

BENJAMIN JONSON

THE ALCHEMIST

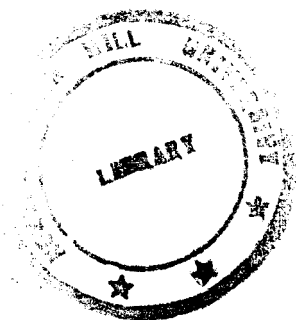
Edited by
ARTHUR SALE

BENJAMIN JONSON

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NOTE

THE TEXT is based on that of the *Workes* of 1616 (which does not differ significantly from the *Quarto* of 1612). Where $u = v$ the latter has been substituted: *f* has yielded to *s*, and the General Editor has assumed responsibility for romanising some of the italics. The BIBLIOGRAPHY creams what is now a considerable body of work on the aspects necessary for a complete conspectus of the play. As these works deal at book length with topics—criticism, dramatic theory and practice, biography, text, stage history, topicality, place in the canon and in drama—to each of which a brief INTRODUCTION could devote only a few inadequate lines, the latter concentrates, still very inadequately and partially, on one aspect which seems not to have attracted much attention. Most of the editing has gone into the NOTES, which try to deal with the other aspects of the play in their local manifestations.

ACKNOWLEDGMENT

The cover illustration of an alchemist's workshop is taken from Paul Lacroix: Sciences et Lettres au Moyen Age (Paris, 1877) after a wood engraving by Holbein from the German edition of Boethius's Consolation of Philosophy (Augsburg 1537); the photograph was supplied by the University of Cambridge Library.

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INTRODUCTION

The Alchemist is not only about alchemy: it is itself an alchemical work. Its blood is visual and verbal—especially verbal—transmutation. Reality where all is illusion is the reality of the illusion. There is no one Face: each is as real as the other seen, reported, and sometimes simultaneous Faces. To transpose Hardy:

It is but one Face of the many worn
By the great Mask behind.

Thus the common view that the play satirises alchemy is only just possibly correct: Jonson's art is not of the kind that attacks its own premises and processes. However predacious the expositors, the expositions of alchemy are authoritative and serious: whether the alchemy is true is not the important truth: what matters is that in it Jonson found not only the materials but also the creative processes of his play: subject, conception, treatment, are all one body.

One might demonstrate this by a contrast with Thomas Tomkis's *Albumazor* (acted 1614/15), the original of which, Gian Battista della Porta's *L'Astrologo* (Venice, 1606), Jonson might have known through John Florio, "The ayde of his Muses". Tomkis has gullings and deceptions, one of which goes beyond Jonson in having one character believe himself changed into another, comparable to Jonson's, but although he had the latter to build on if he wished, *Albumazor* is not comparable in effect. The richness it lacks is not only the bursting economy of language and dramatic technique and the compressed force of the characterisation, qualities which we have now* come to recognise as the Jonsonian note. It lacks also the distinguishing quality of *The Alchemist*—conception and execution as themselves modes of its subject.

* Once the opposite view prevailed: he smelt of death and the lamp.

Although *Albumazor* is inferior to *The Alchemist* in such of the former respects as zest, invention, irony, wit, it is the absence of the latter organic unity informing, and, indeed, necessitating, continuous transformation of the parts that is at the heart of its poverty of effect. The contrast even of the (favourable) fragments of *Albumazor* here printed as an Appendix should show the fallacy of taking *The Alchemist* as merely a frustrated knavish trick, dramatised only for its value as entertainment, grim or merry, plodding or deft, as taste will have it.

The first scene is not merely an exposition transformed from static narration to violent drama by a brilliant use of altercation. It is also a completed alchemical process, a demonstration of method, a telescoping of the whole, like the prelude to an opera. And the following demonstration of its procedure must likewise serve as a pattern or template for the whole.

The trio enter in their full plumage of predation, but these silks are immediately gummed by the strong acid of their quarrel and stripped down as for excretion. Dirty language from furs and fine robes is alchemy in reverse,* or the co-presence of the penultimate phase with the base material, the foul rag-and-bone shop where all the process starts. The phial which contains the thunder ready to be called down on Face's head is at once an earnest of transformation, of procreation, and a prophecy of the Fury of destruction this can cause if shaken from its proper course by the disturbance of the spiritual by the grossly sensual.

At first in vain Dol tries to compose the quarrel by invoking the vision of the completed process. Why quarrel about what they were when they are greater than they know? They are more than a doctor and a captain: they are a Sovereign and a General who share a Republic. These simultaneous states

* Boyle, e.g., practised the reverse process of "destroying" gold. See Doberer: *The Goldmakers, Ten Thousand Years of Alchemy*.

working on each other do realise the magisterium; reconciled, they are world movers and world shakers: My noble Sovereigne, and worthy Generall and Royall Dol are elatedly ready for the first spoils. DOL Common has been refined and distilled into her opposite, DOL Proper, DOL Singular.

None of these states, created by clothes and feelings and verbal oppositions, is true or permanent or independent, as the contention on who the alchemist is, who has translated, sublim'd, exalted, fixed whom, reveals. Subtle claims to have transformed Face

with paines

Would wise have won me the philosophers worke.

Inside the scene itself this is done by the contrast between the present splendid captain and the three dwindling pictures of him as he was, three pre-Faces each more degraded than the last (like the successive appearances of R. L. Stevenson's Mr Hyde), as Subtle's destructive-creative imagination sparks against his enemy's. Face was an

Honest, plaine, livery-three-pound-thrum.

Then he is a cheeseparing miser scurrying about to scrape a few pence together:

I know, yo'were one, could keepe
The buttry-hatch still lock'd, and save the chippings,
Sell the dole-beere to *aqua-vitae*-men,
The which, together with your christ-masse vailes,
At *post* and *paire*, your letting out of counters,
Made you a pretty stock, some twentie markes,
And gave you credit to converse with cob-webs.

So far he manages to remain active and above ground, but next he becomes a fungoid troglodyte:

Thou vermine, have I tane thee, out of dung,
So poore, so wretched, when no living thing

Would keepe thee companie, but a spider or worse?
 Rais'd thee from broomes, and dust, and watring pots?
 Sublim'd thee, and exalted thee, and fix'd thee
 I' the *third region*, call'd our *state of grace*?
 Wrought thee to *spirit*, to *quintessence*. . . .

Lovewit would not have recognised even the first of these diminutions: he knew and appreciated his servant as a teeming wit (V. i. 16), but, however untrue and inconsistent they may be, Face is not allowed to disprove them because their circumstantial verbal reality must be as convincing as what we see. Or, to put it oppositely, everything is equally real and equally challengeable. Similarly the "countenance" given to Subtle, which could have been provided by neither the miser Face (*credit to converse with cob-webs*) nor the cellar-rat Face, passes unopposed:

I ga' you count'nance, credit for your coales,
 Your stils, your glasses, your *materialls*,
 Built you a fornace.

Also, more strikingly, indeed marvellously, the coals and stills and alchemical ferments which give such excitement, rich colours, exotic associations, and piled-up solidarities to the play are not facts but words. No con man would spend a penny on apparatus and materials which are not to be seen. The only physical existence that alchemy has is in the phial from which Subtle is at the moment threatening to call down thunder on Face's head. The explosion we hear later should be considered as coming from the same solitary token.* All the stock in trade they need is words and clothes and rapport.

We move, then, through constantly changing, superimposed, and contrasting, alchemical phases, unfactual, but real and

* Although a stage direction of the Folio (but not of the Quarto) orders Dol to break it, the contents are pointedly salvaged (*And you, sir, with your menstree, gather it up*). But the breakage itself is unlikely: Jonson is scrupulously strict in his dramatic accountancy.

required. The glittering captain and the canonical doctor use the language of the gutter to metamorphose each other into animals, beetles, vomit. Fluttering around their heads are the images of the desired projection, the contrast culminating in Dol's

Have yet, some care of me, o' your republic—.

Among other great things Dol is here saying not only that the Heads of State share her equally but also that they are contained in her,* but when Face interrupts this attempted introduction of the religious awe at the core of alchemy with

Away this brach

she asserts the claimed supremacy not in her former terms—

Ha' you no more regard
To your reputations?—

but in their own opposite Billingsgate. The mud which has now been thrown at her too she uses to deny them these very reputations:

Who shall take your word?
A whore-sonne upstart, apocryphall captayne,
Whom not a puritane, in black-friers, will trust
So much, as for a feather!

Subtle has claimed credit for Face's success: Dol discredits it.—“This's a new FACE?” as Surly exclaims later (V. iii. 21), his pun being unconscious, for he does not recognise the captain in the butler. Earlier he had himself produced a new Face:

The naming this Commander, doth confirme it.
DON FACE! Why, h'is the most autentique dealer
I'these commodities! The Superintendent

* See, e.g., Eliade on the sexuality, and the role of the Great Mother, in alchemy.

To all the queinter traffiquers, in towne.
 He is their Visitor, and do's appoint
 Who lyes with whom; and at what houre; what price;
 Which gowne; and in what smock; what fall; what tyre.
 Him, will I prove, by a third person, to find
 The subtilties of this darke labyrinth (II. iii. 300 f.)

Since these many verbal, and the several physically disguised, versions of Face are an instance of the alchemical process of the play, Surly should have put on not a Spanish ruff and cloak but a despised doctor's gown to probe the enemy's dark labyrinth. As it is, his last words, charged with bewildered maleficence, are

That FACE I'll marke for mine, if ere I meet him (V. iii. 86).
 His clumsy attempt to use the enemy's method (transformation) makes him the victim and not the exposor of infamy: he himself is exposed, as the agent of a rival alchemist!

And yet this rogue, would come, in a disguise,
 By the temptation of another Spirit,
 To trouble our art, though he could not hurt it
 (IV. vii. 20 f.).

Thus even the great anti-alchemist is willy nilly worked into the play's alchemical terms of reference.

The familiar organiser of the red lights of London would have needed rather more than the four, or five, or six weeks allowed him by the Neighbours in V. i. ["IEREMIE butler? We saw him not this month. . . . Not these 5. weeks . . . These six weeks, at the least" (V. i. 27 f.)] to achieve this bad eminence. Time stretches, contracts, disappears: it is alchemical time, which eliminates the slow processes whereby Nature ripens and changes metals, and yet itself may seem interminable to those like Mammon who hope to benefit by the patient alchemist's innumerable repetitions of the same experiment to achieve each phase of the great work. It can

also hang back to form an obstinate pocket inside its own progress or the kind of sheath of isolation seen in Blake's colour print of, *e.g.*, Oothoon hovering over Theotormon "in a watery flame", as when Dol's culminating apotheosis into a goddess—the Fairy Queen—takes place only when the rest of the play's movement has passed into the next phase, the denouement or catastrophe.

These telescopings and turbinations of time make for intensification, enlargement, diversity, intersparkings, in the play's activity comparable to those facilitated by the incredibly great areas of exposed surfaces convoluted inside a tiny living cell. Subtle usefully presents time as at once large and small when he says (to return to the opening demonstration of the play's processes)

Within man's memorie
All this, I speake of (I. i. 21).

This can be fifty years or (because he is sarcastic) a day.

Dol has tried in vain to restore harmony by appealing to the glorious future its supreme achievement will bring. She now compels it by entering the quarrel at their level (stinkards, snarling dog-bolt, etc.), depriving them of their symbols of power (sword and glass). But this harmony of love is itself now seen in congruently ignoble terms:

S'Death, you perpetuall cures,
Fall to your couples againe and cossen kindly,
And heartily, and lovingly, as you should:

and it is only in parenthesis that the language of projection re-emerges:

(My noble Sovereigne and worthy Generall).

Subtle takes it up:

Royall DOL!
Spoken like CLARIDIANA, and thy selfe!

"And thy selfe" is a fine touch of absolutism, but though they

are now again ready to conquer the world, their first exercises of power are made on small fry (Dapper, Drugger), and it is not till the closing words of the Act that we are allowed a return to the poetry of the elixir:

I see no end of his labours. He will make
 Nature asham'd, of her long sleepe: when art,
 Who's but a step dame, shall doe more, then she,
 In her best love to man-kind, ever could.
 If his dreame last, hee'll turn the age, to gold.

It is still only a vision, but in this prelude it is the final *fixation* and sublime *sublimation*. Subtle, of course, intends that for Mammon it shall remain a vision and a dream, and all the alchemy in the play has this ironic dimension. Subtle and Jonson both use alchemy for their own ends, but the interested motives of the former do not call into question, but enrich, those of the latter. The play would be, by contrast, a single-celled organism if it were merely a rogues' plot like *Albumazor* on the one hand or a straight exposition of alchemy on the other. The shape-changing roguery allows the alchemical process, by which the play moves and has its being, to work.

Sexually, Mammon and Subtle (in his role as saintly mage *vis à vis* Mammon) embody two ancient and opposed alchemical concepts. Mammon stands for the primordial sympathetic magic which practised sexual rites in mines to encourage the metallic veins to increase and multiply and mature into perfection (gold). Subtle sees this perfection as a spiritual process requiring a self-purification parallel to the "purifying" of the baser metals. To him Mammon's desire to copulate with Dol at the moment of the final union of the elements which are to beget the elixir is a blasphemy which wrecks that union, but it is perfectly proper sympathetic magic.* Jonson may not

* Surly, who is down to copulate at this same moment, tries the spiritual way of abstinence (and *that same foolish vice of honestie*) to win the Pliant jackpot, but he too loses.

have had our theories of the latter's meaning, but he knew how to do justice to the alchemists' belief that sex was at the root of all unions of substances: the sexuality of their language permeates the life of the play. *The Alchemist* has a warm, even intimate, sexuality found in no other of Jonson's plays, which rises to its imaginative peak not so much in Mammon's visions as in Face's programme for Dol's encounter with the Spanish grandee (III. iii)—which, characteristically, does not take place:

A noble Count, a Don of Spaine (my deare
Delicious compeere, and my partie-bawd) . . .
Will straight be here, my rogue . . .

to make his battry

Upon our DOL, our Castle, our cinque-Port
Our Dover pire, our what thou wilt . . .
She must prepare perfumes, delicate linnen,
The bath in chiefe, a banquet, and her wit,
For shee must milke his Epididimis . . .

This deare houre

A doughtie Don is taken, with my DOL;
And thou maist make his ransome, what thou wilt,
My Dousabell: He shall be brought here fetter'd
With thy faire lookes, before he see's thee; and throwne
In a downe-bed, as darke as any dungeon;
Where thou shalt keepe him waking with thy drum;
Thy drum, my DOL; thy drum; till he be tame
As the poore black-birds were i'the great frost,
Or bees are with a bason: and so hive him
I'the swan-skin coverlid, and cambrick sheets,
Till he worke honey, and waxe, my little God's-guift.

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BIOGRAPHICAL DATES

With the facts of Jonson's life available in every encyclopedia, in the *Dictionary of National Biography*, in monographs like those of J. A. Symonds, G. Gregory Smith, and John Palmer, in monumental editions like that of William Gifford and of Herford and Simpson, and in selections like those of *Mermaid* and *Nonesuch*: and with those facts treated more adequately in even the least of these than is possible here:—the few dates that follow are offered without qualms as mere helps to the mind's eye in placing *The Alchemist* in the perspective of its author's lifetime and works.

- | | |
|--|---|
| 1572 (possibly 1573, new style).
Birth. | 1611. <i>Catiline</i> . |
| 1598 (circa). <i>The Case is Altered</i> .
<i>A Tale of a Tub</i> . | 1612. <i>Epigrammes</i> (licensed, but not
published till 1616). |
| 1598. <i>Every Man in his Humor</i> . | 1614. <i>Bartholomew Fayre</i> . |
| 1599. <i>Every Man out of his Humor</i> . | 1616. <i>The Divell is an Asse</i> .
<i>Workes</i> . |
| 1600. <i>Cynthia's Revells</i> . | 1616–25. <i>Masques</i> . |
| 1601. <i>Poſtaster</i> . | 1625 (6?). <i>The Staple of Newes</i> . |
| 1603. <i>Sejanus</i> . | 1629. <i>The New Inne</i> . |
| 1604. <i>Eastward Hoe</i> (with Chapman
and Marston). | 1632. <i>The Magnetick Lady</i> . |
| 1605 (6?). <i>Volpone</i> . | 1637. Death. |
| 1605–9. <i>Masques</i> . | 1640. <i>Workes</i> (including <i>The Sad</i>
<i>Shepherd, Underwoods, Tim-</i>
<i>ber</i>). |
| 1609. <i>Epicæne</i> . | |
| 1610. <i>The Alchemist</i> . | |

TO THE LADY, MOST
DESERVING HER NAME,
AND BLOUD:
Mary,
LA. WROTH.

MADAME,

In the age of sacrifices, the truth of religion was not in the greatnesse, & fat of the offrings, but in the devotion, and zeale of the sacrificers: Else, what could a handfull of gummes have done in the sight of a hecatombe? or, how might I appeare at this altar, except with those affections, that no lesse love the light and witnesse, then they have the conscience of your vertue? If what I offer beare an acceptable odour, & hold the first strength, it is your value of it, which remembers, where, when, and to whom it was kindled. Otherwise, as the times are, there comes rarely forth that thing, so full of authoritie, or example, but by assiduitie and custome, growes lesse, and looses. This, yet, safe in your iudgement (which is a SIDNEYS) is forbidden to speake more; lest it talke, or looke like one of the ambitious Faces of the time: who, the more they paint, are the lesse themselves.

Your La:
true honorer,
BEN. IONSON.

To my friend, Mr. Ben Ionson. upon
his Alchemist.

*A Master, read in flatteries great skill,
Could not passe truth, though he would force his will,
By praising this too much, to get more praise
In his Art, then you out of yours doe raise.
Nor can full truth be uttered of your worth,
Unlesse you your owne praises doe set forth:
None else can write so skilfully, to shew
Your praise: Ages shall pay, yet still must owe.
All I dare say, is, you have written well,
In what exceeding height, I dare not tell.*

George Lucy.

The Persons of the Play.

SUBTLE, *The Alchemist.*

FACE, *The house-keeper.*

DOL. COMMON, *Their Colleague.*

DAPPER, *A Clarke.*

DRUGGER, *A Tabacco-man.*

LOVE-WIT, *Master of the house.*

EPICURE MAMMON, *A Knight.*

SURLY, *A Gamster.*

TRIBULATION, *A Pastor of Amsterdam.*

ANANIAS, *A Deacon there.*

KASTRILL, *The angry Boy.*

DA. PLIANT, *His sister: A widdow.*

NEIGHBOURS.

OFFICERS.

MUTES.

THE SCENE

LONDON.

The Alchemist.

THE ARGUMENT.

T he sicknesse hot, a master quit, for feare,
*H*is house in towne: and left one servant there.
*E*ase him corrupted, and gave meanes to know
*A*cheater, and his punque; who, now brought low,
*L*eaving their narrow practise, were become
*C*os'ners at large: and, onely wanting some
*H*ouse to set up, with him they here contract,
*E*ach for a shure, and all begin to act.
*M*uch company they draw, and much abuse,
*I*n casting figures, telling fortunes, newes,
*S*elling of flyes, flat bawdry, with the stone:
*T*ill it, and they, and all in fume are gone.

PROLOGUE.

Fortune, that favours fooles, these two short houres
We wish away; both for your sakes, and ours,
Iudging Spectators: and desire in place,
To th'Author iustice, to our selves but grace.
Our *Scene* is *London*, 'cause we would make knowne, 5
No countries mirth is better then our owne.
No clime breeds better matter, for your whore,
Bawd, squire, impostor, many persons more,
Whose manners, now call'd humors, feed the stage:
And which have still beene subiect, for the rage 10
Or spleene of *comick*-writers. Though this pen
Did never aime to grieve, but better men;
How e'er the age, he lives in, doth endure
The vices that shee breeds, above their cure.
But, when the wholesome remedies are sweet, 15
And, in their working, gaine, and profit meet,
He hopes to find no spirit so much diseas'd,
But will, with such faire correctives be pleas'd.
For here, he doth not feare, who can apply.
If there be any, that will sit so nigh 20
Unto the streame, to looke what it doth run,
They shall find things, they'ld thinke, or wish, were done;
They are so naturall follies, but so showne,
As even the doers may see, and yet not owne.

Act I. Scene I.

FACE, SUBTLE, DOL Common.

Beleev't, I will.

SUB. Thy worst. I fart at thee.

DOL. Ha'you your wits? Why gentlemen! for love——

FAC. Sirrah, I'll strip you——

SUB. What to doe? lick figs

Out at my——

FAC. Rogue, rogue, out of all your sleights.

DOL. Nay, looke yee! Sovereaigne, Generall, are you
mad-men? 5

SUB. O, let the wild sheepe loose. Ile gumme your
silkes

With good strong water, an'you come.

DOL. Will you have

The neighbours heare you? Will you betray all?

Harke, I heare some body.

FAC. Sirrah——

SUB. I shall marre

All that the taylor has made, if you approch. 10

FAC. You most notorious whelpe, you insolent slave.

Dare you doe this?

SUB. Yes faith, yes faith.

FAC. Why! who

Am I, my mungrill? Who am I?

SUB. I'll tell you,

Since you know not your selfe——

FAC. Speake lower, rogue.

SUB. Yes. You were once (time's not long past) the
good, 15

Act I. Scene II.

DAPPER, FACE, SUBTLE.

Captaine, I am here.

FAC. Who's that? He's come, I think, Doctor.
 Good faith, sir, I was going away.

DAP. In truth,
 I'am very sorry, Captaine.

FAC. But I thought
 Sure, I should meet you.

DAP. I, I'am very glad.
 I'had a scirvy writ, or two, to make,
 And I had lent my watch last night, to one
 That dines, to day, at the shrieffs: and so was rob'd
 Of my passe-time. Is this the cunning-man? 5

FAC. This is his worship.

DAP. Is he a Doctor?

FAC. Yes.

DAP. And ha'you broke with him, Captain?

FAC. I.

DAP. And how?

FAC. Faith, he do's make the matter, sir, so daintie, 11
 I know not what to say——

DAP. Not so, good Captaine.

FAC. Would I were fairely rid on't, beleeve me.

DAP. Nay, now you grieve me, sir. Why should you wish
 so?

I dare assure you. I'll not be ungratefull. 15

FAC. I cannot thinke you will, sir. But the law
 Is such a thing—— And then, he sayes, *Reade's* matter
 Falling so lately——

DAP. *Reade*? He was an asse,
 And dealt, sir, with a foole.

FAC. It was a clarke, sir.

If you can see her. Her Grace is a lone woman, 155
 And very rich, and if she take a phant'sye,
 She will doe strange things. See her, at any hand.
 'Slid, she may hap to leave you all she has!
 It is the Doctors feare.

DAP. How will't be done, then?

FAC. Let me alone, take you no thought. Doe you 160
 But say to me, Captayne, I'll see her Grace.

DAP. Captain, I'll see her Grace.

FAC. Inough.

[One knocks without.
 Who's there?

SUB.

Anone. (Conduct him forth, by the backe way)
 Sir, against one a clock, prepare your selfe.
 Till when you must be fasting; onely, take 165
 Three drops of vinegar, in, at your nose;

Two at your mouth; and one, at either eare;
 Then, bath your fingers endes; and wash your eyes;
 To sharpen your five senses; and, cry *hum*,
 Thrise; and then *buz*, as often; and then, come. 170

FAC. Can you remember this?

DAP. I warrant you.

FAC. Well, then, away. 'Tis, but your bestowing
 Some twenty nobles, 'mong her Graces servants;
 And, put on a cleane shirt: You doe not know
 What grace her Grace may doe you in cleane linnen. 175

Act I. Scene III.

SUBTLE, DRUGGER, FACE.

Come in (Good wives, I pray you forbear me, now.
 Troth I can doe you no good, till after-noone)
 What is your name, say you, ABEL DRUGGER?

Then trying'hem out. 'Fore god, my intelligence
Costs me more money, then my share oft comes too,
In these rare workes.

SUB. You'are pleasant, sir. How now?

Act I. Scene III.

FACE, DOL, SUBTLE.

What say's, my daintie DOLKIN?

DOL. Yonder fish-wife

Will not away. And there's your giantesse,
The bawd of Lambeth.

SUB. Hart, I cannot speake with'hem.

DOL. Not, afore night, I have told'hem, in a voice,
Thorough the trunke, like one of your familiars.

But I have spied sir EPICURE MAMMON——

SUB. Where?

DOL. Comming along, at far end of the lane,
Slow of his feet, but earnest of his tongue,
To one, that's with him.

SUB. FACE, goe you, and shift,

DOL, you must presently make readie, too——

DOL. Why, what's the matter?

SUB. O, I did looke for him

With the sunnes rising: 'Marvaile, he could sleepe!

This is the day, I am to perfect for him

The *magisterium*, our great worke, the stone;

And yeeld it, made, into his hands: of which,

He has, this month, talk'd, as he were possess'd.

And, now, hee's dealing peeces on't, away.

Me thinkes, I see him, entring ordinaries,

Dispensing for the poxe; and plaguy-houses,

Reaching his dose; walking *more-fields* for lepers;

5

10

15

20

Act II. Scene I.

MAMMON, SURLY.

Come on, sir. Now, you set your foot on shore
In *novo orbe*; Here's the rich *Peru*:
And there within, sir, are the golden mines,
Great SALOMON's Ophir! He was sayling to't,
Three yeeres, but we have reach'd it in ten months. 5
This is the day, wherein, to all my friends,
I will pronounce the happy word, *be rich*.
This day, you shall be *spectatissimi*.
You shall no more deale with the hollow die,
Or the fraile card. No more be at charge of keeping 10
The livery-punke, for the yong heire, that must
Seale, at all houres, in his shirt. No more
If he denie, ha'him beaten to't, as he is
That brings him the commoditie. No more 15
Shall thirst of satten, or the covetous hunger
Of velvet entrailes, for a rude-spun cloke,
To be displaid at Madame AUGUSTA's, make
The sonnes of sword, and hazzard fall before 20
The golden calfe, and on their knees, whole nights,
Commit idolatrie with wine, and trumpets: 20
Or goe a feasting, after drum and ensigne.
No more of this. You shall start up yong Vice-royes,
And have your punques, and punquettees, my SURLY.
And unto thee, I speake it first, *be rich*.
Where is my SUBTLE, there? Within hough?

[Within] Sir.

Hee'll come to you, by and by.

MAM.

That's his fire-drake, 26

- SUR. How!
- MAM. O' the Philosophers stone, and in high-Dutch.
- SUR. Did ADAM write, sir, in high-Dutch?
- MAM. He did: 85
- Which proves it was the primitive tongue.
- SUR. What paper?
- MAM. On cedar-board.
- SUR. O that, indeed (they say)
- Will last 'gainst wormes.
- MAM. 'Tis like your Irish wood,
'Gainst cob-webs. I have a peece of IASONS fleece, too,
Which was no other, then a booke of alchemie, 90
Writ in large sheepe-skin, a good fat ram-vellam.
Such was PYTHAGORA'S thigh, PANDORA'S tub;
And, all that fable of MEDEAS charmes,
The manner of our worke: The Bulls, our fornace,
Still breathing fire; our *argent-vive*, the Dragon: 95
The Dragons teeth, *mercury* sublimate,
That keeps the whitenesse, hardnesse, and the biting;
And they are gather'd, into IASON'S helme,
(Th'*alembeke*) and then sow'd in MARS his field,
And, thence, sublim'd so often, till they are fix'd. 100
Both this, th'Hesperian garden, CADMUS storie,
IOVE'S shower, the boone of MIDAS, ARGUS eyes,
BOCCACE his *Demogorgon*, thousands more,
All abstract riddles of our stone. How now?

Act II. Scene II.

MAMMON, FACE, SURLY.

Doe we succeed? Is our day come? and hold's it?

FAC. The evening will set red, upon you, sir;
You have colour for it, crimson: the red *ferment*

A little, how it heightens.

MAM. Doe. My shirts
I'll have of taffata-sarsnet, soft, and light
As cob-webs; and for all my other rayment 90
It shall be such, as might provoke the Persian;
Were he to teach the world riot, a new.
My gloves of fishes, and birds-skins, perfum'd
With gummess of paradise, and easterne aire——

SUR. And do'you thinke to have the stone, with this? 95

MAM. No, I doe thinke, t'have all this, with the stone.

SUR. Why, I have heard, he must be *homo frugi*,
A pious, holy, and religious man,
One free from mortall sinne, a very virgin.

MAM. That makes it, sir, he is so. But I buy it. 100
My venter brings it me. He, honest wretch,
A notable, superstitious, good soule,
Has worne his knees bare, and his slippers bald,
With prayer, and fasting for it: and, sir, let him
Do'it alone, for me, still. Here he comes, 105
Not a prophane word, afore him: 'Tis poyson.

Act II. Scene III.

MAMMON, SUBTLE, SURLY, FACE.

Good morrow, father.

SUB. Gentle sonne, good morrow,
And, to your friend, there. What is he, is with you?

MAM. An heretique, that I did bring along,
In hope, sir, to convert him.

SUB. Sonne, I doubt
Yo'are covetous, that thus you meet your time 5
I'the iust point: prevent your day, at morning.
This argues something, worthy of a feare
Of importune, and carnall appetite.

Act II. Scene III.

SUBTLE, FACE, DOL.

Has he bit? Has he bit?

FAC. And swallow'd too, my SUBTLE.
I ha'giv'n him line, and now he playes, I faith.

SUB. And shall we twitch him?

FAC. Thorough both the gills.
A wench is a rare bait, with which a man
No sooner's taken, but he straight firkes mad. 5

SUB. DOL, my lord WHA'TS'HUMS sister, you must now
Bears your selfe **statelich**.

DOL. O, let me alone.
I'll not forget my race, I warrant you.
I'll keepe my distance, laugh, and talke aloud;
Have all the tricks of a proud scirvy ladie, 10
And be as rude'as her woman.

FAC. Well said, Sanguine.

SUB. But will he send his andirons?

