

*Bartholomew Fair, with its freedom and natural spontaneous humor, was an excellent mirror of the popular sentiment of the day. (For reproduction of an old cut of a juggler and tumbling ape, see Strutt, ).*

Variant spellings [Stage-Keeper] [ In witness whereof, as you have preposterously put to your seals already which is your money , you will now add the other part of suffrage, your hands. The play shall presently begin. Now you look finely indeed, Win! This cap does convince! Sweet Win, let me kiss it! And her fine high shoes, like the Spanish lady! Good Win, go a little, I would fain see thee pace, pretty Win! Come, indeed la, you are such a fool, still! No, but half a one, Win, you are the tother half: There I am again! I do feel conceits coming upon me, more than I am able to turn tongue to. Not a corn of true salt, nor a grain of right mustard amongst them all 1. How do you apprehend, sir? I challenge all Cheapside to show such another -- Moorfields , Pimlico path, or the Exchange , in a summer evening -- with a lace to boot, as this has. Dear Win, let Master Winwife kiss you. He comes a-wooing to our mother, Win, and may be our father perhaps, Win. Yes, so the tother man of Moorfields says. Yes, and has been at Bedlam twice since, every day, to enquire if any gentlman be there, or to come there, mad! I fear this family will turn you reformed too; pray you come about again. A notable hypocritical vermin it is; I know him. With being at Bedlam yesterday? Whetstone has set an edge upon you, has he? With thy litter of pigs, to grunt out another Bartholomew Fair? For what, pretty Urs? A cutpurse of the sword! Those are his marks. You are one of those horse-leeches that gave out I was dead, in Turnbull-street, of a surfeit of bottle-ale, and tripes? This is Master Dan. Jordan the ranger of Turnbull. He is a horse-courser, sir 2. Nay, she is too fat to be a Fury, sure some walking sow of tallow! She drinks this while. What do you buy, pretty Mistress! Little dogs for your daughters! Look not toward them, hearken not: And the whole Fair is the shop of Satan! Or she should carry me, which were the fitter sight, I confess 3. And more delicate horses, a great deal! Good Numps, stay, and come hither. Will you scourse with him? As if they regarded or places, or time. Examples have been Of some that were seen, In Westminster Hall , yea the pleaders between, Then why should the judges be free from this curse, More than my poor self, for cutting the purse? Sister, let her fly the impurity of the place, swiftly, lest she partake of the pitch thereof. Thou art the seat of the Beast, O Smithfield , and I will leave thee. Idolatry peepeth out on every side of thee 3. A pox of his Bedlam purity. As soon ash tou cansht, shweet Ursh. O, you are a sweet ranger! Thou sow of Smithfield , thou. Thou tripe of Turnbull. He reads the bill. But there is no such matter I assure you:

**Chapter 2 : The Holloway Pages: Ben Jonson: Works ( Folio): Bartholomew Fair**

*BARTHOLOMEW FAIR. A C O M E D Y. Acted in the Year By the L A D Y E L I Z A B E T H' S Servants. And then dedicated to K I N G J A M E S, of most blessed Memory.*

I am looking, lest the Poet hear me, or his Man, Master Broom, behind the Arras it is like to be a very conceited scurvy one, in plain English. I am an Ass! For the Author hath writ it just to his Meridian, and the Scale of the grounded Judgments here, his Play-fellows in wit. Gentlemen, not for want of a Prologue, but by way of a new one, I am sent out to you here, with a Scrivener, and certain Articles drawn out in haste between our Author and you; which if you please to hear, and as they appear reasonable, to approve of; the Play will follow presently. Articles of Agreement, indented, between the Spectators or Hearers, at the Hope on the Bankside, in the County of Surry on the one party; And the Author of Bartholmew Fair in the said place and County, on the other party: And of Scotland the Seven and fortieth. Inprimis, It is covenanted and agreed, by and between the Parties above-said, and the said Spectators, and Hearers, as well the curious and envious, as the favouring and judicious, as also the grounded judgments and understandings, do for themselves severally covenant and agree to remain in the Places their Money or Friends have put them in, with patience, for the space of two Hours and an half, and somewhat more. In which time the Author promiseth to present them by us, with a new sufficient Play, called Bartholmew Fair, merry, and as full of noise, as sport: It is further agreed, That every Person here, have his or their free-will of Censure, to like or dislike at their own charge, the Author having now departed with his right: And if he pay for half a dozen, he may censure for all them too, so that he will undertake that they shall be silent. He shall put in for Censures here, as they do for Lots at the Lottery: It is also agreed, That every Man here exercise his own Judgment, and not Censure by Contagion, or upon trust, from anothers Voice, or Face, that sits by him, be he never so first in the Commission of Wit: As also, that he be fixt and settled in his Censure, that what he approves, or not approves to day, he will do the same to morrow; and if to morrow, the next day, and so the next week if need be: He that will swear, Jeronimo, or Andronicus are the best Plays, yet shall pass unexcepted at here, as a Man whose Judgment shews it is constant, and hath stood still these five and twenty or thirty years. It is further covenanted, concluded and agreed, That how great soever the expectation be, no Person here is to expect more than he knows, or better Ware than a Fair will afford: A wise Justice of Peace meditant, instead of a Jugler, with an Ape. A civil Cutpurse searchant. A sweet Singer of new Ballads allurant: He is loth to make Nature afraid in his Plays, like those that beget Tales, Tempests, and such like Drolleries, to mix his Head with other Mens Heels; let the concupiscence of Jigs and Dances, reign as strong as it will amongst you: In consideration of which, it is finally agreed, by the foresaid Hearers and Spectators, That they neither in themselves conceal, nor suffer by them to be concealed, any State-decipherer, or Politick Picklock of the Scene, so solemnly ridiculous, as to search out, who was meant by Ginger-bread-woman, who by the Hobby-horse-man, who by the Costard-monger, nay, who by their Wares. But that such Person, or Persons so found, be left discovered to the mercy of the Author, as a forfeiture to the Stage, and your laughter aforesaid. As also, such as shall so desperately, or ambitiously, play the fool by his place aforesaid, to challenge the Author of scurrility, because the Language somewhere favours of Smithfield, the Booth, and the Pig-broath, or of prophaneness, because a Mad-man cries, God quit you, or bless you. In witness whereof, as you have preposterously put to your Seals already which is your Money you will now add the other part of suffrage, your Hands. The Play shall presently begin. Howsoever, he prays you to believe, his Ware is still the same, else you will make him justly suspect that he that is so loth to look on a Baby, or an Hobby-horse here, would be glad to take up a Commodity of them, at any laughter or loss in another place. Upon, used adverbially to express progress and approach in time. The English form of the Latin procurator, denotes a person who acts for another, and so approaches very nearly in meaning to agent. In a sense now only of historical interest, the word denoted a practitioner in the ecclesiastical and admiralty courts; the proctor was a qualified person licensed by the archbishop of Canterbury to undertake duties performed in other courts by solicitors. A proctor of the Court of Arches, held in Bow Church. Richard Brome, the dramatist, who died about He was of humble origin, and at this time was

