

AGAINST PRODUCTIVITY: *THE ROARING GIRL*

AND THE VALUE OF WASTED TIME

By

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To my grandfather, Valentine Diehl,
who marked his one-hundredth birthday this year,
and who still checks every clock in my family's house
to make sure they all accord.

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AGAINST PRODUCTIVITY:

THE ROARING GIRL AND THE VALUE OF WASTED TIME

Base is the mind that kneels unto her body

As if a husband stood in awe on's wife;

My spirit shall be mistress of this house

As long as I have time in't.

-Moll Cutpurse, *The Roaring Girl*

The whore does not sell her body. She sells her time. So she has time that is not for sale, that belongs to no one but herself. Domesticated women don't dare put a price on their time. They wind up with no demarcation between business and pleasure, public and private, so they have no time and space of their own.

-Pat Califia, *Macho Sluts:*

Erotic Fiction

Introduction

In a climactic scene of Thomas Middleton and Thomas Dekker's *The Roaring Girl*, the play's titular heroine, Moll, passes an unusual honesty test: she resists the temptation to steal a watch. This scene brings together a number of the themes recent literary scholars have identified in the play: gender anxiety, sexual indeterminacy, female eroticism, vocal power, and material consumption. And yet, despite the materialist focus of most recent criticism, and despite the temporal turn in queer theory that is currently influencing early modern studies, recent scholarship has made surprisingly little of *The*

Roaring Girl's watch. This article examines the play's interest in temporality as well as the timepieces and timekeeping tropes that express it. More specifically, it examines some of the play's moments in which temporal conflict exposes the performance of sexuality and gender. Throughout these analyses, I argue that the play develops a temporal ethos that values the present enjoyment of individual experience more than the deferral pleasure for an abstract, future reward.

My understanding of temporality in *The Roaring Girl* owes multifarious debts to contemporary theory. As I have defined the play's temporal ethos, it operates somewhat like Lee Edelman's "queerness," which he sees as a force of *jouissance* that "can never define an identity; it can only ever disturb one."¹ According to Edelman, this queerness, or "sinthomosexuality," also works to expose the reactionary bait-and-switch of "reproductive futurism," a heteronormative, repressive rhetoric that attempts to "reproduce the past, through displacement, in the form of the future."² In its recognition of the delusive operations of nostalgia, reproductive futurism recalls Jacques Lacan's "future anterior:" the name for the simultaneously hypothetical, anticipatory, and regressive temporal condition of the symbolic order that constitutes the subject.³ As this paper's first epigraph suggests, the play also recognizes that the subject's self-perception, both of mind and body, is temporally conditioned.

In addition to recognizing the temporal conditions of psychological subjectivity, the play also emphasizes the temporal conditions of material objectivity. More importantly, it insists on the porous shiftiness and disruptive relations of the problematic subject/object binary, on what Jonathan Gil Harris calls the "untimeliness" of early modern objects.⁴ This insistence is perhaps most apparent when the play foregrounds

performed sexuality. It displays and asks the audience to interrogate the enactment of gendered bodies that Judith Butler and Marxist-feminist arguments like Gayle Rubin's "The Traffic in Women" and Ti-Grace Atkinson's "The Institution of Sexual Intercourse" insist are valuable matter.⁵ And as my latter epigraph demonstrates, literary fictions—especially erotic fictions—have the polemic potential to elucidate the powerful categorical fictions structured by this precious time. In this section, I analyze two illustrative examples of the play's temporal ethos: Moll's rejection of the watch and Middleton's Epistle to the Reader. In the subsequent section, I analyze the temporal ethos at work in the play's critique of marriage-as-colonization. In the final section, I consider the "generational" conflict between Sir Alexander and his son, Sebastian. Throughout, I consider the meta-theatrical impact of such moments, relating the play's temporal ethos to its defense of the politically compromised Jacobean theatre. Debate over the temporal value of individual performances is also debate over the value of institutional performances.

Currently, and perhaps perpetually, early modern literary studies is experiencing a generational identity crisis of its own. Like those in *The Roaring Girl*, this crisis is also dramatized by differing attitudes toward temporality. In an article printed in the opening pages of January 2013 *PMLA*, "The New Unhistoricism in Queer Studies," Valerie Traub attacks what she sees as the temporal turn's hostility to historicism. She insists on the necessity of interrogating temporality's relationship with sexuality and history, which she argues "are not intrinsically connected."⁶ I do not dispute Traub's claim that history is not always heteronormative. However, I do think it important to emphasize that in the historical moment of the *The Roaring Girl*—much like in the moment from which I

write—sexual identity and temporality are intimately bound, both materially and psychologically, but also, I hope, contingently. Perhaps these binds have been and can be loosened, as the Foucauldian genealogies of sexuality like those written by David Halperin, to whom Traub’s article is dedicated, suggest.⁷ But, I am arguing, that loosening must be enacted by an acknowledgement and study of temporality *as well as* history.

To leave the notions of time that operate in any philosophical or academic context unquestioned would be to neglect what Traub calls the “constitutive, pervasive, and persistent force” of categories of identity.⁸ The study of temporality, I hope, can serve as a reminder that those categories of identity, no matter the force they have, are performed fictions. Temporal dialectic mobilizes literary critique. Or rather—as the mad, mobile, and merry Moll demonstrates—literary and theatrical fictions can, and will, move through time on their own. It is one interacts with that movement, that passage, that determines her relation to her future anterior. Another way of saying this is that much or very little time may have elapsed since the writing of Middleton and Dekker’s play: it depends on one’s frame of reference. For me, time’s thrilling indeterminacy inheres in the intimate view of a distant moment when the connection between temporality and women’s sexuality had not been fully inscribed within the rigid patriarchal capitalist framework that it now inhabits. My moment experiences a temporal material and psychological condition that Moll proleptically seems to know.

Keeping Time Well

Timepieces are metonymies for time. Despite the material and/or practical value often associated with the watch, its necessity is tautologically defined. In *The Roaring*

Girl, the play's other characters clearly consider the German pocket watch planted to trick Moll into thievery an irresistibly seductive lure. Early in the scene, when Moll's tempters, Sir Alexander and his servant, Trapdoor, plot their scheme, they imagine that the watch, "will bring her in better than a hundred constables" (8.10). Their hypothesis does have something to do with the inefficacy and corruption of constables, the likes of whom Moll thwarts throughout the play. But more pertinently, their regard indicates the rarity of the watch itself. In the Jacobean period, watches—usually pocket watches, since the wrist watch was not yet in use—were still an expensive and foreign material object. Portable timepieces were only introduced to England in the late 1500s, usually imported from Germany, and they were expensive. In a 1602 manuscript account book, William Petre records the price of a watch as a gift for his wife at eight pounds—more than a year's rent for a modest house.⁹ Seeing a watch on stage, like seeing the luxury items the play's shop keepers sell, must have been an attraction in itself.¹⁰ For the working class members of the audience, time was still public, struck in clock towers like the one at Ludgate that Sebastian notes in an earlier scene "ne'er runs true" (4.1.16). In contemporary terms, the watch was a status symbol and a luxury good, something accessible only to the very wealthy.