FAC. His iack too;
And's iron shooing-horne: I ha'spoke to him. Well,
I must not loose my wary gamster, yonder.

SUB. O Monsieur Caution, that will not be gull'd? 15

FAC. I, if I can strike a fine hooke into him, now,
The Temple-church, there I have cast mine angle.
Well, pray for me. I'll about it.

[One knocks.]

SUB. What, more gudgeons!

DOL, scout, scout; stay FACE, you must goe to the dore:
'Pray god, it be my Anabaptist. Who is't, DOL? 20

DOL. I know him not. He lookes like a gold-end-man.

SUB. Gods so! 'tis he, he said he would send. What call
you him?

The sanctified Elder, that should deale

For MAMMONS iack, and andirons! Let him in.
 Stay, helpe me of, first, with my gowne. Away 25
 Ma-dame, to your with-drawing chamber. Now,
 In a new tune, new gesture, but old language.
 This fellow is sent, from one negotiates with me
 About the stone, too; for the holy Brethren
 Of Amsterdam, the exil'd Saints: that hope 30
 To raise their discipline, by it. I must use him
 In some strange fashion, now, to make him admire me.

Act II. Scene V.

SUBTLE, F.LICE, ANANIAS.

Where is my drudge?

FAC.

Sir.

SUB.

Take away the *recipient*,

And rectifie your *menstrue*, from the *phlegma*.

Then powre it, o'the *Sol*, in the *cucurbite*,

And let 'hem macerate, together.

FAC.

Yes, sir.

And save the ground?

SUB.

No. *Terra damnata*

5

Must not have entrance, in the *worke*. Who are you?

ANA. A faithfull Brother, if it please you.

SUB.

What's that?

A *Lullianist*? a *Ripley*? *Filius artis*?

Can you *sublime*, and *dulcefie*? *calcine*?

Know you the *sapor pontick*? *sapor stiptick*?

10

Or, what is *homogene*, or *heterogene*?

ANA. I understand no heathen language, truely.

SUB. Heathen, you KNIPPER-DOLING? Is *Arts sacra*,

Or *Chrysopaia*, or *Spagirica*,

Or the *pamphysick*, or *panarchick* knowledge,

15

A heathen language?

A man must deale like a rough nurse, and fright
Those, that are froward, to an appetite.

100

Act II. Scene VI.

FACE, SUBTLE, DRUGGER.

H'is busie with his spirits, but wee'll upon him.

SUB. How now! What mates? What Baiards ha'wee
here?

FAC. I told you, he would be furious. Sir, here's NAB,
Has brought yo'another piece of gold, to looke on:
(We must appease him. Give it me) and prayes you,
You would devise (what is it NAB?)

5

DRU. A signe, sir.

FAC. I, a good lucky one, a thriving signe, Doctor.

SUB. I was devising now.

FAC. ('Slight, doe not say so,
He will repent he ga'you any more.)

What say you to his *constellation*, Doctor?

10

The *Ballance*?

SUB. No, that way is stale, and common.

A townes-man borne in *Taurus*, gives the bull;

Or the bulls-head: In *Aries*, the ram.

A poore device. No, I will have his name

Form'd in some mystick character; whose *radij*,

15

Striking the senses of the passers by,

Shall by a vertuall influence, breed affections,

That may result upon the partie ownes it:

As thus—

FAC. NAB!

SUB. He first shall have a bell, that's ABEL;

And, by it, standing one, whose name is DEE,

20

In a rugg gowne; there's *D.* and *Rug*, that's DRUG:

And, right anenst him, a Dog snarling *Er*;

Act III. Scene I.

TRIBULATION, ANANIAS.

These chastisements are common to the Saints,
And such rebukes we of the Separation
Must beare, with willing shoulders, as the trialls
Sent forth, to tempt our frailties.

ANA. In pure zeale,
I doe not like the man: He is a heathen. 5
And speakes the language of Canaan, truly.

TRI. I thinke him a prophane person, indeed.

ANA. He beares
The visible marke of the Beast, in his fore-head.
And for his Stone, it is a worke of darknesse,
And, with Philosophie, blinds the eyes of man. 10

TRI. Good Brother, we must bend unto all meanes,
That may give furtherance, to the holy cause.

ANA. Which his cannot: The sanctified cause
Should have a sanctified course.

TRI. Not alwaies necessary.
The children of perdition are oft-times, 15
Made instruments even of the greatest workes.
Beside, we should give somewhat to mans nature,
The place he lives in, still about the fire,
And fume of mettalls, that intoxicate
The braine of man, and make him prone to passion. 20
Where have you greater Atheists, then your Cookes?
Or, more prophane, or cholerick then your Glasse-men?
More Antichristian, then your Bell-founders?
What makes the Devill so devillish, I would aske you,
Sathan, our commonemie, but his being 25

Perpetually about the fire, and boyling
Brimstone, and *arsnike*? We must give, I say,
 Unto the motives, and the stirrers up
 Of humours in the bloud. It may be so.
 Whenas the worke is done, the stone is made, 30
 This heate of his may turne into a zeale,
 And stand up for the beauteous discipline,
 Against the menstruous cloth, and ragg of Rome.
 We must await his calling, and the comming
 Of the good spirit. You did fault, t'upbraid him 35
 With the Brethrens blessing of Heidelberg, waighing
 What need we have, to hasten on the worke,
 For the restoring of the silenc'd Saints,
 Which ne'er will be, but by the Philosophers stone.
 And, so a learned Elder, one of Scotland, 40
 Assur'd me; *Aurum potabile* being
 The onely med'cine, for the civill Magistrate,
 T'incline him to a feeling of the cause:
 And must be daily us'd, in the disease.

ANA. I have not edified more, truely, by man; 45
 Not, since the beautifull light, first, shone on me:
 And I am sad, my zeale hath so offended.

TRI. Let us call on him, then.

ANA. The motion's good,
 And of the spirit; I will knock first: Peace be within.

Act III. Scene II.

SUBTLE, TRIBULATION, ANANIAS.

O, Are you come? 'Twas time. Your threescore minutes
 Were at the last thred, you see; and downe had gone
Furnus acedia, *Turris circulatorius*:
Lembeke, *Bolts-head*, *Retort*, and *Pellicane*
 Had all beene cinders. Wicked ANANIAS!

Act III. Scene III.

FACE, DAPPER, DRUGGER, KASTRIL.

The Doctor is within, a moving for you;
 (I have had the most adoe to winne him to it)
 He swears, you'll be the dearling o'the dice:
 He never heard her Highnesse dote, till now (he sayes.)
 Your aunt has giv'n you the most gracious words, 5
 That can be thought on.

DAP. Shall I see her Grace?

FAC. See her, and kisse her, too. What? honest NAB!
 Ha'st brought the damaske?

NAB. No, sir, here's *tabacco*.

FAC. 'Tis well done, NAB: Thou'lt bring the damaske
 too?

DRU. Yes, here's the gentleman, Captaine, master
 KASTRIL, 10

I have brought to see the Doctor.

FAC. Where's the widdow?

DRU. Sir, as he likes, his sister (he sayes) shall come.

FAC. O, is it so? 'good time. Is your name KASTRIL,
 sir?

KAS. I, and the best o'the KASTRILS, I'lld be sorry else,
 By fifteene hundred, a yeere. Where is this Doctor? 15
 My mad *tabacco*-Boy, here, tells me of one,
 That can doe things. Has he any skill?

FAC. Wherein, sir?

KAS. To carry a businesse, manage a quarrell, fairely,
 Upon fit termes.

FAC. It seemes sir, yo'are but yong
 About the towne, that can make that a question! 20

KAS. Sir, not so yong, but I have heard some speech
 Of the angrie Boyes, and seene 'hem take *tabacco*;
 And in his shop: and I can take it too.

- KAS. I goe.
- FAC. DRUGGER, shee's thine: the damaske. (SUBTLE,
and I
Must wrastle for her.) Come on, master DAPPER.
You see, how I turne clients, here, away, 135
To give your cause dispatch. Ha'you perform'd
The ceremonies were inioyn'd you?
DAP. Yes, o'the vinegar,
And the cleane shirt.
FAC. 'Tis well: that shirt may doe you
More worship then you thinke. Your aunt's a fire
But that shee will not shew it, t'have a sight on you. 140
Ha'you provided for her Graces servants?
DAP. Yes, here are sixe-score EDWARD shillings.
FAC. Good.
DAP. And an old HARRY's soveraigne.
FAC. Very good.
DAP. And three JAMES shillings, and an ELIZABETH groat,
Iust twentie nobles.
FAC. O, you are too iust. 145
I would you had had the other noble in MARIES.
DAP. I have some PHILIP, and MARIES.
FAC. I, those same
Are best of all. Where are they? Harke, the Doctor.

Act III. Scene V.

SUBTLE, FACE, DAPPER, DOL.

[*Subtle disguised like a Priest of Faery.*

Is yet her Graces cossen come?

FAC. He is come.

SUB. And is he fasting?

FAC. Yes.

SUB. And hath cry'd *hum*?

Act III. Scene I.

FACE, MAMMON, DOL.

O, Sir, yo'are come i'the onely finest time——

MAM. Where's master?

FAC. Now preparing for proiection, sir.
Your stuffe will b'all chang'd shortly.

MAM. Into gold?

FAC. To gold, and silver, sir.

MAM. Silver, I care not for. 4

FAC. Yes, sir, a little to give beggars.

MAM. Where's the lady?

FAC. At hand, here. I ha'told her such brave things,
o'you,

Touching your bountie and your noble spirit——

MAM. Hast thou?

FAC. As shee is almost in her fit to see you.

But, good sir, no divinitie i'your conference,
For feare of putting her in rage——

MAM. I warrant thee. 10

FAC. Sixe men will not hold her downe. And, then
If the old man should heare, or see you——

MAM. Feare not.

FAC. The very house, sir, would runne mad. You know
it

How scrupulous he is, and violent,
'Gainst the least act of sinne. Physick, or Mathematicques, 15
Poetrie, State, or Bawdry (as I told you)
Shee will endure, and never startle: But
No word of controversie.

By speaking of it.

MAM. 'Tis no idle feare.

Wee'll therefore goe with all, my girle, and live 155

In a free state; where we will eate our mullets,
Sous'd in high-countray wines, sup phesants egges,

And have our cockles, boild in silver shells,

Our shrimps to swim againe, as when they liv'd,

In a rare butter, made of dolphins milke, 160

Whose creame do's looke like opalls: and, with these

Delicate meats, set our selves high for pleasure,

And take us downe againe, and then renew

Our youth, and strength, with drinking the *elixir*,

And so enjoy a perpetuitie 165

Of life, and lust. And, thou shalt ha'thy wardrobe,

Richer then Natures, still, to change thy selfe,

And vary oftner, for thy pride, then shee:

Or Art, her wise, and almost-equall servant.

FAC. Sir, you are too loud. I heare you, every word,
Into the laboratory. Some fitter place. 171

The garden, or great chamber above. How like you her?

MAM. Excellent! Lungs. There's for thee.

FAC. But, doe you heare?

Good sir, beware, no mention of the Rabbines.

MAM. We thinke not on'hem.

FAC. O, it is well, sir. SUBTLE!

Act III. Scene II.

FACE, SUBTLE, KASTRIL, DAME PLIANT.

Dost thou not laugh?

SUB. Yes. Are they gone?

FAC. All's cleare.

SUB. The widdow is come.

Against you see your fortune: which is greater,
Then I may iudge upon the sodaine, trust me.

Act IIII. Scene III.

FACE, SUBTLE, SURLY.

Where are you, Doctor?

SUB. I'll come to you presently.

FAC. I will ha'this same widdow, now I ha'seene her,
On any composition.

SUB. What doe you say?

FAC. Ha'you dispos'd of them?

SUB. I ha'sent 'hem up.

FAC. SUBTLE, in troth, I needs must have this widdow. 5

SUB. Is that the matter?

FAC. Nay, but heare me.

SUB. Goe to,

If you rebell once, DOL shall know it all.

Therefore be quiet, and obey your chance.

FAC. Nay, thou art so violent now——Doe but conceive:
Thou art old, and canst not serve——

SUB. Who, cannot I? 10

'Slight, I will serve her with thee, for a——

FAC. Nay,

But understand: I'll gi'you composition.

SUB. I will not treat with thee: what, sell my fortune?

'Tis better then my birth-right. Doe not murmure.

Winne her, and carrie her. If you grumble, DOL 15

Knowes it directly.

FAC. Well sir, I am silent.

Will you goe helpe, to fetch in Don, in state?

SUB. I follow you, sir: we must keepe FACE in awe,
Or he will over-looke us like a tyranne.

[*Surly like a Spaniard.*]

Marry a whore? Fate, let me wed a witch first. 90
 SUR. *Por estas honrada's barbas*——
 SUB. He swears by his beard.
 Dispatch, and call the brother too.
 SUR. *Tiengo dūda, Sennores,*
Que no me hāgan alguna traycion.
 SUB. How, issue on? Yes, *præsto* Sennor. Please you
Enthratha the *chambratha*, worthy Don; 95
 Where if it please the Fates, in your *bathada*
 You shall be sok'd, and strok'd, and tub'd, and rub'd:
 And scrub'd, and fub'd, deare Don, before you goe.
 You shall, in faith, my scirvie babioun Don:
 Be curried, claw'd, and flaw'd, and taw'd, indeed. 100
 I will the heartilier goe about it now,
 And make the widdow a punke, so much the sooner,
 To be reveng'd on this impetuous FACE:
 The quickly doing of it is the grace.

Act III. Scene III.

FACE, KASTRIL, DA. PLIANT, SUBTLE, SURLY.

Come ladie: I knew, the Doctor would not leave,
 'Till he had found the very nick of her fortune.
 KAS. To be a Countesse, say you?
 FAC. A Spanish Countesse, sir.
 PLI. Why? is that better then an English Countesse?
 FAC. Better? 'Slight, make you that a question, ladie? 5
 KAS. Nay, shee is a foole, Captaine, you must pardon her.
 FAC. Aske from your courtier, to your innes of court-
 man,
 To your mere millaner: they will tell you all,
 Your Spanish iennet is the best horse. Your Spanish
 Stoupe is the best garbe. Your Spanish beard 10

Take you no thought: I must interpret for her.

SUB. Give DOL the word. Come, my fierce child,
advance,

Wee'll to our quarrelling lesson againe.

KAS. Agreed.

I love a Spanish Boy, with all my heart. 85

SUB. Nay, and by this meanes, sir, you shall be brother
To a great Count.

KAS. I, I knew that, at first.

This match will advance the house of the KASTRILS.

SUB. 'Pray god, your sister prove but pliant.

KAS. Why,

Her name is so: by her other husband.

SUB. How! 90

KAS. The widdow PLIANT. Knew you not that?

SUB. No faith, sir.

Yet, by erection of her figure, I gest it.

Come, let's goe practice.

KAS. Yes, but doe you thinke, Doctor,

I e'er shall quarrell well?

SUB. I warrant you.

Act IIII. Scene V.

DOL, MAMMON, FACE, SUBTLE.

[In her fit of talking.]

For, after ALEXANDERS death——

MAM. Good lady——

DOL. That PERDICCAS, and ANTIGONUS were slaine,
The two that stood, SELEUC', and PTOLOMEE——

MAM. Madame.

DOL. Made up the two legs, and the fourth Beast.
That was Gog-north, and Egypt-south: which after
Was call'd Gog Iron-leg, and South Iron-leg—— 5

This way: for feare the lord should meet you.

SUB.

FACE.

FAC. I.

SUB. Is he gone?

FAC. Yes, and as heavily

As all the gold he hop'd for, were in his bloud.

105

Let us be light, though.

SUB. I, as balls, and bound

And hit our heads against the roofe for ioy:

There's so much of our care now cast away.

FAC. Now to our Don.

SUB. Yes, your yong widdow, by this time

Is made a Countesse, **FACE:** Sh'has beene in travaile 110

Of a yong heire for you.

FAC. Good, sir.

SUB. Off with your case,

And greet her kindly, as a bride-groome should,

After these common hazards.

FAC. Very well, sir.

Will you goe fetch Don DIEGO off, the while?

SUB. And fetch him over too, if you'll be pleas'd sir: 115

Would DOL were in her place, to pick his pockets now.

FAC. Why, you can doe it as well, if you would set to't.

I pray you prove your vertue.

SUB. For your sake, sir.

Act III. Scene VI.

SURLY, DA. PLIANT, SUBTLE, FACE.

Lady, you see into what hands, you are falne;
Mongst what a nest of villaines! and how neere
Your honor was t'have catch'd a certaine clap
(Through your credulitie) had I but beene

That parcell-broker, and whole-bawd, all raskall.

FACE. How, SURLY!

SUR. O, make your approach, good Captaine.

I've found from whence your copper rings, and spoones 35

Come, now, wherewith you cheate abroad in tavernes.

'Twas here, you learn'd t'anoint your boot with brimstone,

Then rub mens gold on't, for a kind of touch,

And say 'twas naught, when you had chang'd the colour,

That you might ha't for nothing? And this Doctor, 40

Your sooty, smoakie-bearded compeere, he

Will close you so much gold, in a bolts-head,

And, on a turne, convay (i'the stead) another

With *sublim'd Mercurie*, that shall burst i'the heate,

And flye out all *in fumo*? Then weepes MAMMON: 45

Then swounes his worship. Or, he is the FAUSTUS,

That casteth figures, and can coniure, cures

Plagues, piles, and poxe, by the *Ephemerides*,

And holds intelligence with all the bawdes,

And midwives of three shires? while you send in—— 50

Captaine, (what is he gone?) dam'sells with child,

Wives that are barren, or, the waiting-maide

With the greene-sickness? Nay, sir, you must tarrie

Though he be scap't; and answe're by the eares, sir.

Act III. Scene VII. .

FACE, KASTRIL, SURLY, SUBTLE, DRUGGER, ANANIAS,

DA. PLIANT, DOL.

Why, now's the time, if ever you will quarrell

Well (as they say) and be a true-borne child.

The Doctor, and your sister both are abus'd.

KAS. Where is he? which is he? he is a slave
What ere he is, and the sonne of a whore. Are you 5

Act V. Scene I.

LOVE-WIT, NEIGHBOURS.

Has there beene such resort, say you?

NEI. 1. Daily, sir.

NEI. 2. And nightly, too.

NEI. 3. I, some as brave as lords.

NEI. 4. Ladies, and gentlewomen.

NEI. 5. Citizens wives.

NEI. 1. And knights.

NEI. 6. In coches.

NEI. 2. Yes, & oyster-women.

NEI. 1. Beside other gallants.

NEI. 3. Sailors wives.

NEI. 4. *Tabacco-men.* 5

NEI. 5. Another Pimlico!

LOV. What should my knave advance,

To draw this companie? He hung out no banners

Of a strange Calfe, with five legs to be seene?

Or a huge Lobster, with sixe clawes?

NEI. 6. No, sir.

NEI. 3. We had gone in then, sir.

LOV. He has no guift 10

Of teaching i'the nose, that ere I knew of!

You saw no Bills set up, that promis'd cure

Of agues, or the tooth-ach?

NEI. 2. No such thing, sir.

LOV. Nor heard a drum strooke, for Babiouns, or
Puppets? 14

NEI. 5. Neither, sir.

NEI. 2. I heard it too, iust this day three weekes, at two a clock

Next morning.

LOV. These be miracles, or you make 'hem so!

A man an houre strangled, and could not speake, 40
And both you heard him cry?

NEI. 3. Yes, downeward, sir.

LOV. Thou art a wise fellow: Give me thy hand I pray thee.

What trade art thou on?

NEI. 3. A smith, and't please your worship.

LOV. A smith? Then, lend me thy helpe, to get this dore open.

NEI. 3. That I will presently, sir, but fetch my tooles——

NEI. 1. Sir, best to knock againe, afore you breake it. 46

Act V. Scene II.

LOVE-WIT, FACE, NEIGHBOURS.

I will.

FAC. What meane you, sir?

NEI. 1. 2. 4. O, here's IEREMIE!

FAC. Good sir, come from the dore.

LOV. Why! what's the matter?

FAC. Yet farder, you are too neere, yet.

LOV. I'the name of wonder!

What meanes the fellow?

FAC. The house, sir, has beene visited. 4

LOV. What? with the plague? stand thou then farder.

FAC. No, sir,

I had it not.

LOV. Who had it then? I left

None else, but thee i'the house!

FAC. Yes, sir. My fellow,

- LOV. Strange!
- NEI. 1. Good faith, I thinke I saw a coach!
- NEI. 2. And I too, 35
- I'lld ha'beene sworne!
- LOV. Doe you but thinke it now?
And but one coach?
- NEI. 4. We cannot tell, sir: IEREMIE
Is a very honest fellow.
- FAC. Did you see me at all?
- NEI. 1. No. That we are sure on.
- NEI. 2. I'll be sworne o'that.
- LOV. Fine rogues to have your testimonies built on! 40
- NEI. 3. Is IEREMIE come?
- NEI. 1. O, yes, you may leave your tooles,
We were deceiv'd, he sayes.
- NEI. 2. He'has had the keys:
And the dore has beene shut these three weekes.
- NEI. 3. Like enough.
- LOV. Peace, and get hence, you changelings.
- FAC. SURLY come!
And MAMMON made acquainted? They'll tell all. 45
(How shall I beate them off? What shall I doe?)
Nothing's more wretched, then a guiltie conscience.

Act V. Scene III.

SURLY, MAMMON, LOVE-WIT, FACE, NEIGHBOURS,
KASTRIL, ANANIAS, TRIBULATION, DAPPER, SUBTLE.

No, sir, he was a great physitian. This,
It was no bawdy-house: but a meere Chancell.
You knew the lord, and his sister.

MAM. Nay, good SURLY——

SUR. The happy word, *be rich*——

'Pray you forgive me.

LOV. Well: let's see your widdow.

Act V. Scene III.

SUBTLE, DAPPER, FACE, DOL.

How! ha'you eaten your gag?

DAP. Yes faith, it crumbled

Away i'my mouth.

SUB. You ha'spoil'd all then.

DAP. No,

I hope my aunt of Faery will forgive me.

SUB. Your aunt's a gracious lady: but in troth
You were to blame.

DAP. The fume did over-come me, 5
And I did do't to stay my stomack. 'Pray you
So satisfie her Grace. Here comes the Captaine.

FAC. How now! Is his mouth downe?

SUB. I! he has spoken!

FAC. (A poxe, I heard him, and you too.) Hee's
un-done, then.

(I have beene faine to say, the house is haunted 10
With spirits, to keepe churle back.

SUB. And hast thou done it?

FAC. Sure, for this night.

SUB. Why, then triumph, and sing
Of FACE so famous, the precious king
Of present wits.

FAC. Did you not heare the coyle,
About the dore?

SUB. Yes, and I dwindled with it.) 15

FAC. Shew him his aunt, and let him be dispatch'd:
I'll send her to you.

Determines the *indenture tripartite*,

TWIXT SUBTLE, DOL, and FACE. All I can doe

Is to helpe you over the wall, o'the back-side;

Or lend you a sheet, to save your velvet gowne, DOL.

Here will be officers, presently; bethinke you,

135

Of some course sodainely to scape the dock:

For thether you'll come else.

[*Some knock.*

Harke you, thunder.

SUB. You are a precious fiend!

OFF. Open the dore.

FAC. DOL, I am sorry for thee i-faith. But hearst thou?

It shall goe hard, but I will place thee some-where:

140

Thou shalt ha'my letter to mistris AMO.

DOL. Hang you——

FAC. Or madame *Cæsarean*.

DOL. Foxe upon you, rogue,
Would I had but time to beat thee.

FAC. SUBTLE,
Let's know where you set up next; I'll send you
A customer, now and then, for old acquaintance:
What new course ha'you?

145

SUB. Rogue, I'll hang my selfe:

That I may walke a greater divell, then thou,

And haunt thee i'the flock-bed, and the buttery.

Act V. Scene V.

LOVE-WIT, OFFICERS, MAMMON, SURLY, FACE,

KASTRIL, ANANIAS, TRIBULATION, DRUGGER,

DA. PLIANT.

What doe you meane, my masters?

MAM.

Open your dore,

Cheaters, bawds, coniuers.

This Comoedie was first
acted, in the yeere
1610.

By the Kings Maiesties

SERVANTS.

The principall Comœdians were,

RIC. BURBADGE.	}	}	IOH. HEMINGS.
IOH. LOWIN.			WILL. OSTLER.
HEN. CONDEL.			IOH. UNDERWOOD.
ALEX. COOKE.			NIC. TOOLY.
ROB. ARMIN.			WILL. EGGLESTONE.

With the allowance of the Master of REVELLS.

To the Lady, most æquall with vertue,
and her Blood:
The Grace, and Glory of women.

MARY
LA: WROTH

Madame,

In the Age of Sacrifices, the truth of Religion was not in the greatnes, and fat of the Offerings, but in the devotion, and zeale of the Sacrificers: Else, what could a handful of Gummes have done in the sight of a *Hecatombe*? Or how, yet, might a gratefull minde be furnish'd against the iniquitie of *Fortune*; except, when she fail'd it, it had power to impart it selfe? A way found out, to overcome even those, whom *Fortune* hath enabled to returne most, since they, yet leave themselves more. In this assurance am I planted; and stand with those affections at this Altar, as shall no more avoide the light and witnesse, then they doe the conscience of your vertue. If what I offer beare an acceptable odour, & hold the first strength: It is your valew, that remembers, where, when, and to whom it was kindled. Otherwise, in these times, there comes rarely forth that thing, so full of authoritie, or example, but by daylinesse and custome, growes lesse, and looses. But this, safe in your iudgement (which is a *SIDNEYS*) is forbidden to speake more; least it talke, or looke like one of the ambitious Faces of the time: who, the more they paint, are the lesse themselves.

Your La:

true honorer,

Ben. Ionson.

TO THE READER

If thou beest more, thou art an Understander, and then I trust thee. If thou art one that tak'st up, and but a Pretender, beware at what hands thou receiv'st thy commoditie; for thou wert never more fair in the way to be cos'ned (then in this Age) in Poetry, especially in Playes: wherein, now, the Concupiscence of Daunces, and Antikes so raigneth, as to runne away from Nature, and be afraid of her, is the onely point of art that tickles the Spectators. But how out of purpose, and place, doe I name Art? when the Professors are growne so obstinate contemners of it, and presumers on their owne Naturalls, as they are deriders of all diligence that way, and, by simple mocking at the termes, when they understand not the things, thinke to get of wittily with their Ignorance. Nay, they are esteem'd the more learned, and sufficient for this, by the Many, through their excellent vice of iudgement. For they commend Writers, as they doe Fencers, or Wrestlers; who if they come in robustuously, and put for it with a great deale of violence, are receiv'd for the braver fellows: when many times their owne rudenesse is the cause of their disgrace, and a little touch of their Adversary gives all that boisterous force the foyle. I deny not, but that these men, who alwaies seeke to doe more then inough, may some time happen on some thing that is good, and great; but very seldome: And when it comes it doth not recompence the rest of their ill. It sticks out perhaps, and is more eminent, because all is sordide, and vile about it: as lights are more discern'd in a thick darknesse, then a faint shadow. I speake not this, out of a hope to doe good on any man, against his will; for I know, if it were put to the question of theirs, and mine, the worse would finde more suffrages: because the most favour common errors. But I give thee this warning, that there is a great difference between those, that (to gain the opinion of Copie) utter all they can, how ever unfitly; and those that use election, and a meane. For it is onely the disease of the unskilfull, to thinke rude things greater then polish'd: or scatter'd more numerous then compos'd.

NOTES

DEDICATION

MOST DESERVING . . . WROTH: The alternative form of her *name*—Worth—relieves us from having to think of her as a kinswoman of Kastril, the Angry Boy. **NAME** could mean nothing more specific than “fame” or “family”, but a pun seems likely from what he said of her to Drummond (*Conversations*): “unworthily married on a Jealous husband”.

gummes: “A few pastilles burning fragrantly could hardly compare as a sacrifice to the spectacle of a hundred oxen slaughtered on the same altar, were it not . . .”.

that no lesse . . . vertue: Not only does his devotion prove this a genuine sacrifice, but also her great purity of reputation can allow his affection to be openly expressed. His logic is a little stretched, here, but this seems the general meaning. **conscience:** consciousness. He could mean that his affection has been warranted pure by her own consciousness of purity.

If what . . . kindled: If the “gum” of the printed play keeps its original fragrance at full strength, it is because the original occasion (the first night?) and the inspiration (herself) of the play have kept all they then meant to her still fresh in her mind.

Otherwise . . . looses: If this “personal estimate” is lacking, custom stales, at any rate nowadays, even the most august pronouncements, which it most behoves one to listen to. **so:** however. **looses:** loses (value).

SIDNEYS: She is as good a literary critic as her uncle and aunt—Sir Philip Sidney and his sister, the Countess of Pembroke: *i.e.* she is *most deserving her blood*. She imitated her uncle’s *Arcadia*, and was married from his ancestral home, Penshurst, the open-house hospitality of which Jonson had celebrated in his poem of that name.

yet: “nevertheless”, “still”, “however”.

ambitious . . . themselves: These fashionable ladies are **ambitious** to improve on the **Faces** which nature gave them (cf. the respectful but grave rebuke to great ladies who paint, in his poem *Still to be Neat*). This apologia for brevity is certainly in keeping with the dedication. The laconic prose of Bacon’s *Essays*, to which it owes a good deal, lacks its tight-leashed syntax and variability of meaning (inside the controlling purpose), and is much easier to paraphrase. Under the publicity of the offering, which is itself extremely reserved for a dedication of that time, are earnest

but restrained allusions to a private relationship which he seems to feel deeply but which respect forbids him to obtrude. This gives the prose an elusive quality, a kind of double meaning, which is removed from the clandestine by the tender and manly emotion. The final sentence is a good example of this impressive double speaking, with its suggestion of a censorship in the use of the passive voice (**is forbidden**). The slightly mysterious ambiguity even mutes the uncharacteristically single assertive reference to the value of his own work (**that thing, so full of authority and example**) into what is ostensibly an analogy.

