Bringing together a group of established and emergent Jonson scholars, this volume reacts to major new advances in thinking about the writer and his canon of works. The study is divided into two distinct parts: the first considers the Jonsonian career and output from biographical, critical and performance-based angles; the second looks at cultural and historical contexts, building on rich interdisciplinary work. Social historians work alongside literary critics to provide a diverse and varied account of Jonson. These are less standard surveys of the field than vibrant interventions into current critical debates. The short-essay format of the collection seeks less to harmonize and homogenize than to raise awareness of new avenues of research on Jonson, including studies informed by book history, cultural geography, the law and legal discourse, the history of science and interests in material culture.

Julie Sanders is Professor of English Literature and Drama at the University of Nottingham. She is the author of Ben Jonson’s Theatrical Republics (1998) and has recently edited The New Inn for The Cambridge Edition of the Works of Ben Jonson.
BEN JONSON IN CONTEXT

EDITED BY

JULIE SANDERS
To the venture tripartite – David Bevington, Martin Butler and Ian Donaldson – with respect and thanks
# Contents

List of illustrations .......................... page x 
Notes on contributors ....................... xiii 
Acknowledgements ........................... xix 
Note on editions used ........................ xx 
Chronology by Sarah Grandage .............. xxi 

Introduction .................................. 1 

**PART I  LIFE, WORKS AND AFTERLIFE** 

1 Tales of a life ............................... 5 
   *Richard Dutton* 

2 Jonson in the Elizabethan period ........... 15 
   *Matthew Steggle* 

3 Jonson in the Jacobean period .............. 23 
   *Andrew McRae* 

4 Jonson in the Caroline period .............. 31 
   *Martin Butler* 

5 Genre ................................... 39 
   *Katharine Eisaman Maus* 

6 Friends, collaborators and rivals .......... 48 
   *Michelle O'Callaghan* 

7 Jonson and Shakespeare .................... 57 
   *Mark Robson* 

8 Editions and editors ....................... 65 
   *Eugene Giddens*
Contents

9 Critical reception
James Loxley 73

10 Performance afterlives
Lois Potter 84

PART II CULTURAL AND HISTORICAL CONTEXTS 95

11 London and urban space
Adam Zucker 97

12 The Globe Theatre and the open-air amphitheatres
Tiffany Stern 107

13 The Whitefriars Theatre and the children’s companies
Lucy Munro 116

14 The Blackfriars Theatre and the indoor theatres
Janette Dillon 124

15 Provinces, parishes and neighbourhoods
Steve Hindle 134

16 The court
Malcolm Smuts 144

17 Masques, courtly and provincial
Karen Britland 153

18 Music
David Lindley 162

19 Dance
Barbara Ravelhofer 171

20 Manuscript culture and reading practices
James Knowles 181

21 Print culture and reading practices
Alan B. Farmer 192

22 Visual culture
John Peacock 201

23 The body
Ben Morgan 212
Contents

24 Law, crime and punishment
   Lorna Hutson
   221

25 Religion
   Julie Maxwell
   229

26 Politics
   Andrew Hadfield
   237

27 Rank
   Clare McManus
   245

28 Households
   Kate Chedgzoy
   254

29 Foreign travel and exploration
   Rebecca Ann Bach
   263

30 Domestic travel and social mobility
   Julie Sanders
   271

31 Money and consumerism
   Christopher Burlinson
   281

32 Land
   Garrett A. Sullivan, Jr
   289

33 Patronage
   Helen Ostovich
   296

34 Architecture
   Mimi Yiu
   304

35 Food
   Robert Appelbaum
   314

36 Alchemy, magic and the sciences
   Margaret Healy
   322

37 Clothing and fashion
   Eleanor Lowe
   330

38 Gender and sexuality
   Mario DiGangi
   339

Further reading
   348

Index
   360
Illustrations

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List of illustrations


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List of illustrations

34.3  Panel in the Pillar Chamber in the Little Castle, Bolsover, Derbyshire. Photo: John Higham. Produced by kind permission of English Heritage. 310

38.1  Old man with a long coat and a large hat by Rembrandt Harmenszoon van Rijn © The Samuel Courtauld Trust, Courtauld Gallery, London. 338
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The editor would like first and foremost to thank the contributors to this volume. It has been a huge undertaking made lighter and more enjoyable by the wit and good grace of the contributors. I could not have seen the project through its final few months without the sterling assistance of my research assistant, Sarah Grandage, who worked above and beyond the call of duty and to whom endless thanks are due. Any remaining errors are wholly my responsibility. I am grateful to the University of Nottingham’s School of English Studies, in particular the then Head of School, Dominic Head, who made that research assistance possible, and to all my colleagues who have been tirelessly supportive and encouraging at key moments in the process.

The volume was commissioned by Sarah Stanton at Cambridge University Press, and she has remained wholly engaged in the process from start to finish. I am deeply grateful for her insight and support at all times. It is something of an honour that these chapters will appear in print in close proximity to the monumental new Cambridge University Press edition of Jonson’s works. It is a project on which I consider myself as having served a remarkable apprenticeship, and I am glad to have the opportunity to thank the three general editors, David Bevington, Martin Butler and Ian Donaldson, here by means of the dedication not only for their work on that project but also for their support and encouragement at numerous stages of my career in the considerable shadow of Ben Jonson.

