

**YALE STUDIES IN
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MAGNETIC LADY OR
HUMORS RECONCILED**

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Yale Studies in English. XLVII. The Magnetic Lady or Humors Reconciled by Ben Jonson & Albert S. Cook

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BEN JONSON & ALBERT S. COOK

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YALE STUDIES IN ENGLISH
— ALBERT S. COOK, Editor

XLVII

THE MAGNETIC LADY
OR
HUMORS RECONCILED
BY
BEN JONSON

Edited with Introduction, Notes, and Glossary

BY

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A Thesis presented to the Faculty of the Graduate School of Yale
University in Candidacy for the Degree of Doctor of Philosophy



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PREFACE

For assistance of various kinds in the editing of this play my hearty thanks are due to the following men: to Professor J. M. Berdan of Yale for the generous loan of his volume, which contains a copy of the first edition of *The Magnetic Lady*; to Professor Charles P. Sherman of the Yale Law School for the explanation of a difficult point; to Mr. Andrew Keogh, Mr. Henry R. Gruener, and Mr. George A. Johnson for bibliographical aid; to Professor Brooke for valuable criticism; and especially to my teacher, Professor Cook, for constant inspiration and criticism.

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H. W. P.

YALE UNIVERSITY,
May 1, 1913.

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INTRODUCTION

A. EDITIONS OF THE TEXT

I. THE FOLIO OF 1640

The Magnetic Lady was first published in the second volume of the 1640 folio of Jonson's collected works. The play reappears in all subsequent collected editions. These are: (1) the third folio, 1692; (2) a bookseller's edition, 1716 (1717); (3) Whalley's edition, 1756; (4) John Stockdale's reprint of Whalley's edition (together with the works of Beaumont and Fletcher), 1811; (5) Gifford's edition, 1816; (6) Barry Cornwall's one-volume edition, 1838; (7) Lieut. Col. Francis Cunningham's three-volume reissue (with some minor variations) of Gifford's edition, 1871; (8) another reissue by Cunningham, in nine volumes (with additional notes), 1875. The catalogue of the British Museum shows that Jonson's works were printed in two volumes at Dublin in 1729. Of these editions, the original of 1640 is the only one calling for a detailed description; and of the others only the first, second, third, fifth, and eighth will be discussed.

As this play was published after the death of the author, we cannot expect to find that it underwent any degree of correction in the course of printing off. The two copies of the original folio which I have collated—one belonging to Professor J. M. Berdan, the other found in the Yale University Library—are almost identical. There are only two variations in the form of words (which are recorded in the variants to the text), and about a dozen minor differences in punctuation.

II. SUBSEQUENT EDITIONS

The inaccuracies of the 1640 folio were gradually eliminated in the subsequent editions. The edition of 1692 corrected some of the most obvious errors. It also attempted, not very consistently, to modernize punctuation, spelling, and capitalization. The edition of 1716 made several emendations of value, but introduced new errors. It made a further attempt to modernize spelling and punctuation. The designation of the act, which in earlier editions appears at the beginning of each scene, is omitted except at the beginning of the act. Whalley's edition of 1756 is the first attempt at a critical text. It made several valuable emendations, re-arranged or made insertions in verses for better metrical effect, and indicated a change of speaker which was unnoticed in earlier editions. It still further modernized capitalization and spelling, and replaced elided vowels. Gifford's edition is the nearest approach to a critical text. His chief contribution was the addition of stage-directions and side-notes. He reduced the number of scenes, making each one represent an actual change of place rather than a single situation. He also re-arranged verses for metrical effect. A number of the changes, however, are of questionable value; and his habit of spelling out elisions does violence, in some cases, to the metre. For a detailed discussion of these various editions of Jonson's works, see W. S. Johnson's edition of *The Devil is an Ass*, Introduction, pp. xiv-xvii.

B. DATE AND RECEPTION OF THE PLAY

The Magnetic Lady was acted by the King's Majesty's Servants at the Blackfriars Theatre. The license for performing it, which was quoted by Malone from the