For a modern reader, Sebastian's association of the area of the city where the debtor's prison was located, Ludgate, with time not "truly" kept—an alignment of time and money improperly "spent"—might bring to mind Max Weber's definition of the protestant ethic. Quoting the words of Ben Franklin, Weber characterizes that ethic as an admonition: "Remember, that time is money."¹¹ Of course, there is significant chronological and geographical distance between Franklin's *Poor Richard's Almanac*,

which Weber treats as a sort of capitalist manifesto, and early seventeenth-century England. Yet scholars of early modern literature often see, as Richardo J. Quinones does, “something like a protestant work ethic,” an “exploitative attitude toward time that was developed in the culture of the Renaissance.”¹² As the protestant ethic’s temporal ethos, one that values time for its potential monetary benefit, emerged, early modern England also experienced what Marx calls a phase of “primitive accumulation,” the gradual decline of English feudalism that occurred as the working class became dispossessed of the means of production.¹³ But the exploitative temporal ethos of this period was still tentative, contingent upon the development of industry. As many scholars have taken pains to point out, it was neither identical to, nor inevitably the predecessor of, bourgeois capitalism.¹⁴ In the time of *The Roaring Girl*, the utilitarianism upon which Weber asserts that the Protestant ethic is founded, and the deferral of present pleasure for future monetary reward that it encourages, are both contingent and contentious.

Perhaps the contingency of this ethos is captured when Moll rejects the watch. Her refusal of it exemplifies what Harris calls her “elective consumption” or “self control” throughout the play.¹⁵ What I find interesting about this moment is that Moll’s consumer behavior is conditioned by her temporal ethos. When she first notices the watch, she responds to it with curiosity, inquiring, “what’s o’clock here?” (8.129). But after she attempts to read the watch, she responds with disinterest:

Between one and two; nay then, I care not. A watch and a musician are cousin-germans in one thing: they must both keep time well or there’s no goodness in ‘em. The one else deserves to be dashed against a wall, and the other to have his brains knocked out with a fiddle-case (8.131-135).

Moll's verbal reaction moves from indifference to hyperbolic hostility, but it tells us little practical information about the watch. Moll could be suggesting that the watch is imprecise—"between one and two," without any clear indication of the minute—or even possibly inaccurate. Although they were costly, early seventeenth-century watches had no minute hand and required careful maintenance, and therefore they were often incorrect.¹⁶ It is not the watch's function, but her attitude to it, her temporal relation to it, that determines its value to her.

Whether or not the watch is flawed, Moll recognizes that, like the golden chain and the diamond that also tempt her in this scene, it has no practical use to her. As a "cousin-german" or "close relative" to it, she is so similar to it that she can perform the task it is supposed to perform herself. But as an English person looking at a German object, she finds it simultaneously foreign. It is a fetishized commodity, and as Harris points out, these commodity fetishisms, like sexual fetishisms, are not only nationally, but also temporally, foreign:

Both psychoanalytic and materialist accounts of object fetishisms pivot on category confusions—the standing in of the thing for the Thing, the misprision of the passive object for an active subject. But each account couches these confusions in the terms of a more profound temporal confusion. After all, both Marx and Freud regarded the fetish as a pathological stray from a foreign past."¹⁷

Instead of buying into the delusion, Moll seems to recognize the untimeliness of these objects. Perhaps this is because of the sexual fetishisms of which she seems to be the object throughout the play.¹⁸ Unlike the "many a younger brother"—those guaranteed no wealth in a system of primogeniture—whom she notes "would be glad to" consider

stealing the items, she has no desire for them (8.138). To her, the watch evokes an unenjoyable experience: a musical performance that has an inconsistent rhythm. It represents neither pleasure nor integrity—whether understood as truth (accuracy) or necessity (integral-ness)—and, for Moll, these are the virtues of well-kept time.

Moll's temporal ethos and the theatrical company's coincide. This is evidenced, for instance, when she tells the audience how to avoid the waste of their time and money to pickpockets and dull plays—those performed, of course, “i'the Swan,” not in the Fortune, where the audience's investments will be well “recompensed” (10.315-6, Epilogue 36).¹⁹ As her awareness of fetishism's effects allows her to reject the delusion of the watch, her unique knowledge about local entertainment and underworld crime enables her to make such theatrical value judgments.²⁰ Her “mobile” viewpoint is best for seeing financial and temporal exploitation and for revealing the machinations of hypostasized social labels that, as she says, “condemn me or you to the world” (10.365-6).²¹ They also incorporate her into that social world. Her public professional performance as a musician both participates in the professional theatre and expresses its intent. The moment when she refuses the watch suggests that pleasurable experiences, like plays and musical performances, have a temporal value even if they do not produce a portable, physical product.

Jean E. Howard has elucidated the striking autoerotic connotations of Moll's musical performance, which occurs immediately before her refusal of the watch, and this scene is indeed illustrative of both sexual and theatrical enactment.²² The sexual indeterminacy of her performance, like the transvestite professional theatres' performances, relies on play about that uncertainty.²³ This is perhaps never clearer than

when, immediately before her song, Moll quips, “I’ll play my part as well as I can: it shall ne’er be said I came into a gentleman’s chamber and let his instrument hang by the walls” (8.85-7). The double entendre on “instrument” and the metatheatrical and sexual levels on which “play my part” operates characterize the play’s sexual humor and performative self-consciousness. Moll is a “mobile” defender of mirth and pleasure whose investment is in passing time enjoyably. Her sexual and performance identities, like the burgeoning theatrical industry’s, are also under siege. For instance, after Moll’s song, Mary, Sebastian’s betrothed, derogatorily compares her to a “poison” that “serves for some use” (8.149). I will return to Mary’s comment later, as well as her relationship to Moll, but for the moment it is important to point out that “use” was a slang term for “prostitution.”²⁴ Mary, made uncomfortable by Moll’s sexualized performance, accuses Moll, as a performer, of actually practicing the trade she so actively refutes throughout the play. Mary’s reaction to Moll affirms Howard’s argument that, “while many of Moll’s actions point to a utopian future where oppressive hierarchies and binarisms have been undone, she also functions in the here-and-now of the play’s world as an opponent of the actually existing conditions that exploit women and other disadvantaged figures.”²⁵ One of those binarisms, virgin and whore, constantly plagues Moll and the citizen wives, all working women who present themselves in public. As both Mario DiGangi and Natasha Korda have suggested, the public appearance of these working women—both Moll and the citizen shop keeper wives—attracts many of the same critiques that the theatre itself attracted.²⁶