THE ARGUMENT

1. **sickness hot**: "the plague raging". The killer disease of a period tends to be referred to thus anonymously, partly in propitiation, partly from its familiarity. Cf. "that awful disease", for cancer.

3. **corrupted**: It is difficult to think that Face was ever uncorrupted, but we have Subtle's word for it, also.

4. **punque**: prostitute.

5. **narrow practise**: Presumably a specialist's field, as against the indiscriminate cheating to which they were reduced: a high-class line among the rich, now fled? Or the great limitation in their scope caused by the plague.

6. **at large**: let loose on society in general.

9. They attract a good many people and much censure: *or* they cheat these people shamelessly.

10. **In casting figures**: calculations whereby they told fortunes, got to know about things that were happening (**newes**), or lost objects, etc.

11. **flies**: spirits that brought luck in gaming, etc. **with**: "together with", not "by means of": a brothel relies on simpler powers than the alchemical ones for its custom.

12. Subtle sees to it that the philosopher's stone, or elixir, being prepared for Mammon goes up in smoke (**fume**) at a critical moment. But he too has to decamp. with Dol.

This prefatory account is an acrostic containing the name of the play.

PROLOGUE

2. **your sakes**: Because it will reflect on their judgments.

3. **in place**: instead.

4. **grace**: a gracious hearing. However good both play and performance, most authors would not go as far as to reject any good luck

that is going. Jonson's uncompromisingness may be due to a feeling that fools *have* been lucky whereas *he* has not, and so he defies rather than courts fortune.

6. **mirth**: material for laughter. This is the word that, in retrospect, betrays the satire behind the confident patriotic appeal. England excels in abuses, not in comedies. But as it thus has the best materials for satire, should it not produce the best satirists? No, for its comic dramatists are either too savage (**rage**), or too personal in motive (**spleene**). Are, then, ll. 5-6 entirely sardonic? No, because there is one comic dramatist who can turn this national infamy into national honour—into a "mirth" superior to that of any other country—by proper artistic treatment. The patriotic brag is thus both ironic and, in respect to himself, straight. But bragging which was, in his cups, embarrassingly megalomaniac even to admirers, is here in his verse a positive equal to the negative of his contemptuous satire.

9. **now**: In his first popular play, *Every Man in his Humour*, Jonson had distinguished between a true humour—a temperament in which one element dominates the others—from a false one—an affectation or quirk. The name became a catchword, but was attached to the wrong kind, he says here (**manners**).

10. **still**: always, *i.e.* ever since Jonson set the example.

12. **better**: A verb. Over-compression has made Jonson never aim to improve men: the sense is "I have aimed not to lacerate but to improve people".

13-14. The age prefers keeping to curing its vices.

16. **gaine**: As Art was considered both to please and to instruct (Horace's *utile dulci*, Jonson's **wholsome** and **sweet**), one would expect a similar contrast to **profit**: pleasure.

19. "There are no personal references in *this* play": a possible allusion to the earlier War of the Theatres, in which Jonson was the main contentant.

21. **what . . . run**: what is in it.

22. Close scrutiny will reveal a realism indistinguishable from reality, or a perfect poetic justice (**wish, were done**).

23. **They**: the **things** of l. 22. Other Prologues are similar:

But deeds, and language, such as men doe use:
And persons, such as *Comoedie* would chuse,
When she would shew an Image of the times,
And sport with humane follies, not with crimes.

Every Man in His Humour.

If any, here, chance to behold himself,
 Let him not dare to challenge me of wrong,
 For, if he shame to have his follies knownc,
 First he should shame to act 'hem: my strict hand
 Was made to seize on vice. . . .

Every Man Out of His Humour.

The arrogant, aggressive tone of the latter is in keeping with the speaker, Asper, a rough diamond.

ACT I. SCENE I

3-4. **lick . . . my**: Editors cite Rabelais (*Pantagruel*, IV, Chap. 45), but there is an example nearer home, in Chaucer's *The Miller's Tale*, which includes the associated activity of l. i. In any case, the phrase "arse-licking" is common enough.

4. **out . . . sleights**: supply **strip you**.

5. **Soveraigne, Generall**: In *Jonson and the Comic Truth* (1957), J. Enck sees in the contrast between this heroic nomenclature and the Billingsgate, or Blackfriars jargon, which it interrupts one of the themes of the play.

10. **All . . . made**: Fine feathers make fine birds: Face is a sheep in wolf's clothing (**wild sheepe**). Subtle threatens to throw corrosive over Face's military uniform.

12-13. **who . . . I?**: The equivocal form of Face's pretence of importance ("Do you know who I am?") leaves him wide open to Subtle's exposure of his shabby past: the contrast would be enforced by the trio's impressive clothes. This effective use of a quarrel to make the exposition dramatic has often been praised: it is a test of good acting to make the exposition clear and the quarrel vehement at the same time.

16. **livery-three-pound-thrum**: Face the factotum earned three pounds a year above his keep and livery. "Thrums" was a figurative expression for "odds and ends". A **thrum** is a strand from the warp left attached to the loom when the cloth is cut off.

17. **friers**: Blackfriars, where the play was being acted. Early in the play there are several suggestions that the play is real life happening in Blackfriars as the audience watches.

18. **vacations**: intervals between the Law Terms. Love-wit was probably connected with the law (**worships**). London then would have as much reason to be familiar with the Term times as Cambridge has now.

19. **translated**: transformed (into). **suburb-Captayne**: If this has the usual meaning, "so-called captain", Subtle's contempt involuntarily

includes his own powers of transformation. Possibly the captain of a local citizen regiment is meant.

20. **Within mans memorie**: ironical for "only the other day".

22. **countenanc'd**: "sponsored".

23. **collect**: As *O.E.D.* gives only this instance of the meaning "recollect", possibly the notion is, rather, of concentrating a purposeful vagueness into paying reluctant attention; cf. to collect one's wits.

24. **I doe . . . well**: Editors oddly see a Latinism here: *bene audire* = "to be respected". But Subtle's pretence of not hearing these home truths, and the contrast with l. 59, together form a routine bit of comic business.

25. **pie-corner**: an area in West Smithfield dedicated to cook-houses.

26. The smell of cooking was the nearest he got to a square meal.

27. **father of hunger**: "the image of hunger." A cross-reference to the *pater esuritionum* of Catullus is, probably, unnecessary, since the "father of" formula for a prototype already existed, e.g. "father of lies" (= the devil).

28. **pinch'd-horne-nose**: a nose shaped like a horn and pinched with hunger; cf. the bird called hornbill, and "horn-nose" for rhinocerus. There may also be a colour suggestion of bloodless opacity.

29. **complexion**: In the modern sense and, in view of the second half of the line, in the contemporary sense of "cosmetic". **romane**: Geographical names are often attached, with varying degrees of original appositeness, to substances (Prussian blue, e.g.); here it would be the name of some well-known lotion for blackheads. "Romany" is, in the context, an attractive guess, but the *O.E.D.* does not record the meaning "gypsy" before the nineteenth century.

30. **melancholique**: In a line otherwise monosyllabic, the humour clusters round the length of this word, and its undulation enacts the noun it describes. Referring back to **complexion** it gives the latter its "humours" meaning of "temperament". There is the further ludicrous suggestion that even the **wormes** felt sorry for themselves (meagre fodder?).

31. Either the powder marks on the target or the charges of powder. References to military training for London citizens are common in the literature of the time.

33. **severall**: not belonging to the same suit: various.

35. **kibes**: Footwear from dunghills would be likely to cause blisters, bunions, etc.

36. **felt of rugg**: a shoddy hat. **thred-den**: threadbare.

40. **cosning**: cheating. **dosen of trades**: Subtle is a Jack of all (magician's) trades.

41-2. A fire, even at a distance, would consume, not comfortably warm, his body, so naked was it. **relieve**: "protect" and "set off".

43. **ga'y**: The contraction is common in the present tense ("God gi'ye good den"), but the long vowel of the past makes an awkwardness rather than a convenience. Possibly the mutilated verb is *gat* (= *got*), not *gave*. **count'nance**: "acceptance", "standing".

47. The fact that it was his *master's* house that Face has so grandiloquently *lent* gives Subtle his chance to retaliate, in terms of Face's menial outlook.

51. **Make . . . strange**: Don't pretend.

52-3. Face kept the scraps of food and the beer which big houses usually gave to their dependants (through the **buttry-hatch**), and sold the beer to distillers, who illegally adulterated their spirits (**aqua-vitæ**) with it.

54. **vails**: tips.

55-6. Chips and counters for card games like **post and paire** (now obsolete) played in the great hall were provided, for perks, by servants. A mark was worth about two-thirds of a pound.

59. **scarabe**: Here a dung beetle (l. 64).

61. **furie**: The avenging Furies of Greek myth had snakes in their hair but not tempests in their hand and voice, which were Jove-like attributes. The thunder would be in the vial, here raised awfully, which Dol proceeds to break (l. 116). The only evidence of alchemical activity in the play is the bang, doubtless produced by this same **menstrue** which Subtle humbly gathers up, in IV. v: cf. Love-wit's report quoted below (ll. 68-70).

63. **No, your clothes**: Probably an ellipsis: "This fine house has not made me, but fine clothes *have* made you".

68-70. But Face's transformation is due to more than a change of clothes. The **third region** of the air is the highest. He is now a Rosicrucian spirit of the highest order operating, as Pope puts it in *The Rape of the Lock*:

Some in the fields of purest *Aether* play,
And bask and whiten in the blaze of day.
Some guide the course of wand'ring orbs on high,
Or roll the planets thro' the boundless sky.

(II. 77-80).

The effect is far more than the basic meaning that he has been instructed in the top alchemical sects; he himself has been transformed, not merely his clothes. Subtle's language often achieves effects at once inside and outside the range of negative emotions indicated by his own predatory attitudes and his author's satiric intentions. Compare this contrast between the **broomes, and dust, and watring pots**, and Face's **state of**

grace, with the touching description, in the final scene, of the house fallen from its state of grace:

Here, I find
The emptie walls, worse than I left 'hem, smok'd,
A few crack'd pots, and glasses, and a fornace,
The seeling fill'd with poesies of the candle:
And MADAME, with a Dildo, writ o'the walls.
(V.v. 38 f.)

71. **twice**: This refers to the pains taken (twice as many as would be necessary to achieve the philosopher's stone), and not to two separate achievements of it.

73. "Pub companions." An **ordinarie** was an eating house.

74. More than justice is done to these arts in Subtle's instruction of Kastril. Bobadill in *Every Man in his Humour* is an expert in swearing and Touchstone in *As You Like It* in the degrees of the lie. The age's fondness for classificatory lists was, it seems, turned to account by the con men.

76. **gallant tincture**: the distinctive colouring of a gentleman-about-town. In alchemy a tincture is a material informed by some spiritual essence, which would increase the irony of the identification of a gentleman with cheating in a variety of forms, but Jonson's usual practice in printing is to italicise words when used in their alchemical sense. "*Sulphur*", for instance, is not sulphur.

78. **thanke**: The plural was not yet the dominant form: when found, in fact, it was often followed by a singular verb.

79. This can mean *either*: Are you going to explode in the moment of success (through a fault in the final alchemical process)? *Or*: Are you going to desert us (*flie out, be gone*) just when things are coming to a head? The effective meaning and basic image are, of course, the same. Later, Mammon is accused of ruining the final projection through his loose behaviour at the crisis.

Below (142-3) it is Subtle who is accused of threatening to withdraw from "the venter tripartite", but the rights and wrongs of the only vaguely specified case are less important than the function of the quarrel, which is, to inject fire and force into the exposition: bald exposition can be dull. The opening of *The Alchemist* has been called the most dramatic in English drama, but it still risks dullness by repeating, rather than developing, the facts of the situation: *i.e.* it is more faithful to the usual procedure of a quarrel than to the demands of drama.

83-4. Horse (**equi**) dung was burnt in stoves (**clibanum**, a stove) to keep cellars dry. The image is of Face's fame (the mild heat from the burning dung) being confined to the darkness of the cellar.

85. In view of the other suggestions in this scene that the audience is watching the life of Blackfriars rather than a play, **deafe IOHN'S** was doubtless a local tavern. **Deafe** and **darker** continues the headless, confined, cellar imagery.

87. "You don't know who may be listening." As we gradually learn, there are clients other than the *dramatis personae* waiting outside. **Sovereigne**: Doll's language (**Generall, civil warre**) gives them stature: together, they are not the pathetic small-time parasites that each is alone. Mock-heroic as it ultimately is, Jonson allows them splendour and distinction to help us to appreciate the fascination they have for their dupes.

90. **colliar**: By association with furnaces.

91. **in picture**: *i.e.* the woodcut on a broadsheet ballad, *hung up for sale* (l. 98). The contemporary ballad industry foreshadowed the scandal journals of later times.

92. **mov'd**: "angered", "stirred".

93. **Paules**: St Paul's was a rendezvous for thieves, businessmen, moneylenders, lawyers, gallants: also, it seems, a noticeboard for wanted men.

94. Cf. Chaucer: *The Canon's Yeoman's Tale*: *This false chanoun . . . Out of his bosom took a bechen cole, In which ful subtilly was maad an hole, And therinne put was of silver lemaille An ounce, and stopped was withouten faille The hole with wex. . . .*

95. Presumably the free blade of a pair of scissors stuck in a sieve responded to the presence of a lost article: a cumbersome method of divining, one would have thought.

96. Plotting the position of a planet in the sign of the zodiac associated with it, in order to predict the chances of an undertaking.

97. The **shaddowes** could be the angels supposed to enter the beryl, or the shadows of the future it revealed. "Shadows" does not strike one as carrying much reassurance to those who were really *taken in*, since the glass was cloudy in its *unhelpful* state.

98. **Told . . . letters**: as being more arresting than in black.

99. Ratsy was a highwayman who wore a fearsome mask. Ballads were made of him, in the headpiece of which the mask was doubtless prominent. **sound**: cf. "of sound mind".

101-2. The mere list of his exploits would make a printer's fortunes—a secondary sneer at the philosopher's stone: only the printer will benefit from Subtle's alchemy.

103. **trencher-raskall**: potwasher, cheeseparer. **dog-leach**: a slight on the medical profession, in the person of Subtle, who prescribes for, *e.g.*, Druggers' worms.

105. Subtle was always (**Still**) being thrown out of prison for grabbing more than his share of the basket of scraps from the sheriff's table. The comedy in Face's vision of all the prisons with indignant disgust (**vomit, spew'd**) pitching back into society what they should be protecting society from is partly hidden in the violence of the imagery. Even the prison cannot stomach Subtle.

107. **Cow-herd**: coward. This low dramatic ebb of the quarrel is the point where Dol can best give it a new lease of inventiveness: as they wind down, she winds up. **Witch**: The term is used for both sexes.

110. **republique**: Not their triple agreement, as editors say, but Dol *Common* herself (**me**), in whom they have equal rights. At the moment she has given up the *venter tripartite* as lost and is concerned with saving her own skin.

111. **brach**: bitch. **thee**: Subtle.

112-14. As the Act of 1541 referred to carried the death penalty for sorcery, it is an anti-climax to threaten *possible* death for shaving the surfaces and edges of gold coins (**laundring, barbing**). Possibly I . . . **nooze** is a parenthesis, and one should read **The statute . . . for laundring. . . .** As there were many such Acts, before and after 1541, Face may think it more intimidating to specify one of them: the citation of chapter and verse carries the impressiveness of superior and specialised knowledge.

115. "You are determined to prove a fool, are you?"—a not very witty catching up of Face's **bring . . . thy necke within a nooze**. A **cocks-combe** was a fool's hat. *Stage Direction*. By using the sword to smash the glass and so depriving each of the symbol of his trade, she has them visually in her power. In spite of the *Stage Direction* (which is not in the *Quarto*), the flask probably remains unbroken (l. 116), as would be more fitting to the suggestion in the note to l. 61.

120. **marshall**: a prison governor or superintendent (of punishment).

121. **dog-bolt**: A term of abuse deriving from arrows rather than dogs but obviously suggested by her canine imagery. Possibly the ineffective arrow a child might shoot at a dog or a cat or a bird?

127. **apocryphall**: "sham".

129. **feather**: There is more to the feather here than worthlessness. Blackfriars harboured both Puritans and a theatre: the Puritans sold feathers for the caps of the patrons of the latter and justified this trading with the enemy as spoiling the Philistines. **You** is now Subtle.

130. **give the cause**: "lay down the law"? or "abandon our common cause"?

133. **poulder** = powder: alchemical imagery for "means".

135. **venter tripartite**: a legal agreement binding for the three concerned, the legality here being that called honour among thieves.

136. **perpetuall**: an epithet which here portrays feeling rather than meaning; cf. "arrant" and the present use of "awful".

137. The kind of unity demanded is suggested by words of kinship. Dogs hunted in **couples** and this close tie passes on to the basic meaning of kin in **kindly** and hints at a pun on "cousin" in **cossen**.

139. **terme**: During the four Law Terms the town was full of spirited young men and business of all kinds was brisk.

141. **part**: her third of the takings.

142. **objects**: *Either*: "He objects to having to do so much work". *Or*: "He insists too much on the importance of his contribution". This condensed-syntax use of a verb is found in a current U.S.A. use of "protest". "To protest Vietnam" is to protest against U.S.A. participation in the war in Vietnam.

145. **Sustaine our parts**: The metaphor is from singing (a part-song).

148. Dol is a mistress of Tennysonian mimetic alliteration.

150. **meane**: intend. *Either*: (1) "Do you want to kill me?" *Or*: (2) "What do you want me to do?" *Or* (possibly): (3) "How do you think I claim to be 'more equal' than you two?"

151-2. Dol may be derisively answering (3) but neither she nor Subtle have breath to spare for such things as connected argument: the jumps in sense catch the violence of the emotion and the exertion without loss to the audience: the situation is clear enough: she attacking and he submissive and each understanding the other very well. **Fermentation** and **cibation** were the sixth and seventh processes in the conversion of baser metals into gold. Any loss in weight by the sixth process was made up by the "food" (cibation) supplied by the seventh. **Sol and Luna**: gold and silver. **helpe me**: She again asks Face to help her to throttle Subtle.

155. **faction**: quarrel; probably one of Dol's status-making words; Subtle is a whole faction.

157. **beside**: else.

159. **sir**: probably Face, to whom **Doe we?** is obviously addressed.

160. **sharke**: cheat.

161. **close**: in close collaboration.

163. **babounes**: here a derisive endearment: cf. "You little monkey!"

164. **sort**: "collection", "set". **precise**: Puritans were called Precisions.

165. *l.s.* Twice in seven years: James I **came in** in 1603. Though, at the end of the play, these neighbours do nearly manage to expose them, the **follies** of the good **babounes** do not seem to move them to feasts of

laughter. Dol's equivocal question requires the answer "No": the **follies** are, here, their stupid quarrel and not their knavery.

167. **ride**: *i.e.* carted as a whore.

168-9. Dol grimly imagines a lopped ear (one of the punishments for crime) as being the rent paid for standing in the pillory.

170. **Don Provost**: the "marshall" of l. 120, a kind of beadle.

173-4. **crewell** = **worsted**. The **garter** would be the hangmen's noose—indeed a cruel garter. **worsted** itself is probably a pun: an anticipation of the shabby marshall's being cheated of his prey.

175. **CLARIDIANA**: The swashbuckling heroine of the romance *The Mirror of Knighthood*. **and thy selfe**: heroic language.

178-9. They will toss up for the privilege of sleeping with her. **cut**: one guessed which of two straws (the unequal ends of which were concealed) was the longer.

181. A foreboding prelude to the triumphs about to begin.

183. "He is certain not to turn his thoughts London-wards": *i.e.* return.

188. **a fortnight**: either from now or after the receipt of the letter. Schoolchildren still **breake up** at the end of a term.

189. **quodling**: A codling is a green apple; here = a greenhorn.

191. "The Dagger" was a tavern in nearby Holborn.

192. **familiar**: cf. *Argument*, 11 n.

193. **rifle**: gamble: cf. *raffle*. **cups**: Not those won by the racing winners—Dapper was not a race-horse owner—but gambling prizes.

ACT I. SCENE II

5-8. Dapper's pretensions are economically indicated: he despises his profession (**scirvy**), boasts of his watch (a status symbol) and of knowing people who dine at the sheriff's. **passe-time**: *i.e.* he was late in leaving the office. The word seems here to mean "knowledge of the passage of time".

8. **cunning**: The basic meaning is "knowing". Face rebukes Dapper's epithet: Subtle is his worship, a Doctor, not a mere fortune teller who trades his learning for cash.

10. **broke**: opened negotiations.

11. He has so many scruples about undertaking it.

12. **Not so**: "Please do not say that."

17. **a thing**: Supply "silly" or "unreasonable". **Reade's matter**: In 1608, Simon Read was convicted of recovering lost money by witchcraft. Face and Dapper do not seem to know that James I pardoned him.

20. **A clarke:** Dapper does not like to hear that the man he has called a fool for his ignorance of the law was of his own profession.

25. **discover:** *Either* disclose the transaction, or invoke the incriminating statute.

26. **Chiause:** A Turk who in 1607 was long and sumptuously entertained by the Levant Merchants of London as the Sultan's ambassador turned out to be only a *Chaus*, a messenger. **Turke (who) was:** Jonson omits the nominative relative pronoun as often as we do the accusative (e.g. "The Turk I saw").

36. **that:** To Dapper this means his not being a fraud: to Subtle, four angels. The Chiause amuses Face longer than he does us.

38. To Subtle, the four angels: to Dapper, the flies he wants.

39. **love:** that he bears for Face (l. 32). The impressive tone here makes Face's (assumedly) derisive answer seem more shocking to Dapper. The intention seems to be twofold: (1) Dapper's protested innocence of trickery to two professional tricksters evokes Face's ironic sense of humour. (2) Dapper's grandiose contrast of himself to such a high-flying trickster (who got about £11,000 out of the merchants) is reiterated by Face to make sure that Subtle takes the inference and forecasts in accordance with Dapper's megalomania.

41. **apparent:** "plain", "evident", not the derived but opposite sense of "seeming".

42. To be dragged to the gallows (**halter**) at a horse's tail was part of the punishment for high treason.

46. **Clim of the Clough** (= ravine or wood) was a bowman in the ballad of Adam Bell. As Clim does nothing but back up in this ballad, the currency of his name suggested by Face's allusion implies the existence of other ballads, now lost, in which he played a more prominent part. More prominent, and perhaps more **cheating**, for other references call him the devil (though this may be merely a verbal association—clough = the Pit) and his name proverbial for a rogue. It is amusing to hear Face, of all people, belittling these attractive outlaws. Possibly their reputation was among the people, whereas Dapper's is to be amongst the urban sophisticates. **Claribel** was doubtless another folk hero: the two minor figures (male and female) of that name in Spenser's *The Faerie Queene* (Books II, IV, and VI) could hardly be household words.

47. **five-and-fiftie, and flush:** runs of high numbers in card games, the second all in one suit.

50. **Shall . . . Vicar:** *i.e.* inform against Subtle. **Vicar** seems to be for "Vicar General", a Church legal officer, but *O.E.D.* does not record "vicar" alone in this sense.

56. **XENOPHON**: "Testament" in the Quarto. The substitution is said to have been made to avoid the laws against profanity, but it is not easy to see where the profanity lies. Possibly Jonson realised that swearing on a Greek New Testament did not show one's scholarship. Nor, of course, did swearing on the works of the Greek historian, but a smart young scholar may just conceivably have thought it did. Not one of Face's happier notions, unless the point of the allusion is lost to us.

61. **velvet**: The soft sheath of a stag's budding horns was called "velvet", here with cross-reference to the velvet hat of a doctor. **broad**: (cf. broadcloth) indicated a double width of cloth.

62. **But**: "Were it not for . . .". **change**: exchange.

63. **article of breath** = a single word: "article" = unit: cf. lawyer's articles. Face seems to be using the argot of his victim's profession. **puck-fist**: cf. tight-fisted.

67. **take**: Take Dapper on, and, of course, take his money.

69. **assumpsit**: a promise legalised by a payment. Here, keeping up the double meanings, it is Dapper who pays.

70. "If you insist", in the sense of over-riding opposition: a man with a humour had one over-riding trait.

71. **with mine honour**: He had given his word to Dapper that Subtle would take him on.

72. **No whispring**: Subtle's pretended fear of Dapper's luck has to be said out loud. The rapport between Face and Subtle is like that between the actors of the Italian Commedia del Arte, who needed only a clue to enact a whole situation of their own accord.

79. In contemporary and medieval drama, devils let off noisy fireworks. The implication here seems to be that rivals will go down before him as suddenly and as often as squibs explode on the puppet stage.

97. **consideration**: cf. "I will do it for a consideration": *i.e.* for money.

99-100. He will so beggar the town that nobody will have the price of a meal left. **for**: "because of". **o' the score**: "on credit".

101. **conceive me** = "Do you follow", or "Look there" (at the gaming qualities of the mouth).

103. **set**: laid down as a wager.

105-6. "He is the kind of person (the only kind, in fact), she loves best": Face is compressedly emphatic at the expense of logic. **complexion**: "temperament", resulting from the particular proportions of the humours which constitute the individual: cf. **humor** (l. 70).

109. The only known possibility seems to be two fifteenth-century Dutch alchemists (John Isaac and John Hollandus), whose works were not

printed till the seventeenth century—which may be why Face thinks Isaac (actually, the father) is still alive. But they may have been contemporary lucky gamblers or speculators, in which case **spirits** would have the modern sense for this context, and not that of “familiar”.

112. Proverbially, one bets one's shirt last, but it seems that with Elizabethan gallants it was the cloak; while one had a cloak, shirtlessness could be concealed. **Sixe**: Presumably they were down to one cloak between them: otherwise the numeral shows a very half-hearted vision of ruin.

113. The transparent mystery of **some man** and the sanction given to the success by the moralising tone of gnomic wonder contrive to make the line remarkably effective. **shall**: “is fated”, not the simple auxiliary.

117. If addressed to Face this means that, since Subtle and he are partners, Face's acceptance of Dapper entails Subtle's: *if to Dapper, then it means either “your luck means my luck” or “since you have paid me I will do my part”*, or both. He probably addressed both of them.

118. **make him either** trusty (by your own faith in his integrity) or rich (cf. a “made” man). The following lines explain the nature of the trust.

119. **happy**: “fortunate”, “rich”.

126-30. Dapper finds these unsuspected genealogical and obstetrical revelations, however auspicious, alarming, and untrue.

128. A lucky sign believed in from very ancient times: *e.g.* no one born with this membrane, or wearing one, could be drowned.

131. **Sweare . . . fac**: To swear by one's faith was a binding oath, but Dapper, ingeniously taking refuge in the fact that **I-fac** was an adulterated form, a euphemism to avoid the penalty of profane swearing, denies that it is binding (l. 137). Plays abounded in these bowdlerised “asseverations” as the King extenuatingly called them: *e.g.* Slight (l. 140), Jove (l. 135), which was “gad” in the less censorious days of the Quarto, etc.

145. In view of the actual “fumigation” of Dapper (IM. v) this line is anticipatorily comical.

147. **to night**: during the night.

151. **resolve**: assure . . . of.

152. **for . . . know**: “for a good reason I am not allowed to divulge”.

153. **compass**: “encompass”, “bring about”.

154. **How ever = What ere it cost you** (l. 152) = **at any hand** (l. 157).

156. **phant'sye**: fancy.

159. **It . . . feare**: cf. ll. 73-7.

160. **Let me alone**: Leave it to me.

163. **him**: Dapper.
- 165-70. A comic adaption of the "Follow the directions on the bottle" formula to an absurd initiation ceremony.
166. **vinegar**: an extension of its use as a reviver of the senses.
168. **wash your eyes**: in water, it is to be hoped, not vinegar.
172. 'Tis . . . **bestowing**: "All you have to do is distribute . . .".
- 173-5. An unromantic object like a shirt is exalted into a symbol of undreamed-of riches by the ritual repetitions of the two words charged with religious associations ("clean" and "grace"). In Jonson dramatic poetry flows with smooth brilliance between the most unlikely poles of contrast.
174. Parents enforced cleanliness on children and servants by threats of punishment by fairies.

ACT I. SCENE III

1. **Good wives**: Jonson uses this "off-stage" way of suggesting the presence of other characters pressing to be gulled in *Volpone* also. Only in *Bartholomew Fair* does he relax his own pressure of dramatic exclusion and allow the tide to overflow the stage itself. In the present case it also furthers the audience's impression that it is participating in the life of outside Blackfriars that very moment. Hathaway indeed tried to show that all the references to date and London events (*e.g.* the plague) were meant to apply to the actual day of the first production of the play, but this is unfeasible and unnecessary.
2. **till after-noon**: Indications of time are scattered throughout the play.
5. **Free of the Grocers**: admitted to the Grocers' Company, but, it seems from l. 36, not yet allowed to wear its livery. As now, the sale of tobacco was not confined to the tobacconists.
8. **Of: building** retains the original gerundial force indicated by the suffix ("-ing").
9. **plot**: plan.
11. **Which way**: Not "how" but "on which side".
14. **wish'd**: recommended.
17. **If . . . 'hem**—: To Druggier this is an interrupted affirmation of Face's testimony. To the audience it is also a pun on "angel", meaning "I shall soon find out whether your money is good" (*i.e.* he will soon be in possession of his victim's cash). **honest**: Face's note of patronage neatly distinguishes Druggier from the more culturally pretentious Dapper.
- 24-7. These devices were to restore any qualities lost in the long journey from America. **muscadell**: muscatel wine. **graines**: a West African spice. **Nor buries . . . clouts**: Though the particularity ("gravell") of

this suggests a characteristically cloacal inventiveness, the weird process may be a fact. Urine is used in blanket-making and was a coney-catching trick to revive savour. The leather, tanned as it was with excrement, might conceivably have the same function. Whether fact or fancy, the lines form a more effective contrast with the following, than do the preceding, lines.

