

**YALE STUDIES IN ENGLISH,
XXV. BARTHOLOMEW FAIR;
EDITED WITH INTRODUCTION,
NOTES AND GLOSSARY**

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Yale Studies in English, XXV. Bartholomew Fair; Edited with Introduction, Notes and Glossary
by Ben Jonson & Caroll Storrs Alden

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BEN JONSON & CAROLL STORRS ALDEN

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YALE STUDIES IN ENGLISH

ALBERT S. COOK, EDITOR

XXV

BARTHOLOMEW FAIR

BY

BEN JONSON

EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

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PREFACE

Bartholomew Fair has a twofold interest. It furnishes a picture, inimitable in its varied realism, of one of the most characteristic scenes of Elizabethan London. It also reflects not a little the personality of Jonson as he moved, a man among men, and enjoyed to the full the rough, hearty life of the middle and lower classes of the metropolis. Consequently, though the play is not artistic in the highest sense, and is avowedly light in character, it holds a place of importance in Jonson's work and in the Elizabethan drama.

Of the playwrights of his time, Jonson especially made London his province; and of all his plays *Bartholomew Fair* is the most local in atmosphere. This quality, though constituting the chief excellence of the comedy, is to-day the greatest hindrance to an intelligent appreciation of it. Accordingly, in the Introduction and the Notes I have dwelt particularly on what concerned the life and thought of the people. In such a study contemporary literature, as well as later scholarship, is of course invaluable, and much of the Introduction and Notes will be found to be but a restatement, and a bringing together, of what is not new, nor altogether unfamiliar. My aim has been to present data of unquestionable authority, and to make easy of access

materials which will assist the scholar to enter into the spirit of London and of the Smithfield Fair at the time of our play.

A portion of the expense of printing this thesis has been borne by the Modern Language Club of Yale University from funds placed at its disposal by the generosity of Mr. George E. Dimock, of Elizabeth, New Jersey, a graduate of Yale in the Class of 1874.

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INTRODUCTION

I. EDITIONS OF THE TEXT.

The only edition of *Bartholomew Fair* of real importance is that of the second volume of the first folio of Jonson's *Works*, the title-pages in which are dated 1631, 1640, or 1641. This volume has caused not a little confusion to scholars, because it is made up of several parts originally designed for separate sale, and variously arranged in different copies. Thus Miss Bates in her *English Drama*¹ gives the date of the second volume of the first folio as 1631, reprinted in 1640, and again in 1641; and Ward in his *History of the English Drama*² gives the same. But Brinsley Nicholson,³ after a careful collation, comes to the conclusion that although title-pages in different copies vary, and certain minor dissimilarities occur, these three volumes belong to the same edition. Hazlitt⁴ re-affirms this.

As the copy of the Yale Library on which the present work is based differs in several particulars from the copies collated by Nicholson and Hazlitt, it has seemed worth while to give a somewhat detailed collation.

There is no general title-page, although in some copies that of the first volume of the 1640 folio is inserted.⁵

Folio. Signatures in fours.

1. *Bartholomew Fair* has a title-page as follows:

BARTHOLMEW | FAYRE: | A COMEDIE, |
ACTED IN THE | YEARE, 1614. | By the Lady
ELIZABETHS | SERVANTS. | And then dedicated

¹ p. 78.

² 2. 296.

³ *Notes and Queries*, 4th Series, 5. 573.

⁴ *Bibliographical Collections and Notes* (1882), 320.

⁵ Cf. Hazlitt.

to King JAMES, of | *most Blessed Memorie*; | By the
Author, BENIAMIN IOHNSON. |

*Si foret in terris, rideret Democritus: nam
Spectaret populum ludis attentius ipsis,
Vt sibi præbentem, mimo spectacula plura.
Scriptores autem narrare putaret assello
Fabellam surdo.* Hor. lib. 2. Epist. I.

LONDON, | Printed by I. B. for ROBERT ALLOT, and
are | to be sold at the signe of the *Beare*, in *Pauls* | Church-
yard. 1631. |

Following the quotation from Horace there is a woodcut with device of a wolf's head, erased, etc. Verso of t. p. is blank. This is the first of five leaves preceding B, the second marked A3, the others without signature or pagination. *The Prologue to the Kings Majesty*, A3: verso, *The Persons of the Play*. *The Induction* occupies the next six pages. The play begins B, p. 1, and ends M, p. 88.

Following *Bartholomew Fair* are:

2. *The Staple of News*, Aa, [p. 1], changed after Cc2 to a single letter,—I, [p. 76]; I has six leaves.

3. *The Devil is an Ass*, [N, p. 91]—Y, p. 170. The pagination and signatures indicate that this should have followed immediately after *Bartholomew Fair*. Pp. 89, 90, between the plays, are omitted. These three plays have separate t. pp., and were printed by I. B. for Robert Allot, 1631. Hazlitt says they are usually found in a volume together, and that they were doubtless intended by Jonson to supplement the folio of 1616.

4. *Christmas, his Masque*, etc., no t. p., *Underwoods*, t. p. London, Printed MDCXL, and *Mortimer*, t. p. Printed MDCXL: B, p. 1—Qq, p. 292. R, Y, and Pp have each but two leaves. There are also a few irregularities in the pagination of this and some of the following sections of the folio.

5. *Horace, the English Grammar*, t. pp. Printed MDCXL, and *Timber*, t. p. London, Printed MDCXLI: [A], p. 1—R, p. 132. L has but two leaves.