in the service of Jonson. And you do do them well, with good applause. Which you have justly gained from the stage. By observation of those comic laws Which I, your master, first did teach the age. Familiar characters, flitting about and generally haunting the Fair. Popular combats with the sword and buckler date back to the Middle Ages and even to the Saxon gleemen. Fuller says in The change to the rapiers just mentioned, occurred about the last of the sixteenth century. How Tarlton fought with Black Davie. Not long since lived a little swaggerer, called Blacke Davie, who would at sword and buckler fight with any gentleman or other for twelve pence. He being hired to draw upon Tarlton for breaking a jest upon huffing Kate, a punke, as men termed her, one evening, Tarlton coming forth at the Court gate, being at Whitehall, and walking toward the Tilt yard, this Davie drew upon Tarlton who on the sudden, though amazed, drew likewise, and enquired the cause; which Davie denied, till they had fought a bout or two. An itinerant tooth-drawer frequently alluded to by contemporary writers. Not as kind-hearted, in drawing out a tooth; For he doth ease the patient of his pain. The performances of trained animals were ever popular at the Fair. When Prince Henry died in , James saw his project thwarted; but he considered the same match for Charles as early as cf. Bartholomew Fair, with its freedom and natural spontaneous humor, was an excellent mirror of the popular sentiment of the day. For reproduction of an old cut of a juggler and tumbling ape, see Strutt, But to a graue man hee doth moue no more Then the wise politique horse would heretofore, Or thou, O Elephant, or Ape, wilt doe. When any names the k[ing] of Spaine to you. They received the name. An excellent illustration of the character of the witty young masters is to be found in one of their number, conspicuous in our play, Quarlous cf. They were prominent at times among the gallants who sat on the stage and occasionally interrupted the play. Richard Tarlton was a comic actor of enormous popularity during the reign of Elizabeth he died He was also credited with the ability to divert Queen Elizabeth when her mood was least amiable. His fame was of long duration; Gifford says that it retained its power among the vulgar until the Revolution. Some London musicians, in return for his benefactions and friendship, gave him a morning serenade at the Saba tavern, where he was staying. He at once arose and recognized the attention by drinking muscadine with them. A cony-catcher who had seen Tarlton pass out in his night-gown made off with his apparel. The news of this spread, and the next day, when Tarlton was playing at the Curtain, some one threw him a theme, consisting of five lines in doggerel alluding to his loss, to which Tarlton at once replied in kind. From early times the Fair had been divided virtually into two parts, that within and that without the Priory. The cattle-market, shows, and amusements the scene of our play occupied most of the space outside, while the more orderly Cloth Fair was within. For two centuries preceding, and virtually as long as there was need of such an institution, Bartholomew Fair was the great cloth fair of England. An actor with Tarlton, according to Fleay Chron. In the rough sport, the fleas which often infested the huge, padded trunk hose would be disturbed and scattered. Whalley regards this as a certain sneer at Shakespeare, a satire on Much Ado, 4. The watch, however, had become almost a by-word for pompous stupidity, so common were their mistakes. The ground was the pit, somewhat lower than the stage, usually without seats so that the people stood to behold the play Collier, Hist. It was the cheapest place of admission, and was frequented by apprentices, servants, etc. Hence it became the common theme for punning allusions. Only a few lines later 7. Thus a playful touch was intended in calling him youth. A bear-garden occupied the site many years before and after the theatre, hence the present Bear Gardens a short street starting from the Bankside just above South wark Bridge. The Globe had been destroyed by fire shortly before, and an attempt was made to secure its patronage before it could be rebuilt. Unsuccessful in this, after about two years the Hope again became a bear-garden. Still known by this name. This was the old haunt of vice. This fixes with certainty the time of the first performance of Bartholomew Fair. A few local allusions later in the play indicate that the time of writing preceded production only by a short interval cf. Jonson commonly showed little respect or tolerance for the spectators, meaning those who were always looking about and chiefly interested in the dress of the actors and audience. Staple of News, Prologue: The spectators are here classed with the curious, in contrast with the hearers and iudicious. There were those who went to the theatre, notebook in hand, ready to catch the slightest allusion that might have a personal or political significance. On the peculiar use of pronouns, see Abbott, p. These prices are higher than those charged by most of the theatres of the time. Twopenny rooms or boxes and the twopenny gallery are

often mentioned, but sixpence seems to have been the most usual fee. The whole Induction is a good-humored satire on the ignorance and poor taste of the audience, the especial cause being the lack of appreciation shown Catiline. It is probable that Ben would have rated the wit of most of his audience hardly as high as sixpence, had he published his estimates. Besides the private lotteries, not infrequent at this time, there were a few much larger and public. This Lottery was so plainely carryed, and honestly performed, that it gave full satisfaction to all persons. Cold doings in London, except it be at the Lottery. With News out of the Country. A familiar talk between a Countryman and a Citizen touching this terrible Frost, and the Great Lottery, and the effects of them. The popularity of the new form was very marked, and further editions followed rapidly , 1, , , , , etc. Thou must borrow A Spanish suit; hast thou no credit with the players? Jonson here may have had in mind the costume which he himself had worn; for according to Dekker [v. Satiro-mastix] he had once played the part of Hieronimo. See also, for allusion or quotation, Ev. Collier says this entry is marked ne, a sign used by Henslowe to distinguish the original production of a play, so this fixes its date. The sum received for admissions is considerably larger than usual, and is an evidence of the popularity of this sanguinary drama.