29. **french beans**: the broad bean with its sweet-smelling blossoms, not the dwarf kidney bean which now bears that name.

30-1. Tobacconists demonstrated the new art of smoking and their shops were an informal club for addicts. The tobacco was shredded on a block of maple wood, rammed into pipes (Winchester were the best) by a "stopper" attached to the fire tongs which gripped the burning juniper wood (supposedly an almost everlasting coal) that lit it.

32. A **gold-smith** was usually also a banker and a usurer, which last is Face's meaning: Druggers is not mean and will pay out well.

37. **scarlet**: the sheriff's robes of office. **Spend . . . can**: Face makes the appropriate application of this general injunction in l. 83. Iago advises Roderigo ("Put money in thy purse") with the same purpose and repetition.

39. **receipt** = a recipe: from Subtle.

40. **fine**: pay the fine for refusing civic honours. Face's wondering objection has set Subtle off on a different course of extravagant improvisation.

43. **amus'd**: amazed.

44. **metaposcopie**: reading character and/or fortune from the face. These symptoms, and those below from **chiromantie** (palmistry), were to be found in Paracelsus, Cardan, etc.

47. **Do's never faile**: "Is a sure sign", or, "never fails in business".

49. **mercurial**: cf. l. 54.

54. **ring**: the ring or fourth finger.

56-7. It is (or was) Venus who rules the House of Libra (= Scales), but Subtle very properly felt that the **ballance** was the right sign for anyone born under Mercury, the god of grocers.

58. **NAB**: Abel: cf. Ned from Edward.

59. **Ormus**: A kingdom on the Persian Gulf famous for its riches: cf. *Paradise Lost*, II: *High on a throne of state which far outshone/The wealth of Ormus and of Ind.* The **commoditie of drugs** would include tea, opium and spices, but not tobacco.

65-8. With his characteristic flair for the humble-magnificent, Jonson assigns to these angels not the four quarters of the world, as in his sixteenth-century source (*Heptameron . . . Pietri de Abano*) but a modest shop, whose

east wall could hardly have contained their polysyllabic roll of honour (ll. 65-6), and the meanest of chores (fly-swatting).

69. **load-stone**: magnetic stone. This characteristic absurdity is taken over, as Herford and Simpson note, by later dramatists: e.g. Fletcher (*The Fair Maid of the Inn*) and Randolph (*Hey for Honesty*).

71. **seeme**: The passive of *video* ("see") is used further as a deponent "seem": as a kind of reversed Latinism, "seem" could be taken as "are seen". Through the sense "seemly", *O.E.D.* interprets this instance as "think fit", which is less feeble but still not vivid enough to be good Jonsonian usage. Perhaps one could take it as a colloquialism and render "and the rest (you'll see) will follow".

72. **vice**: A mechanism to animate the puppet and attract attention to the **court-fucus** (toilet preparation, "as used at court"). Our shops have more sophisticated equivalents of this device.

76. **argaile**: unrefined cream of tartar deposited inside wine casks.
alkaly: soda-ash.

77. **Cinoper**: cinnabar, a form of mercury sulphide.

79. **a say**: "(an) essay", "(an) attempt". **directly**: "correctly".

87. **portague**: a Portuguese gold coin worth three or four pounds and, so, tempting to keep rather than to circulate.

90. **drinke**: cf. the modern aphorism for a tip—"Get yourself a drink", here with a humorous allusion to the "potable gold" of the medical prescription: cf. Chaucer on the Doctor of Medicine—*For gold in phisic is a cordial,|Therefore he lovede gold in special*. Face is also indicating to Drugger that this payment is only a modest instalment.

95. **ill-dayes**: unlucky days. For Grimaldi the elder the fourteenth of each month was such a day.

96. **trust**: Since Drugger was "no goldsmith" this must mean not "lend money" but "give credit".

99. **Thanke**: Supply "I". **sir, both**: Drugger bashfully addresses Subtle throughout *via* Face as Joe Gargery addressed or replied to Miss Havisham *via* Pip.

100. **persecuter of nature**: This phrase from a contemporary work, Agrippa's *De Vanitate Scientiarum* (1609), is here used derisively. The alchemist exploits and oppresses nature.

102. **cor'sive**: corrosive.

103. Three kinds of crucible.

106-7. The language of the goldfields: **trying 'hem out**: washing the gold from the dross, as well as the less technical sense. **intelligence**: "investigations", "reports".

33. **Lothbury** was then a place of coppersmiths, now of banks, including the Bank of England. Mammon's wish thus came true, though most of the gold is now in *novo orbe*.

35-6. The tin and the copper mines of these counties are to be turned into the riches symbolised by **Indies**, a word that conveniently encloses India, the East Indies, and South America. **You admire now?**: "Does that shake your unbelief?"

39-40. These luminaries represent quicksilver, copper, silver, and gold, respectively. The transaction sounds more impressive on this stellar scale.

42-5. Seeing is believing; even so, he would know in this case, from the evidence of common sense (**and I . . . occasion**), that his eyes must be deceiving him, and have them put out. (A possible meaning for an obscure passage.) Surly's disgust leads him to a perverse and masochistic image. **shall**: Supply "who". This is common usage in Jonson.

47. Alchemically, the **flower** of a substance was the powdered form resulting from its sublimation. The terminology has survived in, e.g., "flowers of sulphur".

48. **ruby**: No doubt by colour correspondence (gold being considered red, as in "the good red gold" of the ballads), the red elixir could transmute into gold, the white into silver.

49. **virtue**: "power": cf. "by virtue of my office".

51. **valure** = valour, value, importance.

55. **eagle**: *Psalm* 103. The medieval bestiaries record the process: the aged eagle stropped its beak on the sun and found it necessary to grow a new beak, and new feathers.

56. **fifth age**: As the ages of man were normally four (infancy, youth, manhood, old age), this rejuvenation would end as a foetus and not as a **childe** (l. 53): unless, of course, the old man was a corpse.

57-8. Alchemists were **Philosophers** and Adam and Noah were successful alchemists.

59-60. This circumstantial picture of the mythical **First Men** meekly taking their weekly dose is the very best Jonsonian ridiculous-sublime. **But**: "merely by".

61. **MARSEs**: not an addition to the Roman pantheon but the plural of "Mars". Even so, Mammon's acquaintance with the genealogy of that pantheon is not very exact: Mercury begot Cupid.

62-3. Surly takes up Mammon's mixture of Jewish and Roman mythological allusions and draws a similar but deflatory analogy between the sacred Vestal Virgins of Rome, who kept the altar fire always alight in the Temple of Jupiter, and superannuated prostitutes, who are conceived of as crowding round a fire and keeping it alive by their warmth, instead of

vice versa. **Pickt-hatch**: "A notorious haunt of prostitutes at the back of a turning called Rotten Row, opposite the Charterhouse wall in Goswell Road" (Herford and Simpson). The communal image suggests a brothel or a hospital. The **fire** is of course metaphorical also: at once a begrudged sordid flicker and the generous fire of the reins and of life, and this incongruity generates the life of the passage.

64. **naturiz'd**: "make immune". In scholastic terms, *natura naturans* was the creative force and *natura naturata* the creation.

65. **of** = from. "Come of" is still used in a few instances: e.g. "That is what comes of making night into day" (reproof), and "He comes of a good stock".

66. **griefe**: here = "the pains of illness"; "sickness".

67. **of . . . soever**: Supply "above a year's".

70-2. **And I'll . . . poets**: As theatres had to close when the weekly plague figure reached a certain number, the actors would praise Mammon in their own words (from their hearts). Usually they speak in the borrowed language of the playwrights (*i.e.* the words of their parts). **I'll be bound**: stronger in meaning, then: "bound on oath". Now it is a weak asseverative, implying some uncertainty rather than commitment.

76. The current metaphors "on tap" and "laid on" indicate that we still respond to some extent to the comforts of such amenities, taken for granted though they now are. London began to enjoy piped water in the last two decades of the sixteenth century.

77-8. **I have . . . gull'd**: *i.e.* He is sceptical by temperament. But as the tone is of sarcastic understatement rather than protestation he may be using "humour" in the colloquial sense of "whim" or "fad", against which misuse Jonson rails in his two Humour plays and in IV. vii below.

80. **transmute me**: into a gull. Surly's sarcastic use of alchemical argot is more obvious than witty. **PERTINAX, SURLY**: Gifford perceptively inserts "my" in line with II. ii. 5.

81-3. The alchemical works of these writers seem not to have been available until the end of the sixteenth century, although The Song of Solomon had sometimes been considered an allegory of alchemy (or, of course, of the Church), and it is true that some of the alchemical argot is sexual.

84. **high-Dutch**: German. The opinion was maintained and published by a sixteenth-century physician named Goropius, who, as a Netherlander, should not have insisted on the "High".

87. **cedar**: Though Solomon's Temple was made of this wood, one might expect Adam to prefer the Tree of Life as being even more durable. **O that . . .**: Surly is so little given to confirmation that one suspects an

ironic allusion, however feeble, to the most corrupting of all worms—the snake in Paradise.

88-9. 'Tis . . . **cob-webs**: Irish wood was fabled to repel spiders and moths.

89-104. For the allusions see a dictionary of classical mythology, especially under "Jason" (for Bulls, Dragon, fleece). Since mythology lends itself to allegorical interpretations, e.g. historical (Golden Fleece = discovery of corn) and depth-psychological—why not alchemical also?

93. **charmes**: magic not physiological: here claimed as an allegory of alchemical procedure (**manner**).

95. **argent-vive**: quicksilver.

98. **helme**: helmet, not the Argo's helm.

99. The dragon's teeth of the Jason myth were sown in a field and produced a crop of warriors.

100. **so often**: as often as is necessary.

103. According to Boccaccio (*Genealogia Deorum*) **Demogorgon** was the father of a very mixed brood—Strife, the Fates, Night, etc.: certainly abstract and riddling symbols of the elixir.

104. **abstract riddles**: epitomes (of alchemy) concealed in allegories. Magicians tend to write in codes for various safety reasons.

ACT II. SCENE II

3. The "perfect ruby" of II. i. 48.

5. **projection**: The last of the twelve processes.

8. **th'affront**: "A greeting", but a greeting from Surly would also be an affront in the narrow modern sense.

9. **bolts-head**: a long-necked flask.

16. **cap**: This continues the image of the bareheaded congregation, but would stand, anyway, as meaning "top": cf. "coping", and German "Kopf" (head). The lead is to be stripped off the church roofs and token spires, and wooden tiles substituted.

17. There may be some topical allusion here: there seems otherwise little point in Mammon's desire to spare the Church's pocket: his forte is not meanness or pettiness.

18. **manumit**: release from an indenture.

19-20. **complexion . . . embers**: Not, as one might imagine, indurate red, but white, from working in the dark. Hence **Puffe** suggests not only blowing but fungus (puff-ball). Chaucer's alchemist's assistant (the Canon's Yeoman) was also bleached in complexion.

20-21. **this braine . . . mettals**: There is a tenderness here, though

his praise of Face's wit hardly suggests that he thought the damage severe.

23. **iust**: "accurate" or "equal" (in weight).

24. **still**: always.

25-8. Each (**severall**) colour represented a different stage in the process and was given an associative animal or vegetable name. The **green** **lyon** would be a heraldic lion, possibly a shop sign. The **plumed swan** suggests a species (= crested swan) but probably means "swan plumes". "Plucked swan" is possible but unlikely. **sanguis agni**: The alchemical argot is often either sexual or, as here, religious. Possibly the English ("blood of the lamb") would sound too blasphemous, but Paracelsus makes this ultimate association: "Still, it is evident that the philosophers called this stone animal, because in their final operations the virtue of this most excellent fiery history caused an obscure liquid to exude drop by drop from the matter in their vessels. Hence they predicted that, in the last times, there should come a most pure man upon the earth, by whom the redemption of the world should be brought about; and that this man should send forth bloody drops of a red colour, by means of which he should redeem the world from sin" ("The Aurora of Philosophers", Chap. 8: translated by A. E. Waite in *The Hermetic and Alchemical Writings of . . . Paracelsus*, 1894).

Despite the association of alchemy with the con men, its religious jargon does not seem to have been considered sacrilegious. Yet the Government scrutiny for dangerous *political* thoughts was intense.

31. **set a period**: The end of his drudgery is in sight.

33. **seraglia**: Mammon probably chose this from the several current forms of *serraglio* ("harem") as looking the most feminine. His transition from religion to sex is, no doubt, sanctioned by the citation of Solomon (I. 36).

37. **back**: sexual potency, lodged in the small of the back, the lumbar region.

40. **spirit**: probably an extraneous (and derisive) flourish by analogy with "body and soul". Or Face may mean "essence", "flower" (II. i. 47).

42. **oval** presumably refers to the shape of the gallery and/or of the pictures.

43-4. **ELEPHANTIS** wrote erotic poems (not extant) which provided themes for Tiberius's artists. Wayland Young (*Venus Revealed*) seems to be the only critic to find Pietro Aretino's sixteenth-century erotic poems healthy (as D. H. Lawrence found the Decameron). With characteristic extravagance, Mammon finds them dull and pale after what Suetonius, the historian of Tiberius, says about the illustrations of Elephantis.

45-7. **Then . . . figures**: Mirrors arranged at various angles to each

other, to increase the number of reflections and to reveal them from all sides. **Cut**, however, suggests a facetting of the mirror surfaces themselves. **disperse**: Scatter more and more remotely from the original reflection.

48. **succubæ**: Demons taking the form of naked women. Mammon will feel so secure in the possession of the stone that he will be able to enjoy the *recherché* pleasure they offer without fear of the damnation that should follow. **mists**: In Imperial Rome rooms were sprayed with scents.

50. **pits**: Roman baths were let into the ground. Getting lost in scent mists and falling into baths are "safe" dangers providing an extra sybaritic thrill.

55. **Have**: A complementary infinitive after **spie** (l. 53) ("when I observe him to have a wife"). **sublim'd**: The need for reassurance which punctuates Mammon's Heliogabalism (Blushes the bolts-head? Thou hast desecrated the flower; Th' art sure, thou saw'st it blood? Is it arriv'd at ruby?) here penetrates the dream itself, via the alchemical jargon. **fellow**: It is easier to "place" the other characters socially than it is Mammon. Possibly he is more of a Morality figure than an observed social type, but his superior way of referring to the professional and mercantile classes shows him a real noble and not an upstart merchant like, e.g., Sir Giles Overreach in Massinger's *A New Way To Pay Old Debts*, who, although his materialistic visions are allied to Sir Epicure's, has a bitter class consciousness of which the latter is innocent.

57-9. Face's assumption of humble gusto at the thought of handling the money and taking his rake off gives Mammon the chance to make one of his most depravedly luxurious demands, which he took from the tenth Satire of Juvenal. (Mammon's view of others has hitherto been beneficent.) He savours his Timon-like wish in short deliberative ejaculations.

59. **Best of all others**: explained as a Greek idiom, which may comfort the many beside Mammon who have illogically interfused the comparative with the superlative construction.

59-67. Annotaters have been concerned to point out rather the classical device of the "deferred" superlative construction (**pure, and gravest** = purest and gravest) than the unexpected and prolonged satirical note in these lines. One does not expect a gull's relish to derive from a satirical view of society.

62. **Eloquent burgesses**: Members of Parliament? Magistrates? A topical allusion, almost certainly.

63. Among poems on this subject was one about an incident in Parliament in 1607. Jonson himself could be enrolled among these poets in view of l. 108 of Epigram 133: indeed he has been called an anal erotic.

It is not clear whether they are to be employed (**entertain**) as fools, or entertained to feasts in their honour.

66. **belye**: traduce.

67. **for them**: "As far as these boasters are concerned".

68. **begge**: Human (and animal) curiosities were thought of in the light of gifts between friends. Such were dwarfs, hermaphrodites, fools, and puppies. In *A Midsummer Night's Dream* Oberon begs a changeling Indian boy from Titania. **make**: Although this suggests castration the sense is "to be my eunuchs". As with the minor-key characters La Foole and Sir John Daw in *Epicene*, the very boasting of sexual prowess proclaims inability.

70. **A piece**: each (eunuch).

71. **be brave**: make a fine show; the extravagance which is one end of the spectrum of meaning is seen in "bravado".

72. Indian tortoiseshell was a Roman extravagance.

74. **hiacynths**: blue gems.

75-8. Potable gold (**spirit of SOL**) was medicinal, and dissolved pearl, an extravagance Cleopatra served up for Antony. Lampridius's *Life of the Roman Emperor Heliogabalus*, from which many of these luxuries are taken, justifies the **broaths of tongues of carpes**, etc., as preventing epilepsy. **APICIUS** here probably refers to the third-century cookery book of Apicius Caelius (Herford and Simpson), and not to Marcus Apicius, a gourmand of the early Empire, who killed himself when he found he had only £76,000 between himself and starvation.

80. **calverd**: fresh: cf. *Buy my caller herring* (Scottish fishergirls' song).

81. **Knots**: red-breasted sandpipers (winter migrants). **godwits**: like curlews but with curving beaks. **lampreys**: like eels.

82. **barbels**: a kind of carp with a beard of flesh.

83-4. **unctuous**: Here, "full of milk". Holland, in his translation of Pliny's *Natural History*, notes that this delicacy was still on the glutton's menu. There are suggestions of the added pleasure of cruelty in **newly cut off** and probably in **calverd salmon** (l. 80), which has been explained as slicing salmon alive.

85. **poynant** = pungent.

86-7. Mammon's own title must be hereditary, since he can afford to refer lightly to King James's habit of raising money by selling knighthoods.

88. **heightens**: "comes to its climax".

89. **taffata-sarsnet**: The combination (which is not peculiar to Mammon) suggests the thinnest and silkiest of silks.

91-2. **the Persian**: Neither Alexander nor Tamburlaine is very

satisfactory, since neither conquered the world out of sartorial envy. "Persian" here suggests rather the sybaritic and perverse associations of the word. **riot**: verb or noun.

93-4. **fishes . . . skins** = the skins of fishes and birds. Is he thinking of the actual skins, which would be thin, or of their scales and feathers, which would be thinner? Mammon's gloves certainly seem to be all his own invention. **easterne aire**: Mariners said they could smell the balmy East before they saw it: they were no doubt anticipating a good cargo of spices.

95. **this** = sybaritism. Surly explains his question below.

95-6. **with**: "by means of".

97. **he** = he **That makes it** (l. 100). **homo frugi**: By some Roman train of association "a man fit for food" means a temperate, frugal man. Surly has heard aright: only a saint was considered by writers on alchemy to be able to achieve the philosopher's stone. For the alchemic process as an outward and visible sign of an inward and spiritual grace see, e.g., Eliade's *The Forge and The Crucible*.

102. **superstitious**: "observing all the appropriate ceremonies".

104. **fasting**: "Just how *fasting* should effect bareness of knee and baldness of slipper, I am ignorant" (Hathaway). This bareness was caused by the posture of prayer, and fasting made prayer more effective: cf. *Down on your knees, And thank heaven, fasting, for a good man's love (As You Like It)*. A modern comma after **prayer** would entitle Hathaway to his joke, but a Jonsonian comma is a different matter.

105. **for me**: both "on my behalf" and "for all I care". That Subtle's austerity is necessary for the realisation of Mammon's voluptuous visions gives him an extra thrill of the kind embodied in those visions, and the exultant jeer in the callous "for all I care" absolves us from feeling sympathy for him in his gulling. Indeed, there is also irony here in that Subtle later contrives to blame the explosion of the retort on to this same voluptuousness.

ACT II. SCENE III

1. **Gentle**: noble, but with enough of the modern meaning to justify an ironical inflection.

4. **convert**: by demonstration of the stone, but when rebuked for his precipitancy he pretends to mean only verbal demonstration (ll. 24-5).

5-6. **meet . . . morning**: Mammon wants results in the morning although they are not due until the evening. Both **your time** and **your day** mean the great moment of success as well as their obvious meaning.

I' the iust point: punctually, here with the notion, in **iust**, of being beforehand—a motion encouraged by an aspect of **meet** which suggests he could not bring himself to wait for the desired moment.

7-8. It is simplest to supply a comma after **feare**: “something of importune . . . appetite which is worthy of a fear”. **importune** = importunity, or “importunate appetite”. **worthy of a feare**: “marked enough to be dreaded”. Subtle is hinting at the catastrophe in IV. v.

10. **hast**: Patience in the victim was an obvious good for the alchemist. It allowed the latter to fleece the victim more prolongedly and to postpone the moment of truth.

18. **prodigie** = “rare enough to seem unnatural”.

19. **prevaricate**: “play false”; literally, “walk crooked”—a sense implied in ll. 22-3.

21. **catholique**: universal.

26. **caustive**: This term was applied to Jonson himself because he wrote so slowly in an age of rapid play-writing. Edmund Wilson finds it also psychoanalytically applicable and calls Jonson an anal erotic.

29. Though meteorologically the suggestion is of a mantle of cloud, alchemically it clearly means gold, the royal metal **SOL**, in all his shining regalia—*le roi soleil*.

30-1. In T. Norton's poem on alchemy (*Ordinall*, 1652), the elixir (**med'cine**) is said to have structural relations rather like those of the soul with the body. The former is knit to the latter by three spirits—vital, natural, and animal. Subtle, however, makes the soul itself triple.

32. **Ulen spiegel** is the hero of a German jestbook Englished as *Til Owlglass*. Here it is his magic, not his talent for practical jokes, that is alluded to.

33. **register**: The “damper” which narrows or widens the flue opening and so controls the force of the draught up the chimney.

34. **Aludels**: Vessels which, being open at both ends, could be fitted up in a series.

36. **Which . . . I**: Neither punctuation nor spelling is helpful. “Which one?—That on (operation) D?” “Yes.”

37-40. Routine alchemical practice (in *e.g.* Waite, *op. cit.* 1. 199) to remove inessentials by means of vinegar, old filtered (**feltred**) urine, etc. **Gripes egge**: A griffin's egg sounds a likely though scarce ingredient or receptacle for such work, but the term seems to mean nothing more exotic than an oval vessel. **Lute**: Encase with clay (*lutum* = mud) to protect from direct heat; a heat bath of either sand or water (**balneo**) was used for the same intermediary purpose.

42. **brave**: "showy", "fine". **here is**: cf. "there is", also used for derisive dismissal in this position, as in *A play there is, my lord, some ten words long* (*A Midsummer Night's Dream*). **canting**: thieves' jargon, not meant to be understood by the laity.

44. Completed the cycle of alchemical processes—which was sometime presented pictorially as a wheel.

45. **lent**: gentle. **Athamor**: a furnace with a self-regulating supply of fuel.

46. **Sulphur o'nature**: a basic, and, so, impenetrable, term. The context shows its absolute importance.

51. **Marrying yong virgins**: No doubt by providing dowries: cf. Chaucer's Friar, who *hadde maad ful many a mariage Of yonge wommen at his owene cost*.

52. This one strictly pious use is least and last.

59. **imbibition** = immersion.

61. **bath**: The hot-water alternative to the **sand-heat** of l. 58.

62. **lac Virginis**: One of its meanings is the "Mercury of the philosophers, under the form of a milky water" (Waite, II. 371). **Blessed be heaven and I thanke my Maker** (etc.) accord ironically well with the New Testament imagery, but a sorry fall from grace follows.

63-4. **his** humanises **fæces**, which would otherwise mean merely alchemical "dregs". **calcin'd**: burnt to powder (**calx**). One wonders what Mammon made of the specimen. **Subtle** and **Face** play up beautifully to his desire for "knowing" participation, as they do to the foibles of the other gulls, and their consequently different treatment of each makes for dramatic variety. **salt of MERCURY** is mercury oxide.

65. **rectified**: purified.

66. **reverberating**: heating by flame alone—another method of avoiding direct heat.

68. **cocks-comb's**: the hat of a professional fool and hence a symbol of folly. **Surly's** interjections are unnecessary indications that, however foolproof his alchemy, **Subtle's** use of it has none of the holiness he pretends to require from his victim.

71. The snare (**hay**) is being set, or even sprung. Cf. the womb "pitching" for birth. The Oxford editors give it rather as the net "pitched" outside a rabbit hole.

71-2. "Most philosophers have compared the confection of the Magistry to the generation of humanity. They have, therefore, personified the two parts or ingredients of the work, namely, the fixed and the volatile, as the male and female, man and wife, etc." [Waite, "A Short Lexicon of Alchemy" (*op. cit.*). See also C. A. Burland: *The Arts of the Alchemists* (1967)]. **hem**:

The materials of the other and imperfect "venter", to which Mammon is now being lured to subscribe. Since **menstrue** is a solvent, one has perhaps to imagine each ingredient as released (**loos'd**) from its liquid state into its fixed and its volatile elements, which then combine with the corresponding elements in the other ingredients. If there were not more than one ingredient the **marriage** would not only be incestuous but would also re-establish the *status quo*.

73. **nipp'd to digestion**: Hot plyers sealed the glass neck, the vessel consequently burst, and proved **The processe . . . was right** (l. 76).

75. **liquor of MARS** = molten iron. **circulation** = distillation.

77. **by the token** = because.

78. **Pellicane**: a retort so shaped.

79. **sign'd . . . seale** = **nipp'd**. 'twas so = **The processe . . . right**.

80. **amalgama**: More metals are required to mix with the mercury. **ferret**: It is obvious to Surly what metal will be required for the new amalgam. The **hay** has become a **ferret**.

84. **inceration**: The essence was gently warmed in the ashes of the fire with a dry substance until it had the consistency of wax.

85. **ash-fire**: a fire of ash wood; or fire-ashes.

87. **For . . . rest**: "In case it brings the rest bad luck".

88. **bolted**: The ferret has panicked the rabbit, who will now run into the pitched hay (l. 71).

98. **ascension**: In distillation the essence rises from its matrix.

99. **oile of Luna**: the white or **inferiour** elixir. **kemia** = kemis, "the lower part of a furnace" (*O.E.D.*): an alternative spelling of "(al)chemy" and of "chemise".

100. **philosophers vinegar** = **lac Virginis** (l. 62).

101. **sallad**: Surly's joke misfires, for "salad" was an alchemical term. "The compound of gold, salt, sulphur (= oil), and regenerate mercury (= vinegar) was seriously likened to a salad by some alchemists" (Herford and Simpson).

102. **exalt**: improve.

109. **loose**: solution.

113. **in all examinations**: under all tests.

116. **andirons** = firedogs. The word is not derived from "iron" nor need they be made of iron, as Mammon's question (l. 117) shows (French *andier*).

118. **I . . . that**: Not ironic so much as a pun on **change** = exchange (for cash).

120. Another of Surly's misfires. What he intends as a *reductio ad absurdum* actually happened in II. v, when **kitchen ware** is gladly accepted.

122. **gent'man**: The contraction, in view of the speaker, must then have been accepted English: "ge'man" or "genlman" is now a vulgarism.
- 123-4. With a characteristic obviousness which he offers as wit Surly completes the trinity—faith, hope, charity. **hope** can refer back to the alchemy (he has little hope of success) or forward to **gull** (there would be no hope for him if he let himself be tricked). **charitie**: He would have even less mercy on himself if he let, etc.
126. **But** and **no more** are sarcastic "only"s.
128. Herford and Simpson quote Pliny's *Natural History* and G. Sandy's *A Relation of a Journey . . .* as ancient and modern attestations to this. Hathaway misunderstands the situation when he says "The scorned impossibilities of our ancestors are our commonplaces". Surly uses incubation to scorn alchemy. If he were scorning both, **As** would have to be "So".
129. **If I should** = "What then?"
- 131-2. Metals are much more like each other than eggs are like chickens.
134. **in potentia**: potentially.
140. **remote matter**: primal material. This begins a statement of the principles of alchemy which closely follows Delrio's *Disquisitiones Magicae*.
141. **stand**: Stand firm and rigid, like the pestle implied in ll. 142 and 178.
144. **unctuous**: oily.
145. **crasse**: "crude", "unrefined". **viscous**: sticky.
148. **propria materia**: a substance in its own right.
157. **neanes**: stages.
164. Some believe that each is hermaphrodite: the next line is an appositional explanation.
166. **extensive**: stretchable: cf. *Like gold to airy thinness beat* (Donne).
- 167-8. They are to be found in gold and gold is to be found in them: a mystical conception.
169. **can**: Supply "we" (not "they").
170. **thence** = **by our fire**.
171. **who doth not see**: The answer was, then, "Everyone, of course!", except that **Art** (l. 172) suggests a human agency that is not easy to believe in: who would wish to increase the number of hornets, beetles, wasps, and scorpions, already produced in more than sufficient quantities by natural means?
174. **herbe**: basil: *ex herba Basilico rite posita* (Del Rio, as almost everywhere in this exposition of alchemy). **ritely**: "ceremonially", or "correctly".
178. **bray** = pound. **stay**: Stop! (to Subtle).

182. **charming**: Putting a spell on a man by reeling off lists of terms, as Surly goes on to explain.

183. Although normally his language bears out his name, Surly here speaks straight to at least an editor's heart. Waite's collage of "definitions" by alchemists themselves shows how often the explanations are circular ("the—of the philosophers" or "of the sages"). As for the multiplication of names, many of the writers on alchemy were as sarcastic as Surly, who, indeed, is speaking largely with the tongue of Del Rio.

185-95. **chryosperme**: gold seed. **oyle of height**: No doubt the "oil of philosophers", the chief constituent of which was brick. **marchesite**: marcasite. To the alchemist, any metallic rock such as **magnesia**. **tutie**: zinc dross. **adrop**: lead, the latter term being sometimes used for the philosopher's stone itself. **lato**: Among other things, a stage in the process of producing the red phase from the black. Non-chemically it was a light-coloured metal, as in the cross of latten (*latoun*) which Chaucer's Pardoner wore. **azoch**: quicksilver (Arabic by derivation, as were a number of these terms, e.g. **adrop**). **zernich**: orpiment, a sulphide of arsenic. **chibrit**: sulphur. **heautarit**: mercury. **red man**: sulphur. **white woman**: mercury. **womens termes**: menstrual blood. **merds**: excrement.

