)

Syllabus

organisation

Let's get this out of the way: I am definitely keeping my fingers crossed for a term with in-person instruction, but like the preceding two years (two years... how?) summer term 2022 will be yet another experiment in pandemic pedagogics – albeit one where we *will* meet on campus again. It is also my first term at the University of Bonn, so please bear with me!

To make sure that our seminar feels safe for everyone, including those from vulnerable groups, with small children, or with other caring responsibilities, I would be grateful if you wore a mask on a voluntary basis (I will, too). While I have planned this class assuming that we will meet in an actual seminar room at the IAAK, we will switch to Zoom if the pandemic situation changes for the worse. As you will see, I have scheduled 2 asynchronous weeks in which you can work at your own pace to help you get used to in-person university again.

Please keep in touch with me and (more importantly, perhaps) with your fellow students, and let me and the other course members know if something does not work for you or if you have different ideas about how to do things. Let's do this together!

class:

- **Monday**, 12:15-11:45 / 12:15-13:00 (room 1.005 – Übungsraum D)
The seminar will combine in-person sessions with a number of asynchronous weeks which allow you to work at your own pace (see schedule & tasks below).

contact:

- **office:** IAAK 2.007
- **e-mail:**
- **office hours:** Tuesday, 12:00-14:00
- **twitter:** @susannegruss (I might tweet about this seminar using #EarlyModernLove but will make sure not to post detailed info about class discussions or anything that could give away personal information and would ask you to do the same should you post about the seminar on social media.)

resources:

- **eCampus:**

e-mail and Zoom etiquette:

- **e-mail:**

Please give me some time to answer your **e-mails** (up to 4 working days). I will not write e-mails after 8pm or on weekends.

As I teach different classes, please make sure that the class you are taking with me appears somewhere in the subject or the body of your e-mail.

- In case we have to go online again, some words about **Zoom:**

Please **mute yourself** if you are not talking. If you feel uncomfortable talking into the camera (or if you have connection issues), feel free to use the **chat** to contribute to class discussions.

I would kindly ask everyone to turn on their **camera** when we zoom. Yes, staring at yourself onscreen can be cringeworthy, but if Zoom is supposed to create a seminar experience, being able to see each other's faces and nonverbal communication just makes everything so much easier (for me *and* you). Imagine trying to keep a discussion going while staring into a void of black rectangles!

Most of us will zoom from our **private spaces** – this means that my kids might make an appearance at some point (sorry). Zoom bombing family members, flatmates or pets are always welcome!

Like in-person sessions, Zoom meetings should be a **safe space** for everyone.

Recording (parts of) sessions or taking (and posting) screenshots is an absolute no-go. All material shared onscreen will be made available to you on eCampus.

- I am not exempt from the occasional **technical blip** – please be patient if I freeze and simply wait for a couple of minutes. Like the terminator, I will be back, promised.



course descriptions & mandatory reading:

Please note that these two classes are part of the **Intensive Module Renaissance Studies** – you need to attend both classes to pass the module.

Love on the Early Modern Stage:

course description: Shakespeare's 'star-crossed lovers' Romeo and Juliet have become a paradigm of romantic (if tragic) love, but today, many readers describe their love story as toxic. The comedy *Much Ado About Nothing* has been analysed as Shakespeare depicting more mature love, but then Benedick and Beatrice are tricked into admitting their infatuation with each other. In Beaumont and Fletcher's *The Maid's Tragedy*, main protagonist Amintor marries beautiful Evadne, but finds himself cuckolded by the king – and Aspatia (once betrothed to Amintor) commits suicide by duel in male drag. Finally, in Middleton's city comedy *A Chaste Maid in Cheapside*, the marriage of Moll Yellowhammer serves to demonstrate the vicissitudes of the London marriage market, including a mock burial that ends more fortunately than that of Romeo and Juliet. Love on the early modern stage is anything but saccharine. In this class, we will explore different depictions of love – comic and tragic, happy and unhappy, or simply based on financial gain – and discuss the conceptions of family, of femininity and masculinity that love and marriage are based on. We will also contextualise the plays under scrutiny in early modern theatre culture and genre (tragedy, romantic comedy, and city comedy).

reading (in order of discussion in class): (1) William Shakespeare, *Romeo and Juliet* [Arden edition or any other *critical* edition of the play; please do not buy the Reclam version] – (2) William Shakespeare, *Much Ado About Nothing* [see R&J] – (3) Francis Beaumont and John Fletcher, *The Maid's Tragedy* – (4) Thomas Middleton, *A Chaste Maid in Cheapside*

course performance & requirements:

- Apart from preparing **mandatory reading**, all participants are expected to attend **regularly** (i.e. please do not miss class more than twice) and take part **actively** in class discussions/group works/reading responses.
- For **asynchronous sessions**, I have indicated the tasks I expect you to cover over the week in the schedule below. This should not take more time than the 90-minute course slot (plus the time you would normally take to read/prepare for class).
- **Studienleistung**:
 - (S) [tandem groups] **group presentation** & critical evaluation of 1 academic article/chapter (no longer than 10 minutes! – focus on thesis, main arguments, your own criticism of the text), **feedback** on presentation of your tandem group (see schedule for dates)

Sonnet Culture(s):

The (Petrarchan) sonnet and the sonnet cycle are a core element of early modern poetry and early modern culture. At the Elizabethan court in particular, the 'cult' of the sonnet goes hand in hand with the cult of Elizabeth I. In this class, we will track the development of the (English) sonnet from its origins in Italy to its quasi-political function at the court of Elizabeth I and the literary iterations of the sonnet in various sonnet cycles. We will discuss Philip Sidney's *Astrophil and Stella*, Edmund Spenser's *Amoretti*, William Shakespeare's *Sonnets*, Mary Wroth's *Pamphilia to Amphilanthus*, and John Donne's *Holy Sonnets*.

reading: A. D. Cousins, *The Cambridge Companion to the Sonnet* (2011). Additional material (including sonnets) will be uploaded on eCampus.

(Ü) 3-page written **analysis** of an early modern sonnet (ca. 1,000 words) (hand in on date indicated in the schedule)

- **Prüfungsleistung**: term paper (ca. 5,000 words)

- **term paper:**

If you need to write a term paper for this module, please make sure you take part actively in the asynchronous session on term papers (see schedule).

Developing a topic **independently** and coming up with a suitable **thesis** is part of your assignment. Please talk to me/chat with me as soon as possible – I will not accept & grade your term paper if I have not talked to you about your topic.



Schedule

-  mandatory reading/study
 presentations
 written assignment
 background reading (optional)

| | | <i>Love on the Early Modern Stage</i> | <i>Sonnet Culture(s)</i> |
|----|----------|---|--|
| 01 | 11.04.22 | <p><i>organisation</i></p> <p>tools (Flinga, Padlet), presentation groups</p> <p>brainstorming: the early modern period (from the Elizabethan to the Jacobean stage)</p> <p><u>to read / to do:</u> /</p> <p><u>tasks:</u> /</p> | <p><i>organisation</i></p> <p>written assignment (sonnet analysis)</p> <p>brainstorming: the early modern sonnet</p> <p><u>to read / to do:</u> /</p> <p><u>tasks:</u> /</p> |
| | 18.04.22 | no class (Easter Monday) | |
| 02 | 25.04.22 | <p><i>William Shakespeare, Romeo & Juliet (1591-95) 1</i></p> <p>introduction, print market, genre: tragedy</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> read the play! </p> <p><input type="checkbox"/> L. Woodbridge, "Tragedies" (212-223) </p> <p><u>tasks:</u></p> <p><input type="checkbox"/> prep for class: Brush up your knowledge on (early modern) tragedy.</p> <p><input type="checkbox"/> reading prompts: While reading <i>R&J</i>, focus on (a) genre [for today], (b) gender [for next week], and (c) the depiction of death [in two weeks' time].</p> | <p><i>William Shakespeare, Romeo & Juliet (1591-95)</i></p> <p>acting out the sonnet</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> H. Lees-Jeffries, "Starcrossed" (https://www.english.cam.ac.uk/research/starcrossed/): entries on the Prologue & 1.5.92-105 (links on eCampus) </p> <p><u>tasks:</u></p> <p><input type="checkbox"/> prep for class: Think about the function of the sonnet(s) in <i>Romeo & Juliet</i>.</p> |