Chapter 3 : QUOTES BY BEN JONSON [PAGE - 4] | A-Z Quotes

*Field is actually referred to by name in Bartholomew Fair (calendrierdelascience.com), and it was perhaps friendship with him, as much as pique about Catiline, which led to Jonson's collaboration with the new company.*

A big thing on Ice, subs. Gunter, Miss Nobody, xx. In the hall, prominently posted up by a wag, under new memberships, is a notice: Idea-Pot or -Box , subs. For synonyms see Crumpet. Gould, Double Event, p. Erasmus, Praise of Folly. The lawyer who is so silly. Let them go as they are in the catalogue of ignoramus. Shadwell, Sullen Lovers, iv, p. If he had declared otherwise he would have been an ignoramus. Braddon, Golden Calf, II, ch. Brian is a tremendous botanist, and Mr. Jardine is not an ignoramus in that line. For synonyms see Yid. But artful little ikey little ways, As makes the people sit up where we stays. To do ill to, verb. Daily Chronicle, 31 October. A much smarter performer at the illegitimate game than she was on the flat. Hall, College Words, p. Illuminated books are preferred by good judges to ponies or hobbies, as the text and translation in them are brought nearer to one another. For synonyms see Capella. Florida Tunes Union, 8 Feb. The afterpiece is said to be immense. If you say of a man he is immense, you pay him a compliment. The love of twins is phenomenal. It is immense, pure, and heavenly. Im m ensikoff, subs, common. Pall Mall Gazette, 25 Sept. Heavy swells clad in Immensikoffs, which is the slang term, I believe, for those very fine and large fur robes affected by men about town. Nor cared to mingle in the clamorous fray Of squabbling imps. For synonyms see Greens and Ride. Also, inferentially, an impudent person; e. I wonder at your impudence, Mr. Brush, to use me in this manner. Egan, Life in London, ii. She is blowing up the fellow for his imperance. Tit Bits, 19 Mar. An imperial, or carefully cultivated small tuft tapered down to a point from the lower lip to the chin. Rochester, Works , ii. Putnam"1 s Magazine, August [quoted by De Vere]. Long sermons running on to a tenthly, with a goodly number of improvements appended. For synonyms see Barrack-hack and Tart. Goldsmith, Good Natured Man, v. Was it for this I have been dreaded both by ins and outs? Have I been libelled in the Gazetteer, and praised in the St. And doomed a victim for the sins. Of half the outs and all the ins. Dickens, American Notes, ch. The ins rubbed their hands ; the outs shook their heads. Lawrence, Guy Livingstone 5th Ed. If he had backed the in instead of the Out. Pall Mall Gazette, 20March. Pall Mall Gazette, 7 July. The pledges which the ins have to contend with in their strife with the Outs. It is the civil service that turns out all the ins and puts in the outs. Norton, Political Americanisms, s. During July cherries are in as well as raspberries Five Years Penal Servitude, iii, p. It is the etiquette among prisoners never to ask a man what he is in for. The badge upon his left arm gives his sentence. Punch, 28 July, p. I was in it, old man, and no kid. You are all in with me at this. Jenkins has been on a visit to us for the past two months, so that we are all in it. George Moore, Esther Walters, xxx. TO be in or in it with one, verb. Surtees, Hillingdon Hall, v. Justin McCarthy, Donna Quixote, xxxii. You have gone a great deal too far to turn back now, let me tell you. You have been in with me from the very first. Campbell Praed, The Ladies Gallery, xxii. The love of woman, the thirst for gold, the desire for drink, the ambition of high command, are not in it with the love of speech-making when once that has got its hold. Peter was fascinated all the time. Hypnotism was not in it as compared with the effect of that To be in for it, verb. To be in trouble ; generally to be certain to receive, suffer, or do something. I fear that I am in for a week longer than I proposed. Goldsmith, She Stoops to Conqtier, iv. I was in for a list of blunders. In for the plate, phr. TO get it in for one, verb. To play at in-and-in, verb. Glapthorne, The Hollander, in Whs. They are sure fair gamesters Brome, Five Ne7v Plays, Cotton, Scoffer Scofft, in Works , p. Playing, belike, at In-and-in. For so thy words seem to import. Durfey, quoted Pills etc. Their wives may play at inand-in, Cuckolds all-a-row. Referee, 26 April, p. Now and again in-and-out running on the part of a horse subjects his owner to considerable annoyance. It is best if possible to overlook in-and-out running, or variation of form. Inching in, Encroaching upon. With slow paces measures back the field, And inches to the wall. Like so much cold steel inched through the breast blade. Unknown ; in disguise. Incog, for Incognito, a Man of Character or Quality concealed or in disguise.