The play’s prefatory materials provide some indication of the puritan castigation aimed at both the theatre and working women’s industries. In an ironic reversal of the

epistles to the “Godly” reader that prefaced many sermons to demarcate their desired audience, Middleton’s Epistle attempts to foreclose any “grave” reading.²⁷ In it, he aligns play-making with the often female occupation of creating garments that reflect the “alteration in apparel,” what Shakespeare called the “shifting change” of “false women’s fashion.”²⁸ In this manner, Middleton refutes the puritan arguments that deride both types of “luxury” indulgence—fashion and drama—as idle and sinful frivolities. Instead of striving for permanence—for something “classic” rather than “fashionable”—the Epistle tells the reader that this play will embrace the transitory nature of both fashion and play-making. Though “time of the great-crop doublet” produced more serious and classical “great bombasted” plays, now, Middleton writes, in the present “time of spruceness,” comic plays are “fit for the times and the termers” (3, 6, 9). Not only is Middleton’s play ephemeral, this suggests, but so is his audience, those who stay in the city for a limited time.²⁹ Most of Middleton’s Epistle characterizes the play in this manner, but the conclusion of the Epistle shifts to another depiction, one of the theatre’s detractors. In an unusually long final sentence, one filled to bursting with barely contained ire, it launches a scathing attack on the hypocrisy of the “obscene fellow” who “cares not what he writes against others, yet keeps a mystical bawdy-house himself, and entertains drunkards to make use of their pockets and vent his private bottle-ale at midnight” (24-7). Against this hypocrite, whom Middleton argues would be willing to “[rip] up the most nasty vice that ever hell belched forth, and [present] it to a modest assembly,” he contrasts himself and Dekker, who “rather wish in such discoveries where reputation lies bleeding, a slackness of truth, than fulness of slander” (30-1). There are benefits, the Epistle suggests, to playful and benevolent deception. Self deception, however, and malicious deception—of

the hypocritical anti-theatrical and puritan sort—is the “grave stuff” that is, “this day out of fashion” (11-12). And fashions, as trivial and quickly shifting as they may be, are not as “false” as the reactionary—not to mention delusional—attempts to stop change, attempts often accompanied by the criticism of those who embrace it.

Middleton’s vehement Epistle and Moll’s dismissal of the watch are both moments in which differing attitudes toward time’s passage lead to conflict about performed identities. More importantly, these temporal conflicts are also moments of identity crisis. They foreground the fiction of identity and question the social, linguistic, economic—and always temporal—conditions in which those fictions are written.

Rash Voyages, Foreign and Domestic

Like Moll’s performed professional identity causes her to refuse the watch and promote the pleasurable experience of time, so it also, Jean Howard as argues, causes her to reject unpleasantly exploitative uses of women’s time. In contrast to the bawdy word play Moll engages in the “honesty test” scene and throughout the play, she also renounces sexual intercourse, proclaiming her intent to “keep [her] legs together” (8.129) and refusing to marry until she sees, “Honesty and truth unslandered,/ Woman manned but never pandered,/ Cheaters booted but not coached,/ vessels older ere they’re broached” (11.219-22). This tension between Moll’s complicity in the marriage plot, one applauded for the potential “fruitfulness” of the bride, and Moll’s own refusals of sex and marriage, have proven difficult to reconcile (11.203). Jonathan Dollimore, for instance, observes that Moll’s proclamations against sex and marriage are not a categorical rejection of “degenerate society[‘s] [...] ailing patriarchal basis,” and that her relationship to that society is, “nothing if not complex.”³⁰ Her temporal qualifier, her insistence that

women should have more time to age before being “broached” or “impregnated,” I am arguing, is what allows for a reconciliation of her seemingly disparate attitudes toward sex and marriage.

Considering the relationship between Moll and Mary, characters often seen as doubles or foils, may help to illustrate. Where Moll is a performer, Mary is a (re)producer, and she perhaps finds Moll’s sexual performance, which is directed at her betrothed, a bit too believable for comfort. This discomfort is implied in the line mentioned in section one of this article, when Mary compares Moll to a “poison” which “serves for some use” (8.148-9). In this instance, “use” evokes not only “utility,” but also “usury,” which profits from the time-value of money, and “prostitution,” which, like play acting, also produces a temporal product. Though Mary is often perceived—perhaps wrongly, since names in this play are often deceptive—as a chaste and virtuous double of Moll, she is also the “marry”-ing and fecund version of her more “masculine” counterpart, and she is also associated with the “use” she ascribes to Moll.³¹ The opposition between chaste and unclean, obedient and defiant continues to break down also regarding the binary of domestic and professional.

Natasha Korda has argued that young women in the time of the play increasingly loaned their dowries to draw interest upon them; she writes that this practice caused considerable masculine anxiety, partly because it was perceived as the ability to make something from nothing, an ability often associated with pregnancy.³² In the opening scene of *The Roaring Girl*, Sebastian specifies that Mary’s dowry was or is still worth the very large sum of “five thousand marks,” and the audience is told that it has become subject to “falling bands” or “bonds,” a phrase that refers to both a change in the fashion

of shirt collars, “bands”—Mary is dressed as a sempster in this moment—and to the fallibility of their betrothal oath, or “bond,” which evokes the language of moneylending (1.91, 16-7). Mary’s association with generation of monetary profit also coincides with her capability for sexual reproduction. Neatfoot gives her the monikers, “fairest tree of generation” and “your chastity” while also speaking to her of the “replenished belly” in sexually inflected dialogue during the first scene (1.8, 15, 13). In the final scene, Sir Alexander wishes she will be, like the “fertile lands” he bequeaths Sebastian, a “fair fruitful bride,” and he begins to see and “prize” her “worth” (11.203, 189, 195). This issue of a woman’s sexual and economic “worth” structures not only the marriage plot, but also the citizen comedy and the trials of Moll’s honesty that weave through it.

Moll’s complicity in the marriage plot implies that she does not believe the entire institution of marriage, or even the institution of sexual intercourse, to employ Ti-Grace Atkinson’s phrase, to be innately corrupt and necessarily detrimental to women. She believes that Sebastian and Mary’s marriage will be one of “honest” loves, and she pities them as “young ringdoves,” or young lovebirds (8.40, 73). The kind of marriage she does warn against in her final renunciation is also the kind she warns Sebastian against earlier. She responds to his desperate, though feigned, request to marry her by saying, “Take deliberation, sir; never choose a wife as if you were going to Virginia” (4.72-3). Her disdain is for marriage construed as colonization, as a rashly developed scheme for material or sexual gain, one that ignores the interests of the “virginal” or innocent. Sebastian and Mary’s marriage would be the opposite, as expressed in the play’s first scene, when Mary wonders if *not* being able to marry Sebastian will be her “shipwreck” (1.97).