198-200. Each substance had many names, to mislead **the simple idiot**.

202. **vulgar**: common knowledge.

203. Being mysterious (till Champollion's work in the 1820s), hieroglyphs were, naturally, claimed as **mystick** also by such interested parties as the alchemists.

205-7. In *The White Goddess* Robert Graves shows how to unwrap Welsh bardic poems, which, it would seem, are indeed not only **perplexed** (much folded), but also chopped up and reshuffled.

210. **ours**: Our stone is, of course, the philosopher's stone. Herford and Simpson quote Del Rio as the source of this view of Sisyphus as a kind of Prometheus, publishing forbidden secrets for the benefit of mankind. **common**: Pat to her name, Dol appears.

213. **very**: true: an intensive.

216. **distemp'ed**: in a temper.

217. **still**: always.

218. **ours . . . ignorant**: In the present instance, the enemies of the doctors (rather than of the alchemists) seem to include both Face, who has failed to conceal the lady, and the latter, who has allowed herself to be seen.

219. Stress on **would**.

223. **Hee**: Subtle. **mad**: like the lady, but with rage. **I warrant thee**: "I guarantee you (against his anger)".

225. **BRADAMANTE**: A bold heroine in Aristo's *Orlando Furioso*.

230-3. **Paracelsian**: Paracelsus, the early sixteenth-century scientist, first used **minerall** (chemical) remedies, against Galen's animal and vegetable ones. If Jonson's attitude is ironical, then it is conservative: Paracelsus's innovation was a break through, though now there is a swing away from an automatic reliance on chemical remedies. **tedious**: "boring", "old-fashioned".

235. **This . . . heare**: "This must not get abroad".

236. **he** = Surly, whom Mammon seems to understand by **This**. The secret will be safe with Surly because he is too sceptical to take it seriously. **he . . . gull'd** is supremely sarcastic.

238. **BRAUGHTONS**: Braughton was a late sixteenth-century Hebrew scholar and controversialist whose works were considered as unintelligible as the alchemists': cf. *Volpone* (II. ii): *SIR POL . . . Is not his language rare? PEREGRINE: But (for) alchemy, I never heard the like; or Broughton's books.*

244. Either the desire for a meeting, or the meeting itself, has sent people mad. By their opposition Subtle and Face are both whetting Mammon's desire to have Dol and, anticipatorily, pinning the blame for the explosion in the laboratory on to Mammon.

246. **violl**: phial.

252. **Drinke that**: A euphemism for a tip.

256. **vegetall**: Hathaway gives "Lively" (Latin *vegetus*), but in the context of suggestive alchemical imagery, the opposite is more likely—"thoroughgoing sensualist"; cf. *My vegetable love should grow Vaster than empires, and more slow* (Marvell).

259. The dashes indicate that **wit** is a save-face for a sexual term.

263. **to use**: to command.

265. One vice at a time is expense enough. The sexual pun on **stone** identifies alchemy with lechery.

272. The comma after **her** suggests that some such sceptical meaning as "this suddenly materialised brother of hers" is implied.

275. **passee it**: "Keep it by you."

281. **make hard meanes**: "work hard".

283. **lunarie**: mercury? silver? (Sun = gold, moon = silver.)

284. **trick**: Either "cheat" (card sharpers are [comparatively] honest) or the term for a round of cards ("to take a trick"), or both. **primero** and **gleeke** (l. 285) were popular card games played by three persons.

285. **lutum sapientis**: alchemist's mud.

286. **menstruum simplex**: simple solvent.

287-8. The *chemical* substances **quick-silver** and **sulphur** were cures

for venereal diseases. Surly is implying that in the present case their alchemical use is likely to lead to a need for their chemical use. **one**: a messenger.

289. **Temple-church**, lying between Fleet Street and the Thames, was, like St Paul's, used for business appointments.

295. **converse**: If the possible equivoke on "make love" were intended, one would expect a preceding comma or dash to draw attention to it. **Sir**: Surly.

296. **worship** as a title is now used only of legal and civic dignitaries. Face must have enjoyed referring to "his worship the Captain".

297-311. These lines are aside, in spite of the apparent address to Mammon in ll. 309-11.

297. **by attorney**: by proxy. **second purpose**: to expose as well as to meet Face.

301. **Don**: the title is derisive as in **Don Provost** (I. i. 170), where it is contrasted with **My noble Sovereigne and worthy Generall** (Subtle and Face), whereas in the present case the similar titles (**Commander, Superintendent, and Visiter**) are congruently derisive mock-heroics.

303. **queinter traffiquers**: patrons of the more recherché parts of the Red Light district.

306. **fall**: the bands which are still part of the ceremonial dress of academics and clerics. **tyre**: head-dress. Such details could be important to fetishists.

307. **prove**: test. **third person = by attorney**. As the intermediary is himself, was Surly's Spanish disguise meant to deceive the audience also? As least that audience will not find Surly's proposed revelations very impressive, since "the subtilties of this dark labrynth" are already clear daylight to them.

311. **are**: *i.e.* a **Philosopher**, an alchemist. **'tis thought** goes better with **are** than with **shall weepe**. An associative reference to Democritus, "the laughing philosopher"?

315. **par'lous**: suspicious. Surly would suspect that Mammon was remaining for other than alchemical reasons.

320. **Bantam**, then a strong Muslim state in Java, and recently opened to the British trade, no doubt represented riches as well as power to the Jacobean.

324-30. **rogue, villaine, weasell**, and possibly **vermine**, are here endearments: Mammon's love is not all for the opposite sex.

324. **Take** (this tip).

326. **weights**: An afterthought worthy of the curious kind of comic poetry Jonson can wring out of kitchen stuff. **bite thine eare**: in his love.

328. **make thee** (rich); cf. "a made man".

329-30. Make him a magistrate. Herford and Simpson suggest a majordomo like Malvolio in *Twelfth Night* but though he might have a chain he did not have a bench. **lords vermine** go very well and affectionately with **weasells**, but Mammon, who is not often destructive, must mean "lords in (of) ermine" (judges), and not the rats who bite holy cords in twain in *King Lear*.

331-2. No doubt some notorious contemporary preferment lurks here. In 1612 the Elector of the Bavarian Palatinate came over to marry the Princess Elizabeth, and James may have sold titles to help to pay for his entertainment: or some of the Englishmen who entertained him may have been repaid by rapid advancement. He was not married till February, 1613 (1612 old style), but there may have been time to slip a topical allusion into the Quarto of 1612, though not, of course, into the first production of the play, which was in 1610. As it happens, the play was revived at court at about the time of the wedding.

There was an English Palatinate comprising Cheshire and Lancashire, the chief noble of each of which counties could call himself Count Palatine.

ACT II. SCENE IIII

5. **firkes mad**: Both "thrashes about madly" and "goes mad on the spot".

6. **WHA'TS'HUMS**: "What'shisname's", with oddly-placed marks of elision, possibly to indicate that it is not to be pronounced as a real name.

7. **stafeltcb**: As the word goes back to Chaucer, this Teutonising seems superogatory.

8. **race**: lineage, not ethnological division.

11. **Sanguine**: Probably a pun combining the meaning "blood" (= **race**) with that of "lecherous", which was a characteristic of the sanguine Humour. Hathaway adduces from this last that she was a blonde, with red hair and cheeks!

18. **gudgeons**: small fish that rise to any, or no, bait.

20. **Anabaptist**: the name of a German sect that believed baptism should be frequent, but also an inclusive term for Baptists, as here.

21. **gold-end-man**: a dealer in gold and silver who cried his trade in the streets.

23. **sanctified Elder**: This is not an answer to his own question but a description that may suggest that answer. This description is of Tribulation (the **him** of l. 24 and the **one** of l. 28), not of Ananias. **should**: was to.

26. A model of "statelich" language for Dol's benefit. Jonson's comen do enjoy their roles.

27. **old language**: *i.e.* that of coney-catching. Whatever the guise the purpose is the same.

30. **exil'd**: Extreme Protestants could not practise their faith in England.

31. **discipline**: Ecclesiastically, the practical running of a Church.

32. **to . . . admire me**: to impress him. The method used is not in fact "strange" for it is a harsher variant of the treatment used on Surly.

ACT II. SCENE V

1. **recipient**: condenser.

2. **rectifie**: "purify", "strengthen". **phlegma**: distilled liquid.

4. **macerate**: "mash", "turn into slops".

5. **ground** = grounds = **Terra damnata**.

8. **Lullianist**: a follower of Raimon Lull(y) the thirteenth-century Catalan scholar, missionary, and astrologer. Subtle aggressively assumes that "faithful Brother" can mean only an alchemist. Sir George **Ripley**, a fifteenth-century cleric, was himself a Lullianist. **Filius artis**: son of the Art (of alchemy).

9. **dulcefie**: sweeten, by neutralising acidity or by extracting the salts from a liquid.

10. Herford and Simpson quote the list of savours in *Batman uppon Bartholme* (1582), in which **pontick** (tasting of the sea) is short of sour and **stiptick** still shorter.

13. **KNIPPER-DOLING**: Bernt Knipperdollinck was executioner and burgo-master for part of the Anabaptist rule of Münster (1534-5). John of Leyden was in command but his henchman's comic name on the one hand and bogeyman role on the other may well have made him more familiar to English ears.

14. **Chrysopœia**: gold making. **Spagirica**: A Paracelsan coinage for the inorganic chemistry and alchemy he founded, signifying a separating and a collecting: "The heterogeneous and accidental parts are separated with a view to the intimate reunion of the homogeneous portions" (Waite: "A Short Lexicon of Alchemy" in Vol. 2 of *op. cit.*).

15. **pamphysik** and **panarchick** are nonce words meaning "all natural", and "sovereign" (knowledge).

17. The Talmudic theory that Adam spoke Hebrew was once orthodox Christian belief also. The Münster Anabaptists were prepared to burn all books except the Old Testament—which would have given them even more licence of interpretation of the New.

19. **the language**: *i.e.* of a **Philosopher** (alchemist). This language can be extremely, and no doubt deliberately, close to Ananias's own (ll. 20, 29, and elsewhere).

23. **Ceration**: Either "waxing over" or "softening" or the fixation of mercury.

24. **Fixation**: stabilising a volatile form like mercury.

25. **Mortification** is the breaking down of the idiosyncratic structure of a substance and **Vivification** is the reverse process.

27. **Aqua Regis**: a solvent for gold (the King of the metals), made of nitric and hypochloric acid.

28. **trine . . . spheares**: Before projection could be complete, the elixir had to be exposed to three revolutions of the "second mobile" (the eighth Ptolemaic sphere being the *primum mobile*).

29. **passion**: presumably in the root sense of "endurance". From the answer to the question it seems here to mean "softening point"—not melting point, but the state of permanent softness.

30. Antimony excited alchemists. It is "the true bath of gold. Philosophers call it the examiner and the stillanx". Its oil is "the supreme arcanum of the philosophers" (Waite, I. 62-3). Here it is its power of taking punishment that is in question: it is the final "passion" of gold.

32. **fugitive**: Mercury is centrifugal, and Mercury was the swift messenger of the gods.

34. **suscitabilitie**: responsiveness to actions upon it.

35. **calce**: chalk.

36. **magisterium**: Face goes on to redefine the philosopher's stone in terms of the transmutation of qualities of the four elements (ll. 37-8) which conditioned men's temperaments. Presumably the stone could alter one's character.

40-1. It does not take the form of a stone but is a trinity as in II. iii. 30. So far, good alchemy, but the next three lines are leg-pulling truisms to indicate the condition to which Ananias is reduced.

46. **Please you**: The touch indicates that he is browbeaten. The speech is exquisite, a quiet anticlimax to the rattling thunder.

60. **And, if** = "an if", an emphatic "if".

63 and 65. **surely** now asks for agreement rather than, like Ananias, asserts a fact.

70-1. Subtle treats this attempt at intimidation with the scorn it deserves. He of Heidelberg is otherwise unknown and, as Subtle knows, the cheapness of his materials would be the last thing an alchemist would reveal. The elixir *had* been attempted from eggs, but rather more expensively, since Bernard of Trèves (b. 1406), outbeating Beeton, ordered 2,000 hen eggs, to

achieve still another of the failures that sent his large inheritance up *in fumo*. **pin-dust**: The "pin" helps to suggest the negligibility. The **dust** would be the filings from the manufacture of pins.

72-3. Subtle conveniently chooses the high priest Ananias, before whom Paul was accused, but there was another who introduced the converted Paul to a Christian community.

74. A comma is needed after **Flee**. **Mischiefe**: Ananias. **Consistorie** is an ecclesiastical court or board.

75-6. **sound**; **Then**: sound than. Another slip is the full stop after **fornace** (l. 79).

80. **Piger Henricus**: a system of furnaces fed by one central fire.

81. **Sericon**: the red tincture.

83. **th' Antichristian Hierarchie**: presumably the Roman Catholic Church.

84-6. **stay**: delay. The extracted water, etc., will flow back into the stone and ruin it.

87-100. **This . . . appetite**: The superfluous explanation covers the business of expelling Ananias and ushering in Drugger. **froward**: Not too forward, but too backward, in eating.

ACT II. SCENE VI

1. **wee'll upon him**: The omission of the verb of motion suggests the abruptness of intrusion.

2. **mates**: used contemptuously, as of a gang out for trouble. **Baiards**: Rinaldo's magical horse became the symbol for rash blundering: he appears in three Italian romantic epics but the allusion here is to an English proverb: cf. *Ye been as bolde as is Bayard the blinde, That blundreth forth* (Chaucer: *The Canon's Yeoman's Tale*).

4. **to looke on**: "as a slight token of respect".

12. **townes-man**: the man in the street (slightinglly).

15. **radij**: radiations.

17. **vertuall influence**: "by the strength of its penetration": *vertu* = power: *influence* = a flowing into. **affections**: "attractions", or "results".

18. **result upon**: "redound to the advantage of".

20-1. John Dee (1527-1608) was a famous astrologer, for whose life see *The Dictionary of National Biography*. Queen Elizabeth consulted him as an astrologer and the people feared him as a magician. He and Edward Kelly (who, unlike Dee, was a charlatan) at one time shared wives, which may conceivably have given a hint towards the conception of *Dol Common*.

rugg gowne: A gown of rough frieze was worn by astrologers and the like.

22. **anest**: either "next" or "facing".

26. **legs**: bows. **it = thanke**: tobacco, as well as bows, is needed.

30. **bona roba**: "a nice bit of stuff".

33. A hood was fashionable, but not the way she wore it (pulled forward, instead of on the back of the head).

34-5. **fucus**: cosmetic. Face, possibly playing on the resemblance to a four-letter word, asks, with the same rallying leer as in l. 30, whether Druggier is addicted to women (**dost thou deale**), but the latter takes **deale** in the somewhat more innocent sense of "deal in cosmetics".

36. **for**: "in exchange for", rather than "in", which last would give the meaning "she makes me her doctor and beauty specialist".

38. **his match too!**: "He (Subtle) is equal to that job as well" (*i.e.* teaching her how to be a lady of fashion).

47. **famous = talk'd of** = a subject of scandal.

48. A kind inversion of "safety in numbers": ill fame becomes fame if large enough.

54. Another allusion to the sale of knighthoods to eke out the royal revenues. **o' the citie**: the bourgeoisie.

55. Possibly Dame Pliant is to drink one of the love philtres that, according to Cunningham, Druggier sells, then pay a visit to a fortune teller, who will prophesy a husband unmistakably in the shape of Abel. Interpreting **water** more medically, one sees Dol by sympathetic magic treating a specimen of his urine to such effect that Dame Pliant will fall in love with him.

57-8. **do's governe**: is the guardian of.

61. **learne to quarrell**: Quarrelling outside the group is a perennial fashion among the town bloods. What seems to have distinguished the early seventeenth-century fashion was its code of escalation and retraction: cf. the "degrees" of lie drawn up by the very urban Touchstone in *As You Like It*. **live by his wits**: As this is somewhat unnecessary for a young man with three thousand a year, one concludes that Kastril must be stupidity itself. With his genius for opportunism Face is able to make use of this wish in III. iv. 51-3.

62. Druggier has an attractively laconic obituary manner in recording the affairs of his neighbours and of himself. For the "one crowded hour of glorious life" sentiment cf. F. Beaumont: . . . *Words that have been So nimble, and, so full of subtle flame, As if that every one from whom they came Had meant to put his whole wit in a jest And had resolved to live a fool the rest Of his dull life. . . .* (*Letter to Ben Jonson . . . from the Country*).

64. **by line**: "with precision": presumably, as a workman uses

chalkline and spirit level; cf. III. iv. 28, and the "degrees" of nuclear war calculated **With Mathematicall demonstrations** by the theorists of the U.S. War Department.

71. **happ'ly**: "perhaps", or, "successfully". **perswade** her to marry him.

73. **premisses**: On the strength of what he will engage to do.

75. **No offers**: Either "Offer no objections" or "No presents" (the suit being considered, with cool audacity, a payment).

76. Druggier is urged to attempt not only all he *can* do (**power**) but also all he *wishes* or *determines* to do (**will**).

79. **goodest**: nursery language of affection, in contrast to what follows (ll. 81 ff.).

81. **with**: here, "on". Cheese, it seems, caused worms, presumably from eating maggotty cheese, though in III. iv. 107-8 Face gives melancholy as the intermediary. (Good cheese should not be) "ful of eyes, nor mites, nor magottes, yet in hyghe Almayne the chese the whyche is full of magottes, is called there the best chese, and they wyll eate the great magottes, as fast as we do eate Comfettes". Andrewe Boorde: *Here foloweth a . . . Dyetary of health . . .*, 1562. But in the several accounts of worms in his *Brevarie of Health* (1598) he does not cite cheese as a cause of vermal diseases, except perhaps under the general heading of "corruption".

87. Supply "the more" before **the other**. **in taile**: "in coition", with a pun on "in reckoning", or, possibly, "in reversion" (entail).

89. **graines**: "weight", and "crutch". She may be so light in behaviour that her sexual organs are worn out (**want** = lack). In that case her husband should be entitled to more of her goods.

90. **for the whole**: "For all her wealth"? If so, the meaning is hard to fit into the structure of **The more (the lesse) in goods**, etc. In fact in the play on words in 87-90, the bawdy intentions are clearer than the meanings.

92. **ha' no breath**: "not hear a word" (cf. "breath a word"), or "have no inkling", or "not get wind (of)".

ACT III. SCENE I

2. **Separation**: splinter party.

4. **tempt**: "try", "test". **In pure zeale**: *i.e.* "Speaking purely as a schismatic saint".

8. Part of the title of a recently-published (1609) tract by John Smyth may help: *The character of the beast or the false constitution of the Church discovered concerning true Christian baptisme. . . .* Cf. *Revelation* xiv. 9-10: "If any

man worship the beast and his image, and receive his mark in his forehead . . . the same shall drink of the wine of the wrath of God."

13-14. **cause** and **course** are near-rhymes.

17. **give**: "yield", "make allowance (for)".

19. **intoxicate**: "poison", "madden".

21 ff. This maligning of the religion of cooks, glassblowers, and bell founders seems to be *ad hoc* invention. Doctors were considered an atheistical class in the seventeenth century, as were Abbés in the eighteenth. Barbers' and cobblers' shops were considered centres of political dissent in the eighteenth and nineteenth centuries respectively.

24-7. Presumably this ingenious exoneration of the Devil is to show up the speciousness of the argument, and the pulpit trick of invoking great names for a climax. A possible indication of the enlarged scale is seen in the **Perpetually** of l. 27, whereas man has the less impressive monosyllable **still** (l. 18) as synonym. **arsnike**: This must be an Exiled-Saintly contribution to the chemistry of hell.

28. **motives**: "motivating forces", "stirrers up". The heat causes Subtle's **humours** of profanity and irascibility.

29. **It . . . so**: "It is lawful (**may**) to see it in this way". Later, he finds that money-coining also is lawful. If the period after **so** were deleted the sense would be "It may be that, whenas . . . this heate. . .".

32. **beauteous discipline**: Either the threefold structure of the main Baptist organisation (pastor, teacher, elder), or the monolithic one of the Se-baptists, founded in Gainsborough by John Smith. Zeal-of-the-Land Busy also uses the phrase (*Bartholomew Fair*), and shows more than Tribulation's ingenuity in proving profane things which suit the Brethren also lawful. By contrast with this beauty, the scarlet robes of the Roman Church are, in Tribulation's elegant and tasteful image, soiled sanitary towels (l. 33).

34. **calling**: "being converted" (ll. 31-2).

36. Cf. II. v. 70. Herford and Simpson assume the shoestring alchemist was one of the Brethren, but the meaning can also be that his success was a blessing to them, or that they blessed his efforts. **waighing**: "considering", "in view of".

37. **the worke**: of restoration, or the alchemical.

41. **Aurum potabile**: a potion containing gold: cf. Chaucer's Physician: *For gold in phisik is a cordial; therefore he lovede gold in special*. Tribulation is uncharacteristically witty about the venality of magistrates: Jonson seems to have some Scottish instance in mind.

43. "To dispose him to sympathise with the movement to repeal the exile of the Saints".

45. The active form of the verb in conjunction with the **by** required by the passive implies that "to edify" held a special meaning for the Brethren, and was a spiritual state.

46. The Brethren were called the *Illuminati*. Paul was converted by a bright light.

ACT III. SCENE II

3. **Furnus acediae**: cf. II. v. 80. A slow furnace characteristically named after one of the Seven Deadly Sins—*acedia*, sloth. **Turris circulatorius**: a glass vessel round which an infusion undulated.

5-6. Jonson's ability to make comic profit out of any situation enables his rogues to make material profit out of any situation. The Brethren will have to pay for Ananias's scepticism.

10. **qualifie**: "alter the case".

16. **else** is misplaced for conciliatory emphasis.

17. **numbred**: "paid". **by**: "through".

19 ff. Subtle seems to mean that he has explained the benefits of the stone so that Tribulation can understand why it is worth the cost.

22. **mayne**: "plan", "object".

31. **incombustible stuffe**: Having passed through all the stages of projection, the oil was no longer susceptible to heat.

33-6. She still has the desire, but not the ability, to make love. **decay'd**: The word suggests disease (venereal) as well as age. **oyle of Talck**: Not the cosmetic of that name on sale at the sign of Abel Druggger, but the white elixir itself.

37. "You have made all her friends your friends."

38. **bone-ache**: V.D.

40. **bare fricace**: "merely by a massage" (friction).

43. To Dissenters, **masse** suggested the Church of Rome.

44. **Yet** = "Must I tell you again?"

45. **parcell guilt** = "partly-gilt": gold-plated metal.

45-6. **You . . . friends**: These repetitions, in true orator's style (cf. Iago's *Put money in thy purse*, Brutus's *for him have I offended*, Anthony's *honorable men*), of the advantages of having powerful friends suggest that the Brethren were not as happy about their isolation as their proud title "the Separation" implies. Subtle certainly tempts the poor Exiles with dreams of temporal power far beyond that of the Anabaptists who ran Münster between 1534 and 1536.

48. **Spaine**: Supply **King of**.

51. **oppone**: This has the present-tense stem of the Latin verb of which the modern *oppose* has the past.

53. **leave . . . make**: "stop making", not "stop in order to make".

54-5. **suck . . . tune**: Subtle sees the congregation's hums and haws of moved assent as a kind of musical accompaniment to the long-winded sermons. **suck up**, however, suggests a drawing in of the breath.

56. **not graced**: underdogs. Subtle says that religious dissent is a cover for political dissent by the underprivileged. The concessive tone here is a parody of Tribulation's.

60. **phlegmatick**: Presumably here means "easily moved" (like water), not the sense of "unmoved" derived from another supposed physical aspect of this "humour"—viz. coldness.

63-4. Refers back to l. 6.

66-7. "He did not go beyond what you yourself admitted—that a tune is lawful, on occasion."

69. **holy vizard**: "mask of holiness".

72-3. **take the start**: "take the lead", or "escape". The general meaning is clear: he profits immediately from some issue of shares, either by decamping with the proceeds or declaring the bonds nullified by some divine decree. The italics suggest that the sanctimonious words belong to a topical instance. In *Bartholomew Fair* several of these money-spinners recur but the repetition is as likely to reveal economy of material as the universality of the practices.

76-7. The inclusion of the Sisters makes a sexual allusion almost certain, but it is not clear whether the erection (**stiffnesse of the flesh**) is abated by intercourse incited by **huge meales**, or humbled by the fasting.

78. **scrupulous bones**: "points of controversy on matters of scruple" (cf. "I have a bone to pick with you"). In view of the nature of the "bones", **hungrie** is equally ironical whether it means, as in *Lycidas* (*The hungry sheep look up and are not fed*), that the hearers long for satisfying doctrine and are given lectures on dress and conduct, or that they do consider the latter nourishing doctrine.

79-82. The Puritan Philip Stubbes condemns these practices in *The Anatomie of Abuses*; but they were "scrupulous bones" inside the Movement itself, as, later, the distinction between Strict and non-strict Quakers was largely in dress. The following quotations from *D.N.B.* under Francis Johnson (1562-1618) and George Johnson (1564-1605) respectively illustrate some of these practices: "Johnson while in the Clink (prison) had married in 1594 Thomasine, widow of Boyes, who brought him £300. This lady's taste in dress was regarded, except by her husband, as insufficiently puritanical." "George resumed attacks begun in England on what he considered the vain and unseemly conduct of his brother's wife. In appeals to his brother he declared that Mrs Francis Johnson and the

Bishop of London's wife 'for pride and vaine apparel were joyned together, that she wore 3, 4, or 5 golde rings at once, moreover her busks and her whalebones in her breast were so manifest that many of ye saints were greeved' . . . George continued his attacks on Mrs Francis until Francis brought three specific charges of being a nourisher of tale-bearers, a slanderer, and a teller of untruths against his brother at a church meeting. . . . In 1604 attacks on Mrs Francis's mode of dress were renewed by George's followers. George had in the meantime returned to England and there prepared a sort of Apologia entitled 'A Discourse of some Troubles and Excommunications in the banished English Church at Amsterdam'" (1603), which may well be one of Jonson's sources. **lay their haire out**: display their hair, often on metal frames and curlers. The purists still preferred the medieval concealment of the hair by sacred or profane head-dress. **doublets**: The female wearing of male attire has often aroused passionate controversy. Trousers were perhaps the crucial break through in the West, before the heat was turned on to the opposite process.

82. **idoll Starch**: Starch, one guesses, was worshipped less in its own right than for the outsize and elaborate frills and ruffs which it enabled so far to exceed their sartorial function as to have some graven affinity to an idol, which Jonson's delight in realising the grotesque concretely here seizes upon so concisely. Stubbes calls it "the devil's liquor" that prevents these fabric fantasies from falling down.

84-5. This is not an exorcism, since the spirit is left in possession (**within**), being a good spirit, but officious.

87-8. Lopping the ears, a punishment for libel, would be specially hard on a Brother since he would not be able to hear the interminable but prized graces as well. **wire-drawne**: Wire was made by drawing a ductile metal through holes of diminishing diameters.

88-90. As all Puritans condemned the theatre, one would expect the extremer sects to need even less compulsion (**of necessitie**) than the more respectable ones still inside the Church of England, who were thus eligible to be civic functionaries (**Alderman**), and some of whom apparently fed the silenc'd saints expelled after the Hampton Court Conference of 1604. **custard** was a dish associated with aldermanic feasts.

95. **wood**: A contemptuous collective, with a possible play on "wood" = mad: cf. Malvolio's *I'll be revenged on the whole pack of you*. *O.E.D.* gives several not very convincing examples of the collective meaning "lot" and gives as the source a usage of the Latin *silva*, "a wood": cf. Jonson's titles, *Timber, The Forest, Underwoods*.

97. **the Disciple**: Probably John Smith or Smyth, who operated both

from Amsterdam (in a cake shop) and from Gainsborough. He lost the ear of his flock, much as they are here represented as straining to catch his. See *D.N.B.*

97-101. Tribulation's answer (blandly admitting, deflecting, and extolling) to this contemptuous exposure of the saintly ways of the Brethren (in each item of which the barb is the barb of Jonson though the voice is the voice of Subtle) is a model not only for Ananias of how to *bear with willing shoulders these chastisements* (III. i. 1) but also of what Subtle is attacking.

102. **idle**: "empty".

104-5. cf. II. v. 44. Jonson may, for once, have invented this pretty piece of mystique, though its source may well be in one of the many alchemical works that have not survived. There are many models for the cloudy image in *The Book of Revelation*. The language here has, with obvious relevance, a strong likeness to that of the Brethren, particularly **spirits**, a word of which they were fond, but which, I am told by Professor Basil Hall, is markedly absent from Puritan documents. (Herford and Simpson, however, tend to use "Puritan" as a blanket term to include Establishment figures like Burleigh and proscribed sectaries like John Smith and Francis Johnson.)

106. **Traditions**: Ananias's are **from men**. His sect believed, as Tribulation proceeds to explain, that Biblical interpretation is personal and **by revelation**, and not fixed, and handed down, by the Roman Church.

112. **else**: "in other respects".

113. **botcher**: a jobbing craftsman—tailor, shoemaker—or a broker. The impression this scene gives of the Se-baptists as poor artisans, very unlike the rich Puritan merchants, is illustrated by Jasper Mayne in *The City Match* (II. i): *the brethren, Botchers I mean, and such poore zealous saints As earne five groats a week under a stall, By singing Psalms* (Quoted in *O.E.D.*).

117. **conscience sake**: A noun ending in a sibilant (and, in conversation, most nouns) is uninflected before "sake": e.g. "For goodness sake".

119. **desire . . . (to be) . . . gayners**.