**Chapter 4 : Bartholomew Fair / Ben Jonson**

*And though the Fair be not kept in the same region that some here, perhaps, would have it, yet think that therein the author hath observ'd a special decorum, the place being as dirty as Smithfield, and as stinking every whit (Induction).*

Jonson was keenly disappointed at its reception. Being much too positive and self-confident to distrust his art, he quickly changed his estimate of the public. It is thus not strange that, oppressed with a sense of the futility of his labor, he produced nothing for the next two years. Bartholomew Fair was as popular as Catiline had been unpopular. And though we should undoubtedly incur the scorn of the author were he to hear three centuries later this admission of human weakness, our judgment agrees with that of the people. For lightly as Jonson regarded his task, Bartholomew Fair is a play of surpassing power. But those who turn away from the table in sheer disgust at the coarseness of the fare will lose the enjoyment of some of the richest and strongest humor, some of the most brilliant and varied realism, that ever claimed the attention or excited the admiration of the study or the stage. There is, to be sure, an element of seriousness in the keen satire of the Puritan, which prevents it from being entirely a farce, but for the most part the play is given over to natural, rollicking fun. The scenes are typical of London life, compressed and heightened as it naturally would be in the annual merry-making of Bartholomew Fair. The satire is less delicate, and the humorous situations less elaborate, than in *Epicoene*; but the fun is even more spontaneous and varied. The plot is noticeably slight. The interest is chiefly concerned with the picture of the old Fair, into which all the curious incidents that might happen among the hearty, pleasure-loving Londoners on Bartholomew Day are crowded. There is great diversity in the picture; yet since each scene is so closely connected with the Fair, the latter gives it a certain unity. Notwithstanding the looseness of structure, which may be somewhat easily pardoned in a light piece, there are to be noted evidences of careful workmanship. The unities of time and place are strictly observed. The action is included in one short day, beginning with the middle of the morning and ending in time for an invitation to supper. There are, further, certain threads of interest to be followed throughout the play. At the very beginning the attention is directed to the project devised by Winwife and Quarlous of making a wealthy match, in pursuit of which they are friendly rivals for the hand of Dame Purecraft as well as that of Grace Wellborn. A second interest is in the visit to the Fair of Cokes and his party who might be designated as the party of fools, and of Busy and his party the party of hypocritical Puritans. The action is largely episodic, and the conclusion is not inevitable. Yet there is a distinct climax at the end of Act 5, where, besides the successful tricks employed by Quarlous and Winwife for making wealthy matches. Busy undertakes an argument with the puppets only to be miserably defeated, and Overdo, after a magnificent exordium, in which he calls upon all London to witness the discoveries about to be made in his zealous reforms, comes to a sudden and very embarrassing conclusion on finding his own wife among the chief offenders. The puppet-play of Act 5 is a seeming digression, and delays the action. But the idea of its introduction and the use finally made of it in the denouement, if we can overlook its extreme vulgarity, are undeniably clever; no scene could be more characteristic of the Fair. The reason is evident. As it was adapted especially for the amusement of the lower classes, the attention was given, not to the literary form, but to the common tricks calculated to catch the popular ear. They were early used to illustrate stories from the Bible and from the lives of the saints; later many of the morality-plays were thus produced. At the time of Jonson and for a century later, they had not lost entirely the influence of this religious association. In the repertoire of *Lanthorne Leatherhead* cf. The last seems to have been the most popular puppet-play of its time, for it is also referred to twice by Jonson in *Every Man out of his Humor* it is from this that I quote the full title and, according to *Collier Punch and Judy*, 23, by twenty other authors. For the history of puppet-plays in England, cf. *In the Modern History of Hero and Leander*, the play which our friends in Bartholomew Fair attended, the plot first of all deserves attention. It begins with the amours of Hero and Leander, with whom is introduced a representative of the rough and scurrilous Thames watermen. Damon and Pythias are next presented, but alas for the ancient tradition of their noble friendship! They chance both to be smitten with the fair Hero, and in most ignoble and unfriendly language blackguard each other; but as the puppet-master in his own person addresses them in an

uncomplimentary manner, they at once forget their differences, and turning upon the intruder, beat him violently according to the puppet-fashion. Hero, in the meantime, proves that she is indeed but a creature of earth, and, overcome by wine, is as amorous as Leander. Damon and Pythias come upon them kissing; there ensues a general bandying of coarse and abusive epithets, and shortly a brawl in which Hero is shamefully kicked. The violence of the melee raises the ghost of Dionysius, who comes sadly to reprove Damon and Pythias. At his words the fight stops. What would have happened next, or how the play would have ended is beyond all telling. Busy rushes in at this moment and demands attention. As may be seen from this outline, the action of the puppet-play is almost sufficiently bizarre and disjointed to meet the requirements of a modern comic opera. Though the burlesque use made of it renders absurd an analysis that is entirely serious, yet we may distinguish certain features of the typical puppet-play. The lack of coherence in the action, intentionally exaggerated in the present example, is characteristic. And should we expect anything else in a work so largely extempore? The various parts of Hero and Leander are not more strangely wrought together than is the curious medley of scenes suggested in the bill of a puppet-show produced a century later by a motion-master of celebrity: Another very instructive parallel is furnished by a comparison of the Punch and Judy show, which later was to have such vogue in England. There is a like amorous feeling which underlies much of the action. There is a similar tendency towards coarseness in speech and action. There is even more rough horse-play and beating. Punch and Judy, London, ; the dialogue by Collier, and the illustrations by Cruikshank, were based chiefly on the production of an Italian puppet-master, Piccini, in his old age settled near Drury Lane, London, who in the pursuit of his profession for forty or fifty years had travelled over England. Don Quixote, part 2, chap. Hero and Leander, besides pleasing an audience which had such a fondness for puppet-plays, portrays a most characteristic feature of the Fair. It presents significant experiences of the party of fools and the party of hypocrites; it is especially serviceable for the confutation and humiliation of Busy, who represents the Puritan prejudice against the stage. In the end it thus proves to be closely connected with the main interests of the action, and, with the qualification of coarseness already suggested, is very effective. The unusually large number of characters in Bartholomew Fair has been often commented on. The popular London Fair could hardly be presented with less. It is doubtful whether Jonson ever drew a more lifelike woman than Ursula. She is not at all a heroine; her language savors most disagreeably of the low company she keeps; but this huge, waddling pig-woman is hardly less a living creation than Falstaff, and, though she lacks his geniality she is not without some of his humor. That Jonson, the man of books and the indefatigable student of the classics, could enter so heartily into this character and talk his very language, is indeed surprising. It shows his many-sided nature. Mention also should be made of Whit, Edgworth, Nightingale, Haggise, and Bristle, who are other excellent representatives of the familiar characters to be met at the Fair. Overdo is artificial, and his pompous overdoing is overdone. Grace Wellborn, eminently proper and respectable, has not the least girlishness in her composition, and is disappointing. In no other character is the sympathetic, life-infusing art of Shakespeare so completely lacking. He exhibits a wonderful grasp of characteristic detail, and yet is not unmindful of the larger effects. How this acquaintance was gained we do not know, but there can be no question of an intimate knowledge of these characters and of their manner of life as well as of their speech. The ribald speech of Ursula, as well as of the puppets, assuredly has no place in the province of art. The play is great in spite of, not because of, its vulgarity. Yet in justice to Jonson it should be added that in general the atmosphere of the play is wholesome. There is certainly nothing insidious or vicious in its tendency. Evil is made repulsive, folly and hypocrisy are revealed and punished. How can we sympathize with the foolish Cokes, or the overdoing Justice, or the doting Littlewit? Now while no group of people such as are to be found at a popular fair, fail to show very freely their weakness, they occasionally exhibit their excellences as well. Jonson more than any other Elizabethan dramatist identified himself with London, and by nature was peculiarly fitted to enter into the life of the great Smithfield Fair. Few others could have been so keen and accurate in their observations, and none could more heartily enjoy its rough, spontaneous humor. Bartholomew Fair excels in the varied and abounding life of its scenes, and offers an extremely rich field for the study of English social history. Questions involving moral issues strongly attracted him, perhaps not a little because of the difference of opinion and the opposition that they were sure to arouse. In treating them he did not evince the finest subtlety,

