

**Inside Time in *The Winter's Tale***

**Christopher D'Addario, Gettysburg College**

What can we say precisely, if anything, about the early modern audience's experience of theatrical gestures to what Bert States has called a "certain roughage of hard-core reality," gestures that are essential to theatre's power? I would like to attempt to produce at least a provisional sense of these gestures by examining the aesthetic presentation of quotidian timescales in Shakespeare's late plays and the audience's reception of these timescales in the specific environs of the Blackfriars' Theatre. More specifically, I plan to survey the progression of and ruptures to time's passage in *The Winter's Tale*, a play that seems simultaneously to treat chronological passage shallowly, to distance us from its quotidian movements, as well as to immerse us in the localized effects of slight or more drastic temporal shifts, the particulars of psychological or seasonal temporalities.

In the course of my paper, I want to consider the ways in which *The Winter's Tale*'s presentation of time relates to the phenomenological experiences of the audience in attendance at the Blackfriars' Theater circa 1610-1611. I aim to identify the specific and varied rhythms, both within the drama and in the surrounding atmosphere, that were present to spectators as they watched Shakespeare indoors, with an eye towards limning how the play takes advantage of the new technologies of the indoor theatre in order to enhance and complicate the audience's perception of time's varied rhythms. To return to my opening questions, I will also consider, speculatively, how the play's creation of these rhythms in the Blackfriars presents to the audience an aesthetic reordering of the quotidian timescales of the metropolitan sensorium, rendering feelingly new pressures and shifts in the rhythms (seasonal, liturgical, and/or momentary) of urban experience.

**Frances E. Dolan, University of California, Davis**

**Shakespearean everyday drinking**

In early modern England, most people, young and old, male and female, queens and servants, routinely drank fermented beverages of some sort since water was widely and wisely distrusted. Until quite late in the seventeenth century, no one drank the stimulants that have now become so ubiquitous, coffee and tea. This combination of factors—low consumption of water, lack of stimulants, and regular consumption of low levels of alcohol—would have shaped the experience of embodiment as well as social interactions in all kinds of ways. What would it have felt like to be sort of dehydrated, and a little intoxicated, most of the time—and to be interacting with others of whom this was also usually true? Like many of the questions that interest me the most, this one can't really be answered. But it opens a generative space for speculation. Beverage choices would have varied person to person and for a given person from one day or year to another. While we have records of certain kinds of consumption, we can never know the everyday-ness of an individual's drinking habits. Yet, even if we can't nail down the specifics of a given individual's daily consumption, we can find considerable evidence about specifically sixteenth- and seventeenth-century English habits and attitudes toward beverages and speculate about the larger implications of something as simple as beverage choice. I'm interested here not in excess

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and disorder—although early modern people had a lot to say about that—but about the alcohol consumption that was widespread, quotidian, and taken for granted.

In his *A History of the World in Six Glasses*, Tom Standage argues that various beverages (beer, wine, spirits, coffee, tea, and cola) have been drivers of history, showing how the human desires for intoxication and stimulation have pushed various forms of economic, political, and social change. While I find Standage's willingness to argue for causation bracing, my goal here is much more modest. How might it inform our understanding of the everyday to take the trifecta of everyday drinking—little water, no stimulants, fermented beverages—into account? We know how central alcohol was to early modern commensality, from shared meals, to drinking games, to what Rebecca Lemon has called the compulsory yet contested conviviality of drinking healths, which moves from suspect to nostalgically revered in the course of the seventeenth century. But what role might low level, widespread inebriation have played in domestic life?

If early modern people rightly considered fermented beverages to be safer than water, they had a range of beverages to choose from. Although we often associate the English with beer, ale, and cider, those beverages they still manufacture and export, wine, largely imported, was a favored beverage in England for most of the sixteenth and seventeenth centuries, until coffee, tea, chocolate, and distilled spirits diversified beverage options and challenged its monopoly. I'm particularly interested in wine for several reasons: it was widely understood as a kind of supplemental bodily fluid (the blood of the grape); it was largely imported; it was unstable; and the English began to experiment with growing their own grapes and making their own wines, at home and in Virginia, during this period. For all of these reasons, wine offers a particularly useful site for thinking about what was at stake in proposals for agricultural change, as well as how some seventeenth-century figurations and investments continue to inform discussions of alternative agriculture today. In this short paper, I focus on the value of Shakespeare's plays as evidence of both the ubiquity and the inscrutability of wine.