123-5. The stone (**med^cicine**) will turn the tin and the brass into their weight in silver and gold respectively. The compression in these lines enacts the process of **there's no more To doe**.

128. **silver potato**: Medicinally this would be, like potable gold, a liquid containing silver grains: alchemically it is liquid silver.

129. **citronise**: i.e. reach the yellow stage of projection.

134. **carres** = carts.

135. **millions**, as now, was an emotive exaggeration, but here made

breath-takingly precise and real by the numeral and the casual manner, intended to make the cost of the metal and the coal seem negligible.

138-40. **ignis ardens**: the final and fourth class of heat required. The **lenter** (gentler) heats are those mentioned in I. i. 83-4 and II. iii. 41 and 85.

141. **draught**: A play on the draught needed for the final heat and on the money draft needed for the fuel.

146. They will stand the severest test: cf. "the third degree" of the U.S. police examination of suspects.

150. **know**: "recognise". Ananias, with the sophistry of which their enemies accused the Baptists, so readily extends their rejection of civil authority in religious matters into secular fields that one wonders if Tribulation's sermon aimed at him was really necessary: certainly over the dollars their roles, apart from Tribulation's willingness to be convinced, are reversed, as Subtle's ironic stress (furthered by the rhyme) on **This** and **is** (l. 156) emphasises.

ACT III. SCENE III

2. **the round**: The ambulatory of the Temple Church is round, but the sense is also "kept guard", "done my stint" (cf. a roundsman, a milk round, etc.), and that elaborated in l. 5.

3-4. **quit him**: "Come away without finding him". **and . . . happy**: "How lucky he would be if hell were as little interested in him as I am!" Face's exasperation takes a gnomic form but the proverb seems to be his own invention.

5. **mill-iade**: a horse doomed to work a mill by walking in a circle.

6. **graines**: the smallest units in Troy weight: hence "the slightest profit". Probably grains of corn also (**mill-iade**).

7. **of old**: a few weeks old: unless Jeremy the Butler had heard of him from his cellar: that would indeed be fame. No doubt it is Face's pique that is speaking, as it was Subtle's which conjured up a very improbable Face in I. i.

8. **maistry** = masterpiece. To have gulled a sceptic and cheated a gambler would be worth doing for its own virtuous sake: cf. *Volpone*, V. ii. 8-14. **Let . . . Boy**: Along with the rhetoric of the next line, this suggests a tag from some play (like *Go by*, *Hieronymo* from Kyd's *The Spanish Tragedy*) and hints at a connection between Subtle and the black arts. Devils were black. If it is Surly who is the black Boy, then the expression is a curse of dismissal, as Mosca in *Volpone* calls "Rook go with thee, raven" after the departing Corbaccio. There were several eating houses in the Blackfriars district called "Black Boy".

11. **Delicious**: Here, possibly, "lecherous". **compeere**: "sharer". A **partie-bawd** is likewise a sharer, in the procuring business. Until the eighteenth century, **bawd** was more likely to mean a man than to mean a woman.

12. He travelled incognito either because of his scruples against travelling openly in a Protestant country or because he was defecting from Spain for religious reasons. The former is more likely: the latter process was more common in reverse: *i.e.* from England to the Continent. Ascham cites Venice and Aleppo as resorts of disaffected Englishmen.

13-15. **slopps** and **round trunks** were enormous trousers, the former usually knee-breeches, the latter always: stuffed with horsehair or whatever—gold coins (l. 15) or, like those of Butler's Sir Hudibras, provisions—and probably part of the Spaniard's Puritan disguise. **hoighs** = **hoys**; tubs, small vessels built for cargo-capacity rather than for elegance. **pistolets, and pieces of eight**: Spanish gold coins, the latter stamped with an eight (8 reales = 1 dollar).

17. **colour**: "excuse".

16. Baths for public (or, it seems, private) hire have always been associated with prostitutes.

18-19. The sexual encounter is seen in terms of a Spanish warship attacking the five ports (including Dover) essential to England's safety from Continental aggression. Face's high spirits take on a Mammonian extravagance. Hathaway takes the imagery as involving the unloading of cargo, but this, however apposite to the sexual situation, is forbidden by **battray** and **Castle**.

22. **milke** is a more closely imitative image than the Quarto's "feele". Dol is to drain the Don of his spunk. **Epididimis**, part of the testicle, has the proper comicality of sound for a bawdy refrain.

23. **Doxie**: A tramp's woman, as in Autolycus's song in *The Winter's Tale*—*When daffodils begin to peer, With heigh the doxy over the dale . . .*, or a whore.

29-30. **reversions** could mean outstanding cash from past projects, and **states** cash to come from work in progress. Or, by a combination of the two words, the money that will properly revert to him from the "estates" that are about to fall into their hands. More grandiosity.

32. **Pounds**: The hold-up may be intended to make the sum more impressive. Had he said "marks", or less, there might have been an intention to cheat Dol. Or it may be a way of bringing her into the conversation. Whatever the intention it is an unimpressive use of the dramatic device of overhearing.

33. As if she knew there was a Spanish plot afoot, Dol quotes the opening line of Kyd's *The Spanish Tragedy* (a still-famous play of the 1580s).

34-8. Hathaway finds dramatic irony in this exultation over the fleecing of Surly, whom he sees as the wooden horse drawn inside their defences only to destroy them, instead of the booty from one of their sallies (**parties**). But Surly as an instrument of Fate is not a great success and Face here gives us not so much a boasting crow as an attractive vision of the predators as the smiling fox of the fable safe in his den. What makes the passage stand out is its inversion of the perspective. The con men are now seen as tiny and beleaguered by a vast world: hitherto they have seemed to be eagles swooping on mice. This is somehow affecting.

38. **deare**: "precious", "yielding riches": the word was probably chosen for the prevalent "d" alliteration.

41. **Dousabell**: The context suggests the heroine (Italian *Dulcibella*) of a romance rather than the humbler loved one of the pastoral which its countrified form evokes.

43. The incarcerations common to the hero of romance are here by a startling paradox transposed to a bed of down so deep as to exclude the light and immure the occupants; but the pain is that of ecstasy. Images of prison and torture (**ransome**, etc.) abound in ll. 40-4.

44. **drum**: Dol's drum is her sexual organ, which will keep him roused, but not by its clamour.

46. This was in the winter of 1607-8, when the Thames was frozen over.

47. **Bees** were recalled to the hive by beating on metal: cf. . . . *amidst the lazy noon, When ev'n the bees lag at the summoning brass* (Leigh Hunt: *The Grasshopper*).

49. **worke . . . waxe**: "empty his pockets", with a possible allusion to what Yeats calls "honey of generation" (semen). **Gods-guift** is the meaning of her full name, Dorothea.

50-1. **Adalantado** and **Grande** are Spanish titles for the governor of a province. The spelling suggests that the second title would rhyme with "brandy", as against the extant form of "grandee".

53. **a furnishing**: Either "getting ready", or "being dealt with", or "in being profitable (to us)". **a** is a weakened form of "in".

54. **Would . . . seene**: Either "Should not be *either* seen, or seen to, served, dealt with",—small-timers being in the way on big-money days like this. Or (less likely) "Prefer to keep indoors during carnivals" (grandiose figures like Mammon and the Grande standing for the associations of fancy dress implied). Or (least likely) "Days like this are such great events for them that they do not like to show themselves without extensive preparation (so . . . furnishing)".

55-6. **summe . . . banque**: "The deposit (or, the grand total) is here in the kitty", or, "The rest is left in storage" (till they fetch it).

62-5. Face inventively translates his walking the rounds of the Temple Church and briefing and being briefed by his "tip-off" men into the "machinery" of Subtle *qua* magician. This may be high spirits merely, or a hint to Subtle that one should keep to the mysteries of one's own trade.

67. Face's other word for the same sexual instrument—"drum"—was metaphorical only, but here the allusion is literal also. **virginall**: a spinet without legs.

69. **Firke . . . flounder**: As a flounder is a small flat fish of the sea bed distinguished by its greed and large mouth, and as "firk" can mean almost any kind of animation (dance, urge, fiddle, beat, etc.), Face's injunction allows Dol a wide field of interpretation: *O.E.D.* has two choices for her: Gayton: *Pleas. Notes* III. i. 68. *Your soberest Jades are firkers in corners* (1654): Cotgr(ave); *Bichecoterie . . . firkerie, an odd pranke, or ierke, in whoorisme* (1611). **scallop**: The present simile is "like a limpet".

70. **mother-tongue**: Basically, her tongue, but with a play on secondary senses: as the Don **has not a jot of language** (l. 71), Dol's native language cannot help her: but her tongue can "speak" if not the language, the actions, of love: the *lingua franca* of love, as it were.

71. **VERDUGO-ship**: Literally "his (Spanish) Hangman-ship" (a title, by analogy with "lordship", etc.). There were topical negotiations with Spain **private** and **obscure**, in the prolonged but intermittent course of one of which, the Spanish marriage, the Prince of Wales and the Duke of Buckingham did visit Spain incognito, but that was not until 1623. Some Jacobean courtiers, male and female, were in the pay of Spain.

78. **tyre** = attire. Supply "on" before the second **with**.

ACT III. SCENE IIII

1. **a moving**: "busy in your interest".

3. **dearling**: darling.

10. **KASTRIL**: The appositeness of the name is concealed from us, who think of all hawks as fierce. But in those days of hawking only those that flew at big game were respected: indeed, "sparrow-hawks" and "hen harriers" were terms of contempt: scratch a kestrel and you will find a dove.

12. **as he likes**: Put first to emphasise Kastрил's tetchiness ("if and when *he* pleases") and apparent power over his sister.

13. **'good time**: "All in good time". Or, "We shall see".

14. **I'lld . . . else**: He would not like to think he was not easily the most important member of the family. The defiant note is seen also in **this** (Doctor).

16. In **mad** and **Boy** **Kastril** takes his own measure: only the most pitifully distorted determination to paint the town red could mistake the humble and dispirited **Drugger** for a **Roaring Boy**.

18. The second half of the line explains the first.

25. **practise**: quarrelling as well as smoking.

28. **instrument**: Jonson's comic *reductio ad absurdam rem* of the punctilios of quarrelling for its own sake takes the form of a computer: the joke is wry, now.

32-40. There *were* books on quarrelling, in which such terms were used.

37. **the lie**: Touchstone's account is less geometrical. Meeting strangers must have been a chancy affair in those days of carefully-timed suddenness and quickness in honour, unless one were well schooled in the degree, **Of saf'ty**.

40-1. **ordinarily**: i.e. as a general topic of conversation (like the weather). That a play on "ordinary", an eating house, is intended the next line makes clear, but in **eating Academies**, the order is inverted and the lecture room becomes the dining room.

43. **Either**: "He is an expert thought-reader". Or: "You may think you have made some most original discovery, but you will find that he is already master of it" (**reades** as one reads a subject at university).

44. **starke**: "That and only that": cf. **Iust . . . standing** (l. 45): "raw", "greenhorn". Another visionary shape-change.

47. He will sponsor him for the club attached to the eating house.

50. **spend**: "ruin": cf. "spendthrift".

51-3. Face turns **Kastril's** eagerness to live on his wits to account by saying that to fulfil this condition it is obviously first necessary to have lost one's fortune. Face is thus ingeniously ensuring his client's ruin in obedience to the latter's own orders! This is real service. **How . . . fortunes?**: "How can they . . . unless they have wasted . . .?" Or: "How do they live, if not by their wits?"

55. **And . . . yet**: "And are still gentlemen of fashion".

60-1. "He will be elected the chief of the court officers in charge of gambling and games of skill for the whole of the Christmas revels" (i.e. till Twelfth Night).

63. **the chaire**: A chairman presides, arbitrates, etc.

65. **and pay nothing**: as often, aimed to attract the *present* outlook of the small-timer.

70. **poet**: an allusion to the rivalry between the theatrical companies. The term itself shows Jonson's concern to enhance his calling. He was the first to call his collected plays by the impressive name of "Works".

72. **must**: For good measure Face gives an incidental tip on how to

order a good dinner. "Buttered shrimps" is, it seems, despite its apparent simplicity, a "must". So thinks Mammon (IV. i. 159-61), but for him the luxury is in the butter, which is to be made of no less than the milk of a dolphin.

76. **cast**: "cashiered", "cast off".

79. **posts**: cf. "post haste". Post-horse travel (*i.e.* by relay) was the quickest and so (later) gave its name, if not always its reputation for speed, to the delivery of letters. Here the meaning is "in less than no time".

80. **competent meanes** = a competency: cf. the punning use of the adjective in Webster's dirge, *Much you had of lands and rent: Your length in clay's now competent.*

81. **naked boy** = catamite, in less naked language.

84. **earth**: a contemptuous demolition of the **land** of l. 83. To the right people, land is only so much soil.

85. **vacation**: London seems to have taken its seasonal rhythm from the Law Terms, much as Oxford and Cambridge do from their University.

87. **perspective**: a magic glass which images events happening elsewhere—a device used to stage two scenes at once (one in dumbshow) in, *e.g.*, Greene's *Friar Bacon and Friar Bungay*, and Webster's *The White Devil*.

91-9. An almost incredible procedure whereby the borrower, on good security (l. 90), was offered not money but goods. As the merchant himself had not been able to sell the goods, the chances of the security's recovery were slight. (The two verbs in l. 95 may have been chosen to indicate this lack of freshness.) In the present case Face seems to consider Kastril as a forerunner of Bartholomew Cokes in *Bartholomew Fair*, who would be happy merely to acquire and play with the groceries like a child playing "house". William Fennor's detailed account of this strange transaction (*The Counter's Commonwealth*, 1617, Chap. IV, quoted in Judges) explains everything except the victim's conceivable expectations. **woad**: Used as a dye for clothes rather than for the epidermises of ancient Britons, which is the popular association of the word. **oblig'd**: "in debt".

102. **fortunat'st**: "most successful" in arranging marriages and procuring them by love philtres, etc. About this time the Earl of Leicester's wife was employing such means to win the love of James's "naked boy", Robert Carr.

103-4. John Dee, the famous alchemist, was "sent too" by the princes of Europe as well as of England.

105. **suster**: By rights Kastril should be a westcountryman, but certain western forms like "ich" (I), and "kusse" (IV. ii. 53), were used to indicate general, not specific, rusticity.

108. **but passe it**: "But that is by the way" (referring to the parenthesis, not to the **strange thing**).

111. **Could . . . too?**: As this virtuosity in fortune telling is to impress Kastril rather than Abel, one can assume the latter has already supplied the details, probably when consulting Face for his worms, and allowed his desire to be gulled to obliterate the memory thereof: or, flattered to be made the instrument of the conquest of his young friend, he is very willing to forget. There is thus no need to invoke Face's use of **flies abroad** (III. iii. 65) to explain Subtle's knowledge.

116. He was worried about leaving the shop unattended, for he was either too unenterprising, or too much afraid of what they would get up to in his absence, to keep any assistants.

119. **Sea-coale-lane**: "off Snow Hill, in the Ward of Farindon Without" (Herford and Simpson). Apart from the dramatic point of Drugger's eager circumstantiality there is the social point that this was an area more likely to give Drugger the plague than to cure him of a headache.

120. **sodden**: "boiled": the strong past participle of "seethe".

123. **sess'd** = *assessed*.

124. **water-worke**: cf. II. i. 76.

126. This could mean that his hair was shaved, as was usual for a fever case, but that Drugger took it as a personal insult: or that he lost his hair by sympathetic magic, or through worry at the spiteful assessment. Behind all these alternatives lurks the "They", the impersonal-personal, public-private enemies of the underdog.

129-32. Face's dignified manner (the distant *if* is a masterpiece of simulation) is only ostensibly a rebuke to Kastril's peremptoriness. He longs to have the sister there as much as her brother does, but Dapper is waiting.

139. **More worship**: More respect, and, so, more realisable favour.

146. Editors who can see no reason for the specifying of **MARIES** except that Face, amused by the impressive muster-rolls thinks it should be complete, fail to see that this is only the characteristically "inventive" means to his ends. In I. ii. 171 he had asked for "*Some* twentie nobles" and when Dapper brings **Just** twentie Face takes him up for mean literalness—**O, you are too iust**—and by pointing out the gap in the royal sequence points out also the gap in the promised present. To Face, then, the missing coins **Are best of all** (l. 148), though in fact the **old HARRY'S sovereigne** (l. 143) was, for the coinage was debased after 1543. This coin, like the **noble** (l. 146), was worth ten shillings, and a **groat** (l. 144) a varying but small number of pence.

ACT III. SCENE V

5-18. Magic patter—curses, incantation, ritual—was traditionally in rhyme: in pantomime this element faintly survived into the nineteenth century, and, even more dispersedly, into the twentieth.

9-10. Herford and Simpson quote John Heywood's version of this proverb: *Though ny be my Kyrteell, yet nere (= nearer) is my smocke*. The procedure, anticipatorily described in I. ii. 166-9, had parallels in real cases of imposture, of which Herford and Simpson quote one that was brought to light shortly after the Quarto appeared. In this both elves and fairies were demonstrated.

15. Fortune was represented blindfold.

16. **state** = estate = possessions, fortune.

19. **Alas**: Apologising for the smallness of Dapper's **nothing**.

27. **Directly**: straightforwardly.

33. **spur-ryall**: An Edward IV gold coin (Spanish *real*) with a sun on the reverse that looked, with its rays, like the rowel of a spur, and currently worth 15s. **Ti, ti** (*passim*): Fairy language seems to be rather rudimentary and reiterative, a forerunner of Concrete Poetry: cf. the refrain of the contemporary fairy song, *From Oberon in fairyland . . . we fairies all at his command. Are sent to view the night sports here . . . And make good sport with ho, ho, ho. Ho, ho, ho, ho, ho, ho, ho, ho, etc.*

37. **O** is a grunt, and **ô** a groan.

53. **You** and **his** = Face. **suit**: that of an alchemist's assistant.

54. **He** = Mammon.

55-6. Dapper might easily resemble, muffled about the head as he was, this comically-billed seabird, but although its eggs were much sought after, roast puffin does not sound very inviting. The meaning "conceited", by association with "puffed up", is also apposite.

56. **lay him back**: "Keep him in (cold) storage".

59-60. Subtle is supposed to be ignorant of this transaction and hostile to the mere idea of it: **i' the way** is therefore literal and not in its common and, here, opposite sense of "on the way".

70. **and . . . houres**: "even if it means waiting for the next two hours".

76. **crinkle**: "stickle", "jib". The image is of a puckered face.

ACT III. SCENE I

1. **onely** means "very" and also stresses the uniqueness of the occasion—very properly, since a successful projection would indeed be a lonely achievement.

8. If talk of Mammon had almost brought on an attack of her religious

mania then he must have been praised in god-like terms. This kind of fit is in Mammon's favour, but the rage caused by religious polemics would be fatal to his hopes.

9. **conference**: "conversation", not a formal enquiry.

18. It is a sign of the times that **controverisie** = **divinitie**.

19. **house** = "lineage" (cf. ll. 21-2).

20. **Let me, alone** = "I am the man to do that" and *not* "Stop ordering me about".

22-4. **Why . . . lady**: There is a fine stringency about **this . . . happiness** which prevents the aside from being a gratuitous platitude; Face obviously had a few modern success-stories (**happiness**) of the kind in mind. **yet**: Either "still another" or something like "alas" or "how pathetic". Herford and Simpson render **moderne** as "ordinary, commonplace", which makes Face's comment itself ordinary and commonplace.

26-7. **IOVE . . . DANAE**: For further details see a dictionary of classical myth.

30-1. **concumbere gold**: "make golden love". He will prove King Midas, as well as Jove, "a miser, compar'd with Mammon"—but Mammon is perhaps too sensible to make such an unfortunate allusion. **puissant, And mightie**: Princes were thus addressed.

32. **suckle**: "suck dry" (cf. "a sucker" = a dupe), but also the straight meaning, "Breast-feed him".

35. "To *you* I offer my lips."

38. **Guiny-bird**: "prostitute". Face is thinking of his comment on ladies and prostitutes in ll. 22-4.

39. **fierce**: Another indication of the intensity of contemporary religious politics: cf. l. 18 and Dol's own supposed religious **rage**.

46. **panted**: Mammon realises his imagined situations in their physical entirety: the language of this passage is radiant.

52-3. Since at least to **make your compound** is necessary for each line, **money** could be an additional subject of **was not lost**. The meaning would then be "neither the power of ancient birth, nor the attraction of money, which went to make you what you are, was lost". But as Dol has implied she has more breeding than cash, Mammon also must be contrasting, not combining, the two, at whatever cost to his syntax. It is not clear, granted this, whether he is seeing money, as an aristocrat of an ancient but poor house might, as an evil drug that glosses the contrast between wealth and birth, or favourably, as the producer of glorious dreams.

55-60. Of these distinctive traits of various royalties, only the Hapsburg lip is generally known: Mammon is a compulsive inventor.

61. Face is thinking, no doubt, of comparisons of other kinds that have been made about Dol.

67-8. Dol says coyly that she cannot allow him to mock her.

69. There was only one Phoenix, a mythical bird that died in flames and was reborn from its own ashes. Its uniqueness in both number and habits fascinated Renaissance poets.

70. **court the courtier** = "gild the lily": cf. "out Herod Herod".

73. **same**: as the flattery.

75. **unblam'd**: "beyond criticism": **feature**: Herford and Simpson give "make, composition", but the next line suggests that facial features may be meant.

78. **Particular**: Dol pretends that he means "take liberties" with her person, but all he wants is particulars of her situation.

82. "What connection can there be between him, supreme Master of his crafts though he is, and you?" (= *Que faites vous dans cette galère?*)

83-4. "I have very good reasons for being here: I am studying astrology and chemistry." "Ah, now I see."

87. He can make a slow furnace do all the sun can. In *Man: On his Nature* Sir C. Sherrington describes how inside a living cell chemical operations that would require great heat to effect in the laboratory are carried out at blood temperature. **virtues**: powers.

89-91. As Edward Kelley (1555-95) was patronised, imprisoned, and killed, by the Emperor Rudolph II, his **chaines** were not all of gold.

92-3. Aesculapius was killed by Zeus's lightning for restoring the dead to life.

96. **noble humour**: *i.e.* to study Nature.

97. **darke**: not a reflection on the nature of her studies but explained by **cloyster** and **recluse**.

101. **solacisme**: here = "an offence against society".

110. As **diamant** is a lopped form of **adamant**, Dol's pun is either very weak, or a very forceful insinuation that one link does not make a chain.

112. **happiest** = "richest", as the next line shows. Dol says "Do you mean 'the most contented'?" and he replies, "No, in the fullest sense of the word". (The secret is that he is lord of the **Philosophers stone**.)

118. **stiles**: Either "obstacles" or "other styles" (of beauty).

119. **iealousie**: "suspicion", "fear for her good name": cf. *jealous in honour (As You Like It)*.

128. **To . . . thee**: How the lady's wish, translated into gold, could beget a nation on the lady, must be left to Mammon's heated imagination. What is more clear, and less of a private quirk, is that once again the height

of golden bliss is identified with the sexual climax: the rain of gold in the Danae myth becomes the rain of semina.

129. **ambition**: both to be rich and, so, powerful, and to become the mother of a nation.

132-4. Mammon means that she is training, not to be private physician to the wife of a governor of some **Hundred** (a county division), but in preparation for the time when she marries such an official. The chief lady of a place often kept a medicine chest and prescribed for the neighbouring poor.

135-7. What the doctors make up in the tiniest quantities as the richest and rarest of medicines, this couple will eat meal-size portions of for their daily fare. **tast**: Even the air in palaces is to be savoured, not merely smelt. **toyles**: Traditionally, luxury was attacked because its ephemeral pleasure required the hard work of many men: e.g. *The Pardoner's Tale*: *Allas! the shorte throte, the tendre mouth, Maketh that est and west and north and south, In erthe, in eir, in water, men to swynke To gete a glutoun deyntee mete and drynke!* But Mammon gets an extra thrill out of the contrast, and the next age justified it because it provided work for the toilers: *Yet hence the poor are clothed, the hungry fed: Health for himself and for his children bread The labourer bears: What his (the sybarite's) hard heart denies, His charitable vanity supplies* (Pope: *Moral Essays*, 4). Keats silently restored the traditional attitude, possibly because of the medieval setting of *Isabella*: *And for them many a weary hand did swelt In torched mines and noisy factories . . . For them the Ceylon diver held his breath, And went all naked to the hungry shark . . . for them alone did seethe A thousand men in troubles wide and dark.* **boasted**: "Cure guaranteed" (by its prohibitive cost). **Tincture of pearle**: As a supreme luxury Cleopatra treated Anthony to dissolved pearl.

138. **triumphs**: celebratory dramatic spectacles.

140. She is the magnifying glass that scorches their eyes. Presumably she is also the sun "behind" the glass.

141-3. Cf. *Volpone*, III. vii. 196-7: *When she came in, like star-light, hid with iewels, that were the spoiles of provinces..* The extinction of all the stars in one blow has the hyperbolic violence of *See, a carbuncle, May put out both the eyes of our St. Marke (Volpone)* and of *And at each step I feel my advanced head Knock out a star (Sejanus)*.

144-5. When they appear in public her jewels will put in the shade anything Nero ever did, for his wife Poppæia. **showing our love** has misled Herford and Simpson into commenting "there seems little point in picking out this pair as consummate types of affection": it is her embellishments—the signs of his love for her—not the depths of their love, that are being celebrated.

154. **no idle feare**: He is probably reminded of Kelly and Dee, but the Prince imprisoned them for *not* having the stone. *Raffe*: This is a begger. *Peter*: No, such cunning men must disguise themselves, as though there were nothing in them, for otherwise they shall be compelled to *worke for princes*, and so be constrained to bewray their secrets (Lyly: *Gallathea*, II. iii).

157. **high-countrrey wines** were presumably considered superior to wines from the plains.

160. Dolphin's milk would be indeed **rare** in one sense because there were few dolphins available for milking: it would also be rare in another sense (rich, wonderful) since the female dolphin has rich and plentiful milk.

162-3. The tension before lovemaking and the relaxation after are likened to the tightening and loosening fiddle strings.

167. **still** ("always") probably refers to **Richer**, and not to **change**, which would then be a mere tautology of **vary oftner**.

169. The changes of dress would themselves be **Art**: Mammon's imagination tries to surpass its own logic. Or perhaps Jonson is thinking only of its creative aspects: of the artist, in fact. Hence the soberly superlative tone, characteristic more of Jonson on a subject he had so much at heart than of Mammon on his high horse of sex.

171. Face is thinking of the penetration of the voice **Into** the laboratory rather than of his own position inside the latter.

174. **Rabbines**: Here used to include Christian theologians.

ACT III. SCENE II

3. **I = Aye**.

5. **Bony-bell**: "A fine plump (bonny, not bony) bouncing beauty". The sexual rivalry here may have been excited by the scene they have been spying on, and to which their laconic businesslike but charged exchanges form a comic contrast.

7. **cortine**: a stage drop-curtain. He wishes his uniform would descend on him like a bolt from the blue so that he can take the lead with Dame Pliant. As it is, he can get only a slight revenge on the lucky Subtle by referring to him as merely the Captain's **Lieutenant** (l. 12), with a probable pun on the literal meaning (*locum tenens*, "substitute").

9. **hit** suggests a shot: the usual phrase was "bore the nostrils" (= cheat). The emphatic **both** may mean he intends to get both her person and her money, despite their arrangement.

13. **terræ Fili**: "clodhopper". The term comes naturally to Subtle's lips because it is also alchemical, but he conceals the sneer in the

non-technical meaning by ingeniously rendering *terre* as "landed". His highspirited tone and actions in this scene are to show that there is a lively wooer under his venerable Doctor's gown and fur hat: similarly Volpone throws off his assumed decrepitude to woo Celia.

17-18. He draws (or indicates) the geometry of quarrelling on the floor.

20-1. **Nay . . . afore-hand**: "That's your concern: the point is that I got in first". **too** = to.

23. **canons**: "principles".

25. **prædicaments**: "predicates", of which there were ten classes in Aristotelian logic.

27. **Efficient**: "effective", "immediate" [*i.e.* not the ultimate (cause)]. This logical terminology seems to have been Subtle's own contribution to the classification of causes in quarrelling.

40. **subtiltie**: "An elaboration confection", and "something difficult to make out", both of which are reasons for his frequent recourse to her lips.

42. **Myrobalane**: a favourite fruit with sybarites, if the dramatists are to be trusted.

43. **rivo frontis**: a vein in the forehead. **he**: her husband to be.

45. **linea Fortunæ** = "line of fortune", which crosses the hand from below the little finger to the base of the first and second finger.

46. **stella . . . Veneris**: "a star on the mount of Venus", an area at the root of the thumb.

47. **iunctura annularis**: "a joint of the ring finger".

48. *I.e.* Face or Subtle, in an accordance with the agreement of II. vi that is rather surprising (especially the precedence given to the soldier) in view of the speaker's intention to doublecross Face.

50-1. **Kastril** too seems to prefer the soldier, since he chokes off her praise of Subtle when Face appears. As **tother** = "the other", the preceding **the** is tautology, unless the **t** was felt to be a permanent part of the word.

59. **fustian**: Here = "full of 'high astounding terms'".

60. **dab-chick** (= dive chick), an endearment like "chicken"; she is soft and cuddly and plump.

61. A playing off of the two kinds of Fate: one determinist, the other chance.

67. **severall**: graduated. Fortinbras too was able to quarrel greatly about a straw but Subtle outdoes him in the theatre of the absurd: his pupils can walk the razor edge of safety in a quarrel even by dim moonlight.

69. **glasse** = the dark glasse of l. 59 = the magic crystal.

71. **Against**: until.

ACT III. SCENE III

1. The second **you** is Kastril and his sister. **presently**: "immediately".
 3. **On any composition**: Either, "Whatever the understanding may have been", or "Whatever compensation has to be paid" (*i.e.* at all costs). **What . . . say?** Both an answer to Face's question in l. 1 and a suspicion of his aside in ll. 2-3.