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| 03 | 02.05.22 | <p><i>William Shakespeare, Romeo & Juliet (1591-95) 2</i></p> <p>gender & sexuality</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> M. Ingram, "Love, Sex, and Marriage" (114-126) </p> <p><u>tasks:</u></p> <p><input type="checkbox"/> prep for class: Think about the depiction of men & women in the play. In how far could the Capulet/Montagu men be described by way of a 'toxic' conception of masculinity?</p> <p> presentations:</p> <p>01 C. Freccero, "Romeo and Juliet: Romeo and Juliet Love Death" (302–308) [+ definition queerness]</p> <p>02 M. F. Thomas, "Thumb-biting: Performing Toxic Masculinity in <i>Romeo and Juliet</i>" (23-43)</p> | <p><i>Sonnet traditions</i></p> <p>from Petrarch to the English sonnet</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> T. Wyatt, "Descriptions of the Contrarious Passions in a Lover" & "Whoso List to Hunt" </p> <p><input type="checkbox"/> W. J. Kennedy, "European Beginnings and Transmissions: Dante, Petrarch & the Sonnet Sequence" (84–104. </p> <p><u>tasks:</u></p> <p><input type="checkbox"/> prep for class: Brush up your knowledge on the Italian sonnet (form, content, representatives).</p> |
| 04 | 09.05.22 | <p><i>William Shakespeare, Romeo & Juliet (1591-95) 3</i></p> <p>love & death</p> <p><u>to read / to do:</u> /</p> <p><u>tasks:</u></p> <p><input type="checkbox"/> prep for class: Think about the various deaths in the play. How are they set in motion, what effect(s) do they have on the plot, in how far are they connected to love?</p> <p> presentations:</p> <p>03 C. G. MacKenzie, "Love, Sex and Death in <i>Romeo and Juliet</i>" (22–42)</p> <p>04 T. Pollard, "'A Thing Like Death': Sleeping Potions and Poisons in <i>Romeo and Juliet</i> and <i>Antony and Cleopatra</i>" (95–121)</p> | <p><i>Philip Sidney, Astrophil & Stella (1591) 1</i></p> <p>the star-lover introduces himself</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> P. Sidney, Sonnet 1 (from <i>Astrophil & Stella</i>) </p> <p><input type="checkbox"/> hand in sonnet analysis (1 for whole class) </p> <p><input type="checkbox"/> W. J. Kennedy, "Sidney's <i>Astrophil and Stella</i> and Petrarchism" (70–78) </p> <p><u>tasks:</u></p> <p><input type="checkbox"/> prep for class: Look up what a courtier was at the court of Elizabeth I.</p> |



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|----|----------|---|---|
| 05 | 16.05.22 | <p><i>asynchronous week 1</i></p> <p>early modern stages</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> J. Milling, "The Development of a Professional Theatre" (139–177) </p> <p><u>tasks:</u></p> <p><input type="checkbox"/> read the article and take notes</p> <p><input type="checkbox"/> watch my short video on early modern stages (link on eCampus)</p> <p><input type="checkbox"/> use the class Padlet (link on eCampus) to visualise the characteristics of and differences between public and private theatres in the early modern period</p> | <p><i>asynchronous week 1</i></p> <p>Philip Sidney, <i>Astrophil & Stella</i> (1591) 2</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> P. Sidney, Sonnet 9 (from <i>Astrophil & Stella</i>) </p> <p><input type="checkbox"/> C. Bates, "Desire, Discontent, Parody: The Love Sonnet in Early Modern England" (105–124) </p> <p><u>tasks:</u></p> <p><input type="checkbox"/> use the Flinga (link on eCampus) to collaborate on a close reading of the poem: form – stylistic devices – content</p> <p><input type="checkbox"/> use the class Padlet (link on eCampus) to establish (a) the characteristics of (neo-)Platonism and (b) connect Sidney's sonnet to them</p> |
| 06 | 23.05.22 | <p><i>William Shakespeare, Much Ado About Nothing (1598-99) 1</i></p> <p>introduction, genre: romantic comedy</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> read the play! </p> <p><input type="checkbox"/> W. C. Carroll, "Romantic Comedies" (175–185) </p> <p><u>tasks:</u></p> <p><input type="checkbox"/> prep for class: Brush up your knowledge on (early modern) comedy.</p> <p><input type="checkbox"/> reading prompts: While reading <i>Much Ado</i>, focus on (a) genre [for today], and (b) the depiction of pain and age(ing) [for next week].</p> | <p><i>Edmund Spenser, Amoretti (1595)</i></p> <p>love & marriage</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> E. Spenser, Sonnet 1 & Sonnet 54 (from <i>Amoretti</i>) </p> <p><input type="checkbox"/> hand in sonnet analysis (1 for whole class) </p> <p><u>tasks:</u></p> <p><input type="checkbox"/> prep for class: Quickly google Spenser's career – what status did he have at Elizabeth's court, what kind of poetry did he write?</p> |
| 07 | 30.05.22 | <p><i>William Shakespeare, Much Ado About Nothing (1598-99) 2</i></p> <p>love, pain, & age(ing)</p> <p><u>to read / to do:</u> /</p> <p><u>tasks:</u></p> <p><input type="checkbox"/> prep for class: <i>Much Ado</i> is a romantic comedy, but it circles around questions of pain, (fake) death, & ageing. Pick out scenes for close reading!</p> <p> presentations:</p> <p>05 M. Hunt, "<i>Much Ado About Nothing</i> and Pain" (65-86)</p> <p>06 E. Schafer & S. Reimers, "New Directions: <i>Much Ado</i> - Women (and Men) of a Certain Age" (111–132)</p> | <p><i>William Shakespeare, Sonnets (1609) 1</i></p> <p>the 'Dark Lady'</p> <p><u>to read / to do:</u></p> <p><input type="checkbox"/> W. Shakespeare, Sonnet 130 & Sonnet 135 (from <i>Sonnets</i>) </p> <p><input type="checkbox"/> hand in sonnet analysis (1 for whole class) </p> <p><input type="checkbox"/> L. Magnusson, "Non-Dramatic Poetry" (286-307) </p> <p><u>tasks:</u> /</p> |



