

TIME AND GENDER ON THE SHAKESPEAREAN STAGE

This book analyses the cultural and theatrical intersections of early modern temporal concepts and gendered identities. Through close readings of the works of Shakespeare, Middleton, Dekker, Heywood and others, across the genres of domestic comedy, city comedy and revenge tragedy, Sarah Lewis shows how temporal tropes are used to delineate masculinity and femininity on the early modern stage, and vice versa. She sets out the ways in which the temporal constructs of patience, prodigality and revenge, as well as the dramatic identities that are built from those constructs, and the experience of playgoing itself, negotiate a fraught opposition between action in the moment and delay in the duration. This book argues that looking at time through the lens of gender, and gender through the lens of time, is crucial if we are to develop our understanding of the early modern cultural construction of both.

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For my parents

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Note on Texts

In this book I use recent editions of plays where they exist and modern spelling wherever possible, with the significant exception of the Bowers edition of *The Dramatic Works in the Beaumont and Fletcher Canon*, which I use throughout. I have chosen not to use the modern spelling Taylor/Lavagnino edition of Part One of *The honest whore* because there is no equivalent modern spelling edition of Part Two. Where no modern spelling edition exists, I use the earliest text of each play. When quoting from Shakespeare, I use Wells and Taylor, *The Complete Works*, unless another edition is specified. Notably, I use the Arden 3 edition of Q2 *Hamlet* throughout. I retain original spelling and punctuation when quoting from sixteenth- and seventeenth-century sources, both in the body of the text, in the footnotes and in the bibliography. However, I replace the long ‘s’ and substitute ‘w’ for double ‘v’ throughout. In the body of the book, I use an abbreviated version of the full title of a text, but retain the original spelling and capitalisation. After the first full reference is given, all subsequent references to that work are given in short-title form; however, all act, scene and line numbers or signatures of plays, line numbers of poems, signatures from early modern dictionaries and verses from the Bible are incorporated into the text in parenthesis after the first full reference has been given. I also give any references for section titles in endnote form. I have used three texts to establish dates/date ranges of first production, which are given in brackets after the name of a play when it is first cited: Stanley Wells and Gary Taylor, with John Jowett and William Montgomery, *William Shakespeare: A Textual Companion* (New York: Norton, 1997); Gary Taylor and John Lavagnino, with MacDonald P. Jackson, John Jowett, Valerie Wayne and Adrian Weiss, eds., *Thomas Middleton and Early Modern Textual Culture: A Companion to the Collected Works* (Oxford: Clarendon Press, 2007);

Alfred Harbage, *Annals of English Drama, 975–1700: An Analytical Record of All Plays, Extant or Lost, Chronologically Arranged and Indexed by Authors, Titles, Dramatic Companies, etc.*, 3rd ed., revised by Sylvia Stoler Wagonheim (London: Routledge, 1989).