Moll's critique of materialistic marriage-as-colonization is also an incisive critique of colonization itself. The stage, and especially city comedies, leveled such a critique regularly at the trade companies during the first decades of the 1600s. Moll's suggestion that voyagers to Virginia act rashly—as well as foolishly and, possibly, greedily—is also implied in Jonson, Chapman, and Marston's *Eastward Ho!* In this play, for which Jonson and Marston were jailed, Sir Petronel plans a ludicrous voyage to Virginia in order to escape his debts at home, where he repines, "Taverns grow dead; ordinaries are blown up; plays are at a stand; houses of hospitality at a fall; not a feather waving, nor a spur jingling anywhere. [...] my creditors have laid to arrest me" (2.3.3-5; 39-40).¹ His profit and pleasure motives for exploration were exactly the image a series of orations, mostly sermons, sponsored by the Virginia Company in 1609, which I will discuss shortly, attempt to counteract. Yet, Anne-Julia Zwierlein has argued that Petronel's situation was representative of the English nobility, who, between 1605 and 1608, had largely begun to rely on precarious credit.³³ This is a situation that *The Roaring Girl* also depicts. Laxton, who admits early in the play that his "credit may take up an ounce of pure smoke," construes his ensuing meeting with Moll as "lecherous voyage" (2.23-4, 5.127).³⁴ Sir Davy Dapper tells the audience that his son, the "unthrift" young gallant Jack Dapper has been taken advantage of by "roaring boys" who, like "horse-leeches suck/ [his] son; he being drawn dry, they all live on smoke" (7.160, 68-70). Both of these descriptions of debt figure the emptiness of the gallants' bank accounts in financial terms, placing tobacco smoke in the void of their purses, but they also figure economic exploitation in terms of sexual manipulation. That Moll prevents Laxton from embarking upon his "voyage" and saves young Dapper from the sergeants who will be

but more “horse-leeches” to “hang upon” him, establish the play’s antipathy toward this exploitative dynamic (7.222).

The Virginia Company sermons immediately address the accusation that voyaging to Virginia was a foolhardy effort to restore material wealth.³⁵ In an epistle which dedicates his 1609 sermon to the “Aduenturers for the plantation of *Virginea*,” Thomas Gray insists that voyagers who, “preferred their money before virtue, their pleasure before honour, and their sensuall securitie before heroical aduentures, shall perish with their money, die with their pleasures, and be buried in euerlasting forgetfulness.”³⁶ Other sermons in the series similarly seek to de-emphasize the profit motive and the danger of the voyage, painting the settling of Virginia as an effort to serve the greater good of the nation, the welfare of the “savages,” and the glory of God. But in addition to spiritual peril, the voyage also had gained a reputation for material—both financial and bodily—peril. Perhaps the most comical attempt to mitigate fears of the last occurs when William Crashaw argues that Virginia, known for extreme temperatures, violent storms, and disease-prone climate, is “rather of the same temper with the South of *France*.”³⁷ Gray’s and Crashaw’s sermons issue these consolations because of the disastrous reputation the previous voyage to Virginia had gained, a reputation no doubt perpetuated by comments like Moll’s in the theatre. As a result, the sermons also vociferously condemn the profession of playing.

Daniel Price’s sermon, for instance, subtitled a “reproofe of those that traduce the Honourable Plantation of Virginia,” depicts the entire profession of playing as antagonistic to the colonial enterprise, and the players as “Sauls” who “doest persecute Christ.”³⁸ He characterizes the stage as “a banishment and a Dungeon of condemned

Persons, scrawling about the *Globe* of the Earth, the *Theater* of their miserie and mortalitie.”³⁹ While Price’s diction most imputes The Globe, not The Fortune, Moll’s cynicism about Virginia also implicates *The Roaring Girl* with the theatre’s antipathy toward the colonial project.⁴⁰ Price also imputes theatrical satire very broadly when, immediately before his concluding exhortation to the city, he asks the rhetorical question: “shall Scepticall Humorists bee a meanes to keepe such an honour from vs, such a blessing from them?”⁴¹ The satirical stage, it seems, does not want such a blessing. That the players did abstain from the risky venture of committing their bodies and funds to the perilous voyage is also suggested by William Crashaw’s sermon, which identifies three opponents to the Virginia Company enterprise: “the Diuell, Papists, and Players.”⁴² Crashaw belittles the players, who he remarks so overpopulate London “that one cannot liue by another”, dismissing them, and all playing, as an “idle pastime” which would not be “suffered” in Virginia.⁴³ The players oppose the plantation, Crashaw argues, because they are jealous that they are not permitted to assist in settling it.

Yet Moll’s quip suggests an alternative logic behind the criticism of Virginia, one that also operates in her disapproval of “maiden voyages” in marriage: these are decisions rushed along, made too soon. They sacrifice too much time. Sebastian should pause to “take deliberation” when choosing a wife, and “vessels” should be “older ere they’re broached” (11.222). Moll warns against the temporal conditions that undergird bodily and material exploitation, against the ethos of haste that creates the waste of life-time. It is not the conspicuous, leisurely, and pleasurable expenditure of time she resists, but the covert, laborious, and joyless tedium of rote, institutionalized performances. Her displeasure with this dynamic of marriage is reiterated throughout the play, perhaps

especially during the instances in which she interacts with the cozening gallants and the conniving citizen wives.

Mistress Openwork, the sempster who becomes involved in an illicit scheme with the lascivious gallant Goshawk, runs her husband's business. The first exchange between the Openworks establishes the dynamics of their relationship. When Mrs. Openwork tells Mr. Openwork that she has finished and delivered a nobleman's shirt, "ere such a snail as you crept out of your shell," she implies that she does more work than her husband, and that she moves through the world faster, as the market requires. When he compliments her on the work's quality, her response that she "holds [that work] better, sir, than if you had done it yourself," suggests that she also does better work than he does (3.168-70). Openwork then inquires about her progress on a countess's smock, and before he retires, she remarks, "Oh, audacious groom, / Dare you presume to noblewomen's linen? / Keep your yard to measure shepherds' Holland!" (3.174-6). Replete with sexual innuendo—"linen" refers to undergarments and "yard" is a phallic pun—the remark suggests that Mr. Openwork is not only an inadequate sempster, but an inadequate lover as well.⁴⁴ That Mrs. Openwork immediately accepts Goshawk's accusation that her husband has a mistress in Brentford, also implies that she finds little satisfaction in Mr. Openwork's "yard." So, too, do Moll's comments in this scene: she tells Mrs. Openwork to "tend thy shop and prevent bastards" and complains that "'Tis impossible to know what woman is thoroughly honest, because she's ne'er thoroughly tried" (3.404, 331-2). The second comment reaches beyond this particular couple: the aphoristic quality suggests that the Openwork's marriage—not only lacking in sexual satisfaction, but also in integrity—is ordinary amongst the citizen couples, a suggestion affirmed by the rest of the play's

citizen subplot. The irony of their surname, “Openwork,” which refers to a couple whose marriage is actually closed and secretive, also deeply ironizes the possibilities of an “honest” citizen marriage.