but he never showed lack of strength and courage. Although little used to exalted emotion, he was philosophical, and his keen and active mind delighted to penetrate the disguises of evil and expose the insidious foe. His hostile attitude and mode of attack, he himself best describes: *Man Out, Works*, 2. This is the very essence of satire, such as had its origin among the Romans and such as Juvenal wielded. Its leading feature is grim seriousness and uncompromising determination, very much resembling the stern and aggressive spirit of the reformer. The defects of this kind of dramatic satire are obvious. Such satire might perhaps be effective in the essay, but certainly is not suited to the drama. But in *The Alchemist* and *Bartholomew Fair* the satire is embodied in the characters themselves. Both are easy victims of an alchemical fraud; in their desire for wealth, conscience and principle are most elastic, and it is this which involves them in ridicule and disgrace. He now prophesies, and for his gluttonous subsistence leans on the brethren and sisters of the holy cause. The idolatrous Bartholomew Fair fills his soul with horror, but when a small company of his flock are determined to visit the Fair and eat pig, he is easily persuaded to justify their action and to go with them. At the Fair his arrogant and troublesome zeal urges him on to violence: Being given to superstition, she becomes the victim of a trick resorted to by a gallant who marries her solely for her wealth. *The Sad Shepherd*, being a pastoral comedy, scarcely would permit the presence of a Puritan, and consequently the satire is not as dramatic. There were, however, some foibles, commonly ridiculed, which he passed over lightly, and others which he did not touch on at all. This has an important significance, as I hope to show later. As he approached, however, what has more intimately to do with character – manners, language, hypocritical subtleties – he was on ground that as a writer of humor-studies he especially delighted in. Here ridicule attends the Puritans at every step. It begins with their names. Their graces are so protracted that the meat on the table forgets that it was this day in the kitchen. Littlewit is taken with a desire to eat pig in the Fair.

Chapter 5 : Bartholomew Fair (play) | Revolv

*Bartholomew Fair* was not published in Jonson's lifetime, even though it was first performed as early as Jonson began writing the play in (Riggs, , ).

You will not let him go, Brother, and lose him? Who can hold that will away? I had rather lose him than the Fair, I wusse. You do not know the inconvenience, Gentle- tlemen, you perswade to, nor what trouble I have with him in these humours. If he go to the Fair, he will buy of every thing to a Baby there; and Houshold-stuff for that too. Pray Heaven I bring him off with one Stone! And then he is such a ravener after Fruit! Nay, he knows too well, I will not leave him, and that makes him presume: Sir, why do you not go? What a Rogue in apprehension is this! I, and offer to marry to her. Well, I will leave the chase of my Widow, for to day, and directly to the Fair. These Flies cannot, this hot season, but engender us excellent creeping sport. A Man that has but a Spoon full of Brain would think so. I would I might John; but my Mother will never consent to such a prophane motion: I, Let her alone, John, she is not a wise wilful Widow for nothing; nor a sanctified Sister for a Song. N Ow, the blaze of the beauteous Discipline, fright away this evil from our House! Sweet Child, speak to me. A prophane black thing with a Beard, John. Good Mother, I pray you, that she may eat some Pig, and her belly full too; and do not you cast away your own Child, and perhaps one of mine, with your tale of the Tempter: Are you not sick? Yes, a great deal, John, uh, uh. What shall we do? Will he not come? Slander not the Brethren, wicked one. Here he is now, purified Mother. I Sir, a Bartholmew-Pig: And I would be satisfied from you, Religiously- wise, whether a Widow of the sanctified Assembly, or a Widows Daughter, may commit the act without of- fence to the weaker Sisters. This I take it is the state of the question. I, but in state of necessity: Place should give place, Mr. Busy, I have a conceit left yet. Good Brother, Zeal-of-the-land, think to make it as lawful as you can. Yes Sir, and as soon as you can: Truly, I do love my Child dearly, and I would not have her miscarry, or hazard her first fruits, if it might be otherwise.

**Chapter 6 : Full text of "Bartholomew fair"**

2. *The Annual Bartholomew Fair.* Jonson's play is a realistic portrayal of the Fair held at Smithfield, London; and one of the greatest helps to a knowledge of either the Fair or the play, is an acquaintance with the other.