**Michelle M. Dowd, University of Alabama**

**Labor and the Everyday in Early Commentaries on Shakespeare**

My paper for the seminar is connected to my current book project, in which I investigate how Shakespeare's plays deploy what we might think of as a poetics or philology of work. The project aims to expand our analytical focus on labor in Shakespeare's drama by considering not only plays explicitly about labor or individual scenes of labor or characters who labor (e.g. mimetic depictions of work) but also the ways in which a wide range of Shakespeare's plays deploy a language of labor. I am, therefore, interested in how the quotidian aspects of labor get refracted through Shakespeare's theatrical language, a process that helps both to establish and transform the ideas about work that circulated in early modern England. My seminar paper considers Samuel Johnson's 1765 *Preface* and other earlier commentaries in light of debates about Shakespeare as an "elite" versus an "everyday" playwright. Even though many early critics of Shakespeare did not discuss work or labor directly, their critical assessments of Shakespeare's oeuvre have had long-lasting implications for how (and if) we consider Shakespeare to be a dramatist who was interested in the everyday-- work included.

Nicole Edge, University of Calgary

**“What is’t you lack”: A Cheapside Goldsmith’s Everyday Ethics**

The London goldsmiths – the professionals who tested the purity of coins – played a vital role in the English common weal’s production, measurement and attestation of gold and silver commodity values. Jacobean expectations of what external signs and mannerisms exhibit professional goldsmith conduct were shaped by the fictional goldsmiths of contemporary theatrical performances. Middleton’s play *A Chaste Maid in Cheapside* serves as a reiterative social process that reinforces normative ways of acting “as if.” Theatrical characters “naturalized” business behaviours and thus affected goldsmiths’ everyday actions. How members of the Goldsmiths’ livery company saw themselves reflected the “social embeddedness” of their business activities and their role as “business agents” in the everyday Jacobean market network. Due to the common weal’s reliance on the profession’s expertise to validate and measure the purity of precious commodities, the entire English market was dependent upon goldsmiths’ ethical choices. Theatrical performances materialized fears of the goldsmiths’ inherent propensity to produce counterfeit goods, measure inaccurately and manipulate currency exchange. Staged fears and anxieties influenced actual behaviour – they set expectations that determined goldsmith’s day-to-day decisions which, in turn, affected all agents in the English market.

David Hershinow, Princeton University

**Pettiness in Shakespeare: A Theory of Everyday Villainy**

Of the 34 times Shakespeare uses the word “petty” in his plays and poems, he almost always means it as a cognate of “small” or “unimportant,” but his use of the term carries a different sense when, in *Titus Andronicus*, Aaron stops a “petty brabble” between Chiron and Demetrius before the brothers’ spiteful bickering comes to blows. The OED, which gives first attribution of this usage to Francis Bacon, offers the following definition: “Of persons, their behaviour, etc.: characterized by an undue concern for trivial matters, esp. in a small-minded or spiteful way.” In this paper, I’ll be analyzing examples drawn from Shakespeare’s plays to theorize this overinvestment in trivial, everyday matters. The example of *Titus* notwithstanding, we tend to see pettiness manifest in the low-stakes malevolence of the comedies. I’m interested in thinking about pettiness as a diminutive form of villainy. In doing so, I hope to explain its generic affiliation with comedy and the tendency for audiences to relish it.