Like the other citizen wives, Mrs. Openwork is exploited by her husband as free labor, and she is also financially and socially disadvantaged by her marriage. Her claim that she “came to [her husband] a gentlewoman born” is also made for Mrs. Gallipot, the apothecary’s wife, in a discussion between the two gallants Laxton and Goshawk (3.315). Goshawk’s response lays bare this pattern of the devaluation of women’s labor. He notes, “‘tis many a good woman’s fortune, when/ Her husband turns bankrupt, to begin with pipes and set up shop again” (3.12-4). Here it is the women’s whose “fortunes”—both the dowries they bring to the marriage and their future prosperity—are affected by the husband’s bankruptcy. The “pipes” on which they rebuild are not only the smoking pipes the tobacconist sells, but also the materials used to build their market stalls and the penises they sometimes service to find the money to do so. Their time is the subject to the economic necessities created, in large part, by their husbands. When the men appear on stage ready to go on a holiday outing to a nearby village, and Master Gallipot bids Mrs. Openwork to shut up shop and accompany them, her response makes this clear: “I have no joy of my life, Master Gallipot” (3.427-8). That Mrs. Openwork has married into a profession, needlework, traditionally associated with women also makes her lot characteristic of female experience in the period.⁴⁵

Moll recognizes this economic pattern—exploitation of women’s money, time and labor—just as she recognizes that the wives are not satisfied sexually. When Mrs. Openwork sees Moll in the shop with Openwork and assumes their interaction is a sign of

his infidelity, Mrs. Openwork expresses both frustrations simultaneously: “I’m served with good ware by th’shift, that makes it lie dead so long upon my hands, I were as good shut up shop, for when I open it, I take nothing” (3.235-8). Again, Mrs. Openwork jokes about her husband’s impotence in terms of their economic failure, figured as a temporal stasis in what should be a swift market economy. “Makes it lie dead so long upon my hands” evokes more than the unsold merchandise, and the sexual frustration implied by the ironic double entendre of “good ware” also hearkens back to Moll’s comment that women are “ne’er thoroughly tried.” When Mrs. Openwork vents her sexual frustration ineffectively, by refusing to sell anything to Moll, she cries, “Get you from *my* shop” (3.242) and “stay away from *my* house and shop” (3.235-8, 44-5, emphasis mine). Moll acerbically and astutely replies:

You, Goody Openwork, you that prick out a poor living,
And sews many a bawdy skin-coat together,
Thou private pand’ress between shirt and smock,
I wish thee for a minute but a man;
Thou shouldst never use more shapes. But as th’art,
I pity my revenge. (3.246-51)

It is this dissembling, the “pandering between shirt and smock”, the discord between what society acknowledges is happening and what actually happens, that gets Moll’s “spleen up” and inclines her to draw on the fellow from the tavern immediately afterward in the Openwork’s shop.⁴⁶ When she wishes Mrs. Openwork “for a minute but a man,” she also hints at the freedom of her own gender performativity. At the same time, she suggests that the prison of Mrs. Openwork’s experience is one of temporal continuity:

every one of the seconds Mrs. Openwork “pricks out” is spent in the same joyless position. Moll’s attack on the fellow in the shop is, like her following attack on Laxton, a resistance to the rote, unpleasurable performances—like the Openwork’s distrustful marriage—that allow the commodity fetishism founded on the abstraction of human relationships to thrive.

The citizens’ lackluster marriages are often based on mutual deception as well as economic and temporal exploitation. In contrast to Moll’s “fantastical” performance of gender, the husbands and wives enact trite and stereotypical performances of gender. This critique emerges most self-consciously in the unmasking scene. In it, the ruse Laxton and Mrs. Gallipot have created to extort money from Gallipot and the test Mr. Openwork has applied to his wife’s faithfulness are revealed. First, Mrs. Gallipot and Openwork mention Dekker and Webster’s earlier play, *Westward Ho*, pointing out that the subplot in which they play repeats that earlier city comedy’s themes and stereotypes: the cuckolded husbands; jealous, shallow and deceptive wives; and opportunistic gallants.⁴⁷ Next, Greenwit removes his hairpiece to reveal his identity when his disguise as a summoner warrants a possible attack from Gallipot. Finally, Gallipot, trying to make sense of the mayhem, earnestly asks, “I pray, who plays *A Knack to Know an Honest Man* in this company?” (9.142-3, 294-5) These two references to other theatrical performances are a comic acknowledgement of the play’s theatrical status. But these meta-theatrical references, along with the scenes of unmasking, also induce a rather tragic realization about the antagonism within the couples’ relationships. Disillusioned by his wife’s distrust, Mr. Openwork acknowledges the emptiness of these performances in temporal terms: “What’s this whole world but a gilt rotten pill?/ For at the heart lies the

old core still” (9.126, 233-4). This old core, in contrast to the new gilt, indicates that the merchant class’ struggle for more material wealth has always been rotten. At its heart lies the broken trust of his relationship with his wife. Openwork realizes that the promise of future abundance also relies on an idyllic past that never was, and the play renders these dynamics in terms of theatrical and temporal interruption.

The scene in which Moll shames Laxton, the testicularly-challenged “lecher” who preys on “trade fallen wives,” also begins with a temporal interruption (5.99, 95). Laxton believes the two are meeting for what he construes as a “lecherous voyage” (5.127). He gives this meeting a carefully delineated temporal frame. Laxton repeats their agreed meeting time, three o’clock, three times in the scene, once when they agree upon the hour of it and twice when Laxton observes that “by the clock at the Savoy. This is the hour” (3.11, 5.29-30). When Moll arrives, she shows no sign of sharing his reverence for time keeping. Instead, she mocks him, wryly commenting that if gentlemen “would keep their days as well with their mercers as their hours with their harlots, no bankrupt would give sevenscore pound for a serjeant’s place” (5.38-41). Moll rails on both adulterous gentlemen and opportunistic serjeants throughout the play, comparing the latter to “whores” who “hang upon any man” (7.222). In this particular meeting with Moll, Laxton’s precise respect for time is for his own time—revealing his utter lack of respect for anyone else’s time or money throughout the play. Before she defeats him, Moll accuses him of considering “each woman [his] fond flexible whore” and preying upon the “poor spirits of fools,” the “hungry things” who “must needs bite or themselves be bitten” (5.73, 94-7). It is his assumption of entitlement and his exploitation of the poor—whether in spirit, romance, or material goods—that enrages Moll, not his hedonistic preferences.

When she follows her victory with the reminder “My spirit shall be mistress of this house/ As long as I have time in’t,” she makes a crucial observation (5.140-1). *She recognizes that there is a temporal qualifier on her sovereignty.* And it is *because* she recognizes the temporal condition of her own materiality, of her own body—her “wife”—that she is may be mistress to none but herself.