8. **obey your chance**: "Accept the luck of the die".

10. **serve**: cf. the "servant" (lover) of Petrarchan language, but here also stable language (mating animals).

12. **composition**: "compensation"; cf. *to compound* = "settle for an intermediary figure".

15. **Winne . . . her**: cf. ll. 74-5. Face will have her if he wins the toss and not otherwise. **carrie**: "conquer (a vessel) by boarding her".

19. **over-looke**: "dominate", as from a point of vantage: cf. "overseer". **us**: he and Dol, though she would surely object as much to his part in the transaction as to Face's. The triumvirate is breaking apart, not over money but over sex.

20. **Braine of a taylor!**: Only a tailor's brain could conceive of such a costume. **DON ION** and **DIEGO** (James, "dago") in l. 39 are popular names for Spaniards.

21. "Gentlemen, I kiss your worships' hands."

22. **anos**: "arses". Subtle is decapitating **manos** (hands).

23. **Stab me**: an oath, often found in Restoration plays as *Stab me*, or *Stab my vitals*. *O.E.D.* gives *stab* as "stop" (affected), but Subtle offers a more likely origin, Vanbrugh's Lord Foppington despite (*O.E.D.* under *stab*). **hold**: "keep" (from bursting with laughter).

24-5. The wide deep ruff divides his body into two unconnected parts: the head like a severed head on a silver tray and the rest the draped trestle table from which it is served.

26-7. The ruff is like a rolled piece of pork with the outside skin nicked into wavy lines (suggesting the folds of the ruff). Butchers still incise the skin, presumably to prevent the "crackling" from distortion in the roasting. **souse**: an animal's ear but here Surly's, in contempt. The roll is cut out round his ears for obvious reasons. Not one of Face's best flights of fancy.

28. Spaniards were thought of as Don Quixotes—haggard and sallow and haughty.

30. The Flemish Count Egmont was executed (1568) for treason by the new Governor of the Netherlands, the Count of Alba. Possibly the familiarity with the Spanish ladies insinuated by Face was part of his offence.

31. **Madrid**: The Quarto has *Madri*, a common form: cf. *Madrieno*, "a citizen of Madrid".
32. **Gratia**: "Thanks".
33. **sets**: the honeycomb cells of the ruffs. The **squibs** correspond to the cannon in the gun emplacements of a real fortification.
34. "Nice house you've got, gentlemen."
36. **action**: "gestures", but probably continuing the imagery of ll. 32-3.
38. **cossen**: a sound play on *Casa*.
39. **DIEGO**: the Spanish form of Latin *Jacobus*. English has both Jacob and James (cf. "Jacobean"), from this form. As "Dago" it later became a racist term in the context of the Americas.
40. **Donzel**: "Young sir". **Entiendo**: "I understand". He did.
43. **solemne**: "ceremonious".
45. **as they say**: implying a recent phrase, drawn from the draining of the fens? As, in *The Devil is an Ass*, this last is a capitalist confidence trick, the allusion would fit the present context.
46. The language of the fairground barker is probably by association with that of cheating in the previous lines. **great** = "greatest".
47. "May one see the young lady, please?"
52. **stay**: "wait".
54. **suspect it**: Any delay will make him suspect that Dol is a prostitute.
58. **rampant**: heraldic argot for "erect", here sexually.
- 61-2. "I hear the lady is so beautiful that I long to set eyes on her as the best piece of luck I have had in my life."
63. **vida**: In Spanish *v* is pronounced something like *b* but at the same time enough like *w* for it to spark off a cross reference to Dame Pliant in Face's **sodaine** ("quick") mind.
64. **draw her to't**: "bring her into it", "get her to agree".
70. Face's claim that their reputation is at stake is a wonderful thought.
72. **by that light** is, like **By this ayre** (l. 81), an oath in which the "object" sworn on is readily accessible, however intangible.
73. **doome**: Here, "oath", "sworn decision".
- 74-5. **winne . . . me**: Face is retorting (l. 15) back on Subtle, coarsely adding, after a pause for greater effect, **out** to the cliché for getting married, **winne her, And weare her**.
75. **worke her**: The image may be from working (cultivating) a piece of land ("plough" is an "elegant variation" of the elegant metaphor): or it may mean "work on her" (persuade her to make love to the Spaniard).
78. "Why all this delay, gentlemen?"
79. **I . . . old**: cf. l. 10.

80. "Perhaps you are not taking me seriously as a lover."

81. **call**: "Call (Dol) in", thus snapping the connecting link (**loose the hinges**) between them (which is, of course, Dol).

85. **with all her faults**: "Damaged goods". This is pretty cool, even for Face, since the **faults** are those he is himself now arranging. Part of the irony of the play is that the rogues are squeamish about the virtue of the woman *they* desire while imposing their common bedmate on their dupes as a great and pure lady. If Face has now had another inspiration which will preserve Dame Pliant for him intact, thwarting events preclude our ever hearing of it, for Surly's honest action certainly owes nothing to Face.

87. **Hands**: "Shake hands on it".

91. "By this reverend beard." His own or Subtle's?

92-3. "I fear you may be playing me false, gentlemen."

94. **issue on?**: Subtle's version of (**tra**)/**ycion** (treason), which would mean "Hurry up". The Spanish in the following lines apparently attempts to render jocularly the plethora of *th* sounds in that language: *c* was thus pronounced and *d* very nearly so.

98. **fub'd**: "tricked" (cf. fob off).

100. **curried**: "combed": cf. *to curry-comb*, "to groom". **flaw'd**: "flayed", "stripped". **taw'd**: "whipped", "limbered up".

101-2. **the heartilier** goes with **the sooner**, which belongs to l. 103 and not to the first half of its own line.

103. **impetuous**: Since Face is in so much of a hurry, Subtle must be quicker still. Speed is, for the moment, all that matters (**grace**). This indicates an approaching climax.

ACT III. SCENE III

2. **nick**: *O.E.D.* interprets this example as "the exact amount of", but "turning point" would fit better (cf. "in the nick of time"): if she does not marry the count now she will be selling strawberries or fish inside a year (ll. 33-4).

10. The Spanish way of bowing is the most elegant. Repetition of a keyword is part of the art of persuasion.

12. **Pavin**: a stately dance.

13. **titillation**: a vogue-word for "perfume". The Spanish went to great pains to imbue gloves permanently with blended smells: Possibly the titillation was in sorting these out.

23. **Still**: "As always". The apparent rebuke serves the further purpose [through the contrast of **scarse** with **right (worshipfull)**] of enlisting Kastil's support.

28. **brooke**: "endure", "put up with".

29-30. Her unnatural lack of Pliancy here seems to have no other purpose than to enable the exhibition of high-pressure-and-speed persuasion that follows, but her prenatal Hispanophobia need not be entirely comical. V. Scannell has a poem on how what he heard in childhood about the war that took place before he was born made it more real to him than the Second World War of his manhood. [*And I remember Not the war I fought in But the one called Great Which ended in a sepia November Four years before I was born* ("The Great War", in *A Sense of Danger*, 1962)]. So with Dame Pliant towards the Armada of 1588 and towards the top-level Hispanophilia of 1610.

32. **rush**: the floor-covering: cf. IV. iii. 72.

33. **crie**: i.e. cry her wares through the streets.

34. **shads**: a kind of herring. Fishwives had traditionally coarse tongues (hence, worse).

43-4. She will be more worshipped than god is by her obsequious retinue. The degrees of bare-headedness are entirely a product of Face's love of absurdity.

45. **knee**: The servant's, not hers: he goes down on one knee to serve her food.

47-8. The Royal Exchange and Bethlehem Hospital (**Bet'lem**, Bedlam) were visited out of other than financial, scientific, and architectural interest. The Exchange had shops, and Bedlam madmen, to inspect, and even that recent addition to the sights of London, the China stores, often sold sex as well as pots, a combination of the newest and the oldest trade which Vanbrugh neatly celebrates in *The Country Wife* by discussing coition in terms of chinaware, in a setting of the latter.

50. **goose-turd**: one of the more recherché of the fashionable shades, a distinctive greeny-yellow. **bands**: strips depending from each side of the neck, and still part of the ecclesiastical dress.

53-4. "Why O why doesn't she come, gentlemen? The ordeal of waiting is killing me." That there is no new scene number for his entry means that the latter is an intrusion: so when Bonario breaks in to save Celia (*Volpone*).

56. Subtle's generic Romance is to impress the gulls: by comparison, Surly's is recognisably Spanish.

57-8. "By all the gods, the most perfect beauty I have ever seen."

61-2. **law-French**, being spoken in the law courts, was in that sense the **court-liest**, but in other respects the most barbarous, language. Jonson's hyphen may indicate a pun on **lie**, as well as on **court**.

63-4. "The lady has outdazzled the sun, so help me god."

69. "What's keeping her?"
71. "For the love of God, why is she hanging back?"
- 76-7. "Dear lady I am far too unworthy to come to win so much beauty." **Alle gar** is one word.
79. **use**: coarse for "make love to".
80. "If it pleases you, lady, let us withdraw."
82. Face calms Kastri's uneasiness by saying that the couple will not be alone: *he* will be there, as interpreter.
83. **the word**: to go mad with words.
86. **Nay**: "Not only that—".
90. **How!**: Surprise, assumed at this confirmation of his prediction, or real at his chance hitting on the name [for which he hurriedly claims credit (l. 92)].
92. He divined (**gest**) her name by casting her horoscope (**erection . . . figure**).

ACT III. SCENE V

1 ff. Dol has been memorising *A Concord of Scripture* (1590), headlines and all (ll. 5-9), which last is much less than stupid of Dol, since the headlines are the most exciting part of the book. Broughton attempts to tie in Biblical with profane chronology, the latter represented here by the four generals among whom Alexander divided his world empire.

10. **chaine**: "period". It was Mammon's unlucky mention of a **fift Monarchy** (below) that reminded her of Broughton's four divisions of history and so set her off.

11. The **starres** come from Broughton's dedication: Dol is a thorough reader.

12. **he** = Hugh Broughton (though his name has not been mentioned), a Puritan Rabbinical scholar ridiculed also in *Volpone* (II. ii).

14. **Salem** = Jerusalem, not its still unborn New England descendant (1626).

16. **EBER** (Shem's great grandchild) is obviously "(H)ebrew", and **IAVAN** less obviously Greek (= Jove?).

18-23. From the Dedication Dol moves on, reasonably enough, to the Preface, where Broughton here commends Hebrew script for its economic abstention from vowels.

24. **lay**: allay ("calm"), or "seduce", or both.

25. **Talmud**: Jewish law.

27. Was it **HELENS house** in Troy or that in Argos? Both were burnt down. Dol is adding a new nonsense to Broughton's. Herford and Simpson quote from the latter to show that Dol's **HELENS** is a mistake

for "Heber's", but in that quotation the situation is of Italy (Cittim) "afflicting Heber".

28-9. **Thogarma**: Ezekiel (xxxviii. 6) is wonderfully illuminating here: *The House of Togarmah and of the north quarters, and all his bands. Habergions*: "waistcoats of mail". Herford and Simpson quote *Revelation ix. 17*: *And thus I saw the horses in the vision, and them that sat on them, having breastplates (haberions in Wyclif's version) of fire (fiery), and of jacinth (blew), and brimstone (Brymstony in Coverdale).*

30. Two names for the Pope (l. 32).

31-2. As **ONKELOS**, **KIMCHI** and **ABEN-EZRA** were Hebrew scholars of the first, and late, and early, twelfth centuries A.D., it is either impossible, or very unlikely, that they would call the Pope by these "excellent" (Broughton) names. The jargon here, unlike that of the alchemy, is not meant to hang together: it forms a musical background of madness to the dialogue.

51. **lesse**: Now "lesser" (a double comparative), used here to indicate relative importance only, not size or number.

52. A clue (for the audience) to the agency of the explosion.

56. **hope**: of the stone.

59. **Why, sir?**: Mammon's question is natural in as far as Subtle could be expected to wonder *more*, not *lesse* (l. 57), if it were all Mammon's fault. But, as **This . . . least** shows, Subtle meant that he is less surprised at the magnitude of the setback to the work now that he knows that Mammon is solely responsible for the *sinne*.

71. The apparent singular verb, often found, is usually explained as a northern plural form, but here there is sufficient identity in the two subjects to explain it.

78. **mine owne man**: "quite myself".

81. **coals, cold**: a joke of contrast, and (by a holding back of the *d*) a probable pun.

86-8. **Hangs . . . man**: Subtle feels that the explosion, being a stroke of divine justice, should have brought the roof down and killed them.

90. **noble man = My lord her brother**.

95. **such . . . wits**: *i.e.* the curables.

96. Face the predator is as relentless as he is inventive.

98. A repentant Mammon has to pretend that his only interest in the stone now is in its curative properties.

101. **though . . . mind, sir**: Aside.

104-5. One of the charged images, like that of the trio of predators as a besieged city (III. iii. 33 f.), that show a deeper realisation—and arouse a deeper response—than is required by the dramatic keeping.

111. **case** = his casing (outer garments) of alchemist's assistant.

114. The elegant imagery is of dragging an animal from its prey.

115. **fetch him over**: "fleece him". **if . . . sir**: "If that will be any consolation to you." Cf. **For your sake** (l. 118). Too much of Subtle's high-spirited joy is due, as Face's ripostes show, to the latter's supposed "marital" discomfiture. They are jubilant, and enemies.

ACT III. SCENE VI

1-15. Surly is too limited to talk of a love he cannot feel at such short notice except in terms of business (**interest**), and this, and his honesty about himself, and the unexpected restraint of his language, for the first time excite respect. But his rebukes (**credulitie** and **would yo' were wise, too**) and the unnecessarily unpleasant metaphor of venereal disease (**clap**) are not likely to recommend him as a lover. His one and negative claim to her love, that he has not taken advantage of her, may not appeal at all to a lady who has been so closely watched over by a bully as probably to wish her rare moments of freedom to be more of a thrill and less of a lecture.

6. **a man**: He means "most men", or, "justifiably have made a man", or he may be contrasting **man** with **gentleman** (l. 8).

9. **Citadell**: Here he uses their own heroic term, but later (l. 16) he calls them petty thieves. One wonders what **knaveries** he would have found had he been given Dol, as was intended, instead of Pliant. The rogues change dress for a purpose: what is the purpose of Surly's disguise?

21. **coitum**: An allusion to the tag from Ovid: "Sadness after coition is common to every animal". **True-ly**: If the hyphen insists on a rhyme with **eye**, there may be here a snatch from a song, or a tag from a play.

23. **cast**: not "squint" but "look". **upsee Dutch**: "Dutch-fashion", i.e. phlegmatic. **upsee**, "upsy", is from the Dutch *op zijn*, "on its".

29-30. Another allusion to the common punishment of a whipping at the cart tail. **cleane**: "new", and, so, more formidable.

31-2. **cosened . . . cosened?**: The words chime with the blows.

33. **parcell**: "part".

35 ff. How has Surly found out all that he enumerates? All he could have witnessed while enlightening Dame Pliant was Mammon's disaster but even here he could not have seen at the same time both the encounter between Sir Epicure and Subtle and what may have happened in the

laboratory. In fact he could have made the same speech *before* his pointless "plot".

35-6. Did he pass them off as gold? But how in taverns?

38. **touch**: "touchstone": test of genuineness.

39. **naught**: "worth nothing", because the sulphur altered the colour and proved the gold counterfeit, according to Face.

43. **on a turne**: "in the twinkling of an eye". **convay**: "substitute".

46. **FAUSTUS**: There was not only Marlowe's well-known play, but a ballad and a translation of the *Faustbuch* to make his name a household word.

48. **Ephemerides**: "almanacs of the stars".

49. "Exchanges useful information, is hand in glove with—".

53. **greene-sickness**: the anaemia common to girls at puberty.

54. **answere by the eares**: "answer for your crimes by losing your ears": cf. I. i. 169.

ACT III. SCENE VII

2. **child**: "Angry Boy" (keeping the implication of youth) and/or "youthful knight".

7. **errant** = "arrant", an intensive without particularity of meaning: "real", "very".

12. **And . . . matter**: Either "It is no such thing" (= **You lie**), or, a formula for one of the degrees of the lie (an unqualified challenge = "whatever you say, I don't withdraw").

13. **You are indeed**: A feeble retort to Face, with a sarcastic stress on **you**.

16. **foyst**: "rogue", here = "impersonator".

17-18. "The Doctor found him out immediately, and finds, by his instruments, that the real Count has still to come. (*Aside.*) Back me up, Subtle." Here is Face scenting a way to get Dame Pliant *intacta* (if not *virgo*) after all, and so to triumph over Subtle, all the more in that Subtle has to connive at his own defeat.

21. Tempted by offers from **another spirit** = **another conjurer** (l. 9), or his familiar spirit. A cheap detection is turned into a battle between mighty unseen magics.

23. **mauther**: An awkward "green" girl [his sister, who is trying to **informe (her) brother** (l. 15)].

25. **Swabber**: "lout", from a sailor who swabbed the decks, a lowly function.

26. **out of companie**: "because of the presence of others". **Kastril**

probably understands by it "when alone", which is its alternative, ironic-sarcastic, meaning.

29. **thee**: Abel: the parenthesis should end with **widdow**, not with **ABEL**.

31. **on him**: Either "from him", or "on credit".

32. **damn'd himselfe**: The oath requires God to damn the speaker if he does not pay. As he does not pay he is therefore damned.

33. **lotium**: a lotion of urine used to bleach the hair.

34. **syringes**: probably catheters. **HYDRA**: The snake of this name grew two heads for every one Hercules cut off. Surly is addressing the swarm of enemies his attempts to expose Subtle and Face have raised.

35. **Nay, sir**: A reproach: Kastril has only half executed his quarrel.

38. **laugh**: Surly is, actually, treating Kastril with unexpected seriousness and reasonableness, either because he wishes to marry his sister, or because he is partly taken in by his bravado [at least until his pathetically bald and comical non-sequitur (l. 36)], or because the **HYDRA** is too many-headed for heroics on his part, or for two or more of these reasons. In any case, Surly is not very highspirited for a dissolute adventurer (the usual implications of the word "gamester", other than the gambling).

39. **humour**: "wilful whim", a fashionable degradation of the word, which Jonson attacked in the Induction of *Every Man out of his Humour*. **Trig**: "dandy", in probable reference to what still remains of Surly's Spanish outfit.

40. Poor Surly is abused as both a hero and an anti-hero of romance—or for the less highbrow and more probable reason that both works are Spanish and Surly is a Spanish pretender.

41. Drugger takes up the literary quiz game. Beaumont and Fletcher wrote *The Knight of the Burning Pestle*, and *The Coxcomb* (based on Cervantes' *Curious Impertinent*), and Drugger with improbable virtuosity combines all three titles in an allusion to Surly's hat (l. 55). As the first play makes fun of a young druggist who complacently sets up as a stage hero of romance, Abel's sarcasm points also at himself.

43-4. Ananias's dramatic pronouncement (referring back to the end of III. ii) awes Kastril by its mastery and mystery and temporarily deflates his "humour".

44. **No, sir**, answers Kastril's question, reassuringly.

45. **you**: Still Surly, not Ananias. **Otter**, etc., are terms of abuse, either of unknown abusive significance or simply unknown, which acquire the comic absurdity of an Edward Lear fish-, or fish-like-, alphabet, with **A very Tim** as a creditable zed. The *O.E.D.* entry under *shad* (herring) seems in parts to share this comic verbal element: e.g. (1) *Any clupeoid of*

the genus *Alosa*; the British species are the *allice* . . . and the *twait* (4b) Special comb. [Chiefly U.S. names of plants which are in flower or fruit when the *shad* are found in the rivers, and of birds, insects, etc., that appear about that time.] Possibly Kastril's manual of quarrelling had a lesson on creative abuse: Stephen in *Every Man in his Humour* collects new oaths.

50. *New raskals*: "More enemies": The unfortunate language he is forced into using of the dupes he is supposed to be saving points the irony of the situation. **Avoid Sathan**: This is not a disinterested and calm precept (= "Be good!") but a stern command to Surly ("Be off, Devil"), disguised by the absence of a comma.

51. **light**: more generally, the light of heaven (as against the darkness of hell) and/or, more specifically, the Illuminati, the right side of the Calvinist distinction into the saved and the damned.

53-4. Editors think that Ananias means D'Alba's invasion of the Netherlands (1577) or the Armada (1588) or, "The 'Spanish Fury' at Antwerp in 1576 was the great event of that year" (Herford and Simpson). But the identification of one Spanish ruff with another Spanish ruff is too tame for such an imaginative dealer in craziness as Ananias. The bald ibis, unexpectedly enough, has a ruff, and its supposed habit of administering enemas on itself, which would seem to be sanitarially a mark of grace, had paradoxically earned itself the title of **unclean** in the "Apologetical Dialogue" suffixed to *The Poetaster*. These slandered birds were sometimes noticed in England (though more rarely than the glossy ibis, which, however, had no ruff) and it is possible that **seventy-seven** was remembered as a year of unusual immigration on divers coasts, which sectarians like Ananias could be relied on to interpret as an omen of Antichrist, in the light of passages in *Revelation* such as *a cage of every unclean and hateful bird* (xviii. 2), misquoted in V. iii. 47. A work like Morris's *British Birds* shows how many foreign birds even in the mid-nineteenth century, were to be seen in Britain, and a national check showed almost as many even in the mid-twentieth century. An "invasion" by an exotic species could stay in the national memory as the event of the year. *Volpone* II. i has a number of examples, together with their potents. Real pandas and unreal panthers can still be national headlines.

61. **tame**: Predicative use = "into tameness".

63. He forestalled their plans for Druggier.

66. **brokerly**: "mercenary".

70. **thou** . . . **it**: Aside. Paradoxically, if . . . it is now used only prohibitively ["Not if I can help it (*not* to happen)"].

71. **HIERONYMO'S**: Hieronymo is the avenging father in Kyd's

The Spanish Tragedy, the most popular play of the age. Obviously, discarded items from the theatre's wardrobe were sold or hired out.

76. **it**: Ananias' interest in the spy is token only, and it refers not to the latter but to the cause he really has at heart (l. 78).

77. **then me**: "than I": cf. III. ii end.

81. They would be shut away in the Tower of London, not as malefactors but as public benefactors too precious to be allowed out: this would be quite Facian in its cool inversion of values, were there not precedents other than that of the Brazen Bull: cf. IV. i. 154 n.

84. **weaker** = weaker, presumably, than their leaders: otherwise *they* would be leaders. Or, possibly, weaker in faith because stronger in resentment at Subtle's answer.

87. **fitter**: for coming.

97. **dy'd his beard**: Black, it would be, to match the Spanish ensemble.

103. "Since she escaped seduction, I am again ready to marry her."

110. **quibblins**: "quibbles", "jokes".

116. **the liberties**: outside the city in location but not in jurisdiction.

117. **Cry you mercy**: sarcastic apology. The flare-up over such an unimportant distinction shows how rattled they are for the moment. Face is right, but it is not clear that this extenuates him: his master would come sooner by *his* calculation than by Subtle's.

122. **purchase**: euphemism for "lost"; here it would be the cash, as distinct from the goods.

125. **Ratcliffe**: in Stepney, a place of more importance in the days when the Thames was a London highway.

133. **cut my throat**: He accepts the persistence of rivalry under the joke, the recovered aplomb of which shows an assimilation and neutralisation of the crisis to a tolerable place in the rogues' scheme of things.

ACT V. SCENE I

1. **resort**: "visiting".

6. **Pimlico**: An inn in Hoxton, well known as a week-end resort.
advance: "have to offer".

10. **We . . . sir**: Neighbour 3 misses Love-wit's sarcastic overtones. In fact, if this half-dozen is a fair sample it does not appear that Love-wit lived amongst his peers.

11. As the doctrine of dissent, delivered with whatever nasal persuasion, is unlikely to have fetched in the crowds, the phrase may have had some other proficiency than that commonly attributed to nonconformist preachers. "Nose" was, for instance, a euphemism for the penis.

15-16. This is the Face we—and Love-wit—know, not the listless menial

of Subtle's conjuring up in I. i. Face, however, can use this imaginary figure to serve his own turn, as in V. ii. 8.

19. Face is a moth if he has **eate** (= **sold**) the hangings.

21. **ging** = gang.

22. **Motion**: "show", here, it would seem, of puppets, in view of the animals and their couplings.

24. **thing**: "penis".

25. The long distance mobility of fleas no doubt gives an encounter between them some of the distinguishing features of a joust.

31. **made away**: "murdered".

39. **Next**: "following", in accordance with the absurdity of l. 37 and with the dramatic convention of the period that the lower classes were incapable of expressing the simplest daily facts in accurate English, which must have made life very difficult for everyone.

41. **downward**: *i.e.* the voice of the bowels.

ACT V. SCENE II

19. **threaves**: literally a straw measure (*e.g.* a dozen sheaves): hence "assemblies", "troops".

20. **Eye-bright**: a rival to the Pimlico in Hoxton, named after the flower.

21. **To day** belongs to **coaches**, etc., not to **speake**: *i.e.* to-day's visitors.

29. The doors have not been opened for *tréc* weeks, but even before that they were unlocked only for his own needs, and not to admit visitors.

32. **black-pot**: "beer mug": the effect of the drink is attributed to looking at the world through the pot. **made**: "begot", "imagined". Drink makes for procreation.

44. **changelings**: Changed not at birth by fairies but in their minds by Jeremy. It is nevertheless congruous that a word with magical associations should be used, rather than "turncoat" or "idiot".

45. **acquainted**: with the truth, not merely "introduced (to each other)".

47. In as far as this is serious it means only that he is momentarily at a loss: Mosca and Volpone also fleetingly use the language of guilt in similar straits: but never when successful or when blithely turning exposure to their own advantage by some audacious invention of the moment. In so far as the line is ironic it means that he has already thought of such an invention. Plautus's *Mostellaria* has a similar series of confrontations and deflections.

ACT V. SCENE III

2. **meere Chancell**: "Holy of holies". Surly, subdued as he was in enemy company, is uninhibitedly sarcastic in Mammon's, on the subject of their former conversation on **This** same spot (II. i).

16-17. **lungs, lights**: fires and lamps, playing on the anatomical terms.

19. **groome arrogant**: A quotation? "Groom" is commonly found for a swain in pastoral, but that association would point rather to Love-wit, who is called "Churle" in V. iv. 11: Jeremy is here the reverse of arrogant, and one has little hope that Surly has seen through the role into the impudence behind it.

21. **new FACE**: Either "Face with a new (beardless?) face", or "This is a newcomer". Later, he does not recognise Jeremy as Face.

22. **signe**: The mark of a tradesman, inn, raree show.

28-9. "Two madmen, you mean. You (= neighbour) are talking as much nonsense as they did."

32. **nere**: "never" (go).

34. **cocatrice**: "prostitute", "traitress".

36. **castle**: in Spain? Or suggested by the locked doors. As, if she is a whore, she has not kept her castle inviolate, Face may be interrupting an abusive negative from Kastriil.

40. **twice over**: Because of his incredulity and because of the stupidity which he here naively reveals **twice over** by recording the operation. Surly's counter-attempt to use Kastriil's violence is less successful than Face's had been simply because Love-wit, in what had been Surly's position, knows how to deal with Kastriil and so underscores poor Surly's ineffectiveness, then as now.

41. **leane**: Surly is now free of his immense ruff and slops. His padding must have been overdone for the intelligent rogues had noticed (IV. iii. 28 ff) it as un-Spanish before proceeding, with their instant opportunism, to exploit it by exploring his pockets unfelt, so remote were the latter from their wearer. Surly adorns nothing he touches, not even the basic theme of transformation.

44. Ananias is both Biblical and alchemical, the latter perhaps in revenge for the deluge of jargon which he endured on his first appearance. Surly has covered a good deal of ground in a very short time: we are not told how he has overcome the hostile suspicion he encountered on his first showing as informer.

47. Cf. IV. vii. 53-4. Kastriil takes **scavenger** literally, perhaps not knowing the Baptists' fondness for images of filth.

50. **device**: an unusual appellation for a person. Intriguer? Possibly the original form **denice** should be retained and interpreted as "devil"

(*deuce*). Herford and Simpson consider it a form of “‘*point-device*’, faultlessly exact, of dress” and apply it to **punque** to make “arrant whore”. But if **punque, device** has to lose its comma, one may as well accept it as a sarcastic pun on *point device*.

55. **S. KATHER’NES**: The docks of that name are the site of a twelfth century hospital. **use**: “are in the habit” (of).

56. **The better sort**: Face is classifying their degrees of insanity, not their rank in society, and so means “the less gibbering kind”.

60. **touch**: “check” (with his key).

62. **deceptio visus**: “hallucination”.

67. **sets . . . throat**: “roars out”.

69. **Peace, you—**: Love-wit is either addressing Jeremy, or exorcising the spirit, or the speaker is really Subtle.

71. **Or . . . else**: If Dapper does not **marre all**, Subtle will (by speaking).

78. **med’cine**: “spell”.

82. **Face, it seems**, is to get the loot (and Love-wit the widow), though the line could mean, “let me put the best face possible on what I have been doing”.

86. **and . . . one**: Either a **widdow and a rich one**, or **one** = “man”. The usage is characteristic of John Fletcher.

89. **visited**: *i.e.* by the plague. He has confessed that it *was* visited by the **wild-fowle**.

ACT V. SCENE IIII

Interested now only in the poised fate of the rogues, the reader may resent being thrust back from the accelerating excitement of the dénouement into the comparative safety and burgeoning of the phase of complication. But editors complain rather that Jeremy has had no time to acquire a beard before reappearing as Face. But Dapper would be too dazed to notice its absence in the brief glimpse he has of him (Face speaks only to the other two), and the objection cannot be sustained thereafter.

8. **downe**: *i.e.* from under the gag.