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|----|----------|---|--|
| | 06.06.22 | no class (Pentecost break) | |
| 08 | 13.06.22 | <p><i>Francis Beaumont & John Fletcher, The Maid's Tragedy (1608-11) 1</i></p> <p>introduction, love & cross-dressing</p> <p>to read / to do:</p> <ul style="list-style-type: none"> <input type="checkbox"/> read the play! 📖 <input type="checkbox"/> P. Berek, "Cross-Dressing, Gender, & Absolutism in the Beaumont & Fletcher Plays" (359-377) 📄 <p>tasks:</p> <ul style="list-style-type: none"> <input type="checkbox"/> prep for class: Read up on the divine right of kings (absolutism) – the Wikipedia entry is perfectly fine as a starting point! <input type="checkbox"/> reading prompts: Our main focus will be Aspatia (today), Amintor, and Evadne (both next week). Think about Aspatia's masochistic cross-dressing [for today] and the ways in which both Amintor and Evadne transgress early modern gender norms [for next week]. | <p><i>William Shakespeare, Sonnets (1609) 2</i></p> <p>the 'Fair Youth'</p> <p>to read / to do:</p> <ul style="list-style-type: none"> <input type="checkbox"/> W. Shakespeare, Sonnet 20 & Sonnet 144 (from <i>Sonnets</i>) 📖 <input type="checkbox"/> hand in sonnet analysis (1 for whole class) ✍️ <p>tasks:</p> <ul style="list-style-type: none"> <input type="checkbox"/> prep for class: Read up on the 'narrative' of Shakespeare's sonnets. |
| 09 | 20.06.22 | <p><i>Francis Beaumont & John Fletcher, The Maid's Tragedy (1608-11) 2</i></p> <p>love & transgression: weak men, aggressive women</p> <p>to read / to do: /</p> <p>tasks: /</p> <p>📌 presentations:</p> <ul style="list-style-type: none"> 07 K. M. Graham, "The Queerness of Female Revenge in <i>The Maid's Tragedy</i>" (107-126) 08 Z. C. Long, "'Uncollected Man': Trauma & the Early Modern Mind-Body in <i>The Maid's Tragedy</i>" (31-46) | <p><i>William Shakespeare, Sonnets (1609) 3</i></p> <p>ageing & art</p> <p>to read / to do:</p> <ul style="list-style-type: none"> <input type="checkbox"/> W. Shakespeare, Sonnet 17 & Sonnet 73 (from <i>Sonnets</i>) 📖 <input type="checkbox"/> hand in sonnet analysis (1 for whole class) ✍️ <p>tasks: /</p> |