Jonson began writing the play in Riggs, . It can only be conjectured why the printing of this major play was so long delayed. For Herford and Simpson, this was not a problem, since they argued that F1 was planned and went to press by or But this argument was long ago undermined Greg, b, ; moreover, it is now agreed that the printing of F1 did not begin until at the earliest and lasted until very late in , with time available to print a text as substantial as *Every Man In His Humour* late in the process. Consequently, the exclusion of *Bartholomew Fair* must have been deliberate. See Donovan ; Bracken ; Bland b , See also Gerritsen , , and ; Riddell a ; Gants a , Did Jonson choose this, or was it forced on him? Teague adds 59 that Jonson probably held the play back in order to re-write it; I argue below that the published text was unrevised. One wonders, to take one instance of hundreds, what the opening of *The Alchemist* was doing in such a haughty volume. Amends for *Ladies* is by some years the earliest printed of the five surviving plays introduced to the stage by the company in this initial period, according to Gurr , The same is true of the more speculative and extensive list for these years in Harbage On the other hand, it is unlikely that for such a new and struggling company Jonson would have sacrificed his authorial independence and his common practice of publishing a play in quarto shortly after the first performance. Apart from a short and troubled period at the Hope Theatre, it was about before a company bearing this name was able to establish itself at a satisfactory London playhouse. He was now at the height of his powers and reputation, and was receiving regular commissions from court. Assuming, then, that Jonson chose to exclude the play from his folio, a plausible reason may be deduced from W. Herendeen himself suggests that *Bartholomew Fair* was excluded on grounds not of date but of decorum, as it was too experimental to blend with the more homogeneous earlier work Herendeen, , 49 and The attitude is, in fact, explicit in an early epigram: Moreover, as Martin Butler a , says of the dedicatees: The only courteous place for James " at the beginning " would have disrupted the whole volume. By , however, when Jonson intended to begin a new collection of work with *Bartholomew Fair*, his situation is transformed. His position at court is much less secure, he is not in such high favour with the theatre-going public, and he is living in sickness and what he experienced as poverty. It was then a very appropriate time for him to produce a second substantial volume opening with a play whose dedication would remind Charles I of how the playwright had been esteemed by his royal father, and remind audiences of his great achievements, introducing the less popular recent work with one of his acclaimed earlier masterpieces. At the same time, the dedication of the first play to the memory of the late king would have freed Jonson from dedicating the whole volume, had it appeared, to the son with whom he had never enjoyed such mutual respect. The frustration of this ambition through the carelessness of the printer John Beale is discussed in my general essay on the printing of the plays in F2 2. Nevertheless, the play survives, if only in printed copies apparently rejected by the playwright. The play was clearly intended to open the volume: The first three rectos of each gathering are signed, except A1, A2, and, by oversight, D3. The text of the play is paginated , accurately except that pages 12, 13, and 31 are misnumbered 6, 3, and 13, respectively, while the misnumbering of p. Pages were misnumbered because the printers were using the same skeleton as for the cognate pp. In almost all copies the title page reads within double rules: *Scriptores autem narrare putaret assello Fabellam surdo.* The text of the play must at first have been set *seriatim* because the type is evenly spaced, and formes and gatherings frequently end in mid-phrase and even mid-word. See, for example, the end of gatherings B, C, and D: It is probable, however, that " despite the difficulty set by a manuscript in prose " there was some casting off of copy later in the text, for no forme later than gathering F ends mid-word, while three of the last five gatherings H, I, and L end with crowded text run into the direction line. This suggests that at least the first formes of gathering I were being set before gathering H was entirely in type. Three skeleton formes were used in printing the play. The skeletons are deployed as follows this analysis is indebted to Riddell, b , 75, but corrects various errors and omissions there: L2 first setting , M4v: M1 Skeleton 2 B3v: L2 second setting , L4v: M4 Skeleton 3 E: M2 In

sum, skeletons 1 and 2 alone are used in a patterned way in gatherings B-D. All three skeletons are used in each of gatherings E-M, each in turn being used for two of the four formes per gathering. This suggests that the working was systematic, in complex ways. Despite this, the type-setting was slipshod and the proof-correcting remarkably unsystematic. The forme comprising L2: Even with clear print to follow, he introduced several substantive errors in these two pages – four words were omitted, for example, and three meanings changed by misspellings – and many of the forty changes in accidentals, especially those to punctuation, were detrimental. Significant errors in the first setting went uncorrected, and not a single change was an improvement. In hand-press setting it is impossible to avoid errors, but what must have seemed intolerable to Jonson is the grossly inadequate correction of the proofs. Even after stop-press corrections, there is not a single page without some errors: M1 and M1v, pp. The last two gatherings, L and M, are particularly bad, but there are comparable concentrations of error earlier, for example in gatherings B, F, and G, so there is no simple picture of deterioration throughout the text. The inevitable errors of hand-press work – most of which were normally corrected from the first proof before other sheets were run off see Gaskell, , ; McKenzie, , – here survive in droves. There are misspellings through letters being omitted or added or transposed or otherwise misplaced; instances of foul case especially c for e and r for t ; turned letters and stops; words repeated or omitted; misplaced apostrophes; mispunctuation; and mis-spacing especially the omission of spaces in the last ten pages. Even corrected formes remain thick with error: It is only too apparent that the normal processes of proof-correction were not observed. The many inconsistencies in spelling, for example, are hardly surprising, since as will be argued below compositors were setting from a manuscript almost twenty years old at a time of rapid linguistic change or at the least from an uncritical copy of such a manuscript. Nevertheless, Jonsonian traces survive even in the spelling. His less distinctive spelling practices are reflected throughout the text: Partridge, a , , ; Mag. Individual preferences such as vertue, moneth, and souldier, and -ick endings such as famelick and –ll endings such as civill are dominant. More significant is the less systematic and more expressive use of heavier stops to articulate complex or lengthy sentences. Jonson would have nothing to complain of here. This makes it possible that at times where editors have seen carelessness there is actually a recording of Jonsonian nuance. For example, at 4. The presence of both a full stop and a following capital suggests this is not simply inaccurate punctuation but an indicated pause: It must be acknowledged, however, that such apparent nuances may at times be the result of error. Sir, I would have you to understand, and these Gentlemen too, if they please – Win-w. With all our hearts. That I have a charge. They doe apprehend, Sir. Again, therefore, it seems that the maligned printer may well be truer to Jonson than Jonson would have conceded. This invites consideration of the nature of the copy supplied to Beale by Jonson. Was it, for example, the text as completed by him in or had it been revised for publication seventeen years later? At the least, it would seem, the marginal directions of Bartholomew Fair belong to rather than Its ninety-six marginal directions, for example, are closer in total to the sixty-three of Every Man Out of His Humour in F1 than to the of Devil written only two years later Fricker, , 99 has the Bart. Fair and Devil totals. Moreover, Bartholomew Fair stands between the earlier plays and the following pair in the style of the directions. Typical examples here are Devil, 3. This suggests that the text remains essentially that of This is contrary to G. There are indeed minor inconsistencies and loose ends, and the realisation on stage of some details and characters has not been thought through. This is too frequent to be a printing error. Similarly, the inaccurate identification of the speakers in the later stages of the puppet-play M1v-M2, pp. The puppeteers need to know, and a playhouse manuscript is likely to resolve such uncertainties. More significant – and very representative of an author working out his text and not yet with every facet of stage production in his mind – are the frequent although minor loose ends in the articulation of the action, especially in complex scenes or more generally as certain minor characters are affected. The movements of Leatherhead and Trash as they come and go late in Act 2 and early in Act 3 are not always explicit. The actions and movements of characters in crowded scenes such as 4. Three Watchmen are named – one of them is left with two different first-names – but it is not always identified which of them must be on stage, nor is it ever acknowledged that three actors are not enough for all that the watch has to do. But this is not worked into his earlier appearances; nor does he speak a Welsh dialect unlike the comic characters in For the Honour of Wales. Similar, and again very typical of foul papers,