10-11. It was Love-wit who had ironically said this (v. iii. 72), though Face had already hinted at it (v. iii. 62 and 69). He uses this excuse rather than that of the plague because of the heard voices. The contemptuous **churle** for Love-wit the hop-farmer is to prevent the other two from suspecting he is in league with his master.

12-14. The rhyme suggests a fragment from a song, adapted to Face.

present: "living", not merely (or at all) present company. **coyle:** "riot", "rumpus".

15. **dwindled:** His hopes diminished as the hullabaloo grew.

18. **on my sute:** "at my suit, request".

21. **wriggle:** *i.e.* towards her, on his knees.

27. A "poetic" antithesis in keeping with her role: the tide of her favour had lapsed away from him but was again setting joyfully towards him. Possibly a quotation. **of:** "away from".

29. **that:** A splendid touch.

33-4. **See . . . right:** "As he is your grace's relation, see that the dear fellow gets his rights". **wretch:** Here an endearment.

34-5. The familiar spirit is a small bird. **Give . . . Bird:** An aside to Subtle.

37 and 40. **on:** "from".

41-3. Four taverns, the first in Ivy Lane, Farringdon, the second (**Dagger**) was where Face found Dapper (I. i. 191), the third (**heaven**), and fourth (**hell**) in Westminster, later, appropriately enough, the site of the House of Commons. **frum'ty:** wheat boiled in milk and spiced, an innocuous drink for such a warlike signboard.

44-5. Humble games of dice. **God make you rich** was actually played with drafts, but as directed by the dice. **when as:** "since really".

49-50. **if . . . stirring:** "if money is short in town and you make only a poor three thousand". He is to turn in a third of his winnings. The big talk is to whet his expectations and does not reflect their own.

57. **departing part:** To the reverent Dapper this means the rear hem of her skirts as she retires in state. To the irreverent Subtle it is another version of the opening lines of the play (I. i. 3-4).

60. **writings:** The deeds to the property that brings him in **fortie**. . .

64. **spend:** "have to spend" (an indication of their attitude to money), and *not* "be out of pocket": cf. l. 98.

65. **service:** "job", with a play on the marriage ceremony. **queene:** The mock-heroic nomenclature of the early scenes is now ironic-mock on Face's part, since he is preparing to cast them off.

69. **ruffe:** As even his minute particulars are usually purposive and not merely realistic Jonson may have some dramatic point in this separation of the ruff from the other properties: he has already been surrealistically fanciful about Surly's Spanish ruff (IV. iii. 24-7).

72. **fit:** "be revenged on", "trick".

74. **Soone at night:** "Immediately it is dark".

77. **Brainford = Brentford.** **If . . . word:** Subtle's wooing deference is continued through bird images, overt and associative. For instance, after

the cooing and billing noises in l. 91 (**mine . . . thine**), **stock** can easily suggest "stock dove".

83. **by any means**: "at all costs".

88. **flutter-mouse**: "bat". Prostitutes are nocturnal.

89. They will have an orgy (of food and sex) at the famous "Three Pigeons".

93. **stock-affaires**: "goods trade".

94. Face makes equally curt conveniences of Druggier and Subtle and the latter's ironic **sir** (l. 99) may show awareness of this.

100. **bestow**: "attend to".

103. **that = him**.

114. **single money**: "small change".

116. **and**: "if". **with WARD**: captured by the famous Mediterranean pirate.

117. **wet it**: the whistle: still current idiom for having a drink in a pub.

119. **hangers**: of the many kinds of object possible; probably "strips of tapestry" best fits the context.

120. **bolts**: "rolls", "measures" of cloth. **lawne**: "cambric", "fine cloth".

125. **have 'hem forth**: "take them out of the house".

126. **smock-rampant**: A derisive heraldic coinage for a prostitute. Technically, one would expect "couchant" rather than "rampant" (unless the notion is of lifting the skirts themselves, rather than a synecdoche: smock = wearer of smock), but the latter word could in any case mean "lustful" (though the first illustration in *O.E.D.* is much later in the century). **right**: "truth".

128. **you looke**: "you may well look (black) at me". **figures**: "calculations".

129. **I . . . indeed**: Face can always be relied on to make the cool most of any situation. Now the gloves are off he actually invents treacheries he is innocent of, and can even be suspected of doing so in the name of righteousness—to expose iniquity—in which case **right** (l. 126) takes on a more positive meaning.

131. **Determines**: "terminates".

136. **course**: "way" but with an eye on Subtle's many "instruments" of enabling (quarrelling machines, etc.) and the courses of learning he taught, of which Dol took several when she was a great lady: cf. l. 146. **dock**: Not the prisoner's stand in the law court but the enclosure for the day's batch of accused standing trial.

137. **thunder**: Loud knocking but also Jove's avenging anger, and a possible ironic reference back to I. i. 61-2 (see Note). The thunder of the

law makes ludicrous the tempest which the Fury carried in his hand and voice.

141-20. **AMO, Cæsarean**: brothel keepers (amo, "I love"), the second of whom has already been mentioned (II. i. 17). The Quarto calls her *Imperiall*, which could dangerously suggest realms other and more recent than Rome.

148. **flock-bed**: a bed with a mattress stuffed with rags: good enough for servants. Subtle's very natural attempt to include Face in their sad return to the *status quo* is not destined to be one of his best predictions.

ACT V. SCENE V

5. **for fayling**: "to make sure", officers of the law being timid creatures.

7. **my braine**: Face's counterpart in *Every Man in his Humour* is called Brainworm. He does not necessarily mean that Face is his brains, but he is addressing him appreciatively and endearingly: It is right that Love Wit should Love Brains.

9. **ding**: "smash".

11. **Colliar**: More affectionate names he once used for the same smoky attribute of the recipient were "Lungs", "fire-drake" (II. i, etc.).

13. **Suppository**: "Primarily an allusion to her (Dol's) study of medicine; with quibbles on (1) 'imposter (suppositious)', amusing in view of all that he had found in the 'poore baron's daughter'; (2) 'whore'" (Herford and Simpson). Probably (2) is primary and the medical allusion the quibble.

14. **BELL . . . Dragon**: Apocryphal stories of how Daniel proved it was the priests who ate the offerings to Bel, and of how he subdued their holy dragon by himself offering it indigestible food.

15. A reference to two of the ten plagues Moses called down on Egypt.

20. **Nun**: "prostitute". **Rabbi**: a reference to Dol's Biblical scholarship.

21. **Caterpillers**: a Biblical symbol for voracity.

24. **cart**: hangman's.

32. **more**: *i.e.* Love-wit would be more angry if left to find out for himself than if Jeremy confessed.

39. "More badly smoked than. . ."

41-2. These may be random patterns, or, more likely, words written in candle smoke on ceiling and walls. One artist has recently made a speciality of painting pictures in this way, using a multi-branched candlestick, but as a "popular" art it was then more usually confined to the production of graffiti (*poesies*) and obscene drawings. **Dildo**: "phallus". A friend, Brother Michael Land, says he finds this meagre inventory of

desolation, of the pathetic remains of all the joyous life and outrageous activity that we have shared in there, very moving—a *real poesie of the candle*. It is indeed a valid lament for what has passed out of the play with the ignominious escape over the backyard wall of two of the great triumvirate, but as, architecturally speaking, the description can refer only to the rear and basement of the house, where the great works were supposedly carried on, it may be meant also to indicate that these great works themselves had never got beyond the stage Love-wit here elegiacally fixes—ended before they were begun—which is an extra twist of the knife for his cheated listeners. Surly was not one of these last and indeed had the right to enjoy Love-wit's polite mockery of them, but he is not spared a knife twist special to himself (ll. 50-7).

48. **am gone through**: "have finished" what Surly only began: that is, both marriage and, it seems from ll. 56-8, consummation.

56. **Hargubuzier**: a gunner with a portable gun. This is the first of the taunting dismissals. In the parallel scenes in *Volpone*, not only the gulls but Volpone and, finally, Mosca himself are dismissed, but here Face and Love-wit retain the mastery. This comparison, and the fact that Surly is hounded off first, and he is cruelly mocked for the one forbearing action in the play, sheds an odd light on accepted notions of Jonson as the severe moralist.

57. **poulder** = powder.

59. **Choughes** = Dawes. Jackdaws fly off with anything, particularly anything shining, that catches their eye. There was no great precision in naming the various species of crow. Mammon seems to distinguish choughs from daws: Macbeth improbably sends a crow to the rooky wood.

62. **first materialls**: primary or raw materials such as coal and metal objects.

64. **I may**: Precede by "and which".

69. **out of a court**: legal (**formall**) but not obtained from a court of law: in contrast to **certificate**: or *vice versa*: i.e. "from a court", in which case **certificate** would be the mere lawyer's document. It does not matter which: **publique** is the important word, for he knows Mammon will never publicly confess to being gulled.

76. **Not I . . . has**: He responds to Love-wit's baiting with a nobility, however ultimately self-deceiving, which Face's mockery (aside to Love-wit, who presumably turns to him for enlightenment) of its ludicrous side does not entirely erase. Even as a soap-box (turnep-cart, l. 81) orator Mammon at least preaches nothing smaller than doomsday.

80. **tits**: "girls".

82. **within . . . months**: A mark of the true megalomaniac: he is convinced the world cannot survive his personal humiliation.

83-4. Surly repents of having gone outside his gambler's ethic of cheating by being honest for once—and losing. **Must I needs**: "Why did I have to . . .?"

85. **harken out**: "make enquiries about", "track down".

86. (1) Mammon is to leave the punishment of Face entirely to Surly. (2) This punishment will carry Surly's own stamp—a gangster touch.

89. There is only Love-wit to savour this truthful knavery. Surly, although he had greeted Jeremy's first appearance with the equivocal **This's a new FACE?** and **This is one O' the confederacie** (V. iii. 21-3), seems to have changed his mind, if he ever did equate Face with the **Groome arrogant**.

100. **the seale**: Either the sign of the *illuminati*, the saved, or the signed receipt for the money counted out in pounds and shillings on the table set aside for such transactions.

103. **table dormant**: a permanent, as against a trestle table, here an indication that the transaction was sanctioned by the Saints. The date of this important affair—the last week in August, 1610—would conflict with the view of Sir E. K. Chambers (finally accepted by Herford and Simpson) that the play was produced in the first half of the year, were it not that any dates in the text could be altered (before printing) to suit later performances—such as the Oxford one, discovered by Geoffrey Tillotson, that took place in September. But if Ananias reckoned March as the first month, then October would be the **eight month**.

104. **patience**: "tribulation" (Latin *pati*, "suffer").

107. **the sooner**: *i.e.* before he can swing his stick.

111. **GAD**: A tribe displaced from Eastern Palestine by the Assyrians. Herford and Simpson wonder if he was remembering *Genesis* xlix. 19: *Gad, a troop shall overcome him: but he shall overcome at last*, though he seems to be asserting invincible patience rather than temporary defeat.

117. **HARRY NICHOLAS**: Love-wit takes Druggier's **I am no Brother** as meaning that he belongs to a breakaway sect such as "The Family of Love" founded by Henrick Nielaes, and Face corrects his **master (No, etc.)**.

121. **Doctor** = him. **Westchester** = Chester.

123. **lying**: "waiting", presumably.

124. **you**: Love-wit.

125-6. **tupt** was the word used for the mating of sheep (yew = ewe).

127. **dub'd**: "knighted". **lady-Tom**: As Kastriil's language tends to be redolent of the farm, "Tom" may have been an undifferentiated personal name for any animal: "Lady So and So"?

128. **mammet**: "puppet", and, so, supinely obedient to the operator: a fair-enough description. **touse**: "maul": more rustic language: dogs (*e.g.*) were called "Towser" within living memory.

129. **a poxe**: "a syphilitic".

130. **afore-hand**: in *Kastril's* prized degrees of the lie (*i.e.* he is the challenger) and also, probably, in drawing his sword. **Anone?**: "Pardon?" Here implying surprise, uncertainty, fear, propitiation.

131. **feize**: "settle the hash of".

132. **buckle to**: "use", zestfully.

134. "Change your tune."

135. **stoupe**: "swoop". The implication here is "Hawk by name but not by nature".

137. **And**: "if", as in the first **and** of l. 140.

144. **Iovy**: "jovial". To be born under the planet Jupiter meant one would be a convivial soul: but the spelling here suggests that *Kastril* may also be propitiating more frightening aspects of that god that he is painfully discovering in *Love-wit*.

147. **happinesse**: Primarily "good fortune", "riches", but, one hopes, a little of the current meaning too.

151-2. **help** his fortune: *i.e.* allow him to keep his spoils (V. iii. 82). **though . . . candor**: (1) "though at some slight damage to my spotless reputation." (2) "though it involves the use of some of his own pure 'face'" (to justify it).

152. **gentlemen**: the gallants seated on the stage itself, as against the mere (though kind) Spectators?

154. **canon** = "how old men *should* behave".

155. **good braine**: Face.

156. "Between them, the attractions of a young wife and an ingenious servant may lead an old man to go beyond the bounds of propriety and even of honesty that should distinguish the calm and level moral judgement of the aged."

158. He may mean he was not so prominent, but, in fact, he has remained the prime motivator: *Love-wit*, omnipotent as he has seemed, has been only the chief executive, as he himself acknowledges, and even in this department Face got in some joyously mordant work of dismissal before his master took over. But he is not sole manipulator and sole dismitter as was his counterpart *Mosca*, and it is this comparison that *Jonson* may have had in mind.

159. **decorum**. Herford and Simpson give *Jonson's* other references to this sacred word in his dramatic theory. He means there is nothing out of character—either of his own or of the play—in this comparative eclipse

of his brilliance, symbolised by the transformation of the bright military uniform into the drab livery of the servant: his brain is as inventively active in both guises. And this apparent dimming of role was also not out of keeping with the "logic" of the play. Although Face's exultant claim to have sent for his master to "resolve" the dramatic situation was only to confound his colleagues' politics still more by the superior treachery of his own, Love-wit's arrival does in fact provide the one slight act of leverage necessary to release the pent-up energies of the play and blow all up in *fumo*. That is, he is part of the alchemical process—the dangerous destructive aspect that in the form of this Latin tag goes echoing throughout the play—and not the *deus ex machina* of some Greek tragedy, who cuts the *Gordian Knot* in the name of concepts outside of, and possibly alien to, those which are part and parcel of the ferment of the play itself. Thus Face's act of handing over is *decorum*.

162-3. put . . . you: "throw myself on your mercy". The spectators have a right to declare the play bad by their laws (of dramatic criticism), even though the play itself may have been a success story for one of its characters: *i.e.* dramatic success need have nothing to do with a character's success. Furthering this last meaning (the rules of the dramatic critics who constitute the audience), *countrey* is a synecdoche for "jury".

163-5. Continuing this intercourse between what happens in the play and what happens in the audience, he says that his winnings (*pelte*) in the play will be spent on feasts to which the spectators are invited to come again and again, and to bring their friends. This deliberate confusion of stage money and real money is characteristic of Face's audacity. The spectators really finance the feasts which the players provide for them. But unless the former did enjoy the latter's feasts of wit and entertainment, they would not pay for them. Thus Face is on trial not for stealing the *pelte* he got in the play but for his entertainment value: the *pelte* of his wit and intrigues. quit: "acquit". A favourable judgment on the performance will ensure the latter's repetition.

As a form the Epilogue strikes a note of purely conventional familiarity between the character half out of the dramatic frame and the audience half out of their dramatic illusion, but the language of this example establishes an interplay and identity between the performance and the real life which surrounds the performance which, although illusory and confusing, must be about as deliberate as the play's opening touches that suggest the audience is attending a real happening of that very hour and place. But although the play has its own ringing reality it is too simplified and stylised a representation of the real world to be called realistic.

APPENDIX

ALBUMAZAR

By *T. Tomkis*

ACT II

SCENE III.

ALBUMAZAR, PANDOLFO, RONCA, TRINGALO.

ALB. Signior Pandolfo, y' arrive in happiest hour:
If the seven planets were your nearest kindred,
And all the constellations your allies;
Were the twelve houses and the inns o' th' zodiac
Your own fee-simple, they could ne'er ha' chosen
A fitter place to favour your designs.
For the great luminaries look from Helic
And midst of heaven, in angles, conjunctions,
And fortunate aspects of trine and sextile,
Ready to pour propitious influences.

PAN. Thanks to your pow'r and court'sy, that so plac'd them.
This is the man that's ready for the business.

ALB. Of a most happy count'nance and timber fit
To square to th' gentry: his looks as apt for changing,
As he were cover'd with chameleons' skins.

TRIN. Except my hands; and 'twill be troublesome
To fit these fingers to Antonio's gloves.

[*Aside.*]

PAN. Pray let's about the work as soon as may be.

ALB. First, choose a large low room, whose door's full east,
Or near inclining; for the oriental quarter's
Most bountiful of favours.

PAN. I have a parlour
Of a great square, and height as you desire it.

ALB. Southward must look a wide and spacious window:
For howsoever Omar, Alchabitius,
Hali, Abenezra, seem something to dissent;
Yet Zoroastres, son of Oromasus,
Hiarcha, Brachman, Thespion, Gymnosophist,
Gebir, and Budda Babylonicus,
With all the subtle Cabalists and Chaldees,

Swear the best influence for our metamorphosis,
Stoops from the south, or, as some say, south-east.

PAN. This room's as fit as you had made it of purpose.

TRIN. Now do I feel the calf of my right leg
Twingle and dwindle to th' smallness of a bed-staff:
Such a speech more turns my high shoes strait boots.

RON. Ne'er were those authors cited to better purpose,
For through that window all Pandolfo's treasures
Must take their flight, and fall upon my shoulders.

ALB. Now if this light meridional had a large casement,
That overlook'd some unfrequented alley,
'Twere much more proper; for th' Intelligences
Are nice and coy, scorning to mix their essence
With throng'd disturbance of cross multitudes.

RON. Spoken by art, Albumazar; a provident setter;
For so shall we receive what thou hand'st out,
Free from discovery. But, in my conscience,
All windows point full south for such a business.

PAN. Go to my house, satisfy your curious choice:
But, credit me, this parlour's fit; it neighbours
To a blind alley, that in busiest term-time
Feels not the footing of one passenger.

ALB. Now, then, declining from Theourgia,
Artenosaria Pharmacia rejecting
Necro-puro-geo-hydro-cheiro-coscinomancy,
With other vain and superstitious sciences,
We'll anchor at the art prestigiatory,
That represents one figure for another,
With smooth deceit abusing th' eyes of mortals.

TRIN. O my right arm! 'tis alter'd, and, methinks,
Longs for a sword. These words have slain a ploughman.

ALB. And, since the moon's the only planet changing,
For from the Neomenia in seven days
To the Dicotima, in seven more to the Panselinum,
And in as much from Plenilunium
Thorough Dicotima to Neomenia,
'Tis she must help us in this operation.

TRIN. What towns are these? The strangeness of these names
Hath scal'd the marks of many a painful harvest,
And made my new-pil'd finger itch for dice.

PAN. Deeply consider'd, wondrous Albumazar!

O, let me kiss those lips that flow with science.

ALB. For by her various looks she intimates
To understanding souls, that only she
Hath power t' effect a true formation.

Cause then your parlour to be swept carefully
Wash'd, rubb'd, perfum'd, hang'd round, from top to bottom,
With pure white lunny tap'stry or needlework;
But if 'twere cloth of silver, 'twere much better.

RON. Good, good! a rich beginning: good!—what's next?

ALB. Spread all the floor with finest Holland sheets,
And over them, fair damask tablecloths;
Above all these draw me chaste virgins' aprons:
The room, the work, and workman must be pure.

TRIN. With virgins' aprons! the whole compass of this city
Cannot afford a dozen.

[Aside.]

RON. So: there's shirts
And bands to furnish all on's for a twelvemonth.

ALB. An altar in the midst, loaded with plate
Of silver basins, ewers, cups, [and] candlesticks,
Flagons and beakers; salts, chargers, casting-bottles.
'Twere not amiss to mix some bowls of gold,
So they be massy, the better to resemble
The lovely brotherhood of Sol and Luna:
Also some diamonds for Jupiter.
For by the whiteness and bright sparkling lustres
We allure the intelligence to descend.

RON. Furbo and I are those intelligences
That must attend upon the magistry.

[Aside.]

ALB. Now, for the ceremonious sacrifice,
Provide such creatures as the moon delights in:
Two sucking lambs, white as the Alpine snow;
Yet if they have a mole or two, 'twill pass;
The moon herself wants not her spots.

PAN. 'Tis true.

RON. Were they hell-black, we'd make a shift to eat them.

[Aside.]

ALB. White capons, pheasants, pigeons; one little blackbird
Would stain and spoil the work. Get several wines
To quench the holy embers: Rhenish, Greek wine,
White muscadel, sherry, and rich canary,
So't be not grown too yellow; for the quicker,
Brisker and older, the better for these ceremonies:

The more abundance, sooner shall we finish.
 For 'tis our rule in suchlike businesses,
 Who spares most, spends most. Either this day must do't,
 Or th' revolution of five hundred years
 Cannot: so fit are all the heavens to help us.

RON. A thousand thanks! thou'lt make a complete cheat.
 Thus, loaded with this treasure, cheer'd with wine,
 Strengthen'd with meat, we'll carry thee in triumph,
 As the great General of our atchievement.

PAN. Sir, for rich plate and jewels I have store;
 But know not how to furnish you with hangings.

ALB. Cannot you borrow from the shops? four hours
 Shall render all as fair as you receiv'd it.

PAN. That can I easily do.

ALB. And hear you, sir:

If you chance meet with boxes of white comfits,
 Marchpane, dry sucket, macaroons, and diet-bread,
 'Twill help on well——

RON. To furnish out our banquet.

ALB. I had clean forgot; we must have ambergris,
 The greyest can be found, some dozen ounces:
 I'll use but half a drachm; but 'tis our fashion
 T' offer a little from a greater lump.

PAN. All shall be done with expedition.

ALB. And when your man's transform'd, the chain you promis'd.

PAN. My hand: my deeds shall wait upon my promise.

ALB. Lead then with happy foot to view the chamber.

PAN. I go, sir. Trincalo, attend us here,
 And not a word, on peril of thy life.

TRIN. Sir, if they kill me, I'll not stir a foot;
 And if my tongue's pull'd out, not speak a word.

ACT III

SCENE II.

ALBUMAZAR, PANDOLFO, CRICCA.

ALB. Signior Pandolfo, three-quarters of an hour
 Renders your servant perfectly transform'd.

[PANDOLFO retires.]

CRI. Is he not wholly chang'd? What parts are wanting?

ALB. Antonio's shape hath cloth'd his bulk and visage;

Only his hands and feet, so large and callous,
Require more time to supple.

CRI. Pray you, sir,

How long shall he retain this metamorphosis?

ALB. The complete circle of a natural day.

CRI. A natural day! are any days unnatural?

ALB. I mean the revolution of th' first mover,

Just twice twelve hours, in which period the rap'd motion
Rolls all the orbs from east to occident.

PAN. [*Returning.*] Help, help! thieves, thieves! neighbours, I am robb'd:
thieves, thieves!

CRI. What a noise make you, sir.

PAN. Have I not reason,

That thus am robb'd? Thieves, thieves! call constables,
The watch and serjeants, friends and constables;
Neighbours, I am undone.

CRI. This is well begun,
So he hold out still with a higher strain.

[*Aside.*

What ails you, sir?

PAN. Cricca, my chamber's spoil'd

Of all my hangings, clothes, and silver plate. [*Exit ALBUMAZAR.*

CRI. Why, this is bravely feign'd; continue, sir.

PAN. Lay all the goldsmiths, keepers, marshals, bailiffs.

CRI. Fie, sir, your passion falls; cry louder—roar,

That all the street may hear.

PAN. Thieves, thieves, thieves!

All that I had is gone, and more than all.

CRI. Ha, ha, ha! hold out; lay out a lion's throat;

A little louder.

PAN. I can cry no longer,

My throat's sore; I am robb'd, I am robb'd, all's gone,

Both my own treasure, and the things I borrow'd.

Make thou an outcry, I have lost my voice:

Cry fire, and then they'll hear thee.

CRI. Good, good: thieves!

What have you lost?

PAN. Wine, jewels, tablecloths,

A cupboard of rich plate.

CRI. Fie! you'll spoil all.

Now you outdo it. Say but a bowl or two.

PAN. Villain, I say all's gone; the room's as clean
As a wip'd looking-glass: O me, O me!

CRI. What, in good earnest?

PAN. Fool, in accursed earnest.

CRI. You gull me, sure.

PAN. The window towards the south stands ope, from whence
Went all my treasure. Where's the astrologer?

ALB. Here, sir;

And hardly can abstain from laughing, to see you vex
Yourself in vain.

PAN. In vain, Albumazar?

I left my plate with you, and 'tis all vanish'd;
And you shall answer it.

ALB. O, were it possible

By power of art to check what art hath done,
Your man should ne'er be chang'd: to wrong me thus
With foul suspicion of flat felony!

Your plate, your cloth of silver, wine and jewels,
Linen, and all the rest, I gave to Trincalo,
And for more safety lock'd them in the lobby.
He'll keep them carefully. But, as you love your mistress,
Disturb him not this half-hour, lest you'll have him
Like to a centaur, half-clown, half-gentleman.
Suffer his foot and hand, that's yet untouch'd,
To be ennobled like his other members.

PAN. Albumazar, I pray you pardon me,
Th' unlooked-for bareness of the room amaz'd me.

ALB. How! think you me so negligent, to commit
So rich a mass of treasure to th' open danger
Of a large casement and suspicious alley?
No, sir; my sacrifice no sooner done,
But I wrapp'd all up safe, and gave it Trincalo.
I could be angry, but that your sudden fear
Excuses you. Fie! such a noise as this,
Half an hour pass'd, had scar'd the intelligences,
And spoil'd the work: but no harm done. Go walk
Westward, directly westward, one half-hour;
Then turn back, and take your servant turn'd t' Antonio,
And, as you like my skill, perform your promise,
I mean the chain.

PAN. Content, let's still go westward—
Westward, good Cricca, still directly westward.

[*Exeunt* PANDOLFO and CRICCA.]

ACT V.

SCENE I.

ALBUMAZAR, RONCA, FURBO, HARPAX.

ALB. How? not a single share of this great prize,
That have deserv'd the whole? was't not my plot,
And pains, and you mere instruments and porters?
Shall I have nothing?

RON. No, not a silver spoon.

FUR. Nor cover of a trencher-salt.

HAR. Nor table-napkin.

ALB. Friends, we have kept an honest truth and faith
Long time amongst us: break not the sacred league,
By raising civil theft: turn not your fury
'Gainst your own bowels. Rob your careful master!
Are you not asham'd?

RON. 'Tis our profession,
As yours astrology. "And in the days of old,
Good morrow, thief, as welcome was receiv'd,
As now *Your worship*." 'Tis your own instruction.

FUR. "The Spartans held it lawful, and th' Arabians,
So grew Arabia happy, Sparta valiant."

HAR. "The world's a theatre of theft: great rivers
Rob smaller brooks; and them the ocean."

ALB. Have not I wean'd you up from petty larceny,
Dangerous and poor, and nurs'd you to full strength
Of safe and gainful theft? by rules of art
And principles of cheating made you as free
From taking as you went invisible;
And do ye thus requite me? this the reward
For all my watchful care?

RON. We are your scholars,
Made by your help and our own aptness able
To instruct others. 'Tis the trade we live by.
You that are servant to divine astrology,
Do something worth her livery: cast figures,

Make almanacs for all meridians.

FUR. Sell perspicils and instruments of hearing:
Turn clowns to gentlemen; buzzards to falcons,
Cur-dogs to greyhounds; kitchen-maids to ladies.

HAR. Discover more new stars and unknown planets:
Vent them by dozens, style them by the names
Of men that buy such ware. Take lawful courses,
Rather than beg.

ALB. Not keep your honest promise?

RON. "Believe none, credit none: for in this city
No dwellers are but cheaters and cheatees."

ALB. You promis'd me the greatest share.

RON. Our promise!

If honest men by obligations
And instruments of law are hardly constrain'd
T' observe their word, can we, that make profession
Of lawless courses, do't?

ALB. Amongst ourselves!

Falcons, that tyrannise o'er weaker fowl,
Hold peace with their own feathers.

HAR. But when they counter

Upon one quarry, break that league, as we do.

ALB. At least restore the ten pound in gold I lent you.

RON. "'Twas lent in an ill second, worser third,
And luckless fourth:" 'tis lost, Albumazar.

FUR. Saturn was in ascension, Mercury
Was then combust, when you delivered it.
'Twill never be restor'd.

RON. "Hali, Abenezra,
Hiarcha, Brachman, Budda Babylonicus,"
And all the Chaldees and the Cabalists,
Affirm that sad aspect threats loss of debts.

HAR. Frame by your azimuth Almicantarath,
An engine like a mace, whose quality
Of strange retractive virtue may recall
Desperate debts, and with that undo serjeants.

ALB. Was ever man thus baited by's own whelps?
Give me a slender portion, for a stock
To begin trade again.

RON. 'Tis an ill course,
And full of fears. This treasure hath enrich'd us,

And given us means to purchase and live quiet
 Of th' fruit of dangers past. When I us'd robbing,
 All blocks before me look'd like constables,
 And posts appear'd in shape of gallowses;
 Therefore, good tutor, take your pupil's counsel:
 'Tis better beg than steal; live in poor clothes
 Than hang in satin.

ALB. Villains, I'll be reveng'd,
 And reveal all the business to a justice!

RON. Do, if thou long'st to see thy own anatomy.

ALB. This treachery persuades me to turn honest.

FUR. Search your nativity; see if the Fortunes
 And Luminaries be in a good aspect,
 And thank us for thy life. Had we done well,
 We had cut thy throat ere this.

ALB. Albumazar,
 Trust not these rogues: hence, and revenge.

RON. Fellows, away: here's company. Let's hence.

[Exeunt.]

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