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|----|----------|--|--|
| 10 | 27.06.22 | <p><i>asynchronous week 2</i></p> <p>How to write a term paper: developing a topic/thesis/abstract</p> <p><u>to read / to do:</u> /</p> <p><u>tasks:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> prep for class: If you have not done so yet, think about a term paper topic. <input type="checkbox"/> I have uploaded a research exercise and a sample abstract. Please complete the exercise & comment on the abstract (detailed instructions on uploaded handout). <input type="checkbox"/> Use the class Padlet (link on eCampus) to anonymously post questions about academic writing (problems you have encountered, things that are not entirely clear) – engage with the others via the comments to help them with their problems. | <p><i>asynchronous week 2</i></p> <p>How to write a term paper: term paper dos and don'ts</p> <p><u>to read / to do:</u> /</p> <p><u>tasks:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> prep for class: Think about typical mistakes in academic writing and how to solve them. <input type="checkbox"/> Use the Flinga (link on eCampus) to collaborate on a list of term paper dos and don'ts (I will add my own as well). |
| 11 | 04.07.22 | <p><i>Thomas Middleton, A Chaste Maid in Cheapside (c.1613) 1</i></p> <p>introduction, genre: city comedy, gender & consumption</p> <p><u>to read / to do:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> read the play! 📖 <input type="checkbox"/> J. Frenk, "Jacobean City Comedies" (95–111) 📄 <p><u>tasks:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> prep for class: Read up on city comedy. <input type="checkbox"/> reading prompts: While reading <i>A Chaste Maid</i>, focus on (a) genre, satire, and consumption [for today], and (b) the depiction London [for next week]. <p>📌 presentations:</p> <p>09 K. S. Behre, "Women, Commerce, & Power in <i>A Chaste Maid in Cheapside</i> & <i>Bartholomew Fair</i>" (127–144)</p> <p>10 S. Schülting, "Material Culture in Thomas Middleton's <i>A Chaste Maid in Cheapside</i>" (97–111)</p> | <p><i>Mary Wroth, Pamphilia to Amphilanthus (1621)</i></p> <p>female sonneteering</p> <p><u>to read / to do:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> M. Wroth, Sonnet 1 & Sonnet 7 (from <i>Pamphilia to Amphilanthus</i>) 📖 <input type="checkbox"/> hand in sonnet analysis (1 for whole class) ✍️ <p><u>tasks:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> prep for class: Read up on Mary Wroth's biography and family background. |



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| 12 | 11.07.22 | <p><i>Thomas Middleton, A Chaste Maid in Cheapside (c.1613) 1</i></p> <p>love & the urban marketplace round-up & open questions</p> <p>to read / to do:</p> <p><input type="checkbox"/> K. Newman, "A Chaste Maid in Cheapside & London" (237–247) 📖</p> <p>tasks:</p> <p><input type="checkbox"/> prep for class: Flick through your seminar notes – what are your main takeaways?</p> | <p><i>John Donne, Holy Sonnets (1633)</i></p> <p>navigating faith in sonnet form</p> <p>to read / to do:</p> <p><input type="checkbox"/> J. Donne, Sonnet 11 (from <i>Holy Sonnets</i>) 📖</p> <p>tasks:</p> <p><input type="checkbox"/> prep for class: Brush up your knowledge on metaphysical poetry.</p> |

Literature

primary literature

[these are the edition I use – no need to get the exact same ones, of course]

- Beaumont, Francis, and John Fletcher. *The Maid's Tragedy*. Edited by T. W. Craik. Manchester: Manchester University Press, 1988. [Revels Plays]
- Middleton, Thomas. *A Chaste Maid in Cheapside*. Ed. Linda Woodbridge. *Thomas Middleton: The Collected Works*. Eds Gary Taylor and John Lavagnino. Oxford: Oxford University Press, 2007. 907–958.
- Shakespeare, William. *Much Ado About Nothing*. Ed. Claire McEachern. London: Bloomsbury, 2016. [Arden Shakespeare]
- Shakespeare, William. *Romeo and Juliet*. Ed. Paul Menzer. London: Bloomsbury, 2017. [Arden Performance Editions]
- Shakespeare, William. *Shakespeare's Sonnets*. Ed. Katherine Duncan-Jones. London: Methuen Drama, 2010. [Arden Shakespeare]