Generational Conflict

Like Moll’s conflict with Laxton, Sebastian’s argument with his father is simultaneously temporal, material, and sexual. And like Moll, Sebastian fights against a temporal ethos—his father’s temporal ethos—that thrives on deferral for monetary reward. Sir Alexander, whose designs on his son’s future are motivated solely by his greed, often represents himself in terms of time and time in terms of money. For instance, when Greenwit expresses an intent to leave before hearing Sir Alexander’s “pretty tale”, Sir Alexander persuades him to stay by promising: “Your love, sir, has already given me some time,/ And if you please to trust my age with more,/ It shall pay double interest” (2.36-8). Here he serves as both character and a second prologue, assuring the playgoers that their “interest” will be repaid. Throughout Middleton and Dekker’s play, the audience is reminded of the time it has invested and the role it plays, described and anatomized as precisely as Moll measures up the other characters. The play’s countless references to gulls and gallants, characteristic of Middleton’s comedies, were likely opportunities for the actors to interact with the gallants in the theatre—possibly even sitting on the stage. They are accompanied by the play’s descriptions of the entire audience: for instance, when Sir Alexander showcases his “bravely trimmed up” portrait

“galleries,” which bear a striking resemblance to the audience filling the Fortune theatre’s galleries:

Stories of men and women, mixed together
Fair ones with foul, like sunshine in wet weather.
Within one square a thousand heads are laid
So close that all of heads the room seems made;
As many faces there, filled with blithe looks,
Show like the promising titles of new books
Writ merrily, the readers being their own eyes,
Which seem to move and to give plaudities. (2.17-24)

These “plaudities,” are, of course, the applause he hopes the audience will bestow on his own performance. While Sir Alexander describes the audience members as “promising titles of new books,” the prologue insists on the difference between books and plays. It encourages readers to have reasonable expectations for the time they will spend watching the play:

A play (expected long) makes the audience look
For wonders—that each scene should be a book,
Composed to all perfection; each one comes
And brings a play in’s head with him. (1-4)

The play reminds the reader or viewer to have reasonable temporal expectations, while at the same time discouraging them from imposing a rigid temporal structure. It solicits spontaneity rather than regimentation.

The “fantastical” story Sir Alexander eventually recounts in this scene is his own, but thinly veiled as fiction. He tells about “an aged man upon whose head was scored/ A debt of just so many years as these/ Which I owe to my grave” and in possession of “a son that’s like a wedge doth cleave,/ My very heart-root[...]as like Sebastian, Just like my son Sebastian” (2.64-6, 110-11).⁴⁸ In case the identity of this hypothetical friend is unclear, Laxton ironically exposes the fiction by accepting it, remarking: “[Sir Alexander] means not himself, I’m sure” (2.100). Throughout this scene, Sir Alexander’s obviously “fantastical” fictions advertise the play itself as well as his interests in his son’s relationship. These interests conveniently coincide with the audience’s interest in a good story, one that will be a pleasurable passing of the precious time that racks up the viewer’s own debt to the grave.

Sebastian, Sir Alexander’s son, opposes himself to his father’s older, more profit driven mentality—or newer, more profit-driven, mentality—by leveraging that apparently centuries-old tactic of intergenerational debates: he accuses his father of being old-fashioned, being “behind the times.” When he insists that a passionate young man will make better decisions than a calculating and aged one, both characters play on a temporal conceit that mixes sexual metaphor with the language of timekeeping:

Sebastian: I have examined the best part of man—

Reason and judgement—and in love, they tell me,-- 110

They leave me uncontrolled. He that is swayed

By an unfeeling blood, past heat of love,

His springtime must needs err: his watch ne’er goes right

That sets his dial by a rusty clock.

Alexander: So--and which is that rusty clock, sir, you? 115

Sebastian: The clock at Ludgate, sir, it ne'er goes true.

Alexander: But thou goest falser. Not thy father's cares

Can keep thee right, when that insensible work

Obeys the workman's art, lets off the hour,

And stops again when time is satisfied; 120

But thou run'st on, and judgment, thy main wheel,

Beats by all stops, as if the work would break

Begun with long pains for a minute's ruin...

Throughout the argument, which incenses Sir Alexander, the language of hours, running, wheels (i.e. cogs), lets, beats, stops, and minutes reinforces the clock/watch trope. And many of these terms (e.g. beats, lets) have erotic connotations. The "dial," or old timepiece, Sebastian derogatorily names should be set by the "springtime" of passion rather than the cold calculation of "judgement," another explicit link between time, reproduction, and sexuality.⁴⁹ Sir Alexander's "dial" is dysfunctional because it accords with the old generation's idea that money and debts should rule the passions. In response to this attack, Sir Alexander uses language of clock hands striking, hoping to inspire guilt in his son with hyperbole: he argues that the effect such a match would have on him would be "to *strike*/ Thy wretched father to untimely coldness" (emphasis mine, 4.151-3). But the untimely demise of this "wretched father" who privileges future wealth over present pleasure is exactly what the play's audience is asked to support.

Instead of accepting Sir Alexander's cold economic reasoning, the audience is asked to align with Sebastian's temporal ethos, which accords with Moll's. Sebastian, a

character whose name that often implied effeminacy in the period, as it implies the female counterpart in *Twelfth Night*, plans to goad his father into agreement by enacting homoerotic desire. He pretends to want to marry Moll while she is dressed as a man and disguises his beloved betrothed, Mary, as a boy whose lip, he finds, “tastes well in a doublet” (8.47).⁵⁰ In refusing to accept his father’s plan to sacrifice his son’s present experience for a future monetary reward, Sebastian and his desire disrupt the social structures that promote deferred pleasure and monetized time. That the marriage Sebastian wants to ensure by means of homoerotic display is heterosexual and in accordance with an existing pre-contract illustrates the dynamic amorphousness—the rogue mobility—of sexual identity. Sebastian suggests that his desire has the very real power to reset time. His father, whose generation is behind, who has expended long minutes of pain—if he is to be believed—refuses to accept a reality that is, to him, chilling.

NOTES

Epigraphs: Pat Califia, *Macho Sluts: Erotic Fiction* (Boston: Alyson Publications, 1988), 20. Thomas Middleton and Thomas Dekker, *The Roaring Girl*, ed. Coppélia Kahn in *Thomas Middleton: The Collected Works*, gen. ed. Gary Taylor and John Lavagnino (Oxford: Clarendon, 2007), 5.138-41. Subsequent citations of *The Roaring Girl* refer to this edition and are cited parenthetically. Kahn's edition creates no act divisions, so quotations are cited by scene and line number only.

¹ Lee Edelman, *No Future: Queer Theory and the Death Drive* (Durham: Duke UP, 2004); quotation on 17, discussion of queerness and *jouissance* on 25.

² Edelman, 35.

³ See Jacques Lacan, *Écrits*, trans. Bruce Fink (1966; reprint, New York: Norton, 2002). I am thinking especially of, "Seminar on 'The Purloined Letter,'" 6-48, which argues that "it is the symbolic order which is constitutive for the subject," 7, and "The Mirror Stage as Formative of the *I* Function as Revealed in Psychoanalytic Experience," 75-81, which casts the development of the relationship between an organism and its reality as, "a temporal dialectic that decisively projects the individual's formation into history" and "a drama whose internal pressure pushes precipitously from insufficiency to anticipation," 78.

⁴ Jonathan Gil Harris, *Untimely Matter in the Time of Shakespeare* (Philadelphia: U of Pennsylvania P, 2009).