Laura Kolb, Baruch College

**“Enter not into bandes”: The everyday language of friendship and thrift**

“Enter not into bandes, noe, not for thie best friends.” When Richard Portman wrote this in his commonplace book in the 1590s, he reiterated a well-known precept. Advice against surety appears in letters, housekeeping manuals, accounting textbooks, verses on thrift. It posits that financial risk outweighs the loss—moral, affective, social—involved in denying friends. And

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yet, of course, “Among friends, all things should be common.” The phrasing comes from Walter Dorke’s *Tipe of Figure of Friendship* (1594), but the idea that friends share all things is ancient. Figuring amity as the fusion of “mine” and “thine,” this aphorism claims friends share not only souls, but money, goods, and credit.

This paper examines these everyday sayings as indices of a structure within early modern England’s culture of credit: the entanglement of affective and economic concerns. Taken individually, each adage is a simplifying lens through which to view the enormous complexity of overlapping social and economic bonds. Taken together, though, they articulate a tension fundamental to credit culture: between the demands of love and the demands of thrift. I argue that these sayings, and the everyday problems to which the point, animate the plot of Shakespeare’s *Merchant of Venice*.

**Natasha Korda, Wesleyan University**

**Laundry Time in Feminist Counter-archives**

An emblem of the rise and progress of the Golden Age of Elizabeth, the ruff epitomizes the way in which period categories are anchored in things. Behind the scenes of staged history, however, the ruff in its unfinished state recalls the arduous labors of the laundress who produced and reproduced its fleeting form, illusory solidity, and surpassing (yet always-already-passing) whiteness. Insofar as ruffs had to be laundered every time they were worn, the labor necessary to produce and reproduce them belonged to ephemeral, everyday time, rather than period time. From this vantage, laundry time and archive time are in many respects one and the same: routinized, cyclical, repetitive, and, in the case of academics, typically seasonal. For this reason, archival labor has often been compared to female drudgery, and to laundry work in particular. After considering the erasure of laundry time from traditional historiographical sources, archives, and disciplinary methods, this essay considers first-wave feminist “counter-archives” that sought to push back against traditional historiographical sources and methods at the very moment of their inception to produce histories of women’s everyday lives and labors, including those of laundry time. I focus in particular on Virginia Woolf’s depiction of Shakespeare as “a rather fat, shabby man, whose ruff was a thought dirty” in *Orlando*, her claim in “A Room of One’s Own” that his “poetry was scribbled down on the backs of washing-bills,” and the figure of Eliza Clark, the tobacconist who plays the Elizabethan Period in the hilarious historical pageant staged in *Between the Acts*, whose “vast ruff” is stitched together out of “sixpenny dishcloths.”

**Jonathan P. Lamb, University of Kansas**

**Shakespeare’s Book of Everyday Prayer**

This paper uses digital search and good old-fashioned philology to explore Shakespeare’s use of the linguistic repertoires embodied in the Book of Common Prayer. Taking literally the terms ‘embodied’ and ‘everyday,’ I explore what it means that daily, weekly, and yearly, Shakespeare heard and repeated with his body the regimen of biblical quotations, prayers, and theological propositions encoded in the *Book of Common Prayer*. I’m especially excited by the way

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instances of a *form* or *syntax* from the *BCP* carry with them what we call *content* or *semantic* features. My main claim is that the everyday embodiment of the Book of Common Prayer underlies some of Shakespeare's most powerful language.

**Liza McIntosh, Columbia University**

**“You see ships sail where sheep fed”: Flooding and Enclosure in John Lyly's *Galatea***

In *Slow Violence and the Environmentalism of the Poor*, Rob Nixon has argued that we need to pay more attention to violence that “is neither spectacular nor instantaneous, but rather incremental and accretive,” with “calamitous repercussions playing out across a range of temporal scales.” This paper analyzes moments of “spectacular” natural disruption, such as intense flooding, but it is especially interested in how plays like John Lyly's *Galatea* represent (and even influence) the repercussions of such events in the long-term, as they unfold in the everyday lives of local citizens. Who, for example, finally benefitted from the re-arrangement of lands necessitated by catastrophic flooding along England's eastern coastline in the 1570s, 80s, and 90s? Which groups suffered the most from such natural disruptions, especially as they influenced local environmental policy over time? This paper explores the ways in which *Galatea* narratively alludes to and even endorses policies of drainage and enclosure as they were pursued by Lincolnshire landowners in the aftermath of late-sixteenth century flooding.

