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A Fair Youth in the Forest of Arden: Reading Gender and Desire in *As You Like It* and Shakespeare's Sonnets

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In the world of Shakespeare scholarship, we rarely think of a comedy as hard to follow. Yet *As You Like It* could prove to be just that. Particularly noted for its allusiveness and intertextuality, this play would demand a remarkably well-read audience to follow all, or even most, of Shakespeare's references to classical and contemporary pastoral sources, and *As You Like It* is perhaps his only play which directly quotes a contemporary playwright. It is clear that Shakespeare wrote in a spirit of dialogue. Less clear is this play's relationship with Shakespeare's other works. Many a critic has noted in passing the eerie similarities between the figures in *As You Like It* and those in Shakespeare's *Sonnets*, and yet the subject has not been seriously considered. I would like to suggest, however, that the parallel figures emerging in *As You Like It* and the sonnets are indeed in dialogue with each other, and that this relationship will have a particular impact on the understanding of gender in Shakespeare's comedy. These analogous characters converse to establish a fabric of interwoven gender relationships which perhaps work to a similar end. In featuring a cross-dressing heroine, *As You Like It* poses a challenge to orthodox constructions of gender, but one which is only entertained in the Forest of Arden. Similarly, Shakespeare's sonnets display a narrative and a *Dramatis Personae* which combine to threaten conventional assumptions of appropriate love, but culminate in a heterosexual union. These parallel trajectories together suggest that reading desire in *As You Like It* as informed by the sonnets will open better understandings of the poet's constructions of gender and desire.

At the center of this dialogue is the figure of Ganymede, profoundly reminiscent of the fair youth of the first 126 sonnets. Indeed, Orlando addresses Ganymede as just that, declaring, "Fair youth, I would I could make thee believe I love"(3.2.369-70).[1] In appearance the figures are remarkably alike. The young man addressed in Shakespeare's first sonnet series is "fair" (1.1), "beautiful" (4.13), and "tender" (1.12). [2] Similarly, when Oliver describes Ganymede, he says, "The boy is fair/ Of female favour, and bestows himself/ Like a ripe sister" (4.3.84-86). The effeminate youth may have been something of a stock reality in early modern England, making this connection rather unremarkable; but the dynamic relationships between the figures of the play and the poetry are impressively conversant and resist such a dismissal.

The choice of the mythical Ganymede for Rosalind's disguise immediately interjects a sexual suggestiveness to the figure at the center of *As You Like It*. The name invokes the cupbearer of Jove, whose youthful beauty attracted the sexual attentions of his master. In choosing "no worse a name than Jove's own page" (1.3.114), Rosalind adds a homoerotic tenor to the play. In some sense, the name "Ganymede" was a byword for notions of male homoeroticism in early modern England. Shakespeare's contemporary, Richard Barnfield, published a sonnet series dedicated to a youth named Ganymede, and Mario DiGiangi explains that Jove's desire for Ganymede has been "of signal importance in describing the particular age- and status-inflected structure of male homoeroticism" at the time.[3] Juliet Dusinberre further explains that Rosalind's act—that of cross-dressing on stage—attracted violent criticism in the early modern period for the very reason that it aroused homoerotic feeling in both actors and audience.[4] In short, Rosalind as Ganymede would have been a suggestively bisexual image for Shakespeare's audience. In removing to the Forest of Arden and taking on her disguise, Rosalind enters into this sphere of homoerotic reference. Sexuality in this wilderness, and under this name, makes no claim to essentialism, but is fluid and multiple. In Ganymede's Arden, women fall in love with other women, men bond with other men, and the general atmosphere of the forest is one of sexual freeplay.

Sonnet 20, infamous for its invocation to "the master-mistress of my passion" (20.2) is a lurking presence in the relationship between Ganymede and Orlando. In Sonnet 20, the poet describes his young lover as doubly sexed: fair and gentle as a woman, but endowed with male genitalia. This "master mistress," Joseph Pequigney defines as "a male mistress, one loved like a woman,

but of the male sex."[5] Ganymede's playful and performative interactions with Orlando echo this exact relationship. The effeminate Ganymede parades as "Rosalind," inducing Orlando's love, and yet this Ganymede is supposedly male. The slippery quality of the term "master-mistress" must, however, be acknowledged. It could just as easily be taken as a reference to a woman who masters her lover. In either case, the term is conversant with the Rosalind/Ganymede and Orlando relationship; for as a woman, Rosalind is clearly master of her interactions with Orlando. Indeed, upon first meeting her, Orlando declares, "O poor Orlando, thou art overthrown! / Or Charles or something weaker *masters* thee" (1.2.248-49, emphasis mine).