⁵ Judith Butler, *Bodies that Matter: On the Discursive Limits of Sex* (New York: Routledge, 1993); Gayle Rubin, "The Traffic in Women: Notes on the 'Political Economy' of Sex," in *Toward and Anthropology of Women*, ed. Rayna R. Reiter (New York: Monthly Review Press, 1975): 156-210; Ti-Grace Atkinson, "The Institution of Sexual Intercourse," in *Amazon Odyssey* (New York: Links, 1974) 13-23.

⁶ Valerie Traub, "The New Unhistoricism in Queer Studies," *PMLA* 128.1 (Jan. 2012): 21-39, esp. 25.

⁷ See David Halperin, *One Hundred Years of Homosexuality* (New York: Routledge, 1990) and *How to Do the History of Homosexuality* (Chicago: U of Chicago P, 2002).

⁸ Traub, 36.

⁹ Rachel Doggett, Susan Jaskot, and Robert Rand, "Case IV," in *Time, The Greatest Innovator: Timekeeping and Time Consciousness in Early Modern Europe*, ed. Rachel Doggett (Washington D.C.:

Folger Shakespeare Library, 1986) 62-7, 66. On the watch as a status symbol, see and Silvio A. Bendini, "The Map of Time," also in this exhibition catalog, 11-23, esp. 17.

¹⁰ On the staged shops, see Jonathan Gil Harris, "Consumption and Consumption: Thomas Mun, *The Roaring Girl*," in *Sick Economies: Drama Mercantilism, and Disease in Shakespeare's England* (Philadelphia: U of Pennsylvania P, 2004), 163-185, esp. 177-180.

¹¹ Max Weber, *The Protestant Ethic and the Spirit of Capitalism*, 1905, trans. Talcott Parsons and Anthony Giddens (Boston: Unwin Hyman, 1930), 14.

¹² Ricardo J. Quinones, "The New Dynamic of Time in Renaissance Literature and Society," *Time, the Greatest Innovator: Timekeeping and Time Consciousness in Early Modern Europe*, 24-37, esp. 37.

¹³ Richard Halpern, *The Poetics of Primitive Accumulation: English Renaissance Culture and the Genealogy of Capital* (Ithaca, N.Y.: Cornell UP, 1991), 1.

¹⁴ See, for example, Harris, *Sick Economies*, esp. 1-28; and Douglas Bruster, *Drama and the Market in the Age of Shakespeare* (New York: Cambridge UP, 1992).

¹⁵ Harris, "Consumption," 182.

¹⁶ Dogget, Jaskot, and Rand note that, "[c]locks of 15th and 16th centuries (watch and clock were interchangeable terms for many years) were highly inaccurate by today's standards, frequently off by at least 15 minutes per day" and that, "[b]y the middle of the 17th century, portable clocks were readily available for many purposes, but they were still unreliable and relatively inaccurate," 63, 66.

¹⁷ Harris, *Untimely*, 8 and 3.

¹⁸ See Jean E. Howard, "Sex and Social Conflict: The Erotics of *The Roaring Girl*" in *Erotic Politics*, in *Erotic Politics*, ed. Susan Zimmerman (New York: Routledge, 1992): 170-90. Howard notes that Moll's is both "erotic object and subject" throughout the play, 170-190, esp. 180. See also Patrick Cheney, "Moll Cutpurse as Hermaphrodite in Dekker and Middleton's *The Roaring Girl*," *Renaissance and Reformation/Renaissance et Réforme* 7.2. (1983): 120-34, which also depicts Moll as both "a subject and an object of desire," 120. Craig Rustici points out the parallel between Moll and a specific foreign commodity, tobacco, in "The Smoking Girl: Tobacco and the Representation of Mary Frith" *Studies in Philology* 96.2 (Spring 1999): 159-179. He writes, "[i]n the eyes of tobacco's detractors, Moll's smoldering pipe, like her transvestite costume, links her to foreign sources of individual and social disorder," 163.

¹⁹ See Kahn, introduction to *The Roaring Girl*, in *Thomas Middleton: The Collected Works*, 721-6, esp. 721; and Jennifer Panek, introduction to *The Roaring Girl: A Norton Critical Edition* (New York: Norton, 2011), ix-xviii, esp. x; both editors accept the play's title page assertion that it was performed at The Fortune in 1611.

²⁰ For a reading of the way in which Moll's unique "knowledge" "both articulates and incites" sexual anxieties, see Heather Hirschfield, "What Do Women Know?: *The Roaring Girl* and the Wisdom of Tiersias" *RenD* 32 (2003): 123-146, esp. 125. William West reads the plays canting scene, in which Moll also exposes her knowledge of an "underworld" skill, as confirmation of her "marginal and liminal status at the fringes of both the moneyed class and the disenfranchised criminal underworld" in "Talking the Talk: Cant on the Jacobean Stage," *ELR* 33.2 (2003): 228-51, esp. 235.

²¹ Jennie Votava, who also focuses on the play's aural dynamics, reads Moll "as a figure of the volatile and mobile o/aural phenomenon of noise" in "The Voice That Will Drown All the City: Un-Gendering Noise in *The Roaring Girl*," *RenD* 39 (2011): 69-95, esp. 69. Kelly J. Stage takes a spatial approach, noting Moll's unmatched "urban competency" and resultant ability to "traverse social space" in "*The Roaring Girl's* London Spaces," *SEL* 49.2 (Spring 2009): 417-436, 417-8. Mary Beth Rose reads Moll's "ambiguous, marginal, and problematic" social identity throughout the play as "a metaphor for the changing condition of women in early modern England" and notes that "her independence has left her isolated from the very social structure which her courage and vitality have done so much to enliven and renew" in "Women in Men's Clothing: Apparel and Social Stability in *The Roaring Girl*," *ELR* 14.3 (Autumn 1984): 367-91, esp. 389-90. Cheney calls Moll, "both a moderator-reuniter and an inciter-exposer," and his interpretation relies on his observation that Moll is "most akin to that hermaphroditic figure of love, Venus particularly in the form of *Venus armata* (Venus wearing the armor of Mars)," 121.

²² Howard explicates the autoerotic sexual connotations of the viol, which was played between the legs, and interprets Moll's musical performance as a "transgressive" expression of the character's "erotic subjectivity," 184.

²³ Other scholarly arguments that focus on Moll's transvestitism, placing her in the context of the *Hic Mulier* controversy of the early 1600s and reading her as an expression of larger cultural anxieties about gender and class mobility, include Marjorie Garber and Stephen Orgel. See Garber, "The Logic of the

Transvestite: *The Roaring Girl*” in *Staging the Renaissance: Essays on Elizabethan and Jacobean Drama*, ed. David Scott Kastan and Peter Stallybrass (New York: Routledge, 1991) 221-34; Orgel, “The Subtexts of *The Roaring Girl*” in *Erotic Politics*, ed. Susan Zimmerman (New York: Routledge, 1992): 12–26.