**Ian Frederick Moulton, Arizona State University**

**Everyday performance in *A Midsummer Night's Dream***

This paper explores issues surrounding the representation of everyday life in Shakespeare's drama by focusing on the “rude mechanicals” in *A Midsummer Night's Dream*. In contrast to the other characters of the play, who are all members of the social elite, the “mechanicals” are identified by their specific and mundane professions— weaver, bellows-mender, tinker. They are craftsmen who perform unglamorous functions that are necessary to the daily functioning of early modern society. And yet, during the course of the play, we do not see them working, but rather “playing”— rehearsing and performing an amateur play presented as an entertainment for the aristocracy. Thus they embody the contradiction at the root of representing the “everyday” or “ordinary” on the early modern stage—for by the very act of appearing on stage, the “everyday” becomes a spectacle—something that by its definition is not ordinary.

**Bernadette Myers, Columbia University**

**“Taste our cheer”:  
Provisioning Beer in *The Shoemaker's Holiday***

This paper explores the tension between “everyday” scarcity and “holiday” abundance in *The Shoemaker's Holiday* as it is materialized in the beer and other foodstuffs consumed onstage. Beer, of course, was made from grain, and so provided much-needed calories for laborers, like Simon Eyre's journeymen. But given the dearth of the 1590s and subsequent problems with urban grain provisioning, the Crown and civic magistrates often stigmatized beer as wasteful

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since it required large amounts of grain to produce. In Dekker's play, beer fuels the everyday labor that sustains Eyre's workshop, and Eyre often withholds it or rations it to incentivize productivity. Yet beer and other foods also constitute much of the holiday spirit that animates the play. In concealing the everyday necessity of beer beneath its more festive associations, the play constructs a fantasy of urban abundance and self-sufficiency. However, this fantasy, which culminates in the final Shrove Tuesday feast, inadvertently reveals the city's dependence on domestic and foreign food networks to sustain economic growth.

**James Newlin, Case Western Reserve University**

**“A Sad Tale's Best For Winter”:  
Counting and Recounting in *Manchester by the Sea* and *The Winter's Tale***

In this essay, I consider the parallels between Kenneth Lonergan's film *Manchester By The Sea* and Shakespeare's *The Winter's Tale*. However, I will not be arguing that *Manchester By The Sea* is an adaptation of *The Winter's Tale*. I would like to argue, instead, that we read *Manchester By The Sea* as the *opposite* of *The Winter's Tale* – at least as that play is understood by the philosopher Stanley Cavell. The convergence of Cavell's interest in Shakespeare with his interest in film has gone largely underexamined in Shakespeare studies. *The Winter's Tale*, in particular, anticipates the subgenre of Hollywood romantic comedies that Cavell calls the “comedies of remarriage.” By instead reading *Manchester By The Sea* as a “tragedy of re-divorce,” I hope to show that Lonergan's film raises valuable questions regarding Cavell's understanding of the everyday, as well as its portrayal in *The Winter's Tale*. With this reading, I test the limits of the appeal to Shakespeare as an *exemplum* clarifying Cavell's model of skepticism and ordinary life and, more broadly, our most familiar methods for discussing Shakespeare's afterlife on film.

**Philippa Sheppard, University of Toronto**

**A Little Learning is a Dangerous Thing:  
Domestic Skills in *Cymbeline***

In two scenes, Act four, scene two, and Act one, scene five, the play *Cymbeline* demonstrates through subtext that sanctioned domestic learning can be used to gain an unsanctioned form of power for women. *Cymbeline* shows Imogen cooking and serving, and the queen gathering herbs for medicine, skills proselytized as the proper study of the housewife in the domestic guides written by Elizabethan and Jacobean men. Through these skills, Imogen finds a means of earning a living independent of men, and the queen, a way to gain political power.