Moreover, the narrative of Sonnet 20 seems to peer through Ganymede's later conversation with Oliver. In the second half of the sonnet, Shakespeare relates a myth of the fair youth's origin:

> And for a woman wert thou first created,
> Till nature as she wrought thee fell a-doting,
> And by addition me of thee defeated,
> By adding one thing to my purpose nothing:
> But since she pricked thee out for women's pleasure,
> Mine be thy love, and thy love's use thy treasure. (20.9-14)

The youth, originally created as a woman, attracted nature so powerfully that she altered her course and made him a man by the addition of a phallus. Ganymede may very well be toying with this myth when, told to "counterfeit to be a man," he retorts, "So I do. But i'faith, I should have been a woman by right" (4.3.172-75). This statement is both a reminder of the lady underneath the doublet and hose and an allusion to this myth of mis-creation. The youth Ganymede's declaration that he would more rightly be a woman sounds every bit like the fair youth's answer to the narrative of Sonnet 20.

If indeed Ganymede recalls this youth, the relationship between poet and dedicatee, Orlando and Ganymede must be analyzed. Orlando's love may be explicitly for Rosalind, but in role-playing with Ganymede, he performs the actions of an amorous shepherd doting on his "lovely Boy" (126.1). Orlando "mar[s] the trees with writing love songs" to Rosalind, and yet Rosalind is veiled by the figure of Ganymede (2.3.252-53). A fair youth interrupts the successful communication of heterosexual love and interjects homoerotic tensions into the play. These tensions, however, are not unique to Shakespeare's construction, but draw heavily upon the homoerotics of the pastoral tradition. Shakespeare is not

creating explicitly homosexual characters; indeed, as critics like Michel Foucault have duly noted, "homosexual" as an ontological category did not exist in the English Renaissance.[6] Rather, love and desire between men was taken for granted in classical pastoral. Homoerotic desires were seen as typical to youthful experience, but were also expected to be outgrown with the entrance into manhood. In Virgil's second eclogue, for instance, the older shepherd Corydon woos the young, aristocratic Alexis with his verse, but the relationship is outgrown with Alexis's maturation. Shakespeare toys with this "myth of The Passionate Shepherd" in his own contribution to the pastoral tradition.[7] The homoerotic for Orlando and Ganymede is merely a phase in the process of growing up and learning to love properly, and an education in loving is precisely the activity in which Ganymede and Orlando seek to engage. Thus, just as Shakespeare's sonnets ultimately urge the fair youth toward more practical heterosexual relationships, the tensions between Orlando and Ganymede finally resolve in Orlando's marriage to Rosalind. In interjecting the fair youth Ganymede, Shakespeare simply makes his conversation with the pastoral tradition explicit.

The language of gentility also participates in the steady dismantling of gender in the Forest of Arden. Banished to the wilderness, Duke Senior has established a sort of idealistic, Edenic court. The men in his company value themselves not for their bravery or honour, but for their gentility. The mythos of the court establishes an ideal courtier who is only vaguely gendered and if anything, effeminate. When Orlando first surprises Duke Senior, he enters the scene aggressively, sword drawn, every inch the masculine hero. Jacques and the Duke, however, chastise his rudeness, explaining that within this sylvan court, "your gentleness shall force/ More than your force move us to gentleness" (2.7.103-104). After but a brief exchange, Orlando seems converted to this courtly ideal. The result is a type of emasculation. "I blush and hide my sword," he says (2.7.120), and then chooses a feminine metaphor to describe his return to the forest to aid the aged Adam: "Like a doe I go to find my fawn/ And give it food" (2.7.129-30). This effeminate, nurturing language is the language of gentility. Of course, Shakespeare's sonnets participate in this same court mythos insofar as the sonnet tradition found its source and support in the locale of the court, and the fair youth himself represents a genteel aristocrat. Taken on its own, the court mythos seems hardly threatening, but combined with the collapse of distinctly male and distinctly female desire in the figure of Ganymede, this vaguely

androgynous courtier makes it clear that in Arden, as in Shakespeare's sonnets, gender is in flux.