secondary literature

- Bates, Catherine. "Desire, Discontent, Parody: The Love Sonnet in Early Modern England." *The Cambridge Companion to the Sonnet*. Eds A. D. Cousins and Peter Howarth. Cambridge: Cambridge University Press, 2011. 105–124.
- Behre, Keri Sanburn. "'Look What Market She Hath Made': Women, Commerce, and Power in *A Chaste Maid in Cheapside* and *Bartholomew Fair*." *Early Theatre* 21.1 (2018): 127–144.
- Berek, Peter. "Cross-Dressing, Gender, and Absolutism in the Beaumont and Fletcher Plays." *Studies in English Literature, 1500-1900* 44.2 (2004): 359–377.
- Carroll, William C. "Romantic Comedies." *Shakespeare: An Oxford Guide*. Eds Stanley Wells and Lena Cowen Orlin. Oxford: Oxford University Press, 2003. 175–185.
- Freccero, Carla. "*Romeo and Juliet*: Romeo and Juliet Love Death." *Shakespeare: A Queer Companion to the Complete Works of Shakespeare*. Ed. Madhavi Menon. Durham, NC: Duke University Press, 2011. 302–308.
- Frenk, Joachim. "Jacobean City Comedies: Ben Jonson's *The Alchemist* and Thomas Middleton's *A Chaste Maid in Cheapside*." *A History of British Drama: Genres - Developments - Model Interpretations*. Eds Sibylle Baumbach, Birgit Neumann, and Ansgar Nünning. Trier: WVT, 2011. 95–111.
- Graham, Katherine M. "'[N]or Bear I in This Breast / So Much Cold Spirit to Be Called a Woman': The Queerness of Female Revenge in *The Maid's Tragedy*." *Early Theatre* 21.1 (2018): 107–126. <https://doi.org/10.12745/et.21.1.3257>.
- Hunt, Maurice. "*Much Ado About Nothing* and Pain." *Cahiers Élisabéthains* 98.1 (2019): 65–86.



- Ingram, Martin. "Love, Sex, and Marriage." *Shakespeare: An Oxford Guide*. Eds Stanley Wells and Lena Cowen Orlin. Oxford: Oxford University Press, 2003. 114–126.
- Kennedy, W. J. "European Beginnings and Transmissions: Dante, Petrarch and the Sonnet Sequence." *The Cambridge Companion to the Sonnet*. Eds A. D. Cousins and Peter Howarth. Cambridge: Cambridge University Press, 2011. 84–104.
- Kennedy, William J. "Sidney's *Astrophil and Stella* and Petrarchism." *Early Modern English Poetry: A Critical Companion*. Eds Patrick Cheney, Andrew Hadfield, and Garrett A. Sullivan. Oxford: Oxford University Press, 2007. 70–78.
- Lees-Jeffries, Hester. "Starcrossed | Writing about *Romeo and Juliet*, every day in 2018." *Starcrossed*. <https://www.english.cam.ac.uk/research/starcrossed/>.
- Long, Zackariah C. "'Uncollected Man': Trauma and the Early Modern Mind-Body in *The Maid's Tragedy*." *Staging Pain, 1580-1800: Violence and Trauma in British Theater*. Eds James Robert Allard and Mathew R. Martin. Farnham: Ashgate, 2009. 31–46.
- MacKenzie, Clayton G. "Love, Sex and Death in *Romeo and Juliet*." *English Studies* 88.1 (2007): 22–42.
- Magnusson, Lynne. "Non-Dramatic Poetry." *Shakespeare: An Oxford Guide*. Ed. Stanley Wells and Lena Cowen Orlin. Oxford: Oxford University Press, 2003. 286–307.
- Milling, Jane. "The Development of a Professional Theatre, 1540-1660." *The Cambridge History of British Theatre*. Volume 1: *Origins to 1660*. Eds Jane Milling and Peter Thomson. Cambridge: Cambridge University Press, 2004. 139–177.
- Newman, Karen. "*A Chaste Maid in Cheapside* and London." *Early Modern English Drama: A Critical Companion*. Eds Garrett A. Sullivan, Patrick Cheney, and Andrew Hadfield. New York: Oxford University Press, 2006. 237–247.
- Pollard, Tanya. "'A Thing Like Death': Sleeping Potions and Poisons in *Romeo and Juliet* and *Antony and Cleopatra*." *Renaissance Drama* 32 (2003): 95–121.
- Schafer, Elizabeth, and Sara Reimers. "New Directions: *Much Ado* - Women (and Men) of a Certain Age." *Much Ado About Nothing: A Critical Reader*. Eds Deborah Cartmell and Peter J. Smith. London: Bloomsbury, 2018. 111–132.
- Schülting, Sabine. "'What Is't You Lack?': Material Culture in Thomas Middleton's *A Chaste Maid in Cheapside*." *Litteraria Pragensia: Studies in Literature and Culture* 24.47 (2014): 97–111.
- Thomas, Miranda Fay. *Shakespeare's Body Language: Shaming Gestures and Gender Politics on the Renaissance Stage*. London: Bloomsbury, 2020.
- Woodbridge, Linda. "Tragedies." *Shakespeare: An Oxford Guide*. Eds Stanley Wells and Lena Cowen Orlin. Oxford: Oxford University Press, 2003. 212–223.