²⁴ The *Oxford English Dictionary* defines “use” extensively. Here I refer to, “the opportunity or fact of using someone for sexual purposes; maintenance of a person, as a concubine, a mistress, etc., for this reason.” This sexually exploitative understanding of the word (i.e. to “use” someone for sex) is still operative in modern speech. See “use, n.,” *OED Online*, March 2013, Oxford UP. Stephen Booth glosses “use” in the final line of Shakespeare’s Sonnet 20, “Mine be thy love, and thy love’s use their treasure,” as I understand it operating in Mary’s comment: “employment for sexual purposes (but with a suggestion of ‘interest paid on loan.’” Stephen Booth, “Commentary” to *Shakespeare’s Sonnets*, (New Haven: Yale UP, 1977), 165. Subsequent sonnet citations are from Booth’s edition.

²⁵ Howard, 180.

²⁶ See Mario DiGangi, “Sexual Slander and Working Women in *The Roaring Girl*” *RenD* 32 (2003): 147-76, esp. 147; and Natasha Korda, *Labors Lost: Women’s Work and the Early Modern English Stage* (Philadelphia: U of Pennsylvania P, 2011).

²⁷ See, for instance, George Benson’s epistle, “To the Christian Reader,” which prefaces his generically named 1609 Virginia Company sermon, *A Sermon Preached at Paules Crosse the seauenth of May, M.DC.IX* (London: Richard Moore, 1609), STC (2nd ed.) 1866, sig. A2^{r-v}; or see Mathias Milward’s “To the Reader,” an epistle to the reader used to preface his late brother, John Milward’s Gowry Conspiracy anniversary sermon, “*Jacobs great day of trouble, and deliuerance. A sermon preached at Pauls Crosse, the fifth of August 1607. vpon his Maiesties deliuerance from the Earle Govvries treason and conspiracie. By Iohn Milvarde Doctor of Diuinitie*” (London: Eleazar Edgar, 1610), STC (2nd ed.) 17942. Milward is incredibly specific about the audience he intends: “Art thou a good Subiect? Thou wilt Reade it for the King’s sake. Art thou a good Christian? Thou wilt loue it for thy soules sake. Art thou both? Thou wilt reuerence it for Gods sake. Art thou neither? Why then for Gods sake let it alone,” sig. A4^r.

²⁸ 20.4.

²⁹ See Kahn’s gloss on “termers”: “people who come to London for legal business, pleasure, or intrigue during terms, periods when courts are in session,” 756, n.9:

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- ³⁰ Jonathan Dollimore, "Subjectivity, Sexuality, and Transgression: The Jacobean Connection," *RenD* (1986): 53-81, esp. 71.
- ³¹ Trapdoor describes Moll as "your masculine womanhood" (3.369).
- ³² See Korda, "Dame Usury," in *Labors Lost*, 54-92, esp. 58.
- ³³ Anne Julia Zwierlein, "Shipwrecks in the City," in *Plotting Early Modern London: New Essays on Jacobean City Comedy*, eds. Dieter Mehl, Angela Stock, and Anne-Julia Zwierlein (Burlington, VT: Ashgate, 2004), 75-96.
- ³⁴ On credit in *The Roaring Girl*, see Aaron Kitch's "The Character of Credit and the Problem of Belief in Middleton's City Comedies," *SEL* 47.2 (2007): 403-26; and Valerie Forman's "Marked Angels: Counterfeits, Commodities, and *The Roaring Girl*," *RenQ* 54.4 (Winter 2001): 1531-60.
- ³⁵ See Andrew Fitzmaurice, "'Every Man, That Prints, Adventures': The Rhetoric of the Virginia Company Sermons" in *The English Sermon Revised: Religion, Literature, and History, 1600-1750*, ed. Lori Ann Ferrell and Peter McCullough (Manchester: Manchester UP, 2000), 24-42. See also Stephen Greenblatt's recognition of the embattled relationship between pulpit and stage, writing that William Crashaw's 1609 Virginia Company sermon exemplifies the belief that "[e]ven if the content of a play seemed acceptable, the mode of entertainment itself was the enemy of the colonial plantation," in *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Berkeley: U of California P, 1988), 158.
- ³⁶ Robert Gray, *Good Speed to Virginia* (London: Felix Kingston, 1609), sig. A3^v. Transcriptions from early modern editions retain all original spelling, capitalization, and punctuation except that the typographical long "s" has been modernized.
- ³⁷ William Crashaw, *A sermon preached in London before the right honorable the Lord Lavvarre, Lord Governour and Captaine Generall of Virginea, and others of his Maiesties Counsell for that kingdome, and the rest of the aduenturers in that plantation. FEBR. 21. 1609* (London: William Welby, 1610), sig. E2^f.
- ³⁸ Daniel Price, *Savls prohibition staide. Or The Apprehension and examination of Savle And the inditement of all that persecute Christ, with a reproofe of those that traduce the honourable plantation of Virginia. Preached in a sermon commaunded at Pauls Crosse, vpon Rogation Sunday, being the 28. of May. 1609* (London: for Matthew Lawe, 1609), sig. F1^f. Further quotations cited parenthetically.
- ³⁹ Price, B1^v.

⁴⁰ The theatre as the world was, however, a common conceit. See Kent T. Van den Berg, *Playhouse and Cosmos: Shakespearean Theatre as Metaphor* (Associated Press, 1985).

⁴¹ Price, F3^r.

⁴² Crashaw, sig. H1^r.

⁴³ Crashaw, sig. H4^r.

⁴⁴ On the feminine labor and sexuality associated with linen and laundresses, see Korda, 116-117.

⁴⁵ On aristocratic women's use of embroidery for subversive political communication, see Anne Rosalind Jones and Peter Stallybrass, *Renaissance Clothing and the Materials of Memory* (Cambridge: Cambridge UP, 2000), esp. 2-3 and 134.

⁴⁶ Korda discusses the needlework of citizen women, often immigrants, and the xenophobia, misogyny, and sexual anxiety their "pricking" and "poking sticks" often provoked. See esp. 125-7.

⁴⁷ DiGangi notes that the citizen wives' familiarity with *Westward Ho* "attest[s] to the consumer pleasures enjoyed by London tradeswomen in their leisure time," 153.

⁴⁸ Like Sir Alexander does here, Mistress Gallipot also uses rhyming couplets to construct the histrionic and contrived story of the precontract binding her and Laxton (6.126-35).

⁴⁹ For the recognition that "let" is a timekeeping term, I am indebted to Joel Fineman's "Shakespeare's *Will*: The Temporality of Rape." *Representations* 20 (Autumn 1987): 25-76, esp. 41-3. The representation of passion by timekeeping—its comparison with the ticking of clocks, for instance—also occurs often in Shakespeare's works. In *Rape of Lucrece*, Fineman has argued that the language of indomitable, interminable passion is the timekeeping language of "lets" that propel the poem's action. In *Romeo and Juliet*, the same phallic pun on "dial" used in this passage also appears when Mercutio notes that "the bawdy hand of the dial is upon the prick of noon" (2.3.116-7).

⁵⁰ Howard discusses this scene at length, 174-5.

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