The center of Shakespeare's shorter sonnet sequence—the dark lady—is similarly present in *As You Like It*. Phoebe and Audrey, Shakespeare's country wenches, together perform the role of the dark and domineering mistress established in the last twenty-eight sonnets. Phoebe, one of the only country characters not original to Shakespeare, is left over from Thomas Lodge's *Rosalynde*, the most immediate source for *As You Like It*. Audrey, however, is a completely Shakespearean invention. While Phoebe enacts a pageant of pastoral romance, Audrey functions both to remind the audience of early modern anxieties about the female body and to establish an erotic triangle reflective of that in the sonnets.

Primarily, Phoebe functions to root *As You Like It* within the traditions of early modern poetry of love. It is in the relationship between Phoebe and Silvius that those influences become most evident. Silvius is, if anything, an embodiment of the passionate shepherd. Unlike the majority of the characters in *As You Like It*, Silvius never speaks in prose. He is a poet who pursues his beloved Phoebe regardless of her spite, and, just as Virgil's Alexis is encouraged in his later romantic endeavors by the older shepherd Corydon, Silvius shares his troubles with the shepherd Corin. Phoebe and Silvius are, in a sense, performing iconic roles as pastoral country lovers. Phoebe even quotes Christopher Marlowe's *Hero and Leander*, declaring, "Dead shepherd, now I find thy saw of might: 'Who ever loved, that loved not at first sight?'" (3.5.81-82). Invoking Shakespeare's contemporary poet as a shepherd, she acknowledges the poetic and pastoral influences in the comedy.

Shakespeare, of course, interrupts the development of this ideal country love with the introduction of the fair youth to the Forest of Arden. Phoebe quotes Marlowe not in reference to Silvius, but to Ganymede, with whom she has become unbearably smitten. The lady betrays the poet for the fair youth, who is not, in fact, a youth. Through Phoebe and Silvius then, Shakespeare establishes a relationship with early modern traditions of romantic poetry, which is then turned on its head. Likewise, in the dark lady sonnets, Shakespeare draws upon poetic traditions, such as the blazon or the courtly ideal, and reverses them, as in Sonnet 130, "My Mistress' Eyes Are Nothing Like the Sun." Phoebe lords over her lover, Silvius, just as the dark lady masters the sonneteer, and yet, as Ganymede makes clear, her beauty is "not for all markets"(3.5.39-40). Both works portray a lady who, having constructed an ideal of love from courtly poetry, plays her role with fervor, forgetting

that her beauty is something lacking. Observing Phoebe's display, Ganymede rebukes her, saying, "By my faith I see no more in you / Than without a candle may go dark to bed" (3.5.82-83), recalling the dark lady's "face [that] hath not the power to make love groan" (131.6). Phoebe, like the dark lady, both echoes and subverts early modern romantic ideals.

If Phoebe is reminiscent of the sonneteer's dark lady, Audrey is vigorously so. Even superficially, Audrey's dark and foul exterior recalls the mistress of the sonnets with great potency. Audrey quite bluntly states, "I am not fair" and "I am not a slut, though I thank the gods I am foul" (3.3.30, 34-35). She is undoubtedly a "woman colour'd ill" (*Sonnet* 144.4). More importantly, however, Audrey's overt bawdiness serves as a reminder of the anxieties about female sexuality expressed in the sonnets. Touchstone playfully rhymes the name Audrey with "bawdry," but his teasing tone does little to disguise the true tensions which her pure physicality provokes (3.3.89). Even as the play approaches its end, Touchstone begs her to "bear [her] body more seemly" (5.4.69).

For the sonneteer as well, female sexuality is seen as threatening, dark, and horrifying. While his love for the fair youth is seen as pure and even heavenly, association with the dark lady leads to infection. These male anxieties are perhaps best expressed in sonnet 129, where heterosexual intercourse is reduced to "th'expense of spirit in a waste of shame" (129.1). Where love for the youth was idealized, lust for a woman is associated with madness, extremity, savagery, and moral compromise. *As You Like It* participates in this stereotype by associating the woman's body with waywardness. During their mock wedding, Orlando and Ganymede discuss the inconstancy of a wife of wit, quickly translating "wit" to refer to a woman's sexual facility. "The wiser the waywarder," Ganymede laughs (4.1.151), and while the entire conversation is lighthearted in tone, it quite genuinely raises anxieties conversant with those of Shakespeare's sonnets.