The very act of publishing books on the domestic arts gives them importance, which most of the authors of these books are at pains to deny, as the expertise is women's purview, not men's. Men should be treating “weighty matters,” not mere women's work. Yet as soon as a parallel is made between the governing of the state and the governing of a household, the latter gains in importance, and that importance trickles down to housewives, designated as the second-in-command after their husbands in the domestic hierarchy.

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In *Cymbeline*, we watch two royal characters engaged in, and adept at, ordinary domestic tasks, and gaining independence or influence through these. The play seems thereby to acknowledge that it is possible for middle, and even working-class women, who are also scholars of household lore, to achieve similar gains.

**Samantha Snively, University of California, Davis**

**“Some Ordinary Rules and Medicines”:  
Everyday Experimentation in Early Modern England**

In *Cymbeline*, the soon-to-be-evil Queen gathers herbs for distillation, and recounts her history as a medical and chemical experimenter. The skills and processes she describes echo those commonly recounted in seventeenth-century manuscript recipe books. Processes like distillation, medical experimentation, and chemical composition are ubiquitous in manuscript recipe books, demonstrating how common experiments were in early modern kitchens. In this paper, I want to consider the everydayness of the experiment as a way that highlights experimental philosophy as a dominant paradigm.

By reading a sample of 17<sup>th</sup>-century manuscript recipe collections, I argue that experimentation was a daily, common practice, woven into the rhythm of household and healing work. It was recorded and circulated through everyday texts. But the classification “everyday” carries a number of meanings beyond use or association with kitchens. “Everyday” can be a marker of use, location, archival prevalence, or textual survival, and it can also mark scholars’ own desires. I interpret the everydayness of household experimentation not as a sign of its uselessness to larger projects of scientific inquiry or its disposable nature, but as evidence of experimentation as a dominant epistemology in early modern England.

**Eric B. Song, Swarthmore College**

**The Tragicomedy of Tipping<sup>[L]</sup><sub>[SEPP]</sub>**

This paper is an initial foray into what Shakespearean drama can teach us about the paradoxes of the hospitality industry. This paper focuses on gratuities as acts of generosity that reinforce hierarchies and obligations. Shakespearean instances of tipping locate the practice within shifting economic realities and also within crossovers between religious concepts and interpersonal affective exchanges. I start with a consideration of the Porter in *Macbeth*; after Macbeth unleashes an economic as well as political disruption, the Porter emerges as a freelancing tip-seeker. My primary test case is furnished by Feste, who learns why and how he should profit from “gratuity.” For the Porter, tip-seeking offers a resource to preserve self-interest in a tragic world in which dutiful service is no longer tenable. Feste profits from an ersatz form of grace that is meant to make bad-faith transactions more palatable as they become the basis of a comic conclusion.

Dorothy Todd, Texas A&M University

**“I do; I will”: Holiday and Everyday in the Tavern in *1 Henry IV*** SEP 11

My seminar paper is connected to my current work on how historical events that do not happen every day, such as the death of a monarch or the end of the century, shape the depictions and descriptions of time in Shakespeare’s drama. For this paper, I would like to shift my focus from these sorts of exceptional historical events to instead interrogate how the anticipated death of Henry IV and awaited rise of Hal to the throne shape the everyday existences of Hal and Falstaff even while Henry IV still wears the crown within *1 Henry IV*. Of particular interest to me is the way in which the tavern, through its central scene (2.4), functions as a space that is coded both everyday and holiday. However, as the scene progresses, Hal find less of an escape in the holiday atmosphere of the tavern and instead becomes increasingly aware of how the crown exerts its influence on Hal’s everyday life, even while he is not yet king. I argue that the moment of play-acting between Falstaff and Hal in which the Prince declares “I do; I will” represents a critical juncture for Hal in which the festivity of the tavern no longer represents holiday playing and the ways in which the crown is shaping, and will continue to shape his everyday experiences as Prince and King are only now beginning to take shape.