Finally, there is the man behind the scenes. To John Higham, thanks and love as always.
The edition of Jonson referred to throughout, unless otherwise indicated, is *The Cambridge Edition of the Works of Ben Jonson*, general editors David Bevington, Martin Butler and Ian Donaldson. The edition is due to be published by Cambridge University Press in 2011, and I am grateful to the editors and the Press for advance access to the edition at proof stage.

**Note on editions used**
## Chronology

<table>
<thead>
<tr>
<th>Date</th>
<th>Jonson’s life and works</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1572</td>
<td>Ben Jonson born.</td>
<td>Rose Theatre built.</td>
</tr>
<tr>
<td>1587</td>
<td></td>
<td>Defeat of Spanish Armada.</td>
</tr>
<tr>
<td>1588</td>
<td></td>
<td>James VI travels to Denmark to marry Princess Anna of Denmark.</td>
</tr>
<tr>
<td>1589</td>
<td></td>
<td>Swan Theatre built.</td>
</tr>
<tr>
<td>1595</td>
<td></td>
<td>Second Blackfriars Theatre built.</td>
</tr>
<tr>
<td>1596</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1597</td>
<td><em>The Case is Altered</em> performed.</td>
<td><em>Isle of Dogs</em> controversy.</td>
</tr>
<tr>
<td></td>
<td><em>The Isle of Dogs</em> [lost play] performed.</td>
<td></td>
</tr>
<tr>
<td>1598</td>
<td><em>Every Man In His Humour</em> performed.</td>
<td>Material from The Theatre transported for reconstruction as Globe Theatre.</td>
</tr>
<tr>
<td>1599</td>
<td><em>Every Man Out of His Humour</em> performed.</td>
<td></td>
</tr>
<tr>
<td>1601</td>
<td><em>Poetaster, or The Arraignment</em> performed.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Every Man In His Humour</em> Quarto published.</td>
<td></td>
</tr>
</tbody>
</table>
Chronology

1602 Additions to *The Spanish Tragedy* written?

1603 *A Particular Entertainment at Althorp.*  
*Sejanus His Fall* performed?  
Death of Elizabeth I.  
Accession of James VI of Scotland as James I of England.

1604 James VI adopts title 'King of Great Britain, France and Ireland'.

1605 *The Masque of Blackness* performed.  
*Eastward Ho!* performed.  
Gunpowder Plot.

1606 *Hymenaei* performed.  
*Volpone* performed.  
?Whitefriars Theatre built (not in use until 1609).

1607 *An Entertainment at Theobalds* performed.  
John Smith settles Jamestown, Virginia.

1608 *The Masque of Beauty* performed.  
*The Haddington Masque* performed.

1609 *The Masque of Queens* performed.  
*The Entertainment at Britain's Burse* performed.  
*Epicene, or The Silent Woman* performed.  

1610 *The Alchemist* performed.

1611 *Oberon, The Fairy Prince* performed.  
*Love Freed From Ignorance and Folly* performed.  
*Catiline His Conspiracy* performed.

1612 ‘To Penshurst’ written.  
Death of Henry, Prince of Wales.

1614 *Bartholomew Fair* performed.

1615 *Mercury Vindicated from the Alchemists at Court* performed.  
Inigo Jones appointed Surveyor of the King’s Works.

1616 *The Golden Age Restored* performed.  
*Every Man In His Humour* folio published.  
Death of Shakespeare.
Chronology

Epigrams published.
The Forest published.
The Devil is an Ass performed.
Christmas His Masque performed.

1617
The Vision of Delight performed.
Lovers Made Men performed.
1618
Pleasure Reconciled to Virtue performed.
For the Honour of Wales performed.

1619
Informations to William Drummond (published 1711).

1620
News From the New World Discovered in the Moon performed.
The Cavendish Christening Entertainment performed.
1621
Pan's Anniversary, or The Shepherd's Holiday performed.
The Gypsies Metamorphosed performed.
1622
The Masque of Augurs performed.
1623
Time Vindicated to Himself and to His Honours performed.
1624
Neptune's Triumph for the Return of Albion planned but unperformed.
1625
The Fortunate Isles and Their Union performed.

1626
The Staple of News performed.
1629
The New Inn performed.

1631
Love's Triumph through Callipolis performed.
Chloridia performed.

James VI and I visits Scotland.
Death of Queen Anna.
Death of James VI and I; accession of Charles I; Charles I marries Henrietta Maria.
Charles dissolves parliament: beginning of eleven-year period of ‘personal rule’ without parliament.
Chronology

1632  
*The Magnetic Lady* performed.

1633  
*A Tale of a Tub* performed.  
*The King's Entertainment at Welbeck* performed.

1634  
*Love's Welcome at Bolsover* performed.

1637  
*The Sad Shepherd* written  
(unfinished at time of death).  
Ben Jonson dies.  
(*The Underwood and Timber, or Discoveries* published in 1640–41.)

Charles I visits Scotland for his coronation.