Moreover, the appearance of a previous lover laying claim to Audrey mirrors the love triangle of the dark lady sonnets. In act 5, scene 1, the would-be lovers Audrey and Touchstone, re-enter discussing another youth who "lays claim" to Audrey (5.1.7). Curiously enough, this youthful country lover is named William and also claims "a pretty wit" (5.1.29). A jealous Touchstone scolds the lad offstage, and he departs never to return again. The scene is incredibly anomalous. Why would this character, who shares a name with the Arden-born playwright himself, appear for such a brief and seemingly insignificant scene? William's appearance and quick

dismissal suggest that, while the character himself is of little importance, the triangle he creates with Audrey is of signal importance to Shakespeare's construction. Several sonnets in the dark lady sequence refer to a triangle established between the poet, the dark lady, and the youth, who is given the name William. Sonnets 135 and 136 make use of extended puns on this proper name: "will" is made to refer to a person, sexual desire, and both male and female sexual organs.

It is the introduction of another William that activates the narrative of these sonnets and establishes an erotic triangle in which the dark lady is possessed by both the poet William and the youthful lover William. It seems peculiar, then, that another William would arrive to claim possession of Audrey, a figure who so clearly recalls the dark lady. What is more, the third member of Audrey's triangle, Touchstone, has a history of sexual exploration, much like the speaker of Shakespeare's sonnets. Upon entering the forest, Touchstone tells Ganymede of a previous love affair in which he was lover to both "Jane Smile" and an unspecified "him," concluding, "We that are lovers run into strange capers" (2.4.47-51). In much the same way, the sonneteer woos both fair youth and dark lady. The rub is that these interrelationships seem to display an analogous triangular structure. Both in Arden and in the sonnets, three similar figures enact a geometry of youthful love. Once again, *As You Like It* and Shakespeare's sonnets display a remarkable parallelism.

Such linguistic, structural, and narrative connections, far too ubiquitous to be thoroughly discussed here, establish a uniquely allusive and conversant relationship between Shakespeare's comedy and his sonnet series. Still, this affiliation seems impossible to concretely define. We cannot create a *Dramatis Personae* for *As You Like It* in which Shakespeare is one character, the youth is another, and the dark lady a third. Rather, both the narrative and the figures of the Sonnets are mapped into the play, weaving in and out of the action, but claiming no distinctly recognizable identity. We catch brief glimpses of the youth or the sonneteer coming through the fabric of the play, but they never remain long enough to be tied down. However, our awareness of the links between these two works can readily alert us to a common trajectory hitherto unrecognizable in the play and the sonnets.

Both *As You Like It* and Shakespeare's sonnets establish tensions with the censorship and rigidity of the court, while simultaneously creating vents for alternative desires—the sonnets through poetry and the comedy through a remove to the pastoral.

Ultimately, however, these tensions resolve in a return to conformity with accepted and self-perpetuating systems of heterosexual love. Despite the gender detours which take place in the forest, *As You Like It* works towards a rigorously heterosexual system. Deeply rooted in the pastoral tradition, the Forest of Arden, much like the Arcadia made so familiar by Philip Sidney, was a place of male society and of escape from courtly systems. In Arden, men bond with other men unhindered by court proprieties and social hierarchies. As a place of pure and unadulterated male society, Arden was christened a Golden World, reminiscent of the age before the human fall. Duke Senior himself describes Arden as "more free from peril than the envious court. / Here we feel not the penalty of Adam" (2.1.4-5). The appeal of this society lies both in its egalitarian freedom from hierarchy and its complete liberty of desire. As Bruce R. Smith has explained, the pastoral was a particular vent for homoerotic fantasy.[8] Undistracted by women and free from the limitations of a court system, these men could freely establish the bonds which might otherwise have seemed threatening. This, Smith says, is the very function of pastoral poetry, which both provides the delights of an essentially escapist fancy and engages in an intellectual criticism of "the world of social and political realities."[9] Just as the pastoral traditionally allows for social criticism that presses the boundaries of acceptability, Arden allows for a freeplay of desire which Elizabethan society would have found threatening.