is the vagueness of references to mute characters, the Passengers and Boys. It is explicit that passers-by are on stage with the speaking characters from time to time, and that there are sometimes boys following at the heels of Cokes and Troubleall, but the text leaves realisation of how many and when and how to do this up to the playhouse. Similarly, the stage directions, invaluable and accurate as they are, fall short of completeness. They are clearly authorial – even though some are redundant. Many of the redundant directions come in two clusters: It is as if Jonson is here attempting to make scenes of complicated action as clear as possible. By contrast, there are no marginal directions in Act 1, when the action is domestic and relatively straightforward. See Barton , , for examples of directions that must be authorial because they are essential to understanding the action.

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His comedies *Volpone*; or, the *Foxe* and *The Alchemist* were among the most popular and esteemed plays of the time. Both plays are eloquent and compact, sharp-tongued and controlled. The comedies *Epicoene* and *Bartholomew Fair* were also successful. Engraving of a scene from the play *The Alchemist* by Ben Jonson. During the visit the city of Edinburgh made him an honorary burgess and guild brother. On his return to England he received an honorary Master of Arts degree from Oxford University, a most signal honour in his time. In he suffered what was apparently a stroke and, as a result, was confined to his room and chair, ultimately to his bed. Jonson died in and was buried in Westminster Abbey. The first folio edition of his works had appeared in ; posthumously, in a second Jonson folio, appeared *Timber*: Here Jonson held forth on the nature of poetry and drama and paid his final tribute to Shakespeare: He was a man of contraries. His major comedies express a strong distaste for the world in which he lived and a delight in exposing its follies and vices. A gifted lyric poet, he wrote two of his most successful plays entirely in prose, an unusual mode of composition in his time. Though often an angry and stubborn man, no one had more disciples than he. He was easily the most learned dramatist of his time, and he was also a master of theatrical plot, language, and characterization. Later they fell into neglect, though *The Alchemist* was revived during the 18th century, and in the mid-17th century several came back into favour: *Volpone*, *The Alchemist*, and *Bartholomew Fair* especially have been staged with striking success. His insistence on putting classical theory into practice in them has reinforced rather than weakened the effect of his gift of lively dialogue, robust characterization, and intricate, controlled plotting. In each of them he maneuvers a large cast of vital personages, all consistently differentiated from one another. But there are also superbly ludicrous situations, often hardly removed from practical joke. Jonson is renowned for his method of concentrating on a selected side, or on selected sides, of a character, showing how they dominate the personality. This is to some extent a natural outcome of his classical conception of art, but it also stems from his clear, shrewd observation of people. The later plays, for example, have characters whose behaviour is dominated by one psychological idiosyncrasy. What the theory provided for him and for his contemporaries was a convenient mode of distinguishing among human beings. This method was one of simplification, of typification, and yet also of vitalization. Jonson thus exerted a great influence on the playwrights who immediately followed him. But it was he, and he alone, who gave the essential impulse to dramatic characterization in comedy of the Restoration and also in the 18th and 19th centuries.

**Chapter 8 : Bartholomew Fair, by Ben Jonson : THE INDUCTION ON THE STAGE.**

*Benjamin Jonson BARTHOLOMEW FAIR 31 October Originally presented at the Hope Theatre. Repeated the next day at court for James I (see Induction II. ).*

Save Title page of Bartholomew Fair: Bartholomew Fair is a Jacobean comedy in five acts by Ben Jonson. Copies of the typecast were circulated, though whether they were sold publicly or distributed privately by Jonson is unclear. It opened on 24 August each year at Smithfield, in the northwestern part of the city. Smithfield, a site of slaughterhouses and public executions, was a fitting place for a fair that was part commerce and part spectacle. At once a trading event for cloth and other goods and a pleasure fair, the four-day event drew crowds from all classes of English society. The one day of fair life represented in the play allows Jonson ample opportunity not just to conduct his plot but also to depict the vivid life of the fair, from pickpockets and bullies to justices and slumming gallants. Jonson also uses the characters that he creates as a way to comment on the social, religious and political conflicts of London society in Jacobean England. He is then pushed from the stage by the book-keeper, who serving as prologue announces a contract between author and audience. Members are not to find political satire where none is intended; they are not to take as oaths such innocuous phrases as "God quit you"; they are not to "censure by contagion", but must exercise their own judgment; moreover, they are allowed to judge only in proportion to the price of their ticket. Perhaps most important, they agree not to expect a throwback to the sword-and-buckler age of Smithfield, for Jonson has given them a picture of the present and unromantic state of the fair. This colloquy is interrupted by the entrance of Wasp, the irascible servant of Cokes, a country simpleton who is in town to marry Grace Wellborn. Littlewit and his friends also plan to go to the fair to see a puppet-show Littlewit wrote. The Renaissance audience, familiar with stage satire of Puritans, would not have been surprised that Busy, far from abhorring the fair and its debauchery, is ready to rationalise his presence there as allowable and even godly. The first act ends with both groups, the genteel Overdos and the raffish Littlewits, headed for the fair. The fair propels these characters through experiences that put their social identities under extreme strain. Justice Overdo, well-read in the "disguised prince" tradition, assumes a disguise to ferret out wrongdoing at the fair; he is beaten by Wasp, falsely accused by Edgeworth, a cut-purse, and put in the stocks. Quarulous and Winwife engage Edgeworth to steal the marriage license from Wasp; he does so when Wasp is arrested after starting a fight. Wasp, too, is put in the stocks. Win Littlewit and Mistress Overdo are enlisted as prostitutes by the pimp Whit; Zeal-of-the-land Busy is arrested for preaching without license and put into the stocks. Cokes is robbed several times by Edgeworth and other denizens of the fair. All the imprisoned characters escape when Trouble-All, a seeming madman for whom Dame Purecraft has conceived a sudden passion, fights with the guards. The climax of the play occurs at the puppet show. Madame Overdo and Win are brought in, masked, as prostitutes; Madame Overdo is drunk. Overdo is still in disguise, and Quarulous has disguised himself as Trouble-All; in this guise, he stole the marriage license from Winwife and made it into a license for himself and Purecraft. The puppet show, a burlesque of Hero and Leander and Damon and Pythias, proceeds until Busy interrupts, claiming that the play is an abomination because the actors are cross-dressed. The puppets refute him decisively by raising their clothes, revealing that they have no sex. Busy announces himself converted into a "beholder" of plays. At this point, Justice Overdo reveals himself, intent on uncovering the "enormities" he has witnessed at the fair. He is in the process of punishing all of the various schemers and malefactors when his wife still veiled throws up and begins to call for him. Various factors combined to make the godly or "precisians" obvious targets of ridicule. Though religious violence was comparatively uncommon in Jacobean England, the memory of such violence was fresh enough to make marginal believers or outsiders potential sources of anxiety or threat. In this context, stage attacks on the godly may have served to channel and release broader anxieties about social trends. Playwrights also had a more immediate reason for this animosity; Puritans had opposed the public theatre almost from its inception. Hostility to drama was not, of course, limited to separatists or Puritans; preachers of all shades of belief denounced the plays as profane and the theatres as sites of theft, drunkenness, and licentiousness. Correctly or

not, playwrights treated Puritans as the main source of these attacks. On stage, the Puritan is a hypocritical, judgmental, and long-winded figure, masking his lusts behind a vocal obsession with trivialities; Busy, for example, announces his intention to eat pork at the fair merely to refute the charges of "Judaism" he claims are levelled at Puritans, and he ends up consuming two whole pigs. Entries in the Revels accounts indicate that the performance was repeated at Whitehall for James I the next day. The royal account also lists ten pounds paid to Nathan Field for acting in the play; in the fifth act, Jonson causes Cokes to ask the puppetmaster, "Which is your best actor now Samuel Pepys records seeing it four times in , twice with the puppet show and twice without 8 June 27 June, 31 August and 7 September The play appears to have been revived intermittently through the earlier part of the eighteenth century; after that, in keeping with the waning taste for non-Shakespearean Renaissance drama in general and for Jonson in particular, the play fell into obscurity. It retained a degree of esteem in the study even as it disappeared from the boards; both Isaac Reed and Horace Walpole praised its wealth of invention in their accounts of Renaissance drama. As with many long-ignored plays, Bartholomew Fair returned to the stage in a production by the Phoenix Societyâ€”this one, in at the New Oxford Theatre. Its first professional revival came in , when George Devine directed it at the Edinburgh International Festival ; the next year, the same production appeared at the Old Vic. The puppets in this production were performed by George Speaight. The Bristol Old Vic produced the play in The production, which cut the long text and freely mixed period and modern properties, received generally negative reviews. The play was also performed some time in the s at the University of California, Berkeley, with Stacey Keach playing Overdo. Richard Eyre produced the play for the National Theatre ; his first production as head of the theatre, it was performed on the Olivier Stage in mid- Victorian costume. Of this production, Eyre himself writes, "What felt as though it might have been a true popular success â€ shows itself to be dismal and unachieved. The production was later revived at the Young Vic. Herford and Simpson, Vol. Kelly 9 June The Globe and Mail. Retrieved 31 July Ben Jonson and the Language of Prose Comedy. Harvard University Press, In defense of the marketplace: Cantor and Stephen Cox, eds. Literature and the economics of liberty: On spontaneous order in culture. Ludwig von Mises Institute, Auburn, Alabama, , pp. The Early Stuart Church, â€” Stanford University Press, The Shakespearean Stage Renaissance Texts, Modern Sexualities. Stanford University Press, Herford, C. Works of Ben Jonson. Yale University Press, The Purpose of Playing. University of Chicago Press,

## Chapter 9 : Slang & Its Analogues Vol. 4 ()

*According to the date of the contract read out in the Induction<sup>1</sup>, Jonson's Bartholomew Fair was performed, quite possibly for the first time, at the Hope theatre on 31 October by the Lady Elizabeth's Men.*