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Review Essay: Michael Hattaway, ed., *The New Inn: Ben Jonson*

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The psychoanalytical approach gives way to a more social construction of Jonson's life in Riggs's discussion of the later career. Here the emphasis falls on Jonson's concern with self-promotion, but Riggs points out that Jonson often undermined his own success through his tendency to court danger recklessly even in his later life when he was a Royal pensioner. Thus the "authorial self-division" (59) we witness in the early Jonson correlates with a later career in which the court poet refused merely to flatter his patrons, quite openly criticizing, for instance, the lavish expenditures of James's court in the masque *Pleasure Reconcoiled to Virtue*—though prudence might have dictated a more oblique strategy for reforming the court. Jonson emerges here as an author who prized his independence even at the cost of his own financial security. Amid the uncertainties of his career as a public author, Jonson found time to construct a more private and reflective self that, Riggs argues, we can glimpse in the lyrics of *Underwood*. Jonson's career emerges in its totality as one characterized by a "continuing adaptivity" (292) through which Jonson negotiated his existence as a professional author while at the same time preserving a sanctuary for a "gather'd selfe" more sheltered from public life and defined within a narrower circle of intimates.

Riggs's generously illustrated biography will be helpful to social historians, scholars of Renaissance drama, and anyone interested in the career of an author whose reputation has undergone such a deserving rehabilitation in recent years.

W. Scott Blanchard
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Michael Hattaway, ed., *The New Inn: Ben Jonson*, Manchester University Press, 1984.

With their publication of *The New Inn* (composed 1629), the editors of the Revels Plays signal their willing participation in the ongoing revisionary scholarship on Ben Jonson. Newly edited for the first time since the Oxford edition of Hereford and Simpson (1925–52), *The New Inn*, edited by Michael Hattaway, makes accessible a play long considered the product of Jonson's decayed brain but described lately by Anne Barton as "fine and haunting" (*Ben Jonson, Dramatist*, 284).

Hattaway has collated an additional seven copies of the 1631 octavo edition, along with those collated by Hereford and Simpson, and has included a list of press corrections to supplement those offered in the Oxford edition. Hattaway also refers to the 1692 third folio of Jonson's works and four other editions between 1716 and 1911. In accordance with the Revels's series conventions, he "regularize[s] speech prefixes, correct[s] literal misprints, expand[s] contractions . . . , modernise[s] spelling, capitalisation, italicisation and most archaic forms" (15). The result is a readable text with a textual apparatus of mostly substantive corrections.

However, while the textual apparatus seems to be careful and the historical and literary commentaries provide helpful information and sensitive new-critical response to the play respectively, major printing errors compromise this edition's value. Only the first four lines of the octavo title page (of a total twenty-two lines) are printed, although footnotes are provided; in 1.6.8, a speech prefix is attributed to Ferret instead of the host; line 12 of 2.1, which should be the first line at the top of page 94, has been misprinted at the bottom of the text on that page; and finally, line 192 in 4.4 has been printed twice, upsetting the line delineation for the rest of the scene. Several spelling errors also occur in both the introduction and the text (see 22, 50, 169, 175, 176, and 229). Such errors in an edition self-professedly designed to be a "work of lasting merit" (vi) render it virtually useless.

As is the practice in the Revels Plays, the text of *The New Inn* is accompanied by useful critical apparatus. The introduction includes discussions of the publication history and the principles for editing this edition, sections on "Jonson in 1629" and "Date and Stage History," and commentary on the play itself. In this latter section, Hattaway comes to the conclusion that the "fine mixture of genres" in the play, together with the author's understanding of the necessity of role playing in even ordinary lives, has been misunderstood because of an insistence upon using "a neo-classic approach" (38). Hattaway's annotations are full of information and helpful cross-referencing to other Jonson works. Several appendices conclude the volume; a selection of poems that respond to Jonson's "Ode to Himself," in which Jonson decries the public's negative response to the play's first production; a discussion of the provenance of two passages that appear in both *The New Inn* and John Fletcher's *Love's Pilgrimage* (1615 or 1616; probably revised 1635); and the table of press corrections. The edition ends with a useful Glossarial Index to the Commentary. But finally, while the textual and critical apparatus of this edition must be deemed generally excellent, the inaccuracy of the text itself precludes its usefulness either as a scholar's reference or a teaching tool. The Revels Plays, so long a highly dependable resource for students of drama, has been misserved by the publication of this edition.

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