This realm of Ovidian perfection and complete license is the world into which Rosalind penetrates. As problematic as it may seem to introduce women into this masculine sphere, Rosalind and Celia are allowed to enter because they capitalize on a theme of the forest with which they can participate, that of sport. Rosalind's very decision to enter the woods seems like a continuation of her desire to "devise sports" (1.2.24). For Rosalind, as for the men who people the forest, sport and play are integrally related to the idea of love. In Arden, men can love playfully, just as Orlando can befriend a "shepherd youth that he *in sport* doth call his Rosalind" (4.3.154-55, emphasis mine), and Rosalind can, in masculine disguise, toy with the very man she hopes to woo. Love is play in the Forest of Arden, and a play without rules. Wrapped up in the play of the forest, of course, is an inherent criticism of the court of act 1, where even the sport of wrestling becomes entangled with political concerns.

Shakespeare's sonnets express a similar pessimism toward the censorship of desire found in the court. In Sonnet 66, the poet

expresses his general discontent with the realities of the world. He makes bitter reference to "art made tongue-tied by authority" (66.9), indicating censorship, and declares, "Tired with all these, from these would I be gone" (66.13). The sonnet manifests the discontent which leads directly to the escapism of the pastoral tradition. Likewise, Sonnet 36 acknowledges an irrevocable separation between poet and fair youth, created wholly by a soiled public reputation. He grieves,

> I may not evermore acknowledge thee,
> Lest my bewailed guilt should do thee shame,
> Nor thou with public kindness honour me,
> Unless thou take that honour from thy name. (36.9-12)

These lines savour of external judgment placed on the poet's desire. Such censorship, motivated by politics, is enough to make the sonneteer long for some form of escape, to long, in short, for Arden. Within the courtly system, under which success and failure are dictated by the pleasure of authorities, an unorthodox relationship between poet and noble youth proves to be a liability. Shakespeare's sonnets look upon such political influences with disdain, and yet are unable to fully escape them. The sonnets themselves may be a resistant expression of homoerotic desire, but even they resolve into an expression of heterosexual desire with the dark lady sonnets. The poetry provides space for the play of the homoerotic, but must eventually return to the perpetuating systems of heterosexual love.

Arguably, *As You Like It* displays the same trajectory. While the forest is a place of freeplay, re-entry into the patriarchy demands a return to orthodox heterosexuality and lawful systems of marriage. As soon as a removal from Arden is on the horizon, Rosalind resumes her femininity, and she, who in doublet and hose has governed the actions of all around her, freely offers to resume her place under the law of the father. As the fourfold wedding pageant takes place, Rosalind turns to her father, and then to Orlando, repeating, "To you I give myself, for I am yours" (5.4.114-15). Despite her temporary detours, Rosalind arrives at a heterosexual system, dominated by male authority.

In a sense, the return to the court system, which the end of the play anticipates, demands such an erasure of unorthodox gender constructions. This return mirrors what Eve Kosofsky Sedgwick has termed an "obligatory heterosexuality" built into male-dominated kinship systems.[10] A patriarchal system which hopes to perpetuate itself, she argues, will be "necessarily homophobic."[11]

The court in *As You Like It* seems to demonstrate this anxiety with vigor. The tensions of the court are of inheritance—sons argue over the will of their father—and of rivalry. The first is a problem which will only arise in a productive heterosexual system, and the second is itself a type of overly anxious, and perhaps homophobic, male bond. Similarly, the exclusively heterosexual wedding which concludes the comedy casts a dreamlike shadow over all of the playful interactions which have taken place in the forest. Touchstone, announcing his marriage to Audrey, expresses a desire to join the rest of the "country copulatives" (5.4.55), a phrase which both excludes any form of homosexual coupling and effaces any notion of permanence in relationships which won't lead to production. The wedding pageant, an elaborate glorification of heterosexual systems, celebrates Hymen, who "peoples every town" and proclaims honour to "high wedlock" (5.4.106-108). Marriage achieves a sort of apotheosis, and the playful sexualities permitted in the woods are wiped from memory.

Likewise, Shakespeare's sonnets culminate with the association of the divine and heterosexual love. Sonnets 153 and 154, two versions of the same poetic idea, break away from the narrative of the fair youth, the dark lady, and the sonneteer to tell an overtly eroticized story about Cupid, a fair maid, and the sonneteer's mistress. In both sonnets, Cupid lays aside his "heart-inflaming brand" (154.2)—a hymeneal torch, and thus, as in *As You Like It,* an allusion to Hymen, the god of marriage—which a young virgin takes up and tries to quench in a pool nearby. The fire of love, however, proves too strong and turns the water into a hot stream. The poet comes to the stream to cure his sickness, probably venereal disease, but finds that the stream only quickens his love for his mistress. In this pair of sonnets, the poet's desires are directed purely towards a mistress, and the fair youth is forgotten. The homoerotic tensions of the earlier sonnets have been cast aside, and the sequence leaves us with a deeply erotic vision of the heat of male sexuality finding its cure only in female sexuality. Much like the blessing of Hymen, these final sonnets display a divine power—Cupid's brand—bringing about a heterosexual union by which the tensions of homoeroticism are dissolved and forgotten. In the sonnets, as in the comedy, experimental sexuality gives way to a glorification of self-perpetuating love.

The connections between *As You Like It* and Shakespeare's sonnets are charged with some importance when publication and performance history are taken into account. Dates for the earliest performances of *As You Like It* are still a subject of great debate,

but a long tradition holds that a court performance was held at Wilton House, the Pembroke estate, in 1603. When the thematic correlations between *As You Like It* and Shakespeare's sonnets are considered, this mythical performance adds impetus to another long standing debate—that of the dedicatee of the sonnets. Many critics, most notably and successfully Katherine Duncan-Jones, have given a strong argument for William Herbert, the 3rd Earl of Pembroke, as the fair youth of Shakespeare's sonnets. Is it possible, then, that *As You Like It*—a play which so prominently features a fair youth—was performed at the home of Shakespeare's own fair youth, William Herbert? Duncan-Jones makes a strong case for the likelihood of plague seasons as a time for sonnet composition, and a 1603 court performance would have coincided with a severe outbreak of plague in London. Indeed, the 1603 plague is the very time in which she posits the sonnet sequence began to take its final shape.[12] Unfortunately, the evidence for the performance at Wilton House is flimsy at best, and so there is no absolute sense in which elements in the play can claim to refer specifically to Herbert or to the contents of Shakespeare's sonnets. Even if the connection is merely the stuff of legend, however, it invites us to draw out the similarities between the gender construction of the play and the poems. Wherever *As You Like It* was initially performed, it would ultimately have featured a fair youth portraying a heroine in a play whose title could suggest a freedom of sexual choice. The parallel figures, common themes, and similar trajectory established between these works create a cross-genre dialogue, a fabric into which the tensions between individual desire and societal expectations are inextricably interwoven. To allow these texts to converse, then, is to open ourselves to a newer and deeper understanding of human desire—and its frustrations—in the works of William Shakespeare.

Notes

1. William Shakespeare, *As You Like It*, Arden 3 edition, ed. Juliet Dusinberre (London: Arden Shakespeare, 2006). In-text line references to *As You Like It* are from this edition.

2. William Shakespeare, *Shakespeare's Sonnets*, Arden 3 ed., ed. Katherine Duncan-Jones (London: Arden Shakespeare, 1997. In-text line references to the *Sonnets* are from the Arden edition.

3. Mario DiGiangi, *The Homoerotics of Early Modern Drama* (Cambridge: Cambridge University Press, 1997), 35.

4. Juliet Dusinberre, introduction to *As You Like It* by William Shakespeare, ed. Juliette Dursinberre (London: Arden Shakespeare, 2006), 9.

5. Joseph Pequigney, *Such Is My Love: A Study of Shakespeare's Sonnets* (Chicago: University of Chicago Press, 1985), 31.

6. Michel Foucault, *The History of Sexuality, Vol. I: An Introduction*, trans. Robert Hurley (New York: Vintage, 1980), 43, quoted in Robert Matz, *The World of Shakespeare's Sonnets: An Introduction* (Jefferson, North Carolina: MacFarland and Company, Inc., Publishers, 2008), 67.

7. Bruce R. Smith, *Homosexual Desire in Shakespeare's England: A Cultural Poetics* (Chicago: University of Chicago Press, 1994), 82.

8. Ibid., 89.

9. Ibid., 88.

10. Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985), 3.

11. Ibid.

12. Katherine Duncan-Jones, introduction to *Shakespeare's Sonnets*, by William Shakespeare, ed. Katherine Duncan-Jones (London: Arden Shakespeare